

SCHOOL OF ENGLISH, FILM, THEATRE AND MEDIA STUDIES

ENGL 209 THE NOVEL

Second Trimester, 2006

'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. Students are required to study all these texts, each of which is the subject of at least three lectures and one tutorial session.

Lectures will also discuss the novel's general historical development and some special areas of interest. In particular, the opportunity is given to make a somewhat broader study of Jane Austen and E.M. Forster if you wish.

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 12 noon on Mondays and Tuesdays in Kirk LT 303, and Thursdays in Maclaurin LT 103.

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.

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). Account will be taken of tutorial attendance and contribution where it is clearly in the student's favour.

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

Essay 1: 18 August 2006
Essay 2: 13 October 2006

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.

Length

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

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. At least one of the passages must be one that has not been discussed in lectures or 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'. (Ch. 1)

Analyse Lizzy's 'quickness' and show what importance it has 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. (Vol. 3, ch. 13)

Using the above quotation as the starting point for your discussion, examine the theme of 'truth' in *Emma*. Consider the importance of correct judgement of oneself and others in the novel, and discuss whether Emma herself learns to judge correctly.

Charlotte Brontë, *Jane Eyre*

Rosamond Oliver is sure that Jane's 'previous history, if known, would make a delightful romance' (vol. 3, ch. 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'.

Charles Dickens, *Great Expectations*

And now that I have given the one chapter to the theme that so filled my heart, and so often made it ache and ache again, I pass on, unhindered, to the event that had impended over me longer yet; the event that had begun to be prepared for, before I knew that the world held Estella, and in the days when her baby intelligence was receiving its first distortions from Miss Havisham's wasting hands. (Ch. 38)

Write an account of the treatment and significance of the 'distortion' of Estella, and show also how it is connected thematically with Pip's own career.

(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 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. At least one of the passages must be one that has not been discussed in lectures or 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 task is not in truth the writing in the narrative form a *précis* of a strange human document, but the rendering – I perceive it now clearly – of the moral conditions ruling over a large portion of this earth's surface; conditions not easily to be understood, much less discovered in the limits of a story, till some key-word is found: 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. (Part 1, ch. 3)

Write an essay on 'the moral discovery' of *Under Western Eyes*, paying particular attention to the way ideas about 'truth' and 'words' are involved.

E. M. Forster, *Howards End*

Only connect! That was the whole of her sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height. Live in fragments no longer. Only connect, and the beast and the monk, robbed of the isolation that is life to either, will die. (Ch. 22)

Discuss Margaret's philosophy of 'only connect' as compared to Henry's adage 'concentrate'. Describe the ways in which the opposing elements of prose and passion frame and shape the text, paying particular attention to the symbolic qualities of objects, characters, and settings.

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

'I want to see the *real* India.' (Adela Quested, ch. 3)

Discuss the vision(s) of India presented in *A Passage to India*.

D. H. Lawrence, *Women in Love*

Women in Love exposes the horrors and fears of modern society and offers a possible solution. What is this solution and is it viable?

ENGL 209 PROGRAMME 2006

Monday, Tuesday and Thursday, noon (Kirk 303 and Macl 103 [Thursday])

July	10	Introduction	
	11	Jane Austen: introduction	
	13	Jane Austen: language	
	17	<i>Pride and Prejudice</i>	
	18	<i>Pride and Prejudice</i>	
	20	<i>Pride and Prejudice</i>	
	24	<i>Emma</i>	
	25	<i>Emma</i>	
	27	<i>Emma</i>	
	31	<i>Jane Eyre</i>	
	August	1	<i>Jane Eyre</i>
3		<i>Jane Eyre</i>	
7		<i>Jane Eyre</i>	
8		<i>Great Expectations</i>	
10		<i>Great Expectations</i>	
14		<i>Great Expectations</i>	
15		<i>Great Expectations</i>	
17			Essay 1 due 18 August

Mid-Trimester Break: 19 August – 3 September

September	4	<i>Under Western Eyes</i>	
	5	<i>Under Western Eyes</i>	
	7	<i>Under Western Eyes</i>	
	11	<i>Howards End</i>	
	12	<i>Howards End</i>	
	14	<i>Howards End</i>	
	18	<i>A Passage to India</i>	
	19	<i>A Passage to India</i>	
	21	<i>A Passage to India</i>	
	25	<i>A Passage to India</i>	
October	26	<i>Women in Love</i>	
	28	<i>Women in Love</i>	
	2	<i>Women in Love</i>	
	3	<i>Women in Love</i>	
	5	<i>Women in Love</i> , review	
	9		
	10		
12		Essay 2 due 13 October	

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

GENERAL UNIVERSITY POLICIES AND STATUTES

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 hard copy or under 'About Victoria' on the VUW home page at www.vuw.ac.nz.

Student and staff conduct

The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps are to be taken if there is a complaint. For information about complaint procedures under the Statute on Student Conduct, contact the Facilitator and Disputes Advisor or refer to the statute on the VUW policy website at:

www.vuw.ac.nz/policy/studentconduct

The Policy on Staff Conduct can be found on the VUW website at:

www.vuw.ac.nz/policy/staffconduct

Academic grievances

If you have any academic problems with your course you should talk to the tutor or lecturer concerned; class representatives may be able to help you in this. If you are not satisfied with the result of that meeting, see the Head of School or the relevant Associate Dean; VUWSA Education Coordinators are available to assist in this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievance Policy which is published on the VUW website at:

www.vuw.ac.nz/policy/academicgrievances

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:

www.vuw.ac.nz/home/studying/plagiarism.html

Students with Impairments (see Appendix 3 of the Assessment Handbook)

The University has a policy of reasonable accommodation of the needs of students with disabilities. The policy aims to give students with disabilities the same opportunity as other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, please contact the course coordinator as early in the course as possible. Alternatively, you may wish to approach a Student Adviser from Disability Support Services (DSS) to discuss your individual needs and the available options and support on a confidential basis. DSS are located on Level 1, Robert Stout Building:

telephone: 463-6070

email: disability@vuw.ac.nz

The name of your School's Disability Liaison Person is in the relevant prospectus or can be obtained from the School Office or DSS.

Student Support

Staff at Victoria want students to have positive learning experiences at the University. Each faculty has a designated staff member who can either help you directly if your academic progress is causing you concern, or quickly put you in contact with someone who can. In the Faculty of Humanities and Social Sciences the support contact is **Dr Allison Kirkman, Murphy Building, room 407**. Assistance for specific groups is also available from the Kaiwawao Maori, Manaaki Pihipihinga or Victoria International.

In addition, the Student Services Group (email: student-services@vuw.ac.nz) is available to provide a variety of support and services. Find out more at: www.vuw.ac.nz/st_services/

VUWSA employs Education Coordinators who deal with academic problems and provide support, advice and advocacy services, as well as organising class representatives and faculty delegates. The Education Office (tel. 463-6983 or 463-6984, email at education@vuwsa.org.nz) is located on the ground floor, Student Union Building.