Syllabus

4/26 Fontane, *Effi Briest*

5/3 Scott, *Waverley*, chap. 1 ("Introductory")
Eliot, *Adam Bede*, chap. 17
Trollope, from *Autobiography*, "On Novels"
Flaubert, from correspondence (Becker, *Documents of Modern Literary Realism*, 90-96)
Chernyshevsky, *What Is To Be Done?* 3.31
James, from Preface to *The American* (*The Art of the Novel*, ed. R. P. Blackmur, 30-40)
Also bring *Effi Briest*; we will continue to use it as a reference point


5/17 Austen, conclusion
Moretti, *The Way of the World*, pp. 3-75

5/24 Scott, *Old Mortality*, chaps. 1-22

5/31 Scott, chaps. 23-44 and Conclusion
Lukács, *Der historische Roman* part 1, chaps. 1-2

[6/7 HOLIDAY]

6/14 Jameson, *The Political Unconscious*, 9-14, 74-102, 179-84

[6/21 NO CLASS]

Barthes, "The Reality Effect"
Schor, *Reading in Detail*, chap. 10: "Details and Realism" (pp. 141-47)

7/5 Eliot, bk. 5-7

[7/12 NO CLASS]

7/19 Flaubert, *L'Education sentimentale* (may be read in French, German, or English), Parts 1-2
Lukács, *Theorie des Romans*, II.2 ("Die Desillusionsromantik")

7/26 Flaubert, Part 3
Auerbach, *Mimesis*, Chap. 18 ("Im Hotel de la Mole")

The syllabus and other course materials will be posted on the web at
http://faculty.washington.edu/mbrown/realism.tuebingen.pdf
Course packet (Semesterapparat, in the FB):
1. Walter Scott, *Waverley*, chap. 1 ("Introductory")
5. Chernyshevsky, *Was tun?* Part 3, chap. 31
10. Naomi Schor, *Reading in Detail*, 141-47
11. Roland Barthes, "The Reality Effect"
12. Georg Lukács, *Die Theorie des Romans*, II.2 ("Die Desillusionsromantik")
13. Erich Auerbach, *Mimesis*, chap. 18 ("Im Hôtel de la Mole")

This course will feature close readings of representative masterpieces of nineteenth-century realism, with attention to different subgenres and to notable theoretical formulations. What constituted "reality" for nineteenth-century novelists? What were the aims of "representation"? What alternatives to reality/realism tempt the writers? And, especially, what were the techniques for achieving their goals?

Regular attendance and informed participation in discussions will be expected of all participants. You must obtain copies of all the readings and bring them with you to the appropriate class meetings. Realism means, among other things, details, and we can't discuss details without the texts.

The normal requirement for credit will be an essay of 3000-4000 words, normally on a focused interpretive topic growing out of the assigned readings. Detailed guidelines will be forthcoming. English department students must write in English; others may write in German. I will expect preliminary writing, tentatively according to the following schedule:

5/17: A sentence indicating the likely focus, including the book(s) or author(s) you plan to examine and an indication of the nature of your interest.
5/31: A substantial paragraph from the body of the essay. Not the introduction, but an example of how you amass and discuss evidence. Also a proposed title.
6/14: A preliminary outline of the essay, not necessarily complete.
7/12: A partial draft of the essay, around 1500 words (or more).
?: Final essay due

The intermediate dates will be flexible; you can take more time by advance agreement.

If you are a master's student and wish to take a final (Klausur) instead of writing a paper, I will also expect three substantial paragraphs to be submitted, each probing an element in the readings assigned for a particular class meeting. I will ask for rewrites rather frequently, until the paragraph is cogent and well expressed. Guidelines for these will also be forthcoming.