

EN 32260

**Chaminade University of Honolulu
Summer Evening Program
July 8 – September 9, 1998
Naval Station, Pearl Harbor**

COURSE: English 322 English Novel from Hardy to Present

TIME: Wednesdays 1645– 2055

INSTRUCTOR: Steven W. Bannow (Telephone 526-4566)

TEXTS: Thomas Hardy's Tess of the D'Urbervilles
James Joyce's A Portrait of the Artist as a Young Man
D.H. Lawrence's Women in Love
Joseph Conrad's Heart of Darkness
George Orwell's Animal Farm
William Golding's Lord of the Flies

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

**I will distribute various selections covering the historical development of the modern British novel at key points throughout the term. These selections will come from the following critical sources:

**Bibliography: Joseph Beach, The 20th Century Novel
David Daiches, The Novel and the Modern World
E.M. Forster, Aspects of the Novel
Arnold Kettle, Introduction to the English Novel II
F.R. Leavis, The Great Tradition
Percy Lubbock, The Craft of Fiction
V.S. Pritchett, The Living Novel
W.W. Robson, Modern English Literature
Wellek & Warren, Theory of Literature
Raymond Williams, The English Novel from Dickens to Lawrence
NOTE: Thanks to Professor John James for providing syllabus and bibliographical information.

**I will supply an additional list of novels from which each student shall make a selection for reading and in-class presentation.

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: 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 two paragraphs as well as others. Our references will be drawn from the late 19th Century and 20th Century. The writers we will study are British – in nationality, if not by birth. We will conduct our study in a manner that will cover as much territory as possible without attempting overly ambitious goals. Most of the works we will read and discuss are relatively short works. 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 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 and appreciation of fiction, specifically through the study of representative British novelists.

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

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

III. Format of Course:

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

Class discussion of key issues and themes within the novels. **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 discussion and to successful completion of all graded requirements.

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

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:

Conrad/Joyce	In-class, open-book quiz	15%
Hardy/Lawrence	In-class, open-book quiz	15%
Orwell/Golding	In-class, open-book quiz	15%
Reading and Research	In-class presentation	20%
Final Exam	Three page (typed) take-home exam (cumulative)	20%
Attendance/Class Participation	Active involvement in all aspects of the class	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 any 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 an absence.)

V. Schedule:

July 8	Introduction
July 15	Conrad's <u>Heart of Darkness</u> /Selected criticism
July 22	Joyce's <u>Portrait</u> /selected criticism Quiz #1
July 29	Lawrence's <u>Women in Love</u> /selected criticism/video
August 5	Hardy's <u>Tess</u> (Guest Lecturer)
August 12	<u>Tess</u> video Orwell's <u>Animal Farm</u> /selected criticism/
August 19	Quiz#2 Golding's <u>Lord of the Flies</u> /selected criticism/video
August 26	Quiz #3 Student presentations * Complete final (take-home) exam
September 2	Submit Final (take-home) Exam Student presentations Course Wrap-Up