

SCHOOL OF ENGLISH, FILM, THEATRE, AND MEDIA STUDIES

ENGL 209 THE NOVEL

First Trimester, 2009

Monday 2 March – Friday 5 June 2009

‘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 4.10 p.m. on Mondays, Wednesdays and Fridays in Maclaurin LT103. They begin on March 2 and finish on May 29 (with June 3 and 5 in reserve in case of cancellations).

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. Tutorials will usually be based on a nominated chapter (or chapters) from the novel.

There is a final examination (3 hours) during the examination period at the end of the trimester (12 June – 1 July).

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) Handouts and notices will be placed on 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 a combination of course work (60%) and a final examination (3 hours; 40%). The course work requirement is two essays (30% each).

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

Essay 1: 27 April 2009

Essay 2: 5 June 2009

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, marking the beginning and ending of your chosen passages; 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*

Mr Bennet says of his daughters, 'they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters' (chapter 1).

Analyse Lizzy's 'quickness' and the silliness and ignorance of Lydia. How do these qualities contribute to the vision of *Pride and Prejudice*?

Jane Austen, *Emma*

Is Emma Woodhouse the 'sweetest and best of all creatures, faultless in spite of all her faults'?

Charlotte Brontë, *Jane Eyre*

When his first-born was put into his arms, he could see that the boy had inherited his own eyes, as they once were – large, brilliant, and black. On that occasion, he again, with a full heart, acknowledged that God had tempered judgment with mercy.

My Edward and I, then, are happy: and the more so, because those we most love are happy likewise. (*Jane Eyre*, final chapter)

How apt are these words as a conclusion to the story of Jane and Rochester?

Charles Dickens, *Great Expectations*

Discuss the implications of the title of *Great Expectations*, in whatever terms seem to illuminate this novel's essential concerns and qualities.

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*

The narrator of *Under Western Eyes* writes of searching for 'a word that could stand at the back of all the words covering the pages, a word which, if not truth itself, may perchance

hold truth enough to help the moral discovery which should be the object of every tale' (1:3); he suggests the word might be 'cynicism'.

Discuss 'the moral discovery' of *Under Western Eyes*, and how it is created.

E. M. Forster, *Howards End*

'Who are the Wilcoxes?' said Tibby, a question that sounds silly, but was really extremely subtle.... (*Howards End*, chapter 18)

Write an essay on the Wilcoxes and attitudes to them in *Howards End*.

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

'Yes, your mother was my best friend in all the world.' [Aziz] was silent, puzzled by his own gratitude. What did this eternal goodness of Mrs Moore amount to? To nothing, if brought to the test of thought. (*A Passage to India*, chapter 36)

Write an essay on the significance (or, significances) of Mrs Moore.

D. H. Lawrence, *Women in Love*

They walked on for some way in silence, under the trees. Then [Birkin] said slowly, as if afraid:

'There is life which belongs to death, and there is life which isn't death. One is tired of the life that belongs to death – our kind of life. But whether it is finished, God knows. I want love that is like sleep, like being born again, vulnerable as a baby that just comes into the world.' (*Women in Love*, chapter 14, 'Water-Party')

Use this quotation as the starting point for a discussion of *Women in Love*.

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Tutorial topics

Tutorial 1 (week beginning 9 March). *Pride and Prejudice*
Close reading and character: why does Darcy fall in love with Elizabeth? With particular attention to vol. 1, chs 10 and 11.

Tutorial 2 (week beginning 16 March). *Pride and Prejudice*
'Discomposure of spirits', misunderstanding and comedy: Mr Bennet and Elizabeth reading Mr Collins's letter. Vol. 3, ch. 15 (= ch. 57).

Tutorial 3 (week beginning 23 March). *Emma*
What kind of person is Emma, and how does Jane Austen portray her? With particular attention to vol. 2, ch. 13 (= ch. 31).

Tutorial 4 (week beginning 30 March). *Jane Eyre*
Jane, Rochester and the style of *Jane Eyre*. With particular attention to ch. 15 (the end of vol. 1).

Tutorial 5 (week beginning 6 April; no tutorials on 10 April). *Great Expectations*
Pip's first visit to Satis House (ch. 8). How does Dickens construct an episode? Pip's character and our first impressions of Miss Havisham and Estella.

Mid-trimester break

- Tutorial 6 (week beginning 27 April). *Great Expectations*
Magwitch's return, vol. 2, ch. 20.
- Tutorial 7 (week beginning 4 May). *Under Western Eyes*
'Where to?' The meaning of Councillor Mikulin's question. With particular attention to the last pages of part 1 and the first pages of part 4.
- Tutorial 8 (week beginning 11 May). *Howards End*
Worrying about Helen (ch. 34). The portrayal of Helen and Margaret, and the role of the narrator.
- Tutorial 9 (week beginning 18 May). *A Passage to India*
Aziz, Mrs Moore, Adela and India. With particular attention to ch. 14.
- Tutorial 10 (week beginning 25 May). *Women in Love*
'Coal-Dust' (ch. 9). Constructing a chapter, Ursula, Gudrun and Gerald.
- Tutorial 11 (week beginning 1 June; no tutorials on 1 June).
Review and exam preparation.

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'Facts are such horrid things!' Jane Austen, *Lady Susan*, letter 32.

Academic Integrity and Plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, 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* or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

This website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates.

ENGL 209 LECTURE PROGRAMME 2009

Monday, Thursday and Friday, 4.10 p.m., in Maclaurin 103

March	2	Introduction
	4	Jane Austen: introduction
	6	Jane Austen: language
	9	<i>Pride and Prejudice</i>
	11	<i>Pride and Prejudice</i>
	13	<i>Pride and Prejudice</i>
	16	<i>Emma</i>
	18	<i>Emma</i>
	20	<i>Emma</i>
	23	<i>Jane Eyre</i>
	25	<i>Jane Eyre</i>
April	27	<i>Jane Eyre</i>
	30	<i>Jane Eyre</i>
	1	<i>Great Expectations</i>
	3	<i>Great Expectations</i>
	6	<i>Great Expectations</i>
8	<i>Great Expectations</i>	

Mid-Trimester Break: 10 – 26 April

May	27	<i>Under Western Eyes</i>	Essay 1 due 27 April
	29	<i>Under Western Eyes</i>	
	1	<i>Under Western Eyes</i>	
	4	<i>Howards End</i>	
	6	<i>Howards End</i>	
	8	<i>Howards End</i>	
	11	<i>A Passage to India</i>	
	13	<i>A Passage to India</i>	
	15	<i>A Passage to India</i>	
	18	<i>A Passage to India</i>	
	20	<i>Women in Love</i>	
June	22	<i>Women in Love</i>	
	25	<i>Women in Love</i>	
	27	<i>Women in Love</i>	
	29	<i>Women in Love</i> , review	
	3	No lecture (reserve day)	
	5	No lecture (reserve day)	Essay 2 due 5 June