

# SCHOOL OF ENGLISH, FILM, THEATRE, AND MEDIA STUDIES

## ENGL 209 THE NOVEL

First Trimester, 2008

‘The person, be it gentleman or lady, who has not pleasure in a good novel, must be intolerably stupid.’  
Jane Austen, *Northanger Abbey*, ch. 14

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### **Texts and Course Objectives:**

Jane Austen, *Pride and Prejudice*, 1813 (Oxford World’s Classics); *Emma*, 1816 (Oxford World’s Classics); Charlotte Brontë, *Jane Eyre*, 1847 (Oxford World’s Classics); Charles Dickens, *Great Expectations*, 1861 (Oxford World’s Classics); Joseph Conrad, *Under Western Eyes*, 1911 (Penguin); E.M. Forster, *Howards End*, 1910 (Penguin); *A Passage to India*, 1924 (Penguin); D.H. Lawrence, *Women in Love*, 1920 (Penguin).

The course covers the classic English novel from Jane Austen to D.H. Lawrence, with special attention to eight novels. You have the opportunity to make a somewhat broader study of Jane Austen and E.M. Forster if you wish. You are required to study all these texts, each of which is the subject of at least three lectures and one tutorial session.

The course aims to enhance:

- your knowledge and enjoyment of the texts
- your ability to read with insight and pleasure
- your knowledge of the English novel
- your ability to analyse and to shape the analysis into coherent discussion.

### **Lectures, Tutorials and Exam**

Lectures take place at noon on Mondays, Thursdays and Fridays in Kirk 301.

Tutorials take place weekly, beginning in the second week. Tutorial lists will be posted on the English notice-board in the corridor near HM 206, as will any additional information.

There is a final examination (3 hours) during the examination period at the end of the trimester.

### **Workload**

200-level English courses are designed on the assumption that students will be able to commit an average of 15 hours a week, including lectures, tutorials, and non-contact reading, research and writing. However, novels require substantial reading time, and you may need to devote more time to the pleasure of reading than in some other courses.

## General

- (a) Every effort is being made to provide a course as rewarding as its subject-matter deserves. Well-intentioned and constructive comment from students is always welcome.
- (b) A novel course inevitably involves a considerable amount of reading. You are therefore urged always to keep well ahead with your reading. Though tutors are aware of the pressure of work, you should always aim to have read each novel before the designated tutorials.
- (c) The texts themselves are your highest priority. Critical reading is valuable, but must be subordinate. Abridged texts are not acceptable. Texts must be brought to the tutorials.
- (d) Book supplies are sometimes problematic. All books should be bought or ordered early in the trimester.
- (e) Course notices (e.g. tutorial list and examination timetable) will be posted on the English noticeboard in the corridor near HM 206.
- (f) This course does not use Blackboard.

## Mandatory Course Requirements

To pass the course you will need to attend at least 8 of the tutorials, complete the specified course work and perform satisfactorily in the exam.

## Assessment

‘A woman, if she have the misfortune of knowing any thing, should conceal it as well as she can.’  
*Northanger Abbey*, ch. 14

Assessment is by final examination (3 hours), or by a combination of this examination and course work, whichever is in the student’s favour. The course work is given equal weighting with the exam (50% each). The course work requirement is two essays (25% each).

Two essays are required. **Due dates** are:

Essay 1: 11 April 2008  
Essay 2: 30 May 2008

You are encouraged to submit essays early, especially if this helps you to avoid conflict with the demands of assessment in other courses.

The two essays are designed to develop your skills of close discussion of the detail of texts and your skills of discussion and argument on a larger scale. You will not be able to write on the same text twice in the course work, but you will be able to write on these texts again in the exam.

Text books may not be taken into the end-of-year examination.

## **Assignments**

You are required to write one comparative essay and one study of a single text. You may choose which you do first.

Each essay should be no longer than 1,700 words (work that is too long may be returned for rewriting)

Requests for extensions should be made **in advance** using the form available from English Administration. Late work submitted without an extension is unlikely to be commented on and may be penalised a grade per week [e.g., A- to B+, C+ to C].



## Assignment one

**Either (comparative essay):** choose a passage each from two of the set novels. Compare and contrast the passages so as to show some of the similarities and differences between the two novels.

Each passage should be about a page long. Either supply xerox copies or identify the passages clearly by their opening and closing words, the chapter they come from and page references to the editions set for the course. The passages may not be taken from the chapters discussed in tutorials.

**Or: write an essay on one of the following topics:**

### Jane Austen, *Pride and Prejudice*

‘For what do we live, but to make sport for our neighbours, and laugh at them in our turn?’  
(Mr Bennet, *Pride and Prejudice*, 3:15)

How does *Pride and Prejudice* exemplify and criticise this attitude?

### Jane Austen, *Emma*

‘Mystery; Finesse – how they pervert the understanding! My Emma, does not every thing serve to prove more and more the beauty of truth and sincerity in all our dealings with each other?’ (Mr Knightley, *Emma*, 3:15)

Write an essay on mystery and understanding in *Emma*. If *Emma* has a moral, is this remark by Mr Knightley it?

### Charlotte Brontë, *Jane Eyre*

‘Listen, then, Jane Eyre, to your sentence: to-morrow, place the glass before you, and draw in chalk your own picture, faithfully, without softening one defect; omit no harsh line, smooth away no displeasing irregularity, write under it, “Portrait of a Governess, disconnected, poor, and plain.”’ (*Jane Eyre*, 2:1)

Write an essay on Charlotte Brontë’s portrayal of Jane Eyre.

### Charles Dickens, *Great Expectations*

[Magwitch:] ‘He’s a gentleman, if you please, this villain.’ (*Great Expectations*, Chapter 5)

Discuss some of the ways in which Dickens develops the relationship between ‘gentleman’ and ‘villain’ in *Great Expectations*.

## Assignment two

**If you have not done the comparative essay for assignment one, do the following:** choose a passage each from two of the set novels, **including at least one of *Under Western Eyes*, *Howards End*, *A Passage to India*, *Women in Love***. Compare and contrast the passages so as to show some of the similarities and differences between the two novels.

Each passage should be about a page long. Either supply xerox copies or identify the passages clearly by their opening and closing words, the chapter they come from and page references to the editions set for the course. The passages may not be taken from the chapters discussed in tutorials.

**If you did the comparative essay for assignment one, write an essay on one of the following topics:**

**Joseph Conrad, *Under Western Eyes***

‘Remember, Razumov, that women, children, and revolutionists hate irony, which is the negation of all saving instincts, of all faith, of all devotion, of all action.’ (Sophia Antonovna, *Under Western Eyes*, 3:4)

Discuss Conrad’s use of irony in *Under Western Eyes*, paying particular attention to the way in which it contributes to the novel’s moral vision.

**E. M. Forster, *Howards End***

The boy, Leonard Bast, stood at the extreme verge of gentility. He was not in the abyss, but he could see it.... He knew that he was poor, and would admit it; he would have died sooner than confess any inferiority to the rich. This may be splendid of him. But he was inferior to most rich people, there is not the least doubt of it. He was not as courteous as the average rich man, nor as intelligent, nor as healthy, nor as lovable. His mind and his body had been alike underfed, because he was poor, and because he was modern they were always craving better food. (*Howards End*, ch. 6)

What is Leonard’s role and significance in *Howards End*?

**E. M. Forster, *A Passage to India***

‘Why can’t we be friends now?’ said the other [Fielding], holding him [Aziz] affectionately. ‘It’s what I want. It’s what you want.’

But the horses didn’t want it – they swerved apart; the earth didn’t want it, sending up rocks through which riders must pass single file; the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath: they didn’t want it, they said in their hundred voices, ‘No, not yet,’ and the sky said, ‘No, not there.’ (*A Passage to India*)

Discuss some of the ways in which this is a fitting ending to *A Passage to India*.

**D. H. Lawrence, *Women in Love***

We are now in a period of crisis. Every man who is acutely alive is acutely wrestling with his own soul. The people that can bring forth the new passion, the new idea, this people will endure. Those others, that fix themselves in the old idea, will perish with the new life strangled unborn within them. (D.H. Lawrence, unused Foreword to *Women in Love*)

How does this statement fit with the portrayal of **either** Birkin and Gerald **or** Ursula and Gudrun in *Women in Love*?

‘Facts are such horrid things!’

Jane Austen, *Lady Susan*, letter 32.

### **Academic integrity and plagiarism**

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

*The presentation of the work of another person or other persons as if it were one’s own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.*

It is still plagiarism even if you re-structure the material or present it in your own style or words.

*Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.*

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University’s website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

### **GENERAL UNIVERSITY STATUTES AND POLICIES**

Students should familiarise themselves with the University’s policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar*, available in hardcopy or under “about Victoria” on the Victoria homepage at:

[http://www.victoria.ac.nz/home/about\\_victoria/calendar\\_intro.html](http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html)

Information on the following topics is available electronically under “Course Outline General Information” at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

- Academic Grievances
- Student and Staff Conduct
- Meeting the Needs of Students with Impairments
- Student Support

## ENGL 209 PROGRAMME 2008

Monday, Thursday and Friday in Kirk 301

February	25	Introduction	
	28	Jane Austen: introduction	
	29	Jane Austen: language	
March	3	<i>Pride and Prejudice</i>	
	6	<i>Pride and Prejudice</i>	
	7	<i>Pride and Prejudice</i>	
	10	<i>Emma</i>	
	13	<i>Emma</i>	
	14	<i>Emma</i>	
	17	<i>Jane Eyre</i>	
	20	<i>Jane Eyre</i>	
EASTER			
	27	<i>Jane Eyre</i>	
	28	<i>Jane Eyre</i>	
	31	No Lecture	
April	3	<i>Great Expectations</i>	
	4	<i>Great Expectations</i>	
	7	<i>Great Expectations</i>	
	10	<i>Great Expectations</i>	
	11	No Lecture	Essay 1 due 11 April

### Mid-Trimester Break: 28 April - 2 May

April	28	<i>Under Western Eyes</i>	
May	1	<i>Under Western Eyes</i>	
	2	<i>Under Western Eyes</i>	
	5	<i>Howards End</i>	
	8	<i>Howards End</i>	
	9	<i>Howards End</i>	
	12	<i>A Passage to India</i>	
	15	<i>A Passage to India</i>	
	16	<i>A Passage to India</i>	
	19	<i>A Passage to India</i>	
	22	<i>Women in Love</i>	
	23	<i>Women in Love</i>	
	26	<i>Women in Love</i>	
	29	<i>Women in Love</i>	
	30	<i>Women in Love</i> , review	Essay 2 due 30 May