

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

## ENGL 209 THE NOVEL

First Trimester, 2011

Teaching dates: Monday 28 February – Friday 3 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).

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 7 February to 11 March 2011, while postgraduate textbooks and student notes will be available from the top floor of Vicbooks in the Student Union Building, Kelburn Campus. After week two of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 3 of the Student Union Building. You can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to you or they can be picked up from the shop. You will be contacted when they are available.

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 3.10 p.m. on Mondays, Wednesdays and Thursdays in Maclaurin LT101. They begin on February 28 and finish on June 2.

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 (10 June to 2 July).

## Workload

20 point 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.

## Class Representative

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

## 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, notices and lecture slides (but not lecture notes) 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: 15 April 2011

Essay 2: 3 June 2011

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).

## Penalties and Extensions

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute 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.

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments from your marker.

## 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. Please supply xerox copies, marking the beginning and ending of your chosen passages. 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*

'Pictures of perfection ... make me sick and wicked.' (Jane Austen, letter, 1817)

Write an essay on Jane Austen's presentation of Emma in *Emma*.

### Charlotte Brontë, *Jane Eyre*

Rosamond Oliver is sure that Jane's 'previous history, if known, would make a delightful romance' (*Jane Eyre*, 3: 6). Show some of the ways in which this is true and some of the ways in which *Jane Eyre* as a whole is more than 'a delightful romance'.

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

### Charles Dickens, *Great Expectations*

For now, my repugnance to him had all melted away, and in the hunted wounded shackled creature who held my hand in his, I only saw a man who had meant to be my benefactor, and who had felt affectionately, gratefully, and generously, towards me with great constancy through a series of years. I only saw in him a much better man than I had been to Joe. (*Great Expectation*, 3: 15)

Write an essay on Magwitch and Pip's attitudes towards him.

## 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. Please supply xerox copies, marking the beginning and ending of your chosen passages. 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 is the heroine of *Howards End*?

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

‘Aziz, don’t chatter. We are having a very sad talk.’... [Aziz] lay in a trance, sensuous but healthy, through which the talk of the two others did not seem particularly sad — they were discussing as to whether or no it is possible to be friends with an Englishman. Mahmoud Ali argued that it was not, Hamidullah disagreed, but with so many reservations that there was no friction between them. (*A Passage to India*, chapter 2)

Less explicit than the call to Krishna, [Ghalib’s poem] voiced our loneliness nevertheless, our isolation, our need for the Friend who never comes yet is not entirely disproved. (Chapter 9)

‘Can you always tell whether a stranger is your friend?’

‘Yes.’

‘Then you are an Oriental.’ He unclasped [Ralph’s hand] as he spoke. Those words — he had said them to Mrs Moore at the beginning of the cycle, from which, after so much suffering, he had got free. Never be friends with the English! Mosque, caves, mosque, caves. And here he was starting again. (Chapter 36)

Write an essay on friendship in *A Passage to India*.

### 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.’ (Chapter 14, ‘Water-Party’)

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

## Tutorial topics

Provisional list. Your tutor may wish to make some changes.

Tutorial 1 (week beginning 7 March). *Pride and Prejudice*  
Elizabeth and Darcy With particular attention to vol. 2, chs 11 and 12 (= chs 34 and 35).

Tutorial 2 (week beginning 14 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 21 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 28 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 4 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 11 April). *Great Expectations*  
Magwitch's return, vol. 2, ch. 20.

Mid-trimester break

Tutorial 7 (week beginning 2 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 9 May). *Howards End*  
Worrying about Helen (ch. 34). The portrayal of Helen and Margaret, and the role of the narrator.

Tutorial 9 (week beginning 16 May). *A Passage to India*  
Aziz, Mrs Moore, Adela and India. With particular attention to ch. 14.

Tutorial 10 (week beginning 23 May). *Women in Love*  
'Coal-Dust' (ch. 9). Constructing a chapter, Ursula, Gudrun and Gerald.

Tutorial 11 (week beginning 30 May).  
Review and exam preparation.

## ENGL 209 LECTURE PROGRAMME 2011

Monday, Tuesday and Friday, 10 a.m., in Maclaurin LT101

February	28	Introduction	
March	2	Jane Austen: introduction	
	3	Jane Austen: language	
	7	<i>Pride and Prejudice</i>	
	9	<i>Pride and Prejudice</i>	
	10	<i>Pride and Prejudice</i>	
	14	<i>Emma</i>	
	16	<i>Emma</i>	
	17	<i>Emma</i>	
	21	<i>Jane Eyre</i>	
	23	<i>Jane Eyre</i>	
	24	<i>Jane Eyre</i>	
	28	<i>Jane Eyre</i>	
	30	<i>Great Expectations</i>	
31	<i>Great Expectations</i>		
April	4	<i>Great Expectations</i>	
	6	<i>Great Expectations</i>	
	7	<i>Under Western Eyes</i>	
	11	<i>Under Western Eyes</i>	
	13	<i>Under Western Eyes</i>	
	14	No lecture	Essay 1 due 15 April

### Mid-Trimester Break: 18 April – 1 May

May	2	<i>Howards End</i>	
	4	<i>Howards End</i>	
	5	<i>Howards End</i>	
	9	<i>Howards End</i>	
	11	No lecture	
	12	No lecture	
	16	<i>A Passage to India</i>	
	18	<i>A Passage to India</i>	
	19	<i>A Passage to India</i>	
	23	<i>A Passage to India</i>	
	25	<i>Women in Love</i>	
26	<i>Women in Love</i>		
30	<i>Women in Love</i>		
June	1	<i>Women in Love</i>	
	2	<i>Women in Love</i> , review	Essay 2 due 3 June

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

Trimester dates: 28 February to 2 July 2010  
Teaching dates: 28 February to 3 June 2011  
Mid-trimester break: 18 April to 1 May 2011  
Study Week: 6 to 11 June 2011  
Examination/Assessment: 10 June to 2 July 2011

### **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>

### **Where to find more detailed information**

Find key dates, explanations of grades and other useful information at [www.victoria.ac.nz/home/study](http://www.victoria.ac.nz/home/study). Find out how academic progress is monitored and how enrolment can be restricted at [www.victoria.ac.nz/home/study/academic-progress](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at [www.victoria.ac.nz/home/about/policy](http://www.victoria.ac.nz/home/about/policy), except qualification statutes, which are available via the *Calendar* webpage at [www.victoria.ac.nz/home/study/calendar.aspx](http://www.victoria.ac.nz/home/study/calendar.aspx) (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at [www.victoria.ac.nz/home/about\\_victoria/avcacademic](http://www.victoria.ac.nz/home/about_victoria/avcacademic).