

**Institute of English Studies
Faculty of Arts and Humanities
University of the Punjab, Lahore.
Course Outline**



Programme	BS English Literature	Course Code	ELL-205	Credit Hours	3
Course Title	Rise of the Novel				
Course Introduction					
This course offers an academic introduction to the novel as a major literary genre, tracing its origins in the eighteenth century and its subsequent development into a dominant narrative form. Through comparative analysis with earlier genres such as poetry and drama, students will gain insight into the novel’s distinctive formal and thematic characteristics. The course focuses on essential elements of novelistic construction, including plot, setting, characterization, narrative voice, and point of view. Attention will also be given to distinguishing the novel from shorter prose forms—such as the short story, flash fiction, and the novella—to underscore the structural and thematic complexities unique to the extended fictional narrative.					
Learning Outcomes					
On the completion of the course, the students will be able to: <ul style="list-style-type: none">1. Demonstrate an understanding of the historical emergence and development of the novel as a literary form from the eighteenth century onward.2. Identify and analyze the key formal elements of the novel, including plot, character, setting, narrative voice, and structure.3. Differentiate the novel from other literary genres, such as poetry, drama, and shorter prose forms (e.g., short story, flash fiction, novella).4. Engage critically with foundational theoretical texts (e.g., by Ian Watt, E.M. Forster, Walter Allen) to interpret the genre's evolution and significance.5. Apply literary terminology and critical concepts to the reading and analysis of selected novels, demonstrating preparedness for advanced study in fiction.					
Course Content				Assignments/Readings	
Week 1	Unit-I Introduction to the Novel as a Literary Genre <ul style="list-style-type: none">1.1 Emergence and Definition of the genre of Novel1.2 Historical Background: 18th Century Origins1.3 Defining Features of the Novel1.4 Distinction of the Novel from Poetry, Drama, and Shorter Prose Forms1.5 Narrative Techniques and Elements of Fiction<ul style="list-style-type: none">1.5.1 Plot Structure and Chronology1.5.2 Point of View and Narrative Voice1.5.3 Characterization: Types and Development1.5.4 Setting and Atmosphere Unit-II Henry Fielding <i>Joseph Andrews</i> (1742) <ul style="list-style-type: none">2.1 Themes: Morality, Society, and Comedy2.2 Overview and Context			For Reading: Watt, I. (1959). <i>The Rise of the Novel</i> . Univ of California Press.	

	2.3 Narrative Style and Satirical Elements 2.4 Themes: Morality, Society, and Comedy	
Week 2	Unit II Henry Fielding <i>Joseph Andrews</i> (1742) 2.5 Book 1, Chapter 1-2 2.6 Book 1, Chapter 3-4	
Week 3	Unit II Henry Fielding <i>Joseph Andrews</i> (1742) 2.7 Book 1, Chapter 5-7 2.8 Book 1, Chapter 8-10	
Week 4	Unit II Henry Fielding <i>Joseph Andrews</i> (1742) 2.9 Book 1, Chapter 11-12	Question: In Book 1 of Henry Fielding's <i>Joseph Andrews</i> , the protagonist's journey is deeply intertwined with notions of virtue, class, and social criticism. Analyze how Fielding uses the character of Joseph Andrews and his interactions with other characters to critique the moral and social fabric of 18th-century England. In your response, consider Fielding's use of irony, satire, and classical allusions, and discuss how these literary techniques serve to question contemporary notions of virtue and social mobility.
Week 5	Unit III Jane Austen <i>Pride and Prejudice</i> (1813) 3.1 Social Commentary and Characterization 3.2 Use of Free Indirect Discourse 3.3 Plot and Romantic Conventions 3.4 Austen's social context, major characters Book 1, Chapter 1-6	
Week 6	Unit III Jane Austen <i>Pride and Prejudice</i> (1813) 3.5 Book 1, Chapter 7-12 3.6 Book 1, Chapter 13-18	
Week 7	Unit III Jane Austen <i>Pride and Prejudice</i> (1813) 3.7 Book 1, Chapter 19-23	Question: Discuss the function of irony in the portrayal of Mr. Bennet's character in Book 1 of <i>Pride and Prejudice</i> . How does Austen use his ironic tone to critique both patriarchy and domestic dynamics?
Week 8	MID TERM EXAMINATION	
Week 9	Unit IV Charles Dickens <i>Hard Times</i> (1854) 4.1 Industrial Setting and Social Critique 4.2 Narrative Techniques and Character Types 4.3 Themes: Utilitarianism, Education, and Class	

	Unit IV Charles Dickens <i>Hard Times</i> (1854) 4.4 Book 1, Chapter 1-4 4.5 Book 1, Chapter 5-8 4.6 Book 1, Chapter 9-12	
Week 10	Unit IV Charles Dickens <i>Hard Times</i> (1854) 4.7 Book 1, Chapter 13-16 4.8 Book 1, Chapter 17-18	Assignment topic: How does Dickens use physical space (e.g., Bounderby's house, Gradgrind's study, Stephen's lodging) to externalize class identity and moral condition? Choose each setting and analyze it as a reflection of character.
Week 11	Unit V Thomas Hardy <i>the Return of the Native</i> (1878) 5.1 Setting and Symbolism of Egdon Heath 5.2 Fate, Character, and Tragedy 5.3 Narrative Voice and Philosophical Themes Unit V Thomas Hardy <i>the Return of the Native</i> (1878) 5.4 Book 1, Chapter 1-3	
Week 12	Unit V Thomas Hardy <i>the Return of the Native</i> (1878) 5.5 Book 1, Chapter 4-6 5.6 Book 1, Chapter 7-9	
Week 13	Unit V Thomas Hardy <i>the Return of the Native</i> (1878) 5.7 Book 1, Chapter 10-11 Unit VI George Eliot <i>the Mills on the Floss</i> (1860) 6.1 Psychological Realism and Moral Questions 6.2 Narrative Perspective and Symbolism 6.3 Fate, Identity and Conflict	
Week 14	Unit VI George Eliot <i>the Mills on the Floss</i> (1860) 6.4 Book 1, Chapter 1-3 6.5 Book 1, <u>Chapter</u> 4-6	
Week 15	Unit VI George Eliot <i>the Mills on the Floss</i> (1860) 6.6 Book 1, Chapter 7-9 6.7 Book 1, Chapter 10-13	
Week 16	END TERM EXAMINATION	

Textbooks and Reading Material

1. Textbooks.

1. Fielding, H. (1742/2012). *Joseph Andrews*. Penguin Books.
2. Austen, J. (1813/2022). *Pride and prejudice* (Deluxe ed.). Union Square & Co.
3. Dickens, C. (1854/2003). *Hard times* (Penguin Classics ed.). Penguin Classics.
4. Eliot, G. (1860/2012). *The mill on the Floss* (Penguin Classics ed.). Penguin Classics.
5. Hardy, T. (1878/1999). *The return of the native* (Penguin Classics ed.). Penguin Classics.

2. Suggested Readings

1. Watt, I. (1957). *The rise of the novel: Studies in Defoe, Richardson and Fielding*. University of California Press.
2. Forster, E. M. (1927). *Aspects of the novel*. Edward Arnold.
3. Allen, W. (1954). *The English novel: A short critical history*. Dutton.
4. Bakhtin, M. M. (1981). *The dialogic imagination: Four essays* (M. Holquist, Ed.; C. Emerson & M. Holquist, Trans.). University of Texas Press.
5. (Original essays written earlier; English edition published in 1981)
6. Eagleton, T. (2004). *The English novel: An introduction*. Blackwell.
7. Waugh, P. (Ed.). (2006). *Literary theory and criticism: An Oxford guide*. Oxford University Press.
8. McKeon, M. (1978). The origins of the English novel. *Eighteenth-Century Studies*, 11(3), 343–360. <https://doi.org/10.2307/2738109>
9. McKeon, M. (1987). Rethinking the rise of the novel. *Cultural Critique*, 1, 159–181. <https://doi.org/10.2307/1354286>
10. Armstrong, N. (1989). Some call it fiction: On the politics of domesticity. In E. Showalter (Ed.), *The new feminist criticism: Essays on women, literature, and theory* (pp. 564–583). Pantheon Books.
11. Schwarz, D. R. (1983). The importance of Ian Watt's *The Rise of the Novel*. *The Journal of Narrative Technique*, 13(1), 71–83. <https://doi.org/10.2307/30225060>
12. MacKay, M. (2012). The wartime rise of *The Rise of the Novel*. *Representations*, 119(1), 119–143. <https://doi.org/10.1525/rep.2012.119.1.119>
13. May, L. (1991). Gender and the rise of the novel. *Signs*, 16(3), 541–557. <https://doi.org/10.1086/494682>
14. Donovan, J. (1991). Women and the rise of the novel: A feminist-Marxist theory. *Signs*, 16(3), 426–439. <https://doi.org/10.1086/494679>

Teaching Learning Strategies

1. Lectures and Discussions– Instructor-led lectures will introduce key theoretical frameworks and historical contexts, followed by interactive discussions to encourage analytical thinking and dialogue.
2. Close Reading and Textual Analysis– Students will engage in detailed examinations of selected passages to identify narrative techniques, stylistic choices, and thematic patterns.
3. Student Presentations – Learners will present on specific topics or chapters to build confidence, enhance comprehension, and promote peer learning.
4. Writing Assignments and Response Papers– Periodic assignments will assess comprehension, analytical skill, and the ability to synthesize critical and textual material.

Assignments: Types and Number with Calendar

1. One quiz in the fourth week.
2. One quiz in the seventh week.
3. One assignment in the tenth week.
4. One presentation before the end-term examination.

Assessment			
Sr. No.	Elements	Weightage	Details
1.	Midterm Assessment	25%	Written Assessment at the mid-point of the semester.
2.	Formative Assessment	15%	Continuous assessment includes: Classroom participation, assignments, presentations, viva voce, attitude and behavior, hands-on-activities, short tests, projects, practical, reflections, readings, quizzes etc.
3.	Final Assessment	60%	Written Examination at the end of the semester. It is mostly in the form of a test, but owing to the nature of the course the teacher may assess their students based on term paper, research proposal development, field work and report writing etc.