



The Rise and Development of the Novel

*3 creds.,
1st semester*

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VNIVERSIDAD
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CAMPUS OF INTERNATIONAL EXCELLENCE

Aims and Objectives

This course aims to provide students with a diachronic approach to the novel, to enable them to thoroughly explore milestones of British narrative fiction, and to suggest new grounds for thesis research. It will offer students an overview of the relevant theories of the novel, as well as historical, political and cultural context to understand the groundbreaking changes happening in fiction at different periods. In order to do so, students will read canonical texts, together with less known novels, many by women writers. They will be expected to develop a critical understanding of how these texts advance narrative fiction or even address the transformation of literary genres within their pages.

By the end of this course students will be able to:

- Have a comprehensive perspective of British narrative fiction from the 18th century onwards
- Discuss the works of major British writers from the 18th century to our days
- Become familiar with different forms of experimentation in narrative fiction and with authors that have been left out of traditional Western canons
- Write critical research papers and conduct successful academic presentations

Course Program

The course contents are divided in the following units:

- 1.Introduction: A Debate on the Origins of the Novel. Aphra Behn and the mothers of the novel.
- 2.Mid-Century Revolution and the Construction of the Modern Novel. Jane Austen's *Northanger Abbey*.
- 3.The Age of the Novel: Victorian Fictions. Charlotte Brontë's *Jane Eyre*.
- 4.Experimenting with the Novel. Virginia Woolf's *The Waves*.
- 5.Breaking Boundaries: Contemporary British Novelists. Scarlett Thomas' *Our Tragic Universe*.
- 6.The Novel in the Digital Age.

Methodology

Class meetings will consist of lectures, group discussions, and oral presentations. Students are expected to

read the texts beforehand and to provide well-structured and meaningful opinions on the issues addressed in these discussions. In order to do so, study guides will be available on Studium, as well as a list of recommended secondary sources to prepare the presentations and class discussions.

Students will be expected to:

- Read and analyze texts critically (and to read them in time for the classes)
- Produce examples of their own interpretation of the novels
- Be able to present their thoughts clearly and with sound arguments, both orally and in written form
- Be able to write an adequate critical paper and to deliver an efficient academic presentation

Assessment

A selection of texts will be specified at the beginning of the course for class discussion on given dates. Students are required to read each assigned text before class and come prepared to discuss it. In addition, each student will have to prepare an oral group presentation. The topic of the presentation will be selected from a list available on Studium prior to the start of the course, and assigned by the teacher.

The students will be evaluated on a combination of their participation in class, the oral presentation and a final paper to be written in class. This paper will be expected to address one of the topics addressed in the seminars. The instructions for the final paper will be discussed at the beginning of the course.

Participation and group presentation: 50 %

 Final paper in class: 50 %

Bibliography and Resources

Bakhtin, Mikhail. "Discourse in the novel." *The Dialogic Imagination: Four Essays*. Austin: University of Texas Press, 1981. 259-422.

Ballaster, Ros. "Romancing the novel: Gender and Genre in Early Theories of Narrative." *Living by the Pen. Early British Women Writers*. Ed. Dale Spender. New York and London: Teachers College Press, Columbia University, 1992a. 188-200.

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Beasley, Jerry C. "Romance and the 'New' Novels of Richardson, Fielding, and Smollett." *Studies in English Literature, 1500-1900* 16.3 (1976): 437-50.

Booth, Wayne. "Point of View and the Control of Distance in Emma." *Nineteenth-Century Fiction* 16. 2 (1961): 95-116.

Cascardi, Anthony J. "Don Quixote and the invention of the novel." *The Cambridge Companion to Cervantes*. Ed. Anthony J. Cascardi. Cambridge: Cambridge University Press, 2002. 58-79.

Doody, Margaret Ann. *The True History of the Novel*. New Brunswick, NJ: Rutgers University Press, 1996b.

- Ellis, Lorna. *Appearing to Diminish: Female Development and the British Bildungsroman, 1750-1850*. London: Associated University Presses, 1999.
- Fraiman, Susan. *Unbecoming Women. British Women Writers and the Novel of Development*. New York: Columbia University Press, 1993.
- Gallagher, Catherine. *Nobody's Story. The Vanishing Acts of Women Writers in the Marketplace. 1670-1820*. Oxford: Oxford University Press, 1994.
- Gilbert, Sandra M. and Susana Gubar. *The Madwoman in the Attic: The Woman Writer and the 19th century Literary Imagination*. London: Yale University Press, 1979.
- McKeon, Michael. *The Origins of the English Novel, 1600-1740*. Baltimore: The Johns Hopkins University Press, 1987.
- McMurrin, Mary Helen. "National or Transnational? The Eighteenth-Century Novel." *The Literary Channel. The Inter-National Invention of the Novel*. Ed. Margaret Cohen and Carolyn Dever. Princeton and Oxford: Princeton University Press, 2002. 50-72.
- Pardo, Pedro J. "Cervantes, la novela y la metanovela." *El hidalgo fuerte: siete miradas al Quijote*. Ed. A. Rivas Yanes. Luxembourg: Círculo Cultural Antonio Machado, 2005a. 107-42.
- . "Jane Austen." *Gran Enciclopedia Cervantina*. Ed. Carlos Alvar. Vol. I. Madrid: Castalia, 2005b.
- . "El Quijote y la novela moderna." *La ficción novelesca en los siglos de oro y la literatura europea*. Ed. Ricardo Senabre Sampere. Madrid: Secretaria General Técnica, Ministerio de Educación y Ciencia, 2005d. 41-56
- Paulson, Ronald. *Satire and the Novel in Eighteenth-Century England*. New Haven: Yale University Press, 1967.
- Pearson, Jacqueline. *Women's Reading in Britain, 1750-1835: a Dangerous Recreation*. Cambridge & New York: Cambridge University Press, 1999.
- Raven, James. "The material contours of the English novel 1750-1830." *SVEC 2007:10. Remapping the Rise of the European Novel*. Ed. Jenny Mander. Oxford: Voltaire Foundation, 2007. 101-26.
- Richetti, John. *Popular Fiction before Richardson: Narrative Patterns*. Oxford: Clarendon, 1969.
- . (ed.). *The Cambridge Companion to the Eighteenth Century Novel*. Cambridge: CUP, 1996.
- . *The English Novel in History, 1700-1780*. London & New York: Routledge, 1999.
- Spenser, Jane. *The Rise of the Woman Novelist. From Aphra Behn to Jane Austen*. Oxford: Basil Blackwell, 1986.
- . "Women writers and the eighteenth-century novel". *The Cambridge Companion to the Eighteenth-Century Novel*. Ed. John J. Richetti. Cambridge: Cambridge University Press, 1996. 212-235.
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- Staves, Susan. *A Literary History of Women's Writing in Britain, 1660-1789*. Cambridge: Cambridge University Press, 2006.
- Sutherland, Kathryn. "Jane Austen and the invention of the serious modern novel." *The Cambridge Companion to English Literature 1740-1830*. Cambridge: Cambridge University Press, 2004. 244-62.
- Todd, Janet. *The Sign of Angellica. Women, Writing, and Fiction 1660-1800*. London: Virago Press, 1989.
- Tompkins, J.M.S. *The Popular Novel in England. 1770-1800*. Westport, Connecticut: Greenwood, 1976.
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- Watt, Ian. *The Rise of the Novel. Studies in Defoe, Richardson and Fielding*. Harmondsworth, England: Penguin, 1957.
- Williams, Ioan (ed.). *Novel and Romance 1700-1800: A Documentary Record*. London: Routledge, 1970.

Schedule

The detailed schedule for the classes and presentations will be available on Studium at the beginning of each academic year.

The course includes six sessions, to be distributed in the first teaching period (first semester).