GENDER AND THE GENEALOGY OF THE NOVEL
Fall 2015

Course Description
Whether the novel originated in ancient Greece, Heian Japan, or sixteenth-century Spain, it came into prominence in England during an “Age of Enlightenment” that spawned revolutions in politics, culture, economics, and everyday life. Among the revolutionary changes central to the novel was a new investment in female narrators and characters, underwritten but not entirely explained by the emergence of women as writers and readers. This course will explore the forms, functions, and focal interests of the early English novel with particular attention to constructions and deconstructions of the “marriage plot” as a site for literary and social struggle. We will ask why marriage became so prominent a thread in the “rising” novel and how the novel was shaped by, and arguably shaped, national and colonial agendas, mobilities of social class, new practices of literary circulation, emerging concepts of rights and of race, changing marriage laws, norms of sexuality, and patriarchal prerogatives. As we take up questions of liberty and propriety, difference and desire, we will scrutinize eighteenth-century fictional practices with an eye toward forging a (tentative and speculative) gendered genealogy of the English novel from Eliza Haywood to Charlotte Brontë and identify fruitful directions for scholarly inquiry.

Books (in order of appearance):
A note on editions: Your participation in class will be simpler if you choose the editions I have ordered (new or used), but I understand that you may want to acquire less expensive copies of some texts. I do, however, ask that you work with print rather than electronic texts in the classroom.
- Defoe, *Roxana* (1724), Oxford World’s Classics 978-199536744-0
- Bage, *Hermsprong* (1796), Broadview 978-155111279-4
- [Anon], *The Woman of Color* (1808), Broadview, 978-155111176-6
- Brontë, *Jane Eyre* (1847), Oxford World’s Classics 978-019953559-0

Plus shorter readings posted to LATTE (and listed on the bibliography appended to this syllabus)

Course Information:
- Class sessions: Wednesdays, 2 to 4:50 p.m. in Rabb 219 (Dubois Lounge)
- Contact information: lanser@brandeis.edu x 63093 Rabb 211
- Office hours: Wednesdays, 1:00-2:00 pm and 5:00-6:00 pm; Tu and Th by appointment
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<tr>
<th>Week</th>
<th>Date</th>
<th>Topics and Texts</th>
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| 1    | 2 Sept| Marriage, Death, and the “Rise” of the Novel  
Haywood, *The Double Marriage* (1726)  
Watt, from *The Rise of the Novel* (1957)  
| 2    | 9 Sept| Female Picaresque  
Defoe, *Roxana* (1724)  
Chapone, from *Hardships of the English Laws in Relation to Wives* (1735)  
Armstrong, from *Desire and Domestic Fiction* (1987) |
| 3    | 16 Sept| Novel Subjects  
Richardson, *Clarissa* (1747), Volumes I-II as abridged  
Fielding, *Tom Jones* (1749), Book I  
|      |       | **NO CLASS ON 23 SEPTEMBER** |
| 4    | 30 Sept| The Wrongs of Woman  
*Clarissa*, Volumes III-V as abridged  
Aravamudan, from *Enlightened Orientalism* (2012) |
| 5    | 7 Oct | Women and the Public Sphere  
Richardson, *Clarissa*, Volumes VI-VII as abridged  
Perry, from *Novel Relations* (2004)  
| 6    | 14 Oct| Country, City, Character  
*Tom Jones*, Books II-XII  
| 7    | 21 Oct| (Il)legitimate Relations  
*Tom Jones* Books XIII-XVIII  
Rousseau, from *Emile* (1762)  
Scott, from *Millenium Hall* (1762)  
Guest, from *Small Change: Women, Learning, Patriotism* (2000) |
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<th>Week</th>
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<tr>
<td>8</td>
<td>28 Oct</td>
<td><strong>Gendering Englishness</strong></td>
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<td>Burney, <em>Evelina</em> (1778)</td>
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<td>Smith, from <em>Theory of Moral Sentiments</em> (1759)</td>
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<td><strong>NO CLASS ON 4 NOVEMBER</strong></td>
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<td><em>preliminary thoughts on final project due</em></td>
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<td>9</td>
<td>11 Nov</td>
<td><strong>Radical Sympathy</strong></td>
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<td>Bage, <em>Hermosprong</em> (1796)</td>
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<td>Wollstonecraft, from <em>The Wrongs of Woman</em> (1798)</td>
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<td>10</td>
<td>18 Nov</td>
<td><strong>The Race for Fiction</strong></td>
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<td><em>The Woman of Colour</em> (1808)</td>
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<td><strong>NO CLASS ON 25 NOVEMBER</strong></td>
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<td><em>Further thoughts on final project due</em></td>
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<td>11</td>
<td>2 Dec</td>
<td><strong>The Gender of Power</strong></td>
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<td>Austen, <em>Persuasion</em> (1818)</td>
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<td>Colley, “Womanpower” from <em>Britons</em> (1992)</td>
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<td>12</td>
<td>9 Dec</td>
<td><strong>The Sense of an Ending</strong></td>
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<td>Brontë, <em>Jane Eyre</em> (1847)</td>
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<td>Spivak, “Three Women’s Texts and a Critique of Imperialism” (1985)</td>
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<td>Armstrong, “Gender Must Be Defended” (2012)</td>
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<td>13</td>
<td>16 Dec</td>
<td><strong>Novel Genealogies</strong></td>
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<td><em>Student presentations and peer editing workshop</em></td>
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**Course Requirements**

**Attendance and active participation in class sessions.** Your participation is essential to the success of this course. Please come to class thoroughly prepared to take an active role in discussion. I ask you not to expect to use a laptop during the seminar; if you have concerns about acquiring or printing the course readings, please let me know.
Postings to LATTE: Before midnight on the evening prior to each class, please post a paragraph posing a question, problem, or insight that you would like us to address in class. Postings should refer substantively to one or more of the day’s readings but may also, of course, carry forward ideas and texts discussed earlier in the term. As help in managing your schedule, you may skip posting for any two class sessions. Required postings begin on September 9; if you post on September 2, you can take a third pass. Everyone is asked to read all the postings before each class session and, if you wish, to comment further.

Team teaching: You will be asked to take part in a team-teaching project by co-leading 30 minutes of class time in a creative, illuminating, and interactive way (lecturing is not acceptable). You will have the opportunity to choose a session to your liking; team teaching begins in week 4.

Position paper: Once during the semester you will be asked to present to the class a paper that helps to develop our understanding of the eighteenth-century novel’s struggles with gender and the “marriage plot.” Presentations will be arranged to yield a semester-long conversation that builds our (admittedly limited) collective sense of the novel’s genealogy. Your paper will need to draw on at least two works listed in the “Auxiliary Readings” section of LATTE.

Seminar project: Rather than a full seminar paper, your culminating project will be the preliminary development of a paper, original in its promise and thus potentially publishable, on an approved topic related to the course. I will ask to meet with each of you individually in October to glean a sense of your interests and of projects that might dovetail with those interests. I will ask you to submit on November 4 an informal thought-piece about possible topics for the final project and on November 25 a narrowed-down sequel with bibliography. You will have the opportunity on December 16 both to present your ideas orally and to receive peer feedback on a brief segment of written text. The final project, which will consist of an initial five polished pages, a “roadmap” for the rest of the essay, and a full bibliography, will be due by December 23.

Bibliography of Assigned Readings

Primary Works


Defoe, Daniel. *The Fortunate Mistress: Or, a History of the Life and Vast Variety of Fortunes of Mademoiselle de Beleau, afterwards call’d the Countess de Wintselsheim, in Germany. Being the person known by the name of the Lady Roxana, in the time of King Charles II.* London: T. Warner et al., 1724.


**Theoretical and Critical Texts**


