

Chaminade Syllabus  
Fall Term 2001

FD 01

English 322: British Novel from Hardy to Present

Instructor: Prof. J. James (Kieffer Hall: K cubicle)  
735-4711 Ext. 683

Office Hours: MWF Usually available in Eiben 201 from 12-1  
Usually in my cubicle from 3-4

TTh 12-12:30 (by appointment only)  
3:30-4

Other times by arrangement

Texts: Thomas Hardy, Tess of the D'Urbervilles  
 James Joyce, A Portrait of the Artist as a Young Man  
 E.M. Forster, A Passage to India  
 D.H. Lawrence, Virgin and the Gipsy  
 Graham Greene, The Power and the Glory

\*\*The above novels will be covered indepth along with key criticism on each novel (I will provide you with copies of key articles on each work),

\*\*Critical reports/presentations (group projects) will cover the following novels: Joseph Conrad, Heart of Darkness  
 D.H. Lawrence, Women in Love  
 William Golding, Lord of the Flies  
 Evelyn Waugh, Brideshead Revisited

\*\*Selected material covering the historical development of the modern British novel will be distributed at appropriate times throughout the semester. These selections will come from the following critical sources:

Walter Allen, The English Novel  
 Robert Barnard, A Short History of English Literature  
 Malcolm Bradbury, The Modern British Novel  
 Douglas Hewitt, English Fiction of the Early Modern Period: 1890-1990  
 Randall Stevenson, A Reader's Guide to the Twentieth Century Novel in Britain

\*\*Other References: Joseph Beach, The 20th Century Novel  
 David Daiches, The Novel & the Modern World  
 E.M. Forster, Aspects of the Novel  
 Arnold Kettle, Introduction to 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. General Objectives of Literature: Literature holds many values for the student. Concerned with such realities as life, death, love, the problem of good & evil, literature enriches & clarifies life by contributing to an understanding of man's relationship to society, to his physical environment, to his inner self & to God.

Other studies seek similar ends, but in other ways. Perhaps the area peculiar to literature is most accurately conveyed by the concept of the "concrete universal". Philosophy & science abstract truth from experience; literature seizes truth in experience.

A good reader is one who both selects judiciously & reads discriminately. Most students are certain to invest substantial portions of their lives in reading fiction. This means that one of the most important acquirements possible for a college student is a growing habit of active personal judgment in the selection & appraisal of what he reads. He can best initiate himself into a habit of valid & effective judgment by systematic, extensive practice in the critical reading of novels of various kinds. The course in the English Novel will provide this practice designed to help the student become a judicious reader of literary form.

- II. Course Description: This course is an indepth study of selective major British novels of 20th century.
- III. How this course is related to the general objectives of the university:
- (1) To develop in the student approaches to the creative & analytical understanding & appreciation of fiction, specifically through the study of representative English novelists.
  - (2) To open to the student the wealth of British cultural heritage both artistic & intellectual.
  - (3) To encourage a search for truth through literature & to assist the student in forming a value system or a philosophy of life.
- IV. Classes will consist normally of a threefold combination:
- (1) Presentation of key points in literary works & indepth supplements by the instructor.
  - (2) Class discussions of these points & the assigned portions of the novels. Student involvement will be emphasized in all aspects of the learning experience. Obviously, reading of the assigned textual material is essential to a complete understanding of class discussions & to a successful completion of written & oral exams.
  - (3) Occasional student reactions to various concerns of the novels both to encourage student research & to afford an opportunity for effective oral communication.
- V. Grading:
- |     |  |
|-----|--|
| 18% | Hardy in-class exam  |
| 18% | Joyce oral exam  |
| 15% | Forster critical essay (6+ pages)                          |
| 12% | Lawrence take-home exam                                    |
| 12% | Greene take-home exam                                      |
| 25% | --Attendance & class participation/interaction.            |
|     | --Quizzes/in-class responses, journal entries.             |
|     | --Research report/presentation on a selected novel (film). |
- \*\* To do well in this course, class attendance is essential. Three or more unexcused absences will lead to a one letter grade reduction for the course. See attendance policy in General Catalog.
- \*\* Punctuality, please! Since audio tapes or video films will be used for this course, it is necessary to start class right on time. Also, in-class responses will be given at the start of many class sessions. Lateness will prevent you from getting credit for these responses.
- VI. Tentative Schedule:
- | <u>Weeks</u> |  |
|--------------|--|
| 1-3          | Introduction. Hardy's <u>Tess</u> /selected criticism/audio tape/film. |
| 4-5          | Joyce's <u>Portrait</u> /selected criticism/audio tape.                |
| 6-8          | Forster's <u>Passage to India</u> /selected criticism/audio tape/film. |
| 9-10         | Lawrence's <u>Virgin &amp; the Gipsy</u>                               |
| 11-12        | Greene's <u>The Power &amp; the Glory</u>                              |
| 13-15        | Group projects on Conrad, Lawrence, Waugh, Golding.                    |
| 16           | Final Exam   |

## VII. Course Expectations:

1. That the student know the key developments in the history of the modern British novel.
2. That the student know all literary terms related to the art of the novel.
3. That the student know well the literal facts (& vocabulary) of the novels covered.
4. That the student be able to do an adequate interpretative analysis of each novel, supporting all analysis with adequate textual support & evidence.
5. That the student be able to share & discuss various views & opinions of the fiction considered with his/her peers.
6. That the student be able to relate various issues brought up by the fiction covered to his/her own personal life.
7. That the student--as part of a selected group or panel--be able to handle successfully an analysis of at least one novel (film) not covered in class time, making use of various research sources & materials.

**\*\*\*Tentative project proposal to be discussed with English 322 class first!**

Student Projects. Each student will join a small group & participate in one of the following projects:

- (1) An analysis of various aspects, concerns, & themes of Joseph Conrad's Heart of Darkness as found in the modern Coppola film Apocalypse Now.
- (2) An analysis of the key concerns & themes found in D.H. Lawrence's Women in Love. Point out how the key themes found in the novel are emphasized in the 1969 film version.
- (3) An analysis of the key concerns & themes found in William Golding's Lord of the Flies. Point out how the key themes found in the novel are emphasized in the 1963 or 1990 film version.
- (4) An analysis of the essential concerns & themes found in Evelyn Waugh's Brideshead Revisited. Point out how the key themes found in the novel are shown in the six-part video series version of this novel. (1993).

The research report/presentation should include the following:

- Any specific biographical details on the novelist which would prove helpful for readers/viewers to understand the novel/film better.
- An interpretative analysis of the key theme/s of the novel/film which would help readers/viewers to secure a solid grasp of the meaning of the novel/film.
- Your personal evaluation of the significance of the novel/film for the 20th century.

**\*\* I am hoping the CU English Club & the Sigma Tau Delta English Honor Society (Iota Xi Chapter) will sponsor a literary film festival this term which would include the above four films (plus other literary films). The films would be shown in the AV auditorium in Henry Hall.**

Students from English 322 would introduce the films & distribute xeroxed copies of brief critical reports to assist the audience in appreciating the films they are viewing.

**\*\* The following would have to be worked out:**

- Best time to schedule the various films.
- Putting up poster displays. Doing publicity. Advertising the films.
- Making arrangements for renting the films & for setup by Steve who heads AV.
- Arranging for some kind of refreshments or snacks.
- Trying to get all English majors & minors to participate in the literary film festival.