

## ENGL 209 The Novel

**Trimester 1 2012**

**5 March to 4 July 2012**

**20 Points**



[Mr Collins] started back, and protested that he never read novels.

(Jane Austen, *Pride and Prejudice*, ch. 14)

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).

### TRIMESTER DATES

Teaching dates: 5 March to 8 June 2012

Mid-trimester break: 6 to 22 April 2012

Study week: 11 to 15 June 2012

Examination/Assessment period: 15 June to 4 July 2012

**Note:** Students who enrol in courses with examinations are expected to be able to attend an examination at the University at any time during the formal examination period.

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### **WITHDRAWAL DATES**

Information on withdrawals and refunds may be found at  
<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

### **NAMES AND CONTACT DETAILS**

Staff	Email	Phone	Room
David Norton	<a href="mailto: david.norton@vuw.ac.nz">david.norton@vuw.ac.nz</a>	04 463 8611	vZ 810 (Course Coordinator)

Office Hours to be confirmed

### **CLASS TIMES AND LOCATIONS**

#### **Lectures**

Days	Time	Room Number
Mondays, Wednesdays, Thursdays	4:10 - 5:00pm	Hugh Mackenzie Lecture Theatre 206 (HMLT206)

#### **Tutorials**

Tutorials begin in WEEK 2. Please register for tutorials via the ENGL 209 site on Blackboard: go to “Frequently Asked Questions” on the left, select “Tutorials” and then follow the instructions under the “Signing Up for a Tutorial” link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed and on the bulletin board outside HMLT206.

#### **Exam**

There is a final examination (3 hours) during the examination period at the end of the trimester (15 June to 4 July).

### **COMMUNICATION OF ADDITIONAL INFORMATION**

Additional information will be delivered via Blackboard with any additional course notices placed on the English Programme Noticeboard outside HMLT 206

If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use.

### **COURSE PRESCRIPTION**

The English novel from its beginnings to 1930, with special attention to a selection of major works. The lectures discuss the novel’s general historical development, special areas of interest, and individual authors and works; tutorials give practice in the critical study of the form and text of major novels.

### **COURSE CONTENT**

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 somewhat broader studies 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.

#### **General Notes:**

- 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.

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- 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.

### LEARNING OBJECTIVES

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.

### EXPECTED 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.

### READINGS

#### Essential texts:

Jane Austen, *Pride and Prejudice*, 1813 (Oxford World's Classics)

Jane Austen, *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)

E.M. Forster, *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 13 February to 16 March 2012, 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 4 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.

## ASSESSMENT REQUIREMENTS

‘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: 23 April 2012

Essay 2: 25 May 2012 (or 8 June 2012 if the essay is on *Women in Love*)

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.

**Length:** not more than 1,700 words (work that is too long may be returned for rewriting)

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

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

### Assignment one

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 (that is, about 400 words 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. At least one of the passages must be one that has not been discussed in lectures or tutorials.

### Assignment two

Write an essay on one of the following topics.

*You may not write this assignment on either of the novels that you wrote about for assignment one.*

#### 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*, vol. 1, ch. 5)

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

#### Jane Austen, *Emma*

Seldom, very seldom, does complete truth belong to any human disclosure; seldom can it happen that something is not a little disguised, or a little mistaken; but where, as in this case, though the conduct is mistaken, the feelings are not, it may not be very material. (*Emma*, vol. 3, ch. 13 [= ch. 49])

Write an essay on the importance of truth and feelings in *Emma*.

#### Charlotte Brontë, *Jane Eyre*

‘Listen, then, Jane Eyre, to your sentence: to-morrow, place the glass before you, and draw

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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*, vol. 2, ch. 1 [= ch. 16])

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

**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.

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

To begin with I wish to disclaim the possession of those high gifts of imagination and expression which would have enabled my pen to create for the reader the personality of the man who called himself, after the Russian custom, Cyril son of Isidor – Kirylo Sidorovitch – Razumov....

I could not have observed Mr Razumov or guessed at his reality by the force of insight, much less imagined him as he was. (*Under Western Eyes*, beginning)

How is the 'reality' of Razumov created in *Under Western Eyes*?

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

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

Write an essay on the Wilcoxes and attitudes to them 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*, ending)

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*?

**ASSIGNMENT COVER SHEETS**

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

**EXTENSIONS AND PENALTIES**

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.

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Work submitted after the deadline may 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.

### 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.

### CLASS REPRESENTATIVES

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.

### STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course (i.e. work that is internally assessed) should be typed or prepared on a computer. Where handwritten work is required you are expected to write clearly. If this is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

### 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).

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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).

**COURSE PROGRAMME**

March	5	Introduction
	7	Jane Austen: introduction
	8	Jane Austen: language
	12	<i>Pride and Prejudice</i>
	14	<i>Pride and Prejudice</i>
	15	<i>Pride and Prejudice</i>
	19	<i>Emma</i>
	21	<i>Emma</i>
	22	<i>Emma</i>
	26	<i>Jane Eyre</i>
	28	<i>Jane Eyre</i>
	29	<i>Jane Eyre</i>
April	2	<i>Jane Eyre</i>
	4	<i>Great Expectations</i>
	5	No lecture
Mid-Trimester Break: 6-22 April		
	23	<i>Great Expectations</i>
		<b>Essay 1 due 23 April</b>
	26	<i>Great Expectations</i>
	30	<i>Great Expectations</i>
May		<i>Under Western Eyes</i>
	2	<i>Under Western Eyes</i>
	3	<i>Under Western Eyes</i>
	7	<i>Howards End</i>
	9	<i>Howards End</i>
	10	<i>Howards End</i>
	14	<i>Howards End</i>
	16	<i>A Passage to India</i>
	17	<i>A Passage to India</i>
	21	<i>A Passage to India</i>
	23	<i>A Passage to India</i>
	24	<i>Women in Love</i>
		<b>Essay 2 due 25 May (unless subject is <i>Women in Love</i>)</b>
	28	<i>Women in Love</i>
	30	<i>Women in Love</i>
	31	<i>Women in Love</i>
June	6	<i>Women in Love</i> , review
	7	No lecture

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**Essay 2 due 8 June (if subject is *Women in Love*)**

**TUTORIAL TOPICS**

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

Tutorial 1 (week beginning 12 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 19 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 26 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 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 23 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 30 April) *Great Expectations*  
Magwitch's return, vol. 2, ch. 20.

Tutorial 7 (week beginning 7 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 14 May) *Howards End*  
Worrying about Helen (ch. 34). The portrayal of Helen and Margaret, and the role of the narrator.

Tutorial 9 (week beginning 21 May) *A Passage to India*  
Aziz, Mrs Moore, Adela and India. With particular attention to ch. 14.

Tutorial 10 (week beginning 28 May) *Women in Love*  
'Coal-Dust' (ch. 9). Constructing a chapter, Ursula, Gudrun and Gerald.



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Tutorial 11 (week beginning 5 June (no classes on 4 June)

Review and exam preparation.