

## English 353. The British Novel

Spring 2015

Instructor: Dr. Martha Reid  
Office: Zinzendorf Hall 306  
Phone: (O) 610 861-1642 (H) 610 838-0910 (C) 610 442-9422  
E-mail: [reidm@moravian.edu](mailto:reidm@moravian.edu)  
Office hours: MW, 2-3 p.m.; TR, 4-5 p.m.; and by appointment

### Course Objectives

- To outline an understanding of the elements and evolution of the British novel from the seventeenth to the twentieth-first century
- To become familiar with selected examples of the form that have often been influential, sometimes iconoclastic, and generally enjoyed
- To practice careful reading and informed interpretation of the literature
- In particular, to explore, in these examples, the theme of oppression in various forms, especially as associated with British imperialism
- In particular, to explore, in these examples, the InFocus themes for 2014-5: War, Peacebuilding, and the Just Society
- To develop skills in oral and written presentation and in research

### Required Texts

- Austen, Jane. *Emma: An Authoritative Text, Contexts, Criticism*. Ed. George Justice. 4<sup>th</sup> ed. New York: Norton, 2012.
- \*Behn, Aphra. *Oroonoko: An Authoritative Text, Historical Backgrounds, Criticism*. Ed. Joanna Lipking. New York: Norton, 1997.
- ~Bronte, Charlotte. *Jane Eyre: An Authoritative Text, Contexts, Criticism*. Ed. Richard Dunn. 3<sup>rd</sup> ed. New York: Norton, 2001.
- Conrad, Joseph. *Heart of Darkness: Authoritative Text, Backgrounds and Contexts, Criticism*. Ed. Paul B. Armstrong. Prev. ed. Robert Kimbrough. 4<sup>th</sup> ed. New York: Norton, 2006.
- Dickens, Charles. *David Copperfield: Authoritative Text, Backgrounds, Criticism*. Ed. Jerome H. Buckley. New York: Norton, 1990.
- \*Evaristo, Bernardine. *Blonde Roots*. New York: Riverhead/Penguin, 2010.
- Forster, E. M. *A Passage to India*. San Diego: Harvest/Harcourt, n.d.
- ~Rhys, Jean. *Wide Sargasso Sea: Backgrounds, Criticism*. Ed. Judith L. Raiskin. New York: Norton, 1999.

Rushdie, Salman. *Midnight's Children*. New York: Random House, 2006.

Woolf, Virginia. *Orlando: A Biography*. San Diego: Harvest/Harcourt, n.d.

\* Half the class will read *Oroonoko*; the other half will read *Blonde Roots*.

~ Half the class will read *Jane Eyre*; the other half will read *Wide Sargasso Sea*.

### **Course Requirements**

**Attendance and Participation.** Students are expected to attend class regularly. Absences will be recorded and may negatively affect a final grade. Students should complete the assigned reading prior to the class meeting for which it is listed on the schedule of assignments at the end of this syllabus and come to every class meeting prepared to contribute to the learning experience. In addition to formal oral presentations, contributions to class discussion and participation in other class activities will be considered in assigning the final grade.

**Student Choice: Response or Analysis.** Each student will choose a date on which to present either a reaction paper to or a visual analysis of the novel being studied at that class meeting. This presentation, including both oral and written versions, is worth 20% of the final grade.

- **Reaction Paper.** The student will identify an interesting aspect of the novel and present a short reaction paper exploring that aspect and posing a significant question about it for class discussion. A written copy (1-2 word-processed, double-spaced pages) will be submitted to the instructor immediately following the discussion.
- **Visual Analysis.** The student will present a visual analysis of the novel, using a non-representational painting to *map* or *construct* the novel's major themes through color, line, mass, movement, and texture but not by the realistic representation of any character or scene. A companion essay summarizing the oral presentation (1-2 word-processed, double-spaced pages) will be submitted to the instructor immediately following the oral presentation.

**Examinations.** A mid-term examination in-class on March 17 will be worth 20% of the final grade. A final examination on May 5 at 8:30 a.m. will count for 30% of the final grade.

**Essay.** A research paper dealing with the theme of oppression (perhaps, but not necessarily, focused on oppression inherent within British imperialism), war, peacemaking, or the just society as it is treated in one of the novels read for the course will be due on April 21. The essay will incorporate five relevant and reliable library/internet sources in support of its argument and will include appropriate documentation in the MLA format. A suggested length is 5-7 word-processed, double-spaced pages, including appropriate documentation. The essay will count as 30% of the final grade.

## Grading

The final grade will, in general, be computed according to the percentages and conditions noted above. Late work will be penalized. Similarly, since students are expected to attend and participate in class regularly, absences will be noted and will negatively affect a final grade. Contributions to class discussions and participation in other class activities will be considered in assigning the final grade. Make-up examinations are given at the discretion of the instructor only for valid, documented medical or other extraordinary reasons. The instructor will apply both quantitative and qualitative judgments in determining grades for individual assignments and for the course.

Grading equivalents:

A+	98	B+	88	C+	78	D+	68
A	95	B	85	C	75	D	65
A-	92	B-	82	C-	72	D-	62
						F	55

## Academic Honesty

Students in this course are expected to adhere to the accepted practices of academic honesty such as those outlined in the statement on academic honesty at Moravian College in its current *Student Handbook*, available online.

Students must retain copies of all written work submitted to the instructor, as well as all electronic or hard-copy notes, drafts, and materials used in preparing assignments. These are to be made available for inspection by the instructor at any time.

Questions about appropriate collaboration, proper documentation, and other honesty issues can be confusing. If in doubt, ask the instructor.

## N.B.

This syllabus, including the schedule of assignments that follows, is subject to change.

Students can expect to work at least six hours per week outside of class preparing for this class.

In preparation for creating an English Major Portfolio in the senior capstone seminar, English majors are advised to save both digital and hard copies of work written for English 353, including drafts with peer and instructor comments.

Students who wish to request accommodations in this class for a disability must contact Ms. Elaine Mara, Assistant Director of Academic and Disability Support, located on the first floor of Monocacy Hall (610 861-1401). Accommodations cannot be provided until authorization is received from the Academic and Disability Support office.

### Schedule of Assignments

<b>Jan.</b>	20	Introduction to the course
	<u>22</u>	<i>Oroonoko</i> , xi-xv, 1-72, 265-267/ <i>Blonde Roots</i> , Book One
	27	<i>Oroonoko</i> , Historical Backgrounds, 73-185/ <i>Blonde Roots</i> , Book Two
	<u>29</u>	<i>Oroonoko</i> , Criticism, 187-264/ <i>Blonde Roots</i> , Book Three
<b>Feb.</b>	03	<i>Emma</i> , Volume I
	<u>05</u>	<i>Emma</i> , Volume II
	10	<i>Emma</i> , Volume III
	<u>12</u>	<i>Jane Eyre</i> , Chapters 1-14/ <i>Wide Sargasso Sea</i> , ix-xiii, 1-112, 259-261
	17	<i>Jane Eyre</i> , Chapters 15-25/ <i>Wide Sargasso Sea</i> , Backgrounds, 113-156
	<u>19</u>	<i>Jane Eyre</i> , Chapters 26-38/ <i>Wide Sargasso Sea</i> , Criticism, 157-258
	24	<i>David Copperfield</i> , Chapters 1-16
	<u>26</u>	<i>David Copperfield</i> , Chapters 17-32
<b>Mar.</b>	03	<i>David Copperfield</i> , Chapters 33-48
	<u>05</u>	<i>David Copperfield</i> , Chapters 49-64
	17	<b>Mid-term examination</b>
	<u>19</u>	<i>Heart of Darkness</i> , ix-xix, 1-77, 507-509
	24	<i>Heart of Darkness</i> , Backgrounds and Contexts, 97-303
	<u>26</u>	<i>Heart of Darkness</i> , Criticism, 305-506
	31	<i>A Passage to India</i> , "Mosque," 1-132
<b>Apr.</b>	<u>02</u>	<i>A Passage to India</i> , "Caves," 133-314
	07	<i>A Passage to India</i> , "Temple," 315-362
	<u>09</u>	<i>Orlando</i> , Illustrations, Chapters 1-2, and Index
	14	<i>Orlando</i> , Chapters 3-4
	<u>16</u>	<i>Orlando</i> , Chapters 5-6
	21	<b>Midnight's Children</b> , Book One; <b>research essay due</b>
<u>23</u>	<b>Midnight's Children</b> , Book Two	
	28	<b>Midnight's Children</b> , Book Three
	<u>30</u>	Reflection and review
<b>May</b>	<u>05</u>	<b>Final examination at 8:30 a.m.</b>