2018 – 2019

ENGLISH LITERATURE

THIRD YEAR CORE PERIOD COURSES
(Elective)

(Note: Only Single Honours English Literature
or Scottish Literature
or Joint English and Scottish Literature students
are eligible to take these courses)
SEMESTER ONE

Page

• Early Modern Tragedy p. 3
• Falling in Love in the Middle Ages p. 5
• Saints and Sinners p. 7
• The Canterbury Tales p. 9
• The Field Full of Folk * p. 11

SEMESTER TWO

Page

• Early Modern Comedy p.14
• Place and Space in Early Modern Literature p.16
• Romanticism: Themes, Genres, Contexts * p.18
• Subjectivity, Modernity and the Novel 1660-1800 NOT RUNNING IN SESSION 2018-19 p.21

* Courses with an asterisk have a Scottish emphasis.

PLEASE NOTE THAT SEMINAR TIMES MAY HAVE HAD TO BE CHANGED SINCE THIS BOOKLET WAS DRAWN UP
English Literature Third Year
Semester One Core Period Course

Early Modern Tragedy

(Monday 2.10 – 4; Monday 4.10 – 6; Tuesday 9 – 10.50; Tuesday 2.10 – 4)

Course outline

Tragedy engages with some of the most urgent, as well as enduring, problems that societies and individuals face. The sixteenth and seventeenth centuries were one of the great periods of tragic composition and this course will explore some of its most significant examples. The course will stress the variety of tragic modes—including revenge drama, historical tragedy, closet theatre, tragi-comedy and domestic tragedy—as well as the range of theatrical contexts and staging practices that developed across the Elizabethan and Jacobean period. In tragic drama, early modern dramatists explored how different societies experienced crisis and the political and ethical problems this exposed: questions of power and sovereignty, justice and injustice, mortality and loss, sexual hierarchy and social inequality, political conformity and resistance, liberty and oppression. The course will consider how dramatists responded to these key concerns and it will also examine different critical and conceptual understandings of tragedy.

Seminar Schedule

Week 1: What is tragedy?
    Reading: extract from Terry Eagleton, *Sweet Violence: The Idea of the Tragic* (on Learn)

Forms of revenge

Week 2: Thomas Kyd, *The Spanish Tragedy*

Week 3: Shakespeare, *Hamlet*

Week 4: Thomas Middleton (?), *The Revenger’s Tragedy*

Transgressive subjects

Week 5: Christopher Marlowe, *Edward II*

Week 6: Anonymous, *Arden of Faversham*

Week 7: Elizabeth Cary, *The Tragedy of Mariam*

Week 8: Essay Completion Week

Power and sexuality

Week 9: John Webster, *The Duchess of Malfi*
Week 10: Middleton, *Women Beware Women*

Week 11: John Ford, *'Tis Pity She’s a Whore*

**Primary Texts**


**Secondary Reading**


Week 10: John Webster, *The Duchess of Malfi*

Week 11: John Ford, *'Tis Pity She’s a Whore*
Falling in Love in the Middle Ages

Bot ever ich have yloved the
As mi liif and so thou me

Sir Orfeo (anon, c. late 13th/early 14th)

‘The Middle Ages’ persist as a source of contemporary and popular cultural fascination which might, in no small measure, be ascribed to its beguiling literary legacy of love. This course explores later medieval culture’s diverse imaginative fascination with the nature of desire, and the experience of desiring, through detailed exploration of some key examples of erotic and spiritual love-writing from late medieval Britain. Collectively, this material covers a variety of genres and modes including secular and sacred lyric poetry; dream vision and allegory; popular and courtly romance; elegy; and ‘mystical’ writing. We will explore our texts in relation to a European inheritance of erotic discourse and conventions, and throughout the emphasis will be on close reading and comprehension as we chart the variety and complexity of the ways in love, desire, and sexuality are articulated.

Seminar Schedule:

Week 1. Introduction: desire in the Middle Ages.

Week 2. Lyrical love I: the troubadours*.

Week 3: Lyrical Love II: Petrarch’s Canzoniere.

Week 4. Supernatural love: Sir Orfeo.

Week 5. Romance I: Chaucer, Troilus and Criseyde, Books I - III

Week 6. Romance II: Troilus and Criseyde, Books IV – V

Week 7: Female Voices: Christine de Pizan and Marie de France.*

Week 8. ESSAY WRITING WEEK

Week 9: Romance III: Sir Gawain and the Green Knight

Week 10: Spiritual Love I: saints’ lives.

Week 11: Spiritual Love II: mystics.*

Primary Texts
• TEAMS Middle English Text Series: [http://d.lib.rochester.edu/teams](http://d.lib.rochester.edu/teams) [for weeks 4; 10-11]

• The Norton Anthology of English Literature, vol. 1


• Petrarch, Selections from the Canzoniere and other works ed. and trans. Mark Musa (Oxford: World’s Classics, 2008)

• Other material (asterisked) will be made available on Learn.

**Secondary Texts**
*Detailed reading will be given out in class but the following books should suggest the nature of the literature and the ideas which we’ll be looking at.*

Allen, Peter L. *The art of love: amatory fiction from Ovid to the Romance of the Rose* (1992)
Boase, Roger, *The origin and meaning of courtly love* (1977)
Bruckner, M.T. *Songs of the Women Troubadours* (1999)
Lewis, C.S. *The Allegory of Love* (1936)
English Literature Third Year
Semester One Core Period Course

(Monday 2.10 -4; Tuesday 2.10 – 4)

Saints and Sinners: Voicing Belief, Doubt, and Dissent in Medieval English Literature

This course introduces students to a range of medieval literary texts that explore questions of religious faith and spirituality, and that challenge preconceived and simplistic notions of the relationship between Church, community, and culture in the period. While the medieval Church sought to impose a certain degree of dogmatic uniformity, the chosen texts suggest that it did not always function in a monolithic or rigidly coercive way. Instead, literature opened up a space in which doubts about doctrine were voiced, and assumptions about authority and hierarchy were open to question.

The course primarily focuses on fourteenth- and fifteenth-century Middle English literature, and encompasses a wide range of literary forms, each of which explores different aspects of contemporary faith and spirituality. For instance, amongst the issues raised by the texts is the centrality of the Virgin Mary in medieval Catholic belief, and the significance of her perpetual virginity. In their treatment of Mary’s sexuality, medieval texts are alive to the human – even comic – implications of her virginal state while still revering its theological import and emotional power. Another area of belief opened up by the texts, and one that may also seem remote to a modern readership, is the centrality of saints in medieval religion, and the reciprocal, even companionable relationship between the living and the dead that a belief in saints necessarily implies. Belief in saints enabled medieval Catholicism to provide its adherents with a source of comfort and consolation for the anxieties raised by loss, bereavement, and death. But literature also offered a forum in which writers could criticise and dissent from received ideas and sources of authority. Ecclesiastical figures found themselves subject to satirical attack in texts which sought to expose the corruption and hypocrisy of the Church, and which in some instances even questioned its claims to power and authority.

Learning Outcomes
Students who have successfully completed this course should have acquired a knowledge of a number of key Middle English texts, and an understanding of how these works engage with contemporary religious debates and ideas. By the end of the course, students should also be familiar with the ways in which both religious scepticism and religious fervour come to be expressed through literary texts, and how doubts and ideals tend to be articulated in terms of contemporary social, political and economic models.

Primary Texts

Seminar Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
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<tbody>
<tr>
<td>1</td>
<td>Introduction: <em>The Wilton Diptych</em> and <em>The Dream of Innocent III</em></td>
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<tr>
<td>2</td>
<td>The Sacred and the Secular: <em>Chaucer, The General Prologue to The Canterbury Tales</em></td>
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<td>3</td>
<td>Saints’ Lives: <em>Chaucer, The Second Nun’s Tale</em> and <em>The Prioress’ Tale</em></td>
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<td>4</td>
<td>Hagio graphical Romance: <em>Chaucer, The Man of Law’s Tale</em> and <em>The Clerk’s Tale</em></td>
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<td>5</td>
<td>Dissenting Women: <em>Chaucer, Wife of Bath’s Prologue</em></td>
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<td>6</td>
<td>The Damned and the Saved: <em>Mankind</em> and <em>Everyman</em></td>
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<td>7</td>
<td>Anti-Clerical Satire I: <em>Chaucer, The Pardoner’s Tale</em></td>
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<td>8</td>
<td>Essay Completion Week</td>
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<td>9</td>
<td>Anti-Clerical Satire II: <em>Chaucer, The Friar’s Tale</em> and <em>The Summoner’s Tale</em></td>
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<td>10</td>
<td>Female Mysticism: <em>The Book of Margery Kempe</em></td>
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<td>11</td>
<td>Mercy and Justice: (Reading for this week will be in the form of photocopies of a shorter work – <em>St Erkenwald</em> – and short extracts from Nicholas Love’s <em>Mirror of the Blessed Life of Jesus Christ</em> and Jacobus of Voragine’s <em>Golden Legend</em>)</td>
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Secondary Reading

Further reading will be suggested at the seminars. But in preparation for the course, as well as reading as many of the primary texts as possible, you may find the following critical reading useful.

- Patrick Geary, *Living with the Dead in the Middle Ages* (Cornell University Press, 1994)
- Thomas J. Heffernan, *Sacred Biography: Saints and Their Biographers in the Middle Ages* (Oxford University Press, 1988)
- R. P. Miller, *Chaucer: Sources and Backgrounds* (Oxford University Press, 1977)
- Jaroslav Pelikan, *Mary through the Centuries: Her Place in the History of Culture* (Yale University Press, 1996)
English Literature Third Year
Semester One Core Period Course

(Tuesday 9 – 10.50)

The Canterbury Tales

"whoso list [this story] not yheere,
Turne over the leef and chese another tale;
For he shal fynde ynowe, grete and smale,
Of storial thyng."

The Canterbury Tales is both one of the most accessible and also one of the most challenging works of medieval literature. It offers a rich and varied story collection, within the framework of a social and spiritual pilgrimage. The individual stories spread across a wide spectrum of tone, and of genre, woven by parallel and contrast, theme and narration, into an intricate and complex whole.

The aim of the course is to explore a range of different individual tales, within the context of the work as a whole. So it will look at the different narrative kinds and modes used by the pilgrim storytellers: romances, parodies, farcical fabliaux, comic fables, and moral and religious tales. Among the themes that will be explored are the recurrent and insistent focus of the tales on gender relations, as well as on courtly love and romantic desire, and the strikingly different responses of men and women to the institution of marriage.

But in addition to the tales’ engagement with the social and cultural life of the time, they also draw attention to themselves as narratives, and in so doing both reflect upon and question the nature of storytelling itself. This literary self-consciousness – which is both playful and sophisticated is central to The Canterbury Tales, and will be one of the central concerns of the course. Moreover, in the collection overall, the social and cultural significance of fourteenth-century pilgrimage interacts with the literary notion of the quest, and the ultimate spiritual significance of pilgrimage itself. And throughout the duration of the course we will examine the different ways in which literary and religious models and idea overlap and intersect.

Seminar Schedule

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<thead>
<tr>
<th>Week 1</th>
<th>Introduction</th>
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<tbody>
<tr>
<td>Week 2</td>
<td>The General Prologue</td>
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<td>Week 3</td>
<td>Government, Philosophy, Love: The Knight’s Tale I</td>
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<td>Week 4</td>
<td>The Gods, Death and Destiny: The Knight’s Tale II</td>
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<td>Week 5</td>
<td>Farce, Parody and Story-Twinning: The Miller’s Tale, The Reeve’s Tale</td>
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<td>Week 6</td>
<td>Romance, Love, Marriage: The Franklin’s Tale</td>
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<td>Week 7</td>
<td>Feminism and Antifeminism I: <em>The Wife of Bath’s Prologue and Tale</em></td>
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<tr>
<td>Week 8</td>
<td><strong>ESSAY COMPLETION WEEK</strong></td>
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<tr>
<td>Week 9</td>
<td>Feminism and Antifeminism II: <em>The Clerk’s Tale, The Merchant’s Tale</em></td>
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<tr>
<td>Week 10</td>
<td>Narration and Allegory: <em>The Pardoner’s Prologue and Tale</em></td>
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<td>Week 11</td>
<td><strong>Language and Play: The Nun’s Priest’s Tale</strong></td>
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**Reading**

The best possible preparation will be to read a selection of *The Canterbury Tales* so that you begin to get a sense of their range and the pleasures and challenges they offer. The edition to use is *The Riverside Chaucer*, ed LD Benson (1988). It would be a good idea to read the General Prologue to the tales, and then any or all of the following:

- The Franklin’s Tale, The Pardoner’s Tale, The Wife of Bath’s Prologue and Tale, The Knight’s Tale, The Miller’s Tale

If you have read any Chaucer before you will know that it is not really as difficult as it may at first look: the spelling is more unfamiliar than the language itself. If you feel you need help then a good approachable book would be David Burnley, *A Guide to Chaucer’s Language* (1983) (there is also a section on language in the Riverside Chaucer).

Reading tales is more important than reading critics at this stage, but if you would like to begin engaging with various critical ideas and issues try Helen Cooper, *The Canterbury Tales* (Oxford Guides to Chaucer) 1996; *The Cambridge Chaucer Companion*, edited by Piero Boitani and Jill Mann, 1986; or Steven Rigby, *Chaucer in Context*.

**Texts:**

The dreamer in Langland’s long 14th century allegorical poem of spiritual pilgrimage, *Piers Plowman* opens the poem with a vision of the world. He sees the earth poised between the Tower of Truth in the East and the Valley of Death in the West:

A fair feeld ful of folk fond I ther bitwene
Of alle manere of men, the meene and the riche,
Werchynge and wandrynge as the world asketh.

As this image shows, medieval conceptions of the world and of humanity’s operation in that world, rest on imaginative assumptions which are often very different from those of today. This course will introduce a varied range of fourteenth and fifteenth century English and Scottish literary texts: allegory, romance, dream vision, meditation, lyric and drama. Through these texts it will begin to explore the medieval imaginative models of the physical and metaphysical world, considering issues such as society, the body, gender, God, love and death. Visual images and other kinds of writing and commentary will be considered alongside the literary texts, to develop an understanding of the imaginative world which the literature both emerged from and helped to shape.

Sample Seminar schedule

1. **Introduction**: Image, Sign and Allegory: the World as Book
   - Chaucer, *The Miller’s Prologue and Tale*;
   - Henryson, *The Paddock and the Mouse*.
2. **The Body**: *The Canterbury Tales*, General Prologue;
   - Lyndsay *Ane Satyre of the Thrie Estaitis* (extracts).
3. **Society**: *The Canterbury Tales*, General Prologue;
   - Lyndsay *Ane Satyre of the Thrie Estaitis* (extracts).
4. **God**: (Devotion) Julian of Norwich, *Revelations*;
   - Scottish Passion lyrics; York *Crucifixion* play
5. **God**: (Mystery) *Cloud of Unknowing*;
   - Henryson, *The Preiching of the Swallow*
6. **Love**: Chaucer, *Parliament of Fowls*;
   - Dunbar, *The Goldyn Targe*; lyrics.
7. **Woman**: *Wife of Bath’s Prologue and Tale*;
   - Dunbar, *Tretis of the Tua Marriit Wemen and the Wedo*;
   - Henryson, *Garmont of Good Ladies*; lyrics
8. **Essay completion week**
9. **Ideas of Reading**: Extracts supplied
10. Animals:  
   *Sir Isumbras;*  
   Henryson *Fables*; Aberdeen Bestiary

11. Death:  
   *The Pardoner’s Prologue and Tale;*  
   *Everyman*; Dunbar, ‘Lament for the Makaris’;  
   Henryson, ‘Ressonyng betuix Dethe and Man’

Course text


Recommended:


Reading ahead

Full reading suggestions will be made during the course, but in preparation, apart from reading ahead of any of the primary texts, any of the following critical texts may be useful:


THIRD YEAR CORE COURSES

SEMESTER TWO

- Early Modern Comedy  p.14
- Place and Space in Early Modern Literature  p.16
- Romanticism: Themes, Genres and Contexts *  p.18
- Subjectivity, Modernity and the Novel 1660-1800  p.21

* Courses with an asterisk have a Scottish emphasis.
English Literature Third Year  
Semester Two Core Period Course  

(Monday 9 – 10.50; Monday 2.10 – 4)

**Early Modern Comedy**

This course focuses on comic writing for the English stage during one of its most exuberantly creative periods. Beginning with the romantic comedy of Shakespeare and concluding with some of the most daringly sceptical drama of the Restoration period, the course explores the varieties of comic theatre developed over the seventeenth century, including festive comedy, the carnivalesque, fable, city comedy, and different modes of satire. In doing so, it examines the comic engagement with a range of moral, social and political debates and conflicts. It also reads the plays in the light of theories and critical accounts of the purposes and workings of comedy, as well as in the context of the very different social and staging conditions obtaining at either end of the century.

**Syllabus**

Week 1  
Introduction: Funny business?

**Romantic Comedy**

Week 2  
Lyly, *Endymion*

Week 3  
Shakespeare, *A Midsummer Night’s Dream*

**City Comedy**

Week 4  
Dekker, *The Shoemaker’s Holiday*

Week 5  
Jonson, *Epicene*

Week 6  
FESTIVAL OF CREATIVE LEARNING (no classes)

Week 7  
Middleton and Dekker, *The Roaring Girl*

Week 8  
Middleton, *A Chaste Maid in Cheapside*

Week 9  
**ESSAY COMPLETION WEEK**

**Restoration Comedy**

Week 10  
Wycherley, *The Country Wife*

Week 11  
Etherege, *The Man of Mode*

Week 12  
Behn, *The Rover*
Reading List

Compulsory

William Shakespeare, As You Like It (Oxford)
Aphra Behn, The Rover (New Mermaids)
Gamini Salgado, ed. Three Restoration Comedies (Penguin)

Recommended

Matthew Bevis, Comedy (OUP)
Simon Critchley, On Humour (Routledge)
Dustin Griffin, Satire: a Critical Reintroduction (UP Kentucky)
Penny Gay, The Cambridge Introduction to Shakespeare's Comedies (CUP)
Alexander Leggatt, The Cambridge Companion to Shakespearean Comedy (CUP)
R. W. Maslen, Shakespeare and Comedy (Thomson)
Alexander Leggatt, Introduction to English Renaissance Comedy (MUP)
Rick Bowers, Radical Comedy in Early Modern England (Ashgate)
Adam Zucker, The Places of Wit in Early Modern English Comedy (CUP)
C. L. Barber, Shakespeare's Festive Comedy (Princeton)
Richard Bevis, English Drama: Restoration and Eighteenth Century, 1660-1789 (Longman)
Deborah Payne Fisk, The Cambridge Companion to English Restoration Theatre (CUP)
Elizabeth Howe, The First English Actresses: Women and Drama 1660-1700 (CUP)
Steven Zwicker, The Cambridge Companion to English Literature 1650-1740 (CUP)
English Literature Third Year  
Semester Two Core Period Course  

(Monday 2.10 – 4)

Place and Space in Early Modern Literature

This course explores the many ways in which writers in the early modern period imagined, narrated and created place. Reading across fiction, drama and poetry, it addresses a series of linked questions. How does literature articulate the relationship between people and their environment? How does it trace connections between landscape and personal, family and national histories? What does it make of the contrast between settlement and mobility? To what ends does it imagine impossible or futuristic places? In addressing these questions, the course will examine differing literary perspectives on place, as well as their relationship to other forms of landscape representation such as cartography and painting. It will also draw on relevant historical context and theories of place and space to help focus students' attention on the multitude of ways in which literature works topopoetically - as the writing of place, space and mobility.

Syllabus

Early Modern Topographies:
Week 1  Introduction: Writing Space and Place
Week 2  Visit to NLS Map library

Family Trees:
Week 3  Jonson, 'To Penshurst'; Lanier, 'The Description of Cookham'; Carew, 'To Saxham'; Waller, 'At Penshurst'
Week 4  Marvell, The Mower poems, 'The Garden', 'Upon Appleton House'; Philips, 'Upon the Graving of her Name upon a Tree'

Political Prospects:
Week 5  Milton, Comus; Denham, 'Cooper's Hill'
Week 6  NO CLASSES
Week 7  Waller, 'Upon his Majesty's Repairing of Paul's'; 'On St James's Park, as Lately Improved by His Majesty'; Rochester, 'A Ramble in St James's Park'

On the Move:
Week 8  Jonson, The New Inn
Week 9  ESSAY COMPLETION WEEK
Week 10        Brome, A Jovial Crew

**The Good Place?**

Week 11        More, Utopia

Week 12        Cavendish, The Description of a New World, called the Blazing World, 'A Description of an Island'

**Reading List**

**Compulsory**

Robert Cumming, ed. Seventeenth Century Poetry: an Annotated Anthology (Blackwell)
Ben Jonson, The New Inn (Revels)
Richard Brome, A Jovial Crew (Arden)
Margaret Cavendish, The Blazing World and Other Writings (Penguin)

**Recommended**

Steven Zwicker, The Cambridge Companion to English Literature 1650-1740 (CUP)
Gregory Claeys, The Cambridge Companion to Utopian Literature (CUP)
Julie Sanders, The Cultural Geography of Early Modern Drama (CUP)
Susan Bennett, ed., Performing Environments (Palgrave)
Tim Fitzpatrick, Playwright, Space and Place in Early Modern Performance (Ashgate)
Raymond Williams, The Country and the City (OUP)
James Turner, The Politics of Landscape (Blackwell)
Patricia Fumerton, Unsettled (U Chicago Press)
Andrew McRae, Literature and Domestic Travel in Early Modern England (CUP)
Tim Cresswell, Place: a Short Introduction (Wiley-Blackwell)
Jon Anderson, Understanding Cultural Geography: Places and Traces (Routledge)
Lyman Tower Sargent, Utopianism (OUP)
Andrew Gordon and Bernhard Klein, ed., Literature, Mapping and the Politics of Space in Early Modern Britain (CUP)
Romanticism: Themes, Genres and Contexts
(Monday 9 – 10.50; Monday 2.10 – 4; Monday 4.10 - 6)

This course provides students with a broad, varied and yet detailed exploration of British Romantic literature by examining a number of its distinctive genres addressed through related themes and contexts.

Week 1. Introduction to Romanticism
William Wordsworth, from ‘Preface’ to *Lyrical Ballads* (1800)
Samuel Taylor Coleridge, from *Biographia Literaria* (1817)
John Keats, from *Letters*

Week 2. Apocalypse and the Sublime
Edmund Burke, from *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (1759);
Anna Barbauld, ‘Epistle to Wilberforce’ (1792);
William Blake, from *The Marriage of Heaven and Hell* (1790); *Visions of the Daughters of Albion* (1794).

Week 3. Blank-verse autobiography
Charlotte Smith, *The Emigrants* (1793);*William Wordsworth, from *The Prelude* (1805).*

Week 4. The Domestic Novel
Jane Austen, *Sense and Sensibility* (1811)

Week 5. The Modern Ballad
Walter Scott, from *The Minstrelsy of the Scottish Border* (1802–3).

Week 6. NO CLASSES -

Week 7. The Ode

Week 8. The Historical Novel
Walter Scott, *The Heart of Midlothian* (1818)

Week 9. ESSAY COMPLETION WEEK

Week 10: The Orient
Charles Lamb, ‘Old China’ (1823)
Samuel Taylor Coleridge, ‘Kubla Khan’ (1816)
Byron, *The Giaour* (1813)

Week 11: Variations on the Gothic I
Byron, *Manfred* (1817); John Keats, ‘The Eve of St. Agnes’ (1819)
Week 12: Variations on the Gothic II

**Reading List**

**Compulsory Primary Texts**


**Recommended Reading:**

----, *Natural Supernaturalism: Tradition and Revolution in Romantic Literature* (1973)
----, *Poetic Form and British Romanticism* (1990)
Mary Favret and Nicola Watson, eds., *At the Limits of Romanticism: Essays in Cultural, Feminist, and Materialist Criticism* (1994)

----, Wordsworth's Poetry 1787-1814 (1964)


Uttara Natarajan, 'The Veil of Familiarity: Romantic Philosophy and the Familiar Essay,'

Studies in Romanticism 42.1 (2003): 27-44


Andrew Stauffer, Anger, Revolution, and Romanticism (2005)

Raymond Williams, Culture and Society 1780-1950 (1963)
English Literature Third Year  
Semester Two Core Period Course  

(Monday 9 – 10.50)  

Subjectivity, Modernity and the Novel 1660-1800  

NOT RUNNING IN SESSION 2018-19  

This course is designed to explore the issues surrounding the emergence of 'the novel' as a distinct form in Britain in the late seventeenth and eighteenth centuries. We will trace the emergence of the oppositions between the fictive and the historical as two realms with their own distinct claims to 'truth', and between 'realism' and 'romance' as two different types of fiction, as the grounding conditions for the emergence of the novel. We will also be considering the political and religious values at stake in these oppositions, by relating prose fiction to the political and economic developments of the period.  

Syllabus:  

Week 1. Introduction  
Week 2. Anon., The Life of Lazarillo de Tormes and of His Fortunes and Adversities (1554) and Francisco de Quevedo, The Swindler (1626)  
Week 3. John Bunyan, Grace Abounding to the Chief of Sinners (1666)  
Week 4. Aphra Behn, 'Oroonoko', 'The Fair Jilt' and 'The History of the Nun' (all 1688)  
Week 5. Daniel Defoe, Moll Flanders (1722)  
Week 6. NO CLASSES  
Week 7. Samuel Richardson, Pamela (1740)  
Week 8. Henry Fielding, Joseph Andrews (1742)  
Week 9. ESSAY COMPLETION WEEK  
Week 10. Lawrence Sterne, The Life and Opinions of Tristram Shandy vols. I - VI (1759-1761)  
Week 11. Lawrence Sterne, The Life and Opinions of Tristram Shandy vols. VII - IX (1765-1767)  
Week 12. Frances Burney, Evelina (1776)  

Reading List  

Compulsory:  


**Recommended:**