Syllabus

The course title derives from a common formula for works of fiction before and after 1800, by way of Michael Gamer, "Maria Edgeworth and the Romance of Real Life," *Novel* 34 (2001): 232-66, which I encourage you to read. Nineteenth-century realism counts romance as its defining Other: novels were supposed to be true, but they were also supposed to be interesting. Each writer confronted this crossroads differently and found a distinctive path toward an acceptable balance of forces. In this course we will examine examples of the problems of form and social understanding in long and short fiction ranging throughout the century and from five countries. Students will give a class report and will write an essay of around 5,000 words on one of the fiction assignments.


9/30: "a truth universally acknowledged" and an "Imaginist": Jane Austen, *Emma*, Vol. 1 (in some editions this will appear only as chaps. 1-18); *Stuart Tave, Some Words of Jane Austen*, pp. 205-55

9/32: *Emma*, Vol. 2 (or chaps. 19-36)

10/7: *Emma*, Vol. 3
10/9: "the history of the human heart": *Walter Scott, Waverley*, chap. 1; Honoré de Balzac, Preface to *Comédie humaine* (to be provided); *Michal Peled Ginsburg, "The Prose of the World"

^10/14: "the romantic side of familiar things": Charles Dickens, *Bleak House*. Pace yourself on this one.


^10/28: American Romance--"to dream strange things and make them look like truth": Nathaniel Hawthorne, *The House of the Seven Gables*, Preface and chaps. 1-8

10/30: *The House of the Seven Gables*, chaps. 9-13


11/6: Realism: "a book about nothing," "Art is not reality": *Gustave Flaubert, letters; Madame Bovary*, Part 1
11/11 VETERAN'S DAY
11/13: Madame Bovary, Part 2; *Jonathan Culler, Flaubert, pp. 91-109, 134-56

11/18: Madame Bovary, Part 3
11/20: Naturalism: "to conceal the imaginary under the real": *Emile Zola, "The Naturalistic Novel"; "the science of the human heart": Giovanni Verga, "Cavalleria Rusticana"


11/27 THANKSGIVING

12/2: Theodor Fontane, Jenny Treibel (in Fontane, Short Novels and Other Writings); *Georg Lukács, "The Later Fontane," German Realists of the Nineteenth Century, pp. 285-333

^12/9: Term papers due

Carets mark due dates for assignments connected with the term paper. *The items marked with a star are included in the course packet, available at the Ave Copy Center, 4141 University Way. The two poems for 9/25 can be found on the web. There are usable translations of Hölderlin's "Heidelberg" by both Michael Hamburger (in the original meter) and Christopher Middleton (closer to the tone) accessible through Google Books. The essays by Michael Gamer and D. A. Miller can be accessed through the UW Libraries web site.

Class reports will be assigned individually a week before they are to be presented. They are to be written and read in class, then handed in. They should last 10-15 minutes. You will be penalized for missing the time limits; otherwise the report grades will be counted only if they are in your favor. They are thus more directly practice for conference papers than for teaching, though informative and interesting clarity should be your goals for both scholarly and pedagogical situations. Typically a report will present relevant information and will then be summed up with some ideas about the information. About half the reports will ask you to examine the course theme in one of the fiction assignments; you will then typically look for the use of the key words (such as true or real vs. romantic or interesting) and discuss how the work approaches this theme. For 10/2 the topic will be depression. Mr. Woodhouse is described as depressed. Look up the history of the word, explore 18th-century philosophers or physicians writing on psychology and the emotions, and suggest a perspective on the novel. For 10/7: reality and imagination in Emma. Any volunteers?

Term papers should involve critical analysis of one of the fiction assignments. Normally they should focus on the theme of the course, though other topics that involve close reading are possible. I'll be talking about writing and about approaches to the term papers frequently throughout the quarter. The papers are due Dec. 9 before 5:00 in my English department mailbox (Pad A-104). Extensions to Dec. 13 are automatic provided you email me before the due date. No explanations necessary. I give incompletes for a limited time only for genuine emergencies and occasional exceptional circumstances, not for routine delays. Please observe the following
schedule. It seems drastic, but it's the only way to get papers finished reliably. You may take a few extra days for any of the stages; simply let me know in advance when you will be ready. But don't miss your own deadline. It's better to submit a stage half-baked than not at all.

10/14: Email me the book or author you want to focus on.

10/28: Email a title and a plan of action--normally a few sentences describing the problem and the approach.

11/11: 1) Email a sample paragraph. It could be the opening paragraph defining the issues and the approach, or it could be a body paragraph, but not a paragraph giving background information. 2) In addition, include a secondary bibliography of 3-6 items that may be relevant to your paper, normally critical essays or book chapters. Carefully follow standard Modern Language Association bibliography forms. Use the MLA Handbook if you have it, or very carefully observe the format in PMLA. **Proofread your work carefully.** If it's substandard, I'll have you do it over.

11/25: Hand in a partial draft of the paper, a minimum of 1,000 words.

12/9 (or 12/13 with extension): Final paper due.