

LIT 449: The English Novel

Dr. Bettina Tate Pedersen

11:00-11:55 MWF Strawn Conference  
Fall 2014



Point Loma Nazarene University  
BAC 119; Hours M 3:00-4:30 or by appt.  
619.849.2260  
bpederse@pointloma.edu

**Course Description:** A study of the development of the novel from the late 17<sup>th</sup> Century to the present, with attention given to historical-cultural contexts and movements informing the novels; the rise and adaptations of novel forms; and close reading of the literary features of the novel.

*Recommended: LIT 250, 254 & 255 (Strongly Recommended)*

**Extended Course Description:** In this course we will read selected novels by some important eighteenth- through twenty-first-century British novelists. We will carefully examine the text and context(s) of each novel considering the ways in which such things as **a)** literary features; **b)** historical, social and cultural milieu; **c)** gender, sexualities, class, race, and ethnicity; and **d)** author biography intersect and inform the work and the ways in which the novel evolves as a literary genre over these centuries. We will also explore some questions of literary criticism and some film adaptations of the novels. This course seeks to develop skilled close readers who think critically, historically, culturally, and theoretically when reading a novel, or any text, and who can express their readings orally and in writing.

## COURSE LEARNING OUTCOMES

Students will be able to:

1. Closely read (**comprehension**, **analysis**) and critically analyze (**analysis**) texts in their original languages and/or in translation.
2. Recall (**knowledge**), identify (**knowledge**), and use (**application**) fundamental concepts of literary study to read and discuss texts
  - a. Standard literary terminology
  - b. Modes/genres of literature
  - c. Elements of literary genres
  - d. Literary periods (dates, writers, characteristics, and important developments)
  - e. Contemporary critical approaches
  - f. Extra-literary research
3. Analyze (**analysis**) the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect (**synthesis**, **evaluation**) the texts with their own lives.
4. Create (**synthesis**, **evaluation**) detailed and informed textual analysis of literary works.

## COURSE EVALUATION & GRADES

Your grade will be based on the quality of your work in the following areas. Quizzes and Class Responses may be made up **only** in truly extenuating circumstances.

- Analyses & Class Presentations (CLO 1,2, 3) 25%
- Major Analytical Paper (CLO 1, 2, 3, 4) 25%
- Midterm Exam (CLO 1,2, 3) 25%
- Final Exam (CLO 1,2, 3) 25%

Your work will not be graded on a curve.

- A** indicates exceptional work (roughly 20% of students normally achieve this level)
- B** indicates superior work (roughly 30% of students normally achieve this level)
- C** indicates average work
- D** indicates minimally passing work
- F** indicates unsatisfactory work

The following scale will be used:

		93-100%	A	90-92%	A-
88-89%	B+	83-87%	B	80-82%	B-
78-79%	C+	73-77%	C	70-72%	C-
68-69%	D+	63-67%	D	60-62%	D-
0-59%	F				

Analyses will be graded on a pass/fail basis using

- ✓ + (**Exemplary**: roughly corresponds to an A)
- ✓ (**Good**: roughly corresponds to a B)
- ✓ - (**Acceptable**: roughly corresponds to a C)

## CARNEGIE UNIT

Credit is awarded based on the Carnegie unit of 750 minutes of seat time + 1500 minutes of out-of-class work = 1 unit of credit. Some specific details about how this class meets the credit hour requirement are included in this syllabus; additional details can be provided upon request.

## UNDERGRADUATE CATALOG <http://www.pointloma.edu/experience/academics/catalogs>

Please see the **University Undergraduate Catalog** for all information on programs of studies and degrees. Be sure to follow the catalog for the year you entered PLNU.

## IMPORTANT UNIVERSITY AND LJML DEPARTMENT POLICIES & REQUIREMENTS

Please see the link ([View LJML Department Policies](#)) and the printed copy of these policies.

Please see **Academic and General Policies** in the catalog for all information on university academic and general policies: (<http://catalog.pointloma.edu/content.php?catoid=14&navoid=1089>)

- **ATTENDANCE:** Your regular and punctual attendance *and* active, informed participation in our class sessions is essential to your learning and to the vibrancy of our class time together. Please read the [Class Attendance](#) section of your *PLNU Catalog*, carefully (see link above). It indicates that if students miss more than 10% of class meetings (approx. 4 for a MWF course and 3 classes for a TTH course, 2 classes for a quad course), faculty members may file a written report which may result in de-enrollment from the course. If students miss more than 20% of class meetings (approx. 8 for a MWF course and 6 classes for a TTH course, 4 for a quad course), students may be de-enrolled without notice. De-enrollment may have serious consequences on residence, athletic, and scholarship requirements; it may also necessitate a reduction or loss in a student's financial aid.  
**DROPPING CLASS:** If you do decide to drop the course for any reason, please let me know so that won't worry about what has happened to you.
- **FINAL EXAMINATIONS:** Final Examinations are the culminating learning event in a course, and they are scheduled to take into account all the different courses and departments across the university. The exam schedule varies from year to year. The final examination schedule is posted at [Final Exam Schedule 2014-2015 \(pdf\)](#). **Final Exams in Quad 1 courses are scheduled for the final class session. You are expected to arrange your personal affairs to fit the examination schedule.** In the rare case that you may be scheduled for more than three (3) final examinations on the same day, you may work out an alternate time for one of your exams with your professors. This is the only university-sanctioned reason for taking a final exam at a time other than the officially scheduled time for the exam. Please confirm your final examination schedule the first week of classes, and schedule those exam times into your daily planners and calendars now. If you find that your final exam schedule is the one described above, please meet with your professors as soon as possible so that they may help you to make alternative arrangements for taking your exams. Department chairs/school deans and college deans need not be involved in the process of making this accommodation.

## COURSE REQUIREMENTS, POLICIES & GUIDELINES

1. **Class Participation:**
  - a. The quality of your course experience and course grade will be directly related to your completing the assigned reading, your thoughtful reflection on the readings, and your engaged participation in class. Our class will become a community of readers, and each one of you is an important member of that community. The quality of our daily discussions depends on the questions you share about the novels and their implied meanings; the confusions you share about the literary terms and ideas you may not fully understanding; the ideas you develop about how this text speaks to our contemporary lives; the perspectives you hold about what spiritual impacts the texts may have on you or others; the connections you see between this literature and the other important subjects you are studying and to your life. All of these intellectual curiosities and spiritual reflections will be

- the lifeblood of our reading and discussing together. All of this is especially true in a small seminar class like this one.
- b. Your success in understanding and making meaning of the novels we read will be directly related to your careful reading of, thoughtful reflection on, and deliberate annotation of your novels.
  - c. The overall quality of your class participation rests upon your formal and informal contributions to class discussions. The impact of these readings on your lives, on the quality of our discussions together, and on your lifelong reading is more important than “grades,” but, as you know, grades must be earned and assigned. It is only fair to tell you that your grade for the course will be influenced by the quality and quantity of your participation in class discussions.
2. **Class Preparation & Assignments:** Completion of all assignments is required.
    - a. All course books must be in your possession well before the class sessions dedicated to those books. No exemptions from quizzes or other required/graded work will be granted because you do not have course texts.
    - b. If you wish to use your laptop, electronic reader (Kindle, Nook, etc.), or smart phone during class for class purposes, you are welcome to do so. Please be sure to and have no other “file” open on these devices other than those that are directly related to our class texts/reading. Please silence all electronics for the entire class period so that you do not receive alerts and notifications that will distract you and/or the rest of us.
    - c. Completion of all assignments is required, and passing the course will be difficult without doing so. Readings and written responses must be prepared in advance of the date scheduled/due and of sufficient length and quality to meet the assignment’s requirements and intents. Missed work (quizzes and written responses) may be made up only in truly extenuating circumstances and only if you and I have had a conversation about your situation. No make-up work will be given for missed work.
    - d. Late assignments will not be accepted either in person, by delivery, or in my mailbox (unless you and I have communicated prior to the deadline about extenuating circumstances).
    - e. It is your responsibility to see to it that I receive your work.
    - f. Always keep multiple disc copies and hardcopies of your work on hand so that you can provide duplicate copies if you need to.
    - g. Handwritten assignments are never acceptable (unless so specified).
    - h. You may be requested to attend office hours with the professor if a need arises.
  3. **Classroom Decorum:** Please manage your electronic devices appropriately and with consideration for others—see 2b above. In consideration for others in our class, please dress in appropriate attire for an academic workplace. I do reserve the right to ask you to leave the classroom if I believe your attire to be offensive and/or an obstacle to a positive learning and teaching environment.
  4. **Writing:** Each student will complete three literary analyses in response to the specific prompts outlined below (pp. 6-7). Each student will also write a literary research paper.
  5. **Exams:** Each student will complete a midterm and a final exam.
  6. **Research:** The primary texts comprise the assigned course reading. Most secondary sources are left to you to discover, read, note, and evaluate as you are preparing your major analytical

paper. Please note, however, that the editions of several of the course novels contain secondary source readings directly bearing on the novel at hand. Please read this secondary source material, and use what is appropriate for your own research. Frequent commentary in class discussion from your secondary source reading is most welcome and encouraged.

7. **Email & Canvas:** You are responsible for checking your *PLNU gmail*, *Canvas*, and *LIVE Text* accounts regularly for electronic messages from me (and sometimes from your classmates). You are fully accountable for all course material, announcements, communications that are distributed via these electronic sites; and I will send messages only to these sites. Please let me know if you encounter any technical problems with these sites.
8. **Extenuating Situations & Grades:** No “Incomplete” grades will be assigned unless extenuating circumstances (e.g., death in the family, automobile accidents, hospitalization) prevail. If you find yourself in such a situation, contact me immediately. You must submit, in a timely fashion, any necessary and valid documents to verify your situation (e.g., doctor's letter on letterhead, funeral service program, police report, etc.).

## ANALYSES

You are asked to think about, reflect upon, compose written responses to, and be prepared to comment upon all of the aspects of the five prompts below: **NARRATIVE VOICE, LITERARY ARTISTRY, SOCIAL GROUPS, OPPOSITIONS & ISSUES, GENRE**. The length of your responses is not the primary aspect to consider; rather the quality is what counts. Quality is, however, linked to the amount of time, energy, commitment, and care you invest in your work. Your work on the “Analytical Frames” will require you to do more than merely read the assigned works. Indeed, reading the works alone is only the most basic beginning in preparing for each class session. You should also reflect on what you have read, annotate your books, and *always* come to class with comments you are prepared to share.

The prompts following each frame of analysis are meant to provoke reflection and careful investigation. They are suggestive, not prescriptive, so you should focus on the characteristic features of the frame that seem to suit the particular work you are reading. Still, you should strive for a thorough reading and analysis for each frame for each work. Some frames of analysis will work better for certain works than for others. The differences between works and the analysis they seem to suggest or elicit are significant. Please take care to note and reflect upon these differences as you read and write.

You should prepare initial responses to each frame BEFORE each class discussion and then add to your responses during our discussions. (When you incorporate material from secondary sources, be sure to cite them using correct MLA Style!) Keep ongoing analyses on your computer as you read and make your way through each novel. This way you can update, add to, and revise your work so that putting together your graded analyses will go more easily. You can also bring draft soft or hard copies to class to make your drafting even easier.

All written analyses should be point-first, thorough, clearly articulated, and analytical. Use the headings provided below and write your responses underneath each one individually. Some of your responses will be one paragraph; others will be more. You do not need to write an introduction; just respond to each heading. Please note that all class comments on your analyses are oral instruction aimed at how to prepare and improve the written analyses.

You should expect to be called on to share your evolving or completed analyses or to help lead class discussion. Since this class is more of a seminar than a lecture class, your participation will be expected for every work and every class session. Since this is an upper-division literature class I will likely assign presentation days in which you will co-lead or lead our discussion on the novel or secondary sources. On presentation days you will be responsible for co-leading, with me, the class discussion by presenting your assigned material. Your presentation will most likely be given a letter grade.

At the end of the semester you will turn in a research paper drawn in some measure from your analysis work. The quality of your analysis work will directly influence, not only your work on the major paper, but also your level of achievement on your exams and overall course grade.

### FRAMES OF ANALYSIS

1. **NARRATIVE VOICE:** 1) how would you classify the narrative voice: first-person, third-person, limited omniscient, omniscient? 2) how would you describe the narrative voice(s): prominent, intrusive, consistent, multiple, reliable, etc.? 3) what is the tone of the book? 4) what does the narrative voice suggest about the author, the times, and the literary conventions of the day?
2. **LITERARY ARTISTRY:** 1) how would you map out or describe the work’s overarching **structure**— what structural patterns or forms do you notice in the work? 2) what **style of language** (diction, vocabulary, dialect, etc.) does the author use: formal, erudite, colloquial, lyrical, poetic, journalistic, etc.? 3) what literary devices do you see in the prose (allusion-literary or high culture references, metaphoric language, imagery, symbolism, insertion of other artistic texts or

literary forms, etc.)? 4) how would you describe the author's overall style and what is its effect on the oppositions and/or issues of the story?

3. **SOCIAL GROUPS:** 1) what social groups (men, women, youths, children, fathers, mothers, educators, merchants, politicians, clergy, upper class, middle class, working class, etc.) are depicted and in what light? 2) what are their traits or characteristics? what roles or work do members of these groups take up? 3) in what ways are their activities gendered? 4) how are individuals who step outside of their group and/or its accompanying roles treated/stigmatized/elevated? 5) what constitutes an ideal member of these groups? 6) what is significant about the protagonist's membership or place in the group(s) to which s/he belongs? 7) how do the positions of agent or victim figure in these groups and in relation to the protagonist?
4. **OPPOSITIONS & ISSUES:** 1) what primary tensions do the novel and its characters enact/embody: think in terms of work, home, family, childhood, adulthood, class, sexuality, gender, public spaces, private domains, rural life, urban life, economics (patterns of display and consumption), wealth, morality, religion, education, art (aesthetics), science, technology, images of empire, government, law, leisure, health, medicine, etc.? 2) what issues are connected with or arise from the important oppositions? 3) how are these issues represented? 4) how do they figure in the novel and to what end(s)? 5) what special relation (and how or why) do women, men, and/or children have to (certain ones of) these issues? 6) what is the protagonist in relation to the social world, and how is s/he shaped by it (what does the social world construct him/her to be)?
5. **GENRE:** 1) how would you classify the type of book (e.g., social realism, tragedy, comedy, didactic, domestic, sentimental, bildungsroman, künstlerroman, melodrama, utopia, dystopia, etc.)? 2) what are some implications of the author's choice(s) of genre(s): in other words how does the genre complicate or complement the oppositions and/or issues of the book?

#### ANALYSIS HEADING

On the top left-hand side of every analysis you hand in, please put the following information:

- Your name
- LIT449, Fall 2014
- Title of Novel
- Author of Novel
- Date of Publication of Novel

**REQUIRED TEXTS (Purchase only the specified editions listed below & do so before mid-semester!)**

Austen, Jane. *Persuasion*. Broadview. (1817)  
Brontë, Emily. *Wuthering Heights*. Norton Critical Edition. 4<sup>th</sup> ed. (1847)  
Eliot, George. *Adam Bede*. Penguin. (1971-72)  
Green, Graham. *The End of the Affair*. Penguin Classics Deluxe Edition. (1951)  
Hardy, Thomas. *Jude the Obscure*. Broadview. (1895)  
Woolf, Virginia. *Orlando*. Harcourt, Brace, Jovanovich. (1928)

**TBD TEXTS**

Fielding, Helen. *Bridget Jones, The Edge of Reason*. Penguin. (2001)  
Smith, Zadie. *On Beauty*. (2005)

**RECOMMENDED TEXTS (Purchase only if you do not already own these editions)**

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7th ed.  
Harmon & Holman. *A Handbook of Literature*. 9th ed. (or other ed.)

**SCHEDULE OF READINGS, DISCUSSIONS & ASSIGNMENTS (adjustments TBA)**

***Please note that on any class day that has secondary source material assigned, there may also be presentations assigned.***

***Week One***

Sept 3 Class Introduction: Policies & Syllabus  
Some notes on the novel  
Sept 5 Jane Austen *Persuasion*; Vol. 1, Chs. 1-6, (pp. 45-88) [43](#)

***Week Two***

Sept 8 Austen *Persuasion*; Vol. 1, Chs. 7-12, (pp. 88-144) [44](#)  
Sept 10 Austen *Persuasion*; Vol. 2, Chs. 1-8 (pp. 145-207) [62](#)  
Sept 12 Austen *Persuasion*; Vol. 2, Chs. 9-12 (pp. 207-58) [51](#)

***Week Three***

Sept 15 Appendices B-F: pp. 270-93; "Introduction" pp. 7-37; **ANALYSIS DUE** [53](#)  
Sept 17 Emily Brontë *Wuthering Heights*; Chs. 1-9 (pp. 37-111) [75](#)  
Sept 19 Emily Brontë *Wuthering Heights* Chs. 10-14 (pp. 111-165) [54](#)

***Week Four***

Sept 22 Emily Brontë *Wuthering Heights*; Chs. 15-20 (pp. 165-209) [45](#)  
Sept 24 Brontë *Wuthering Heights*; Chs. 21-25 (pp. 209-248) [39](#)  
Sept 26 Brontë *Wuthering Heights*; Chs. 26-30 (pp. 248-278) [31](#)

***Week Five***

Sept 29 Brontë *Wuthering Heights*; Chs. 31-34 (pp. 279-312) [33](#)  
**ANALYSIS DUE**  
Oct 1 Reviews of 1847 ed. (pp. 280-301); Reviews of 1850 ed. (pp. 345-54) [30](#)  
Oct 3 Bettina Tate Pedersen "Suicidal Logic: Melancholy/Depression in Emily Brontë's *Wuthering Heights*" (E-class scanned copy) AND Appendices D and C



**From this point on in the semester, I am requiring you to turn in ONLY ONE Analysis; thus, you must choose from the remaining FOUR novels, the ONE you will analyze. This shift will open up more time for your work on your research paper, due December 12. Please remember that I may assign presentations for the days we are reading secondary sources.**

### **Week Six**

- Oct 6 George Eliot *Adam Bede*, Chs. 1-6 (pp. 61-145) **84**  
Oct 8 George Eliot *Adam Bede*, Chs. 7-16 (pp. 145-237) **92**  
Oct 10 George Eliot *Adam Bede*, Chs. 17-21 (pp. 238-308) **30**  
**TAKEHOME MIDTERM** distributed

### **Week Seven**

- Oct 13 George Eliot *Adam Bede*, Chs. 22-26 (pp. 3093-48) **39**  
Oct 15 George Eliot *Adam Bede*, Chs. 27-35 (pp. 349-418) **70**  
Oct 17 George Eliot *Adam Bede*, Chs. 36-40 (pp. 419-466) **47**

### **Week Eight**

- Oct 20 George Eliot *Adam Bede*, Chs. 41-48 (pp. 466-511) **45**  
Oct 22 George Eliot *Adam Bede*, Chs. 49-Epilogue (pp. 512-574) **62**

**October 24 Fall Break**

### **Week Nine**

- Oct 27 Appendix A-E (pp. 575-635) **60**  
**Oct 29 TAKEHOME MIDTERM DUE**  
Oct 31 Thomas Hardy *Jude the Obscure*; Part First (pp. 45-110); Appendices A, B (pp. 437-45); Appendix H (pp. 510-14)

### **Week Ten**

- Nov 3 Hardy *Jude the Obscure*; Part Second (pp. 111-61); Appendix D (pp. 461-65)  
Nov 5 Hardy *Jude the Obscure*; Part Third (pp. 162-230); Appendix E (pp. 466-97)  
Nov 7 Hardy *Jude the Obscure*; Part Fourth (pp. 231-86); Appendix G (pp. 506-09)

### **Week Eleven**

- Nov 10 Hardy *Jude the Obscure*; Part Fifth (pp. 287-350); Appendix F (pp. 498-505)  
Nov 12 Hardy *Jude the Obscure*; Part Sixth (pp. 351-436); Appendix C (pp. 446-60)  
Nov 14 Virginia Woolf *Orlando*; pp. 13-64 (Ch. 1)

### **Week Twelve**

- Nov 17 Woolf *Orlando*; Ch. 2 (pp. 65-118) **53**  
Nov 19 Woolf *Orlando*; Ch. 3 (pp. 119-52) **33**  
Nov 21 Woolf *Orlando*; Ch. 4 (pp. 158-226) **58**

### **Week Thirteen**

- Nov 24 Woolf *Orlando*; Ch. 5 (pp. 227-62) **35**

**Nov 26-30 Thanksgiving**

#### **Week Fourteen**

Dec 1 Woolf *Orlando*; pp. 263-329 (Ch. 6) 66

Dec 3 Graham Greene *The End of the Affair* Bk. 1 (pp. 1-35) & Bk. 2 (pp. 36-70) 70

Dec 5 Greene *The End of the Affair* Bk. 3 (pp. 71-99) & Bk. 4 (pp. 101-09) 36

#### **Week Fifteen**

Dec 8 Greene *The End of the Affair* Bk. 5 (pp. 111-60) 49

Dec 10 **ANALYSIS DUE—Last possible due date; may be turned in early, during weeks 11-14**

Dec 12 **MAJOR PAPER DUE**

**TBD Evening Film Viewings**

**Dec. 19, 2014, Thursday, 10:30-1:00—FINAL EXAM**

## LIT 449: THE ENGLISH NOVEL

### MAJOR PAPER—THEORETICALLY-FRAMED LITERARY ANALYSIS (for LJML Majors)

**Due Date:** Dec. 12, 2014 submitted on [www.livetext.com](http://www.livetext.com) and in hard copy to Dr. Pedersen

**Length:** 12-15 pp., Calibri, Times, Palatino fonts

**Primary Text:** Please choose one of the novels we have read this semester (or consult with me about a pair of novels you would like to compare/contrast).

**Secondary Texts:** You will need to research, read, and cite material from sources outside the primary text you choose to analyze. These will include books, articles, essays, internet materials, etc. written about the primary text and/or its author; some may be written by the author as well. These materials must be scholarly materials so exercise great care in the internet sources you select and cite. Please consult the MLA Bibliography for the most reliable and up-to-date source for scholarship in literary studies. You may also consider any of the appendix material in any of your scholarly editions of the novels as appropriate secondary source material. Your total number of secondary sources should include between 10-20 different sources.

**MLA Style Format:** Follow MLA Style explicitly for all formatting, in-text citations, and Works Cited page/s! Be sure to follow the latest edition of the *MLA Handbook* (7<sup>th</sup> ed.) for style guidelines.

**Works Cited:** Please cite a minimum of 10 secondary sources in addition to the primary text/s you use.

**Rubrics:** AAC&U Written Communication, AAC&U Information Literacy, and AAC&U Critical Thinking

**Options:** Choose One

1. Pick one course novel about which you draft a theoretically-framed thesis and write an analytical argument of that one work addressing some aspect of its meaning, production, deployment/effect, aesthetic or cultural contribution or significance, etc.
2. Pick two course novels about which you draft a theoretically-framed thesis and write a comparative, contrastive, or developmental argument that employs one or more critical literary approaches.

**Final Paper Text:** Compose an arguable **main claim (thesis)** that drives an analytical argument you want to make about some aspect(s) of the novel (literary feature, theme, stylistic characteristic, theoretical position, etc.). Support your main claim (thesis) with subclaims, reasons, and evidence. A tentative analysis for your novel can help give you a starting point for ideas, material, textual evidence, but you will then need to develop one claim that you want to make about the novel or some aspect of the novel. You could also compare/contrast or show development of a certain feature across two novels.

**Theoretical Expectations:**

1. Skilled close reading (Formalist critical practice) of the primary text/s by its judicious citation of textual evidence.
2. Possible additional critical approaches: Feminist, Marxist, New Historicist/Cultural Poetics, Biographical, Psychoanalytic, etc. (*An additional handout will be provided here.*)

**Indicative Abstract:**

**A 250 word abstract of your major paper will be due December 12.** Please bring copies for everyone. You will present your abstract to the class by reading it and answering any questions we have about it.

Please consult these sites to write an excellent indicative/descriptive/informative abstract:

<http://www.indiana.edu/~wts/pamphlets/abstracts.shtml> (Indicative Abstract)

<http://www.scur.uci.edu/sampleabstracts.html> (Samples)

<http://owl.english.purdue.edu/owl/resource/656/1/>

<http://writingcenter.unc.edu/handouts/abstracts/> (Informative and Descriptive Abstracts)