Readings:

The basic reading consists of the works and selections listed on the schedule below. Since this is a discussion course, the reading must be completed in time for each session. Attendance and participation in discussion are signs of timely reading and will come into account in evaluating student work for the quarter. The readings are heavy in some weeks: please plan ahead.

Available at the Bookstore:

M. M. Bakhtin, *The Dialogic Imagination* (Texas) ISBN 9780292715349
Fanny Burney, *Cecilia, or, Memoirs of an Heiress* (Oxford)
  ISBN 019955238X

Additional readings are posted on Coursework website

Papers and Coursework Forum:

During the quarter, each student will write three or four papers of about 600 words (but printed out for the class on one page, single-spaced, via font adjustments). The exact number will depend on how many students take the course and on other factors. If the course is small, you might be able to write a fourth short paper, with a shortened final assignment.

These papers will form the point of departure for discussion, and therefore must be ready on time. They need to be typed single-spaced
and reproduced to provide copies for everyone in the seminar. Bring these copies to class on time so that we all will have the same text around which to coordinate discussion. In addition, the papers must be posted to the seminar’s Coursework forum by midnight the day of each session (or by a deadline the group decides): THESE POSTINGS SHOULD BE READ IN ADVANCE BY ALL MEMBERS OF THE SEMINAR. PLEASE FIND THE FORUM ON “COURSEWORK” TO BE SURE THAT YOU ARE ENROLLED.

Questions: Coursework contains open threads for each day of our course. You are encouraged to file questions and ideas at any time. On class days by noon about one-half of the class will file questions specifically on the material for the day and on the posted papers. These questions are supposed to elicit responses from the class. Please visit Coursework often and get into the rhythm of responding to questions. A selection of these questions and responses will be used in class. Students need not turn in questions on days when they have a paper due, but, in general, each student should be posting at least one question every other week.

Discussion of the papers at each seminar session should be open and free-flowing. I will introduce questions that have been filed on Coursework. At the end of the discussion of each paper, I will ask the author to sum up the main points that have emerged in discussion.

A Note on Sources: Papers in this course should be based on your ideas about the assigned reading. Some of the assigned volumes have introductions and commentary for you to use. Please focus on these materials and on listed corollary readings. If you use books, articles, or internet sources, or rely on work by other students, you must, by Stanford policy, specifically indicate your indebtedness.

Computer Policy: Please put them and mobile phones away. This is a discussion course, much of which will not lend itself to detailed note taking. In addition, open computers in front of you tend to block your availability to others in the room. Studies seem to show that even note taking on laptops is distracting in ways conventional note taking is not.

Students with Documented Disabilities: Students who may need an academic accommodation based on the impact of a disability must initiate the request with the Office of Accessible Education (OAE). Professional staff will evaluate the request with required documentation, recommend
reasonable accommodations, and prepare an Accommodation Letter for faculty dated in the current quarter in which the request is being made. Students should contact the OAE as soon as possible since timely notice is needed to coordinate accommodations. The OAE is located at 563 Salvatierra Walk (phone: 650-723-1066, URL: http://studentaffairs.stanford.edu/oae).

**Grading:** All work must be filed to pass this class. I do not give incompletes. I will not put grades on short papers when I return them with comments, but I am happy to discuss your papers both for their content and for my evaluation of them. Approximate breakdown of grading: Participation, including comments on Coursework 20%; Discussion papers, including in-class exchanges and your summation of discussion 60%; Final paper 20%.

**Office Hours:** I hold regular office hours. Do come in to talk with me about reading or papers.

**Final Essay:**

An essay of 10-15 pages (depending on the number of short essays written) will be due at the end of the quarter. In this essay you may develop ideas earlier presented in a short essay or you may wish to get a start on a longer project. The final essay does not have to deal with reading on the syllabus, but each student should speak with me to assure that the essay is firmly in the spirit of the course.

**Schedule of Classes and Readings:**

# = Text on Coursework website for the seminar  
@ = Book ordered from Bookstore

<table>
<thead>
<tr>
<th>Week I</th>
<th>ORGANIZATION &amp; LAUNCH</th>
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<td>March 28</td>
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<tr>
<th>Week II</th>
<th>What is Realism?</th>
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| April 4 | #Erich Auerbach, Mimesis, pp. 3-23, 395-413  
#Roland Barthes, “The Reality Effect” |
Week III
April 11

**Experience and Experiment**

#Peter Dear, *Discipline and Experience*, pp. 12-13, 21-25, 227-32, 239-249
#Steven Shapin & Simon Schaffer, *Leviathan and the Air-Pump*, pp. 3-79, 225-31
#Émile Zola, “Le Roman Expérimental”
#John Bender, "Novel Knowledge," from *Ends of Enlightenment*
#Daniel Defoe, “The Apparition of Mrs. Veal”

Week IV
April 18

**A Break with Realism**

@Tristram Shandy, vols 1 & 2
#Nixon, pp. 285-87 for reviews of Sterne
@M. M. Bakhtin, *The Dialogic Imagination*: from "Forms of Time and of the Chronotope in the Novel," pp. 84-110, 130-46, 243-58; from "Discourse in the Novel," 259-63, 271-85, 290-95, 324-31

Week V
April 25

**The Gothic**

@The Castle of Otranto, including Walpole’s prefaces
@Horace Walpole, letter of 9 March 1765 (on opening page of introduction to ordered edition)
#Anna Letitia Barbauld, "On the Pleasure Derived from Objects of Terror"
#Sir Walter Scott, introduction to *Castle of Otranto*
#Ann Banfield, “Describing the Unobserved...”
#Definition of “free indirect discourse” from H. Porter Abbott, *The Cambridge Introduction to Narrative*

**Week VI**

**May 2**

**The New Narration**

@Frances Burney, *Cecilia*, vols. 1-2

#Julie Choi, “Feminine Authority? Common Sense and the Question of Voice in the Novel”


**Week VII**

**May 9**

**The Novel of Ideas I**

@Caleb Williams, including appendices with alternate ending and Godwin’s 1794 & 1832 prefaces

#Review of Caleb Williams, Nixon pp. 305-06

#Monika Fludernik, *An Introduction to Narratology*, pp. 64-69

**Week VIII**

**May 16**

**Terror, Horror, and the Gothic**

@The Monk, except for vol. 1.3-vol. 2.3

#S. T. Coleridge’s review of The Monk

#Ann Radcliffe, "On the Supernatural in Poetry"

#Sir Walter Scott, "On the Supernatural in Fictitious Composition"

#Tzvetan Todorov, *The Fantastic*, pp. 24-44

#James Watt, *Contesting the Gothic*, pp. 70-84

**Week IX**

**May 23**

**The Novel of Ideas II**

@Elective Affinities

#Jeremy Adler, “Goethe’s use of chemical theory in his *Elective Affinities*”

**Week X**

**May 30**

Memorial Day--no class

Final Papers Due: Friday, June 3

3/19/16