

Chaminade University of Honolulu
Winter Term Evening Program
January 11 – March 21
Naval Station, Pearl Harbor

COURSE: English 321⁶⁰ English Novel: from Defoe through Eliot

TIME: Tuesdays 1645 – 2055

INSTRUCTOR: Steven W. Bannow Telephone 526-4566
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TEXTS*: Defoe – Moll Flanders
Swift – Gulliver's Travels
Austen – Pride and Prejudice
E. Bronte – Wuthering Heights
Dickens – A Tale of Two Cities
Eliot – Silas Marner

*These novels and key criticism on each will be covered in depth. (I will provide important critical articles and commentary on these works.)

ADDITIONAL READINGS: TBD and to be distributed in class.

OPTIONAL READINGS:

I will distribute various selections covering the historical, cultural, and artistic background relating to the rise of the novel in England. These selections will come from a variety of texts and critical journals.

IN-CLASS PRESENTATION:

Each student shall make an in-class presentation on a writer of his/her choice. The focus will be on a particular writer and novel from the period. Details on this assignment are found on the last page of the syllabus.

I. General Objectives of Literature and this Course:

Literature helps us to understand and respond to the major realities of human existence: life, death, love, good, evil, the spiritual. Writers speak to us in many ways: through poetry, drama, short prose, and novels. Some authors succeed in reaching us – through the generations – while others do not.

We study literature to learn about life and, through this process, to grow – emotionally, intellectually, and spiritually. We also study literature to acquire a sense of quality and taste. Why, for example, is one author widely regarded as a master or a genius and another is not? Why do the works of one writer withstand “the test of time” and become classics while others’ works are set aside and virtually forgotten soon after they are published?

We will explore the issues raised in the preceding paragraphs as well as others. Our references will be drawn primarily from the earliest days of the English novel. The writers we will study are all British. **(Notable exceptions: Scott, Fielding, Thackeray, and M. Wollstonecraft Shelley, among others. I strongly encourage student presentations covering these writers and their most important works.)** We will conduct our study in a manner that will cover as much territory as possible without attempting to be overly ambitious. Our studies will be most beneficial if we keep a few things in mind:

1. Read actively, pen or pencil in hand, challenging the writer, noting key passages, and asking questions.
2. Get ahead and stay ahead with your reading assignments. The earlier in the semester you read a work, the more time you will have to reflect upon it.
3. Look for key themes and motifs and try to establish ways of linking or differentiating between the works and their creators through these themes and motifs.
4. Keep your mind open, your creativity unfettered, and your sense of humor engaged at all times.
5. Above all, be ready to think and to have fun.

II. Relationship of this course to the general objectives of the university:

To develop in the student approaches to the creative and analytical understanding of prose fiction and poetry, specifically through the study of representative American writers.

To open to the student the wealth of American cultural heritage – both artistic and intellectual.

To encourage a search for truth through literature and to assist the student in forming a value system and/or a philosophy of life.

III. Format of Course:

Presentation of key points in literary works in-depth supplements by the instructor.

Class discussion of key issues and themes within the works. **Student involvement will be emphasized in all aspects of the learning experience.** Active reading of the assigned material is absolutely essential to a complete understanding of class discussions and to successful completion of all graded requirements.

Student-led responses to various concerns found within the works – both to encourage critical thinking and research and to afford an opportunity to demonstrate effective oral communication techniques.

NOTE: Each student will submit two questions (with answers) for each novel we cover (one t/f or fill-in-the-blank style and one short answer style) at the beginning of each class period). This is an essential component of your class-participation grade.

IV. Grading:

Background/DeFoe/Swift	In-class, open-book quiz	15%
Austen/Bronte/Dickens	In class, open-book quiz	15%
Eliot/Other Greats/Victorian Themes	In-class, open-book quiz	15%
Reading and Research	In-class presentation	20%
Final Exam (cumulative)	3-page (typed) take-home exam	20%
Attendance/Class Participation	Active involvement	15%

NOTE: Class attendance and promptness are essential – especially since we meet for a total of only ten sessions. Unless particularly unusual circumstances can be demonstrated by the student, more than two absences will result in a failing grade. PLEASE give me advance notice ant time you must miss a class. (Each student shall obtain the names and telephone numbers of at least two other classmates for the purpose of exchanging information about class notes, syllabus changes, and assignments in the event of a absence.)

V. Schedule.

January 11	Introduction/Cultural and Historical Framework/Video(?)
January 18	Defoe's <u>Moll Flanders</u>
January 25	Swift's <u>Gulliver's Travels</u> /Distribute Quiz #1
February 1	Austen's <u>Pride and Prejudice</u>
February 8	E. Bronte's <u>Wuthering Heights</u>
February 15	Dickens' <u>A Tale of Two Cities</u> /Distribute Quiz #2 and Final Examination
February 22	Eliot's <u>Silas Marner</u>
February 29	Overview of the works of Scott and others/Student Presentations/Distribute Quiz #3
March 7	Student Presentations/Submit Quiz #3 and Final Exam
March 14	Student Presentations/Course Wrap up

NOTE: Extra credit will be given to anyone who chooses to make a presentation on the life and work of Dr. Johnson.