

DEREE COLLEGE SYLLABUS FOR:		US credits: 3/0/3				
EN 3366 TRADITIONS IN THE BRITISH NOVEL (Previously: EN 3366 Tradition and Innovation in the English Novel) (Updated Fall 2022)		– 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:	Upon successful completion of 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, class discussions, workshop-style pair work and group work during class meetings; • Formative exercises and online learning tasks through the Blackboard online tools designed to help students acquire confidence and benefit from independent study; • Timely instructor feedback on formative and summative assignments; • Additional educational material posted on the Blackboard course template and placed on reserve in the library; • Individualized assistance during office hours for further discussion of lecture material, additional reading, assignments and examinations; • Close collaboration with the academic support services to encourage students' skill development in critical thinking and in expression. 					
ASSESSMENT:	<table border="1"> <tr> <td>First Assessment: Portfolio of Critical Responses (2500-3000 words) At least two critical analyses of works developed through close reading; one of the responses must include a Literature Review of select secondary material (at least 5 critical sources).</td> <td>50%</td> </tr> <tr> <td>Final Assessment: Examination (1200-1400 words) Two essays (600-700 words each);</td> <td></td> </tr> </table>		First Assessment: Portfolio of Critical Responses (2500-3000 words) At least two critical analyses of works developed through close reading; one of the responses must include a Literature Review of select secondary material (at least 5 critical sources).	50%	Final Assessment: Examination (1200-1400 words) Two essays (600-700 words each);	
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<p>INDICATIVE READING:</p>	<p>REQUIRED READING:</p> <p>Instructors select at least <u>four novels by four different authors</u> 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>Mansfield Park</i>) Charlotte Bronte, <i>Jane Eyre</i> Emily Bronte, <i>Wuthering Heights</i> George Eliot, <i>The Mill on the Floss</i> Thomas Hardy, <i>Tess</i></p> <p>II Modernism (20th c) Ford Maddox Ford, <i>The Good Soldier</i> E. M. Forster, <i>Howards End</i> (Penguin Classics) Virginia Woolf, <i>Orlando</i> D. H Lawrence, <i>Sons and Lovers</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,</p>				

	<p>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. J. Richetti, ed. <i>The Cambridge Companion to the Eighteenth-century Novel</i>. 1996. <i>The Oxford History of the Novel in English</i> (series, 2016).</p>
INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)	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:	Word, Blackboard
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):</p> <p>Social Identity in the British Novel (Austen, Eliot, Barker, McEwan)</p> <p>Otherness in the British Novel (Hardy, Rhys, Ishiguro, Carter, Smith)</p> <p>Social Criticism and Class in the British Novel (the Brontës, Forster, Fowles)</p> <p>Consciousness and the Unconscious in the British Novel (Hardy, Ford, Woolf, Lawrence, Carter, McEwan)</p> <p>Colonial and Postcolonial Fictions in the British Novel (the Brontës, Rhys, Smith, Rushdie)</p>