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Chaminade University of Honolulu
Fall Evening Program
October 5 – December 7, 1999
Naval Station, Pearl Harbor

COURSE: English 322 ² English Novel: Hardy to the Present

TIME: Tuesdays 1645– 2055

INSTRUCTOR: Steven W. Bannow Telephone 971-4052 (Work)
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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 1984
William Golding's Lord of the Flies
Graham Greene's The Quiet American

** 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 English/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

** 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 are relatively short works. Our studies will be most beneficial if we keep a few things in mind:

1. Read actively (pen/pencil in hand), challenge the writer, note key passages, and ask 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 writers of the period.

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 literature. **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 works – both to encourage student critical thinking and research and to afford an opportunity to demonstrate effective oral communication.

NOTE: At the beginning of each class session, each student will submit two questions (with answers) dealing with assigned readings. (The questions will consist of one t/f or fill-in-the-blank style and one short answer style.) This is an essential component of your class-participation grade. The key to success in this component of the course is timely submission of the questions. Specifically, QUESTIONS MUST BE SUBMITTED AT THE BEGINNING OF EACH CLASS.

IV. Grading:

Background/Hardy/Conrad	Take-home or in-class, open-book quiz	15%
Joyce/Lawrence	Take-home or in-class, open-book quiz	15%
Orwell/Golding/Greene	Take-home or in-class, open-book quiz	15%
Reading and Research	In-class presentation	20%
Final Exam	Three page (typed) take-home exam	20%
Attendance/Class Participation/Questions	ACTIVE INVOLVEMENT in 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:

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| Oct 5 | Introduction/Historical Framework/Video (?) |
| Oct 12 | Hardy's <u>Tess</u> , selected criticism, and <u>Tess</u> video |
| Oct 19 | Conrad's <u>Heart of Darkness</u> and selected criticism
Distribute Quiz #1 |
| Oct 26 | TAKE-HOME QUIZ #1 IS DUE
Joyce's <u>Portrait</u> and selected criticism |
| Nov 2 | Lawrence's <u>Women in Love</u> and selected criticism
Distribute Quiz #2 |
| Nov 9 | TAKE-HOME QUIZ #2 IS DUE
Distribute Final Exam
Orwell's <u>1984</u> and selected criticism
Start Golding's <u>Lord of the Flies</u> with selected criticism (and possibly video) |
| Nov 16 | Finish <u>Lord of the Flies</u> and Discuss Greene's <u>The Quiet American</u>
BEGIN STUDENT PRESENTATIONS
Distribute Quiz #3 |
| Nov 23 | TAKE-HOME QUIZ #3 IS DUE
STUDENT PRESENTATIONS |
| Nov 30 | FINAL EXAM IS DUE
STUDENT PRESENTATIONS |
| Dec 7 | STUDENT PRESENTATIONS
Course wrap-up |

IN CLASS PRESENTATION IDEAS

Virtually any novel or extended narrative by the following writers, but clear with me first.*

Hardy, Conrad, Joyce, Lawrence, Orwell, Huxley, Greene, Forster, Wilde, Maugham.

*NOTE: There are others from which to choose. See me for additional options. The main caveat here is to keep your selection within the time span of the course (i.e., "... British Novel – from approx. 1865 through the Present").

General Guidelines for Presentation Format

Title

Year of Publication

Author

Quick biographical sketch

Plot

Key Themes

Artistic Interest: Symbolism, imagery, language, style.

Critical Evaluation: Does it work? Is it good? Why/Why not?