

DEREE COLLEGE SYLLABUS FOR: EN 3366 TRADITIONS IN THE BRITISH NOVEL		3/0/3						
(Updated: Fall 2023)		UK LEVEL: 5 UK CREDITS: 15						
PREREQUISITES:	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics WP 1212 Academic Writing and Research							
CATALOG DESCRIPTION:	Study of the development of British fiction through nineteenth and twentieth century novels representative of different traditions in narrative modes							
RATIONALE:	This course examines the development of the novel as a genre within the cultural context of Britain as an imperial power and as a postcolonial nation.							
LEARNING OUTCOMES:	As a result of taking this course, the student should be able to: 1. Analyze in detail the ways in which different authors construct and subvert traditions in narrative forms; 2. Demonstrate adequate knowledge of the literary conventions and innovations evident in representative works from different periods; 3. Explore through close textual analysis stylistic, structural and thematic aspects of representative novels; 4. Demonstrate ability to discuss secondary material in relation to representative works.							
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none">• Lectures and class discussions.• Homework assignments.• Office hours held by the instructor to provide further assistance to students.• Use of library facilities for further study and preparation for the exams• Use of the Blackboard course management platform to further support communication, by posting lecture notes, assignment instruction, timely announcements, formative quizzes and online submission of assignments.							
ASSESSMENT:	<div>Summative:<table><tr><td>1st assessment: Portfolio of Critical Responses (2500-3000 words) At least two critical analyses of works developed through close reading; a Literature Review of selected critical material.</td><td>50%</td></tr><tr><td>Final assessment: Examination (1200-1400 words) Two essays (600-700 words each); or, one explication (200-250 words) and two essays (500-600 words); or, three explications (400-450 words each).</td><td>50%</td></tr></table></div> <div>Formative:<table><tr><td>Active engagement</td><td>0</td></tr></table></div> <p>The formative coursework aims to prepare students for the summative assessments.</p>		1 st assessment: Portfolio of Critical Responses (2500-3000 words) At least two critical analyses of works developed through close reading; a Literature Review of selected critical material.	50%	Final assessment: Examination (1200-1400 words) Two essays (600-700 words each); or, one explication (200-250 words) and two essays (500-600 words); or, three explications (400-450 words each).	50%	Active engagement	0
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Active engagement	0							

	<p>The portfolio tests Learning Outcomes 3 and 4. The final examination tests Learning Outcomes 1 and 2.</p> <p>Students are required to resit failed assessments in this module.</p>
INDICATIVE READING:	<p>REQUIRED READING:</p> <p>Instructors select at least four novels by four different authors which represent different traditions (realism, modernism, postmodern, contemporary) and which span the nineteenth, twentieth, and/or twenty-first centuries to offer students an understanding of differing modes of expression within the novel across time.</p> <p>The following list is indicative of works which can be discussed within the traditions of realism, modernism, postmodern, and contemporary fiction.</p> <p><u>Instructors select at least one title from each of the following units</u></p> <p>I Realism (19th c) Jane Austen, <i>Pride and Prejudice</i> or <i>Northanger Abbey</i> Charlotte Bronte, <i>Jane Eyre</i> Emily Bronte, <i>Wuthering Heights</i> George Eliot, <i>Silas Marner</i> Thomas Hardy, <i>Tess</i></p> <p>II Modernism (20th c) Ford Maddox Ford, <i>The Good Soldier</i> E. M. Forster, <i>A Room With a View</i> (Penguin Classics) Virginia Woolf, <i>Orlando</i> D. H. Lawrence, <i>Sons and Lovers</i> James Joyce, <i>A Portrait of the Artist as a Young Man</i> Jean Rhys, <i>Wide Sargasso Sea</i> (Penguin Modern Classics)</p> <p>III Postmodern and Contemporary (post-1960s) John Fowles, <i>The French Lieutenant's Woman</i> (Vintage Classics) Angela Carter, <i>Wise Children</i> (FSG Classics) Pat Barker, <i>Regeneration</i> (Penguin) Kazuo Ishiguro, <i>The Remains of the Day</i> (Faber) Salman Rushdie, <i>Shame</i> (Random House) Ian McEwan, <i>Atonement</i> (Vintage) Zadie Smith, <i>On Beauty</i> (Penguin)</p> <p>All texts listed above are Oxford World's Classics editions unless otherwise specified.</p> <p>RECOMMENDED READING: Malcolm Bradbury. <i>The Modern British Novel: 1878-2001</i>. Penguin, 2001. Peter Boxall. <i>The Value of the Novel</i>. 2015. Eric Bulson, ed. <i>The Cambridge Companion to the Novel</i>. 2018. E. Copeland, ed. <i>The Cambridge Companion to Jane Austen</i>. 1997. Alison Case and Harry E. Shaw, ed. <i>Reading the Nineteenth-Century Novel: Austen to Eliot</i>. Blackwell, 2008. Steven Connor. <i>The English Novel in History, 1950-1995</i>. Routledge, 1996. Sandra Gilbert and Susan Gubar. <i>The Madwoman in the Attic</i>. Second ed. Yale UP, 2000. Michael McKeon. <i>The Origins of the English Novel 1600-1740</i>. Johns Hopkins UP, 1987.</p>

	J. Richetti, ed. The Cambridge Companion to the Eighteenth-century Novel. 1996. The Oxford History of the Novel in English (series, 2016).
INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)	REQUIRED MATERIAL: Click or tap here to enter text. RECOMMENDED MATERIAL: Supplementary material used to facilitate contextual understanding of the literary works (documentaries, films, online resources, etc.)
COMMUNICATION REQUIREMENTS:	With the exception of the in-class examination, all written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.
SOFTWARE REQUIREMENTS:	MS Office and Blackboard CMS Enter any additional s/w requirements.
WWW RESOURCES:	http://www.lang.nagoya-u.ac.jp/~matsuoka/EngLit.html
INDICATIVE CONTENT:	<p>Through the close reading of novels, emphasis is placed on the ways in which master narratives construct ideological perspectives and identities. Through connections between texts and cultural context the novelistic canon is problematized so that students realize how literary traditions are created but also how they can be interrogated and deconstructed.</p> <p>Instructors may organize the course on the basis of two or three themes relevant to their selections, ensuring that the development of the novel as a genre remains the focus and how the canon has been constructed is revealed.</p> <p>Possible topics and themes (and indicative novel choices): Social Identity in the British Novel (Austen, Eliot, Barker, McEwan) Otherness in the British Novel (Hardy, Rhys, Ishiguro, Carter, Smith) Social Criticism and Class in the British Novel (the Brontës, Forster, Fowles) Consciousness and the Unconscious in the British Novel (Hardy, Ford, Joyce, Woolf, Lawrence, Carter, McEwan) Colonial and Postcolonial Fictions in the British Novel (the Brontës, Rhys, Smith, Rushdie)</p>