

THE RISE AND DEVELOPMENT OF THE NOVEL**1.- Datos de la Asignatura**

Código	304613	Plan		ECTS	3
Carácter	optativa	Curso	Posgrado (15-16)	Periodicidad	cuatrimestral
Área	Filología Inglesa				
Departamento	Filología Inglesa				
Plataforma Virtual	Plataforma:	Studium			
	URL de Acceso:				

Datos del profesorado

Profesor Coordinador	Miriam Borham Puyal	Grupo / s	1
Departamento	Filología Inglesa		
Área	Filología Inglesa		
Centro	Facultad de Filología		
Despacho	2.7		
Horario de tutorías	Se comunicará en septiembre		
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2.- Sentido de la materia en el plan de estudios

Bloque formativo al que pertenece la materia
Master de estudios Ingleses Avanzados
Papel de la asignatura dentro del Bloque formativo y del Plan de Estudios.
Optativa
Perfil profesional.
Licenciados de filología inglesa, humanidades, traducción, psicología, periodismo

3.- Recomendaciones previas

Tener un nivel de inglés B2 y leer los textos obligatorios

4.- Objetivos de la asignatura

Indíquense los resultados de aprendizaje que se pretenden alcanzar.

This course aims to provide students with a diachronic approach to the novel, to enable them to thoroughly explore milestones of British narrative fiction, and to suggest new grounds for thesis research. It will offer students an overview of the relevant theories of the novel, as well as historical, political and cultural context to understand the groundbreaking changes happening in fiction at different periods.

In order to do so, students will read canonical texts such as Samuel Richardson's *Pamela*, together with less known novels, many by women writers. They will be expected to develop a critical understanding of how these texts advance narrative fiction or even address the transformation of literary genres within their pages.

5.- Contenidos

The course contents are divided in the following units:

1. Introduction: a Debate on the Origins of the Novel
2. Mid-Century Revolutions
3. Women Writers and the Construction of the Modern Novel
4. The Age of the Novel: Victorian Fictions
5. Experimenting with the Novel: Virginia Woolf and *The Waves*
6. Breaking Boundaries: Contemporary British Novelists

6.- Competencias a adquirir

By the end of this course students will be able to:

- Have a comprehensive perspective of British narrative fiction from the 18th century onwards
- Discuss the works of major British writers from the 18th century to our days
- Become familiar with different forms of experimentation in narrative fiction and with authors that have been left out of traditional Western canons
- Write critical research papers and conduct successful academic presentations

Básicas/Generales.

Específicas.

Students will be expected to:

Read and analyze texts critically (and to read them in time for the classes)

Produce examples of their own interpretation of the novels

Be able to present their thoughts clearly and with sound arguments, both orally and in written form

Be able to write an adequate research paper and to deliver an efficient academic presentation

Transversales.

7.- Metodologías docentes

Class meetings will consist of lectures, group discussions, and oral presentations. Students are expected to read the texts beforehand and to provide well-structured and meaningful opinions on the issues addressed in these discussions. In order to do so, study guides will be available on Studium, as well as a list of recommended secondary sources to prepare the presentations and class discussions.

8.- Previsión de distribución de las metodologías docentes

	Horas dirigidas por el profesor		Horas de trabajo autónomo	HORAS TOTALES
	Horas presenciales.	Horas no presenciales.		
Sesiones magistrales	6			6
Prácticas	- En aula			
	- En el laboratorio			
	- En aula de informática			
	- De campo			
	- De visualización (visu)			
Seminarios	6			6
Exposiciones y debates	3			3
Tutorías	3			3
Actividades de seguimiento online	6			6
Preparación de trabajos			25	25
Otras actividades (Lecturas)			25	25
Exámenes	1			1
TOTAL	25		50	75

9.- Recursos**Libros de consulta para el alumno**

- Bakhtin, Mikhail. "Discourse in the novel." *The Dialogic Imagination: Four Essays*. Austin: University of Texas Press, 1981. 259-422.
- Ballaster, Ros. "Romancing the novel: Gender and Genre in Early Theories of Narrative." *Living by the Pen. Early British Women Writers*. Ed. Dale Spender. New York and London: Teachers College Press, Columbia University, 1992a. 188-200.
- . *Seductive Forms: Women's Amatory Fiction from 1684 to 1740*. Oxford: Clarendon Press, 1992b.
- . "Women and the rise of the novel: sexual prescripts." *Women and Literature in Britain 1700-1800*. Ed. Vivien Jones. Cambridge: Cambridge University Press, 2000. 197-216.
- Beasley, Jerry C. "Romance and the 'New' Novels of Richardson, Fielding, and Smollett." *Studies in English Literature, 1500-1900* 16.3 (1976): 437-50.
- Booth, Wayne. "Point of View and the Control of Distance in Emma." *Nineteenth-Century Fiction* 16. 2 (1961): 95-116.
- Cascardi, Anthony J. "Don Quixote and the invention of the novel." *The Cambridge Companion to Cervantes*. Ed. Anthony J. Cascardi. Cambridge: Cambridge University Press, 2002. 58-79.
- Doody, Margaret Ann. *The True History of the Novel*. New Brunswick, NJ: Rutgers University Press, 1996b.
- Ellis, Lorna. *Appearing to Diminish: Female Development and the British Bildungsroman, 1750-1850*. London: Associated University Presses, 1999.
- Fraiman, Susan. *Unbecoming Women. British Women Writers and the Novel of Development*. New York: Columbia University Press, 1993.
- Gallagher, Catherine. *Nobody's Story. The Vanishing Acts of Women Writers in the Marketplace. 1670-1820*. Oxford: Oxford University Press, 1994.
- Gilbert, Sandra M. and Susana Gubar. *The Madwoman in the Attic: The Woman Writer and the 19th century Literary Imagination*. London: Yale University Press, 1979.
- McKeon, Michael. *The Origins of the English Novel, 1600-1740*. Baltimore: The Johns Hopkins University Press, 1987.

McMurran, Mary Helen. "National or Transnational? The Eighteenth-Century Novel." *The Literary Channel. The Inter-National Invention of the Novel*. Ed. Margaret Cohen and Carolyn Dever. Princeton and Oxford: Princeton University Press, 2002. 50-72.

Pardo, Pedro J. "Cervantes, la novela y la metanovela." *El hidalgo fuerte: siete miradas al Quijote*. Ed. A. Rivas Yanes. Luxembourg: Círculo Cultural Antonio Machado, 2005a. 107-42.

———. "Jane Austen." *Gran Enciclopedia Cervantina*. Ed. Carlos Alvar. Vol. I. Madrid: Castalia, 2005b.

———. "El Quijote y la novela moderna." *La ficción novelesca en los siglos de oro y la literatura europea*. Ed. Ricardo Senabre Sampere. Madrid: Secretaria General Técnica, Ministerio de Educación y Ciencia, 2005d. 41-56

Paulson, Ronald. *Satire and the Novel in Eighteenth-Century England*. New Haven: Yale University Press, 1967.

Pearson, Jacqueline. *Women's Reading in Britain, 1750-1835: a Dangerous Recreation*. Cambridge & New York: Cambridge University Press, 1999.

Raven, James. "The material contours of the English novel 1750-1830." *SVEC 2007:10. Remapping the Rise of the European Novel*. Ed. Jenny Mander. Oxford: Voltaire Foundation, 2007. 101-26.

Richetti, John. *Popular Fiction before Richardson: Narrative Patterns*. Oxford: Clarendon, 1969.

———. (ed.). *The Cambridge Companion to the Eighteenth Century Novel*. Cambridge: CUP, 1996.

———. *The English Novel in History, 1700-1780*. London & New York: Routledge, 1999.

Spenser, Jane. *The Rise of the Woman Novelist. From Aphra Behn to Jane Austen*. Oxford: Basil Blackwell, 1986.

———. "Women writers and the eighteenth-century novel". *The Cambridge Companion to the Eighteenth-Century Novel*. Ed. John J. Richetti. Cambridge: Cambridge University Press, 1996. 212-235.

Spender, Dale. *Mothers of the Novel. 100 Good Women Writers before Jane Austen*. London: Pandora Press, 1986.

———. (ed.). *Living by the Pen. Early British Women Writers*. New York and London: Teachers College Press, Columbia University, 1992.

Staves, Susan. *A Literary History of Women's Writing in Britain, 1660-1789*. Cambridge: Cambridge University Press, 2006.

Sutherland, Kathryn. "Jane Austen and the invention of the serious modern novel." *The Cambridge Companion to English Literature 1740-1830*. Cambridge: Cambridge University Press, 2004. 244-62.

Todd, Janet. *The Sign of Angellica. Women, Writing, and Fiction 1660-1800*. London: Virago Press, 1989.

Tompkins, J.M.S. *The Popular Novel in England. 1770-1800*. Westport, Connecticut: Greenwood, 1976.

Waldron, Mary. *Jane Austen and the Fiction of her Time*. Cambridge: Cambridge University Press, 1999.

Warner, William B. *Licensing Entertainment. The Elevation of Novel Reading in Britain, 1684-1750*. Berkeley: University of California, 1998.

Watt, Ian. *The Rise of the Novel. Studies in Defoe, Richardson and Fielding*. Harmondsworth, England: Penguin, 1957.

Williams, Ioan (ed.). *Novel and Romance 1700-1800: A Documentary Record*. London: Routledge, 1970.

Otras referencias bibliográficas, electrónicas o cualquier otro tipo de recurso.

10.- Evaluación

Las pruebas de evaluación que se diseñen deben evaluar si se han adquirido las competencias descritas, por ello, es recomendable que al describir las pruebas se indiquen las competencias y resultados de aprendizaje que se evalúan.

Consideraciones Generales

A selection of texts will be specified at the beginning of the course for class discussion on given dates. Students are required to read each assigned text before class and come prepared to discuss it. In addition, each student will have to prepare an oral presentation. The topic of the presentation will be selected from a list available on Studium prior to the start of the course.

The students will be evaluated on a combination of their participation in class, the oral presentation and a final paper or project. This paper will be expected to address one of the topics of the abovementioned list (it can be the same as the one chosen for the oral presentation). The instructions for the final paper will be discussed at the beginning of the course.

Participation and oral presentation: 50 %

Final paper/project: 50 %

Criterios de evaluación

Assessment criteria includes:

1. Formal criteria

- a proficient use of English (coherence, cohesion, adequacy, and correctness in written and oral expression)
- appropriate structure (both for the essay and the presentation)
- use of MLA format

2. Content criteria

- personal and critical ideas
- relevant content
- adequate use of primary and secondary sources (plagiarism will not be condoned and any student who does not submit an original piece of work or who fails to acknowledge their sources will be granted a FAIL).

Instrumentos de evaluación

An oral presentation

An observation grid for class attendance and participation

A final essay

Recomendaciones para la evaluación.

Students must read the texts and produce instances of critical understanding

Recomendaciones para la recuperación.

Students must read the texts and produce instances of critical understanding