

SCHOOL OF ENGLISH, FILM, THEATRE, AND MEDIA STUDIES

ENGL 209 THE NOVEL

First Trimester, 2010

Teaching dates: Monday 1 March – Friday 4 June 2010

‘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 10 a.m. on Mondays, Tuesdays and Fridays in Hugh Mackenzie LT206. They begin on March 1 and finish on May 31 (with June 2 and 4 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 (11 June to 4 July).

Workload

200-level English courses are designed on the assumption that students will be able to commit an average of 13 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.

exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions.

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*

'Pride,' observed Mary, who piqued herself upon the solidity of her reflections, 'is a very common failing, I believe. By all that I have ever read, I am convinced that it is very common indeed; that human nature is particularly prone to it, and that there are very few of us who do not cherish a feeling of self-complacency on the score of some quality or other, real or imaginary. Vanity and pride are different things, though the words are often used synonymously. A person may be proud without being vain. Pride relates more to our opinion of ourselves, vanity to what we would have others think of us.' (*Pride and Prejudice*, 1: 5)

Write an essay on pride in *Pride and Prejudice*.

Jane Austen, *Emma*

Why she did not like Jane Fairfax might be a difficult question to answer; Mr. Knightley had once told her it was because she saw in her the really accomplished young woman, which she wanted to be thought herself; and though the accusation had been eagerly refuted at the time, there were moments of self-examination in which her conscience could not quite acquit her. (*Emma*, 2: 2)

Discuss some of the ways Jane Fairfax and **one** other female character from *Emma* relate to Emma herself.

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*

[Herbert Pocket:] 'There appeared upon the scene... a certain man, who made love to Miss Havisham. I never saw him... but I have heard my father mention that he was a showy-man, and the kind of man for the purpose. But that he was not to be, without ignorance or prejudice, mistaken for a gentleman, my father most strongly asseverates; because it is a principle of his that no man who was not a true gentleman at heart, ever was, since the world began, a true gentleman in manner. He says, no varnish can hide the grain of the wood; and

that the more varnish you put on, the more the grain will express itself.' (*Great Expectations*, 2: 3)

Write an essay on the idea of 'a gentleman' as it is presented 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*

'How can you tell truth from lies?' [Razumov] queried in his new, immovable manner.

'I don't know how you do it in Russia,' I began, rather nettled by his attitude.

He interrupted me.

'In Russia, and in general everywhere — in a newspaper, for instance. The colour of the ink and the shapes of the letters are the same.' (*Under Western Eyes*, 2: 5)

Write an essay on truth and lies in *Under Western Eyes*.

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*, ch. 37)

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

D. H. Lawrence, *Women in Love*

How apt a title is 'women in love' for *Women in Love*?

Tutorial topics

Tutorial 1 (week beginning 8 March). *Pride and Prejudice*
Elizabeth and Darcy With particular attention to vol. 2, chs 11 and 12.

Tutorial 2 (week beginning 15 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 22 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 29 March; no tutorials on 2 April). *Jane Eyre*
Jane, Rochester and the style of *Jane Eyre*. With particular attention to ch. 15 (the end of vol. 1).

Mid-trimester break

Tutorial 5 (week beginning 19 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.

Tutorial 6 (week beginning 26 April). *Great Expectations*
Magwitch's return, vol. 2, ch. 20.

Tutorial 7 (week beginning 3 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 10 May). *Howards End*
Worrying about Helen (ch. 34). The portrayal of Helen and Margaret, and the role of the narrator.

Tutorial 9 (week beginning 17 May). *A Passage to India*
Aziz, Mrs Moore, Adela and India. With particular attention to ch. 14.

Tutorial 10 (week beginning 24 May). *Women in Love*
'Coal-Dust' (ch. 9). Constructing a chapter, Ursula, Gudrun and Gerald.

Tutorial 11 (week beginning 31 May).
Review and exam preparation.

ENGL 209 LECTURE PROGRAMME 2010

Monday, Tuesday and Friday, 10 a.m., in Hugh Mackenzie LT206

March	1	Introduction
	2	Jane Austen: introduction
	5	Jane Austen: language
	8	<i>Pride and Prejudice</i>
	9	<i>Pride and Prejudice</i>
	12	<i>Pride and Prejudice</i>
	15	<i>Emma</i>
	16	<i>Emma</i>
	19	<i>Emma</i>
	22	<i>Jane Eyre</i>
	23	<i>Jane Eyre</i>
	26	<i>Jane Eyre</i>
	29	<i>Jane Eyre</i>
	30	No lecture (reserve day)

Mid-Trimester Break: 5 – 18 April

April	19	<i>Great Expectations</i>	
	20	<i>Great Expectations</i>	
	23	<i>Great Expectations</i>	
	26	<i>Great Expectations</i>	Essay 1 due 26 April
	27	<i>Under Western Eyes</i>	
	30	<i>Under Western Eyes</i>	
May	3	<i>Under Western Eyes</i>	
	4	<i>Howards End</i>	
	7	<i>Howards End</i>	
	10	<i>Howards End</i>	
	11	<i>A Passage to India</i>	
	14	<i>A Passage to India</i>	
	17	<i>A Passage to India</i>	
	18	<i>A Passage to India</i>	
	21	<i>Women in Love</i>	
	24	<i>Women in Love</i>	
	25	<i>Women in Love</i>	
	28	<i>Women in Love</i>	
	31	<i>Women in Love</i> , review	
June	1	No lecture (reserve day)	
	4	No lecture (reserve day)	Essay 2 due 4 June

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

Teaching dates: 1 March 2010 to 4 June 2010

Mid-trimester break: 5 April to 18 April 2010

Study Week: 7 June to 11 June 2010

Examination/Assessment: 11 June to 4 July 2010

Withdrawal Dates

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

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

You should familiarise yourself 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 AVC (Academic) 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. This website can be accessed at:

http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx