

English 9123
 Spring/Summer 2015
 Alison Conway
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 office hours: by appointment

After 2000: Theory and the Eighteenth-Century Novel

This course will investigate prose fiction before 1800 and how developments in literary theory since 2000—the new materialisms, postsecular studies, the global Enlightenment, among others—take us back to the philosophical and cultural contexts that shaped the novel’s early articulations and reformulations of its predecessors. We will conclude by reading Coetzee’s *Disgrace* as an instance of how, in light of the novel’s engagement with *Clarissa*, we read the eighteenth-century novel now.

Book list

Tufayl, *Hayy Ibn Yaaqzan* (Chicago)
 Defoe, *Robinson Crusoe* (Oxford)
 Richardson, *Clarissa* (Broadview, abridged)
 Fielding, *Joseph Andrews* (Oxford)
 Sterne, *Sentimental Journey* (Oxford)
 Austen, *Emma* (Oxford)
 Coetzee, *Disgrace* (Vintage)
 Beck, *Cosmopolitan Vision*
 Baron-Cohen, *Mindblindness*
 Asad, *Formations of the Secular*
 Derrida, *The Animal that Therefore I am*
 Latour, *We Have Never Been Modern*
 Miller, *Jane Austen or The Secret of Style*
 Ahmad, *The Cultural Politics of Emotion*
 Course reader: Selected readings in criticism

Schedule of Classes: the course will meet twice weekly, 11 a.m. -3:30 p.m. (with a lunch break, 1-1:30 pm), May 7-June 30, with a one-week break (May 25-29).

Thurs. May 7: introduction to the class (two hours): please come prepared to sign up for your seminar presentations. You’ll need to have first and second choices; you’re presenting on two works of theory, novel, and/or criticism.

May 12: Beck, *Cosmopolitan Vision*; Hayy Ibn Yaaqzan
 May 14: Hayy Ibn Yaaqzan; Aravamudan, “The East-West Fiction as World Literature”

May 19: Latour, *We Have Never Been Modern*; *Robinson Crusoe*
 May 21: *Robinson Crusoe*; Festa, "Crusoe's Island of Misfit Things"

Reading week

June 1: Baron-Cohen, *Mindblindness*; *Clarissa*

June 4: *Clarissa*; Kramnick, "Action and Inaction in Samuel Richardson's *Clarissa*"

June 9: Asad, *Formations of the Secular*; *Joseph Andrews*

June 11: *Joseph Andrews*; lit. crit. Sophie Gee

June 16: D.A. Miller, *Jane Austen Or the Secret of Style*; *Emma*

June 18: *Emma*; lit. crit. Sandra MacPherson

June 23: Ahmed, *The Cultural Politics of Emotion*; *Sentimental Journey*

June 25: Viv Soni, from *Mourning Happiness*; Derrida, *The Animal that Therefore I am*

MONDAY June 29th: *Disgrace*; Shukin, "Tense Animals"

Seminars (15% each)*

(1) Seminar Introduction: First, you will present a focused account of the assigned theory, novel, or criticism. Your task is to frame the central critical problems, paradoxes, and questions that the reading raises for the class. Please limit your formal presentation to ten minutes. Please provide a handout that outlines major points, arguments, and questions.

(2) Discussion Leading: After your introductory remarks you are responsible for helping to lead class discussion for the remainder of the hour. Your task here is to pose guiding questions, to help direct the flow of the conversation, and to keep the class focused on the reading assignment's key points and arguments. For those presenting on literary criticism, your goal is to engage the critic in a dialogue both with our class's discussion of the novel at hand, and also with the theoretical paradigms we've studied.

Part 1 and 2 of this presentation are intended to help you to develop and practice strategies for engaging colleagues and students—in the classroom as well as in conference presentations. You will be evaluated on how clearly, actively, and persuasively you present the material and involve your classmates in discussion.

(3) Write up: for the class following your presentation, you will write a position paper (3-4 pp) that summarizes the content of your seminar and that reflects the class conversation that developed out of your presentation.

*My thanks to Prof. Kate Stanley, who allowed me to borrow and adapt her the contents of her seminar plan from the syllabus of English 9110.

Research Paper (4500-5000 words: 15-18 pp):

For your final research paper you are responsible for writing on one of the novels we've read. If this course is fulfilling your pre-1800 requirement, you may not write on Coetzee. You are required to incorporate theory into your analysis.

Please submit your topic and bibliography by July 13; if there is class interest, we'll arrange a class where we discuss your topics. Otherwise, you'll email these to me directly.

DUE: Monday, July 27, 2015

Your final grade will be arrived at as follows:

Seminars: 30%

Essay: 50%

Participation: 20%: Please note: I'll be asking you to write passage analyses for each of the novels we are reading at the beginning of the first class on each text. Your participation grade will reflect both your written and oral commentary in class.

Course Policies

Laptops: I do not permit the use of laptops in the classroom unless a student has been granted accommodation by the Student Learning Centre.

Plagiarism

The Senate of the University of Western Ontario writes:

Students must write their essays and assignments in their own words.

Whenever students take an idea, or a passage of a text from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations.

Plagiarism is a major academic offense. See the Scholastic Offence Policy in Western Academic Calendar:

http://uwo.ca/univsec/handbook/appeals/scholastic_discipline_undergrad.pdf

Mental Health: Students who are in emotional/mental distress should refer to MentalHealth@Western <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.