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(except as announced otherwise)

ENG 334: The Nineteenth-Century Novel
Term 1, 2014-2015
Berlin Room, Thomas Commons; M-F, 8:30-11:30

REQUIRED TEXTS

- Jane Austen, *Northanger Abbey, Lady Susan, The Watsons, Sandition* (1818), Oxford World's Classics, ISBN 978-0-393-97850-6
- Mary Shelley, *The Last Man* (1826), Oxford Paperbacks, ISBN 1099552351
- Charlotte Bronte, *Jane Eyre* (1847), Oxford World's Classics, ISBN 9780199535590
- Wilkie Collins, *The Moonstone* (1868), Penguin Classics, ISBN 9780140434088
- Thomas Hardy, *Jude the Obscure* (1895),Norton Critical Edition, ISBN 9780393972788
- Readings on Moodle: bring paper copies to class where these appear on the syllabus

COURSE DESCRIPTION

An introduction to the 19th century novel British novel.

Learning Objectives

- Gain an understanding of the history of the novel, and of literary periodization, as pertinent to the 19th-century
- Experience a variety of novel sub-genres and authors of 19th century Britain
- Be able to explain some 19th-century publishing and reading practices as related to the novel, including serialization
- Explore ways 19th-century novels encoded and participated in a variety of contemporary conversations, such as debates on class, gender, forms of government, education, empire-building, and others
- Improve skills in critical reading, analysis, research, writing and public speaking—in the context of Literary Studies--through guided practice.

Format

Class time will be devoted to analysis of primary and secondary literature through discussion, mini-lectures, small-group work, and student presentations. While class discussion may seem informal, you are responsible for contributing to, and later recalling, the content of discussions and group work so be sure to take good class notes, jotting down factoids, ideas surprise you, perspectives that provoke you, and questions that get traction as we analyze and discuss the novels. You'll submit one or two sets of your class notes during the term to our Moodle site, to assist with a final review. I encourage you also

to take reading notes (write in your books!) and to document discussion and research questions that occur to you as we go, which will be helpful for papers. Writing deepens learning!

REQUIREMENTS

READING QUIZZES

A 15-minute multiple-choice reading quiz will be administered online at the beginning of most class periods. (On occasion, I may substitute a short-answer format.) These may not be made up for reasons of tardiness or absence, with the exception of those due to co-curricular events and religious observations if I have been notified of them in the first couple of days of class—see policies. At the end of the first week, if you feel that you are keeping up with readings and reading carefully but that this is not demonstrate in your quiz scores, feel free to talk with me about this, and I may consider an alternative mean of assessment.

CONTRIBUTIONS TO DISCUSSION

On one day of the term, you'll bring typed discussion questions and facilitate about 45 minutes of discussion. On another day, you'll take notes on class discussion (think of them as meeting minutes), and make these available to the class through Moodle. Your grade for this portion of the course—contributions to discussion—is dependent not only on your facilitation and minutes, but also on your participation in discussion more broadly. I encourage you to listen actively to others, raise new questions, respond to one another directly, make room for others in the class to speak so that everyone has opportunity, and encourage facilitators with a high level of attention and engagement. Most of all, feel free to disagree or present a new perspective—respectfully—on the topic under discussion. *Ad hominem* arguments, rudeness, and inattention are unacceptable.

ARTICLE PRESENTATION

In week two, you'll locate, critically study, and teach us about a peer-reviewed, scholarly article or book chapter directly relevant to either *Northanger Abbey* or *The Last Man*. No two students will present on the same article/chapter. The piece you choose should be of substantial length (at least 16 pages) and published in the last decade. If you wish to present something shorter or published earlier, see me in advance for approval. Everyone must submit the selection at least 24 hours ahead of presenting by adding an entry to our Moodle wiki titled "Scholarly Essays." Simply add your name, then the article's bibliographic information in MLA format, and link the title to the full text. If the piece is not available full text through our library (for example, if it is a chapter of a book in our stacks) you should scan and upload it. The earlier you select your piece, the more likely that you will get your first choice. If you are uncertain whether a piece is scholarly, speak with the librarian or with me for assistance. Good indexes for scholarly works in English include Project Muse, the MLA international database, and sometimes Google Scholar. Avoid book reviews, which differ from articles in significant respects.

Your presentation should address the following, not necessarily in this order, with emphasis on the article's content—

- What is the publication context (book, journal, other) and what do you know about this source (readership, submission and publication policies, peer-review board, etc.)?
- Who is the author and what are his/her academic credentials (e.g., PhD, Professor of Spanish at Cornell College, etc.)?
- What is the essay's thesis and how does the author go about making the argument to support it? I.e. How is the essay structured? What evidence does it present? Is the approach to the novel primarily intrinsic or extrinsic? What theoretical framework does the author explain or assume (for example, New Criticism, Feminist Theory, Marxist Theory, Cultural Studies, New Historicism, etc.)?
- What did you learn from the article that was new or interesting to you?
- What are the article's strengths—what points are most persuasively argued? how so? What does it make us think about? What new questions does it suggest for future research?
- What are the article's weaknesses—are any points made problematic, or less persuasive than others? how so? Having read the novel, do you see ways that the text resists this author's reading of it?
- What new research or interpretive questions does this piece raise for you about this novel, or about the novel as a genre?

The presentation may be no longer than 12 minutes, including time for q&a. Prepare and utilize a handout that includes bibliographic information as well as any excerpts that you wish us to examine together. Do not prepare more than you can present in about 8 minutes—stay focused. I encourage you to use scholarly articles to develop your contributions to discussion and discussion questions in weeks 2 and 3, though you should beware of spoilers, especially in relation to *The Moonstone*!

PAPERS

Respond to the prompts below, each on a different novel, in any order that you choose. Each paper should be 1,400-1,500 words. See the schedule for due dates.

I encourage you to use the Writing Studio. In any event, as you revise your paper, pay close attention to "Practical Advice" on Moodle, and to sample humanities papers on Hacker's website, using these as an editing checklist—have you avoided these common pet peeves of English teachers? And have you formatted the paper according to MLA style, as the sample papers on Hacker's website indicate? Have you printed out the paper to proofread it carefully? Adhering to these writing conventions alone won't produce a perfect paper but they will enable your reader to focus on the content of the paper rather than easily avoidable, distracting errors.

1. Perform a "close reading" of a brief but salient passage of your choice.

A close reading is so called because it "reads," i.e. interprets, a (usually) brief text by examining it close-up, with focused attention to the text's details and nuances of meaning. Although a close reading should have a clear and persuasive thesis supported by the reading

that follows it, it differs nevertheless from the more common "thesis-driven" paper. A thesis-driven paper typically makes a debatable assertion about a text, and then supports that argument by selecting and analyzing only those details and passages related to that topic; in contrast, the purpose of a close reading is to explore a single passage in all of its fullness of meaning. Thus, the thesis of a close reading usually sums up something salient about the passage, and something inclusive of *all* or at least most of its details. It explains what the passage means, and how the language of the passage communicates that meaning.

Example: Thesis-driven

- Thesis: In Trollope's short novel *The Warden*, the growing and sharing of food connects the characters nostalgically to an imaginary past in which every household grew its own food and shared it with neighbors, a practice which in Trollope's own time was becoming obsolete with the explosion of food-processing factories and global food commerce.
- Evidence: Consists of selections from *The Warden* related to growing, eating, and sharing food, contextualized with evidence from secondary sources on food history.

Example: Close reading

- Thesis: This comical passage does much more than entertain us; its food imagery associates the parish's old men with an idealized agrarian past, and simultaneously distances this past through the more serious and contemporary perspectives of the warden and narrator. Food imagery here (as in other parts of the novel) suggests that traditional food practices of the poor and the elderly may be charming, but have no place in a modern, industrial society.
- Evidence: Consists of analysis of the passage's language, including such things as diction and fluctuations in tone, fluctuations in rhythm created by varied stresses and punctuation; imagery; figurative language, etc.—particularly as these convey characters' and the narrators' emotions, perspectives, biases, etc. toward the meal they share and toward each other. These details should all add up to support the thesis.

The purpose of a close reading, then, is to guide your reader through a text, illuminating how it works to achieve its overall effect and to convey meaning. For more information, see "FAQs on Close Reading," attached.

2. Analyze a Motif, Theme or Character.

Analyze a salient motif (recurring image), theme or character in the novel, with attention to developments or shifts in meaning over the course of the novel (or a substantial portion of the novel, as the case may dictate) where they occur. Whatever you choose to analyze, it is important to select and narrow your topic such that you can do it full justice in about 1,000 words. For example: one might analyze the recurring image of aprons in *The Moonstone*, and how its meaning—what it conveys—shifts as we learn more about the characters and case under investigation.

3. Explain and take a persuasive stance on a "knotty" interpretive problem.
Some aspects of a novel may present a problem: what do we make of Henry Tilney—are we meant to sympathize with his harsh view of Catherine that emerges toward the end of the novel, or does this undercut his credibility? This is an interpretive problem in that readers can differ, and yet it seems crucial to how we understand several of the book's central concerns. Identify such a problem, explaining concisely why it is significant, and tease out the relevant pieces of evidence to support your own view; you do not necessarily need to argue between two simple interpretations (e.g., Henry is sympathetic or Henry is non-sympathetic) but should account for nuances of the text; you may determine, for example, that certain textual ambiguities do an important kind of work: getting the reader to think harder about an issue, asking the reader to question their first assumptions, or something else that makes sense in the context of the work you're examining. Note that you don't need to take on a giant question, something that runs throughout the novel, but rather focus your paper on a specific but important part of the novel so that you can do it justice in a short paper.

FINAL EXAM

The final exam will be completed in class, on laptops (with no internet access), using your books. You'll write short essays that bring together big ideas and factual details from discussions. Questions will be provided one day in advance to allow you to prepare.

STATEMENT ON GRADING

Your final grade will be weighted (roughly) as listed here, and will reflect the overall quality of your work in the course; all assignments must be submitted in a timely way in order to pass the course. Reading quizzes will always begin at the start of class and cannot be made up, but one will be dropped before the final quiz grade is determined.

I. 10%	Reading Quizzes
II. 10%	Contributions to Class Discussion
III. 10%	Article Presentation
IV. 60%	3 Papers
IV. 10%	Final Essay Exam

<u>Rubric</u>

Written work and presentations will be graded holistically according to the rubric below. I encourage you to speak with me if you would like suggestions for improvements in your writing or reading strategies.

- "A" = thoughtful and in-depth analysis of the text or subject, strong evidence, highly convincing and lucid presentation of ideas with careful attention to complexity of the subject matter, clear and careful organization, smooth and concise writing with very few or no errors; the experience

of reading an “A” paper is the feeling of being *taught* something fascinating, important or new about what may be a generally familiar text;

- "B" = solid development of ideas, good evidence, good organization, generally good writing with few errors; may lack the insightfulness, level of detail, and/or competency of writing exhibited in an “A” paper;
- "C" = presentation of ideas is adequate but still sketchy in some places, organization is not always clear, writing or presentation of content may be rough in places (e.g., distracting number of writing errors, distracting mannerisms or lack of eye contact with full class), evidence presented is uneven;
- "D" = incomplete development of ideas, unproved assertions, unclear organization, evidence is thin or irrelevant, distracting errors in writing;
- "F" = undeveloped ideas, little or no organization, lack of focus, multiple mechanical errors in writing (e.g., poor grammar, inappropriate choice of words, misspellings, etc.).

Most papers submitted will conform the these criteria. Where papers do not conform precisely to the criteria above, the substance of the argument will weigh most heavily. In other words, a paper may be a C or D paper without substantive, compelling reasoning, though it may not have typos. Typos alone will not necessarily lead to a low grade, unless they are seriously distracting from the argument, no matter how sound the reasoning.

COURSE POLICIES

Technology: All novels read for this course should be in paperback form—see the required text list for approved editions. Laptops, e-readers, and cell phones may not be used in class unless otherwise I have approved an exception in advance for compelling reasons. Please be certain that your cell phone is turned off (not on vibrate) and is out of our range of vision at the start of each class.

Professionalism in the Classroom: I expect students to participate with a high level of respect for all involved in our efforts. Be willing to share the floor and listen actively. Be prompt and alert. Eat meals before and after but not during class. Only bring snacks if you have enough for everyone and have my prior approval. Individual beverages are fine. Approach discussion in the spirit of collaborative learning.

Learning Accommodations: Please familiarize yourself with college policy regarding learning disability and accommodations, below, and talk with me within the first three days of class if you intend to make an accommodations request. (It is not necessary to speak with me about the specifics of any particular diagnosis, though you may if you believe it would be helpful.) I encourage all students to speak with me if they are struggling academically so that I can become aware of problems that may be systemic to the course design and make adjustments, and/or suggest strategies for individual student success. Cornell’s policy:

- Students who need accommodations for learning disabilities must provide documentation from a professional qualified to diagnose learning disabilities. For more information see cornellcollege.edu/disabilities/documentation/index.shtml.

- Students requesting services may schedule a meeting with the disabilities services coordinator as early as possible to discuss their needs and develop an individualized accommodation plan. Ideally, this meeting would take place well before the start of classes.
- At the beginning of each course, the student must notify the instructor within the first three days of the term of any accommodations needed for the duration of the course.

Attendance: Because teaching and learning in this course will primarily be discussion-based, you'll learn most from being fully present and engaged. Need additional motivation? Any absence after two missed class periods will result in the automatic deduction your final grade average by ½ letter grade, while perfect attendance will work in your favor should your final grade be a borderline percentage. I do not distinguish between excused and unexcused absences, so missed classes for illness, travel, co-curricular events, religious observances, and other activities still count as absences—use the leeway in this policy wisely, if at all.

Coordinating Co-Curricular Activities and Religious Observances: Although I do not distinguish between excused and unexcused absences (see "Attendance" above), if you have a sports or other co-curricular activity scheduled that could interfere with your ability to attend class, or if you plan to observe a religious holiday that occurs during our term, please notify me within the first three days of the course and provide me with a schedule of events so that I can prepare for this. When you return, consult others in the class about what you may have missed. I can also meet with you before or afterwards at your request to be certain that my expectations are clear.

Deadlines: Because getting behind on the block plan can be fatal for later assignments, I typically will not accept late papers, and I do not grant deadline extensions except for true emergencies. If you find yourself falling behind, talk with me about it as soon as possible, and I will help you to strategize.

Academic Integrity: Plagiarism is using others' words, research, or ideas without crediting them fully and accurately, and it is a serious academic offense. Plagiarism may include, but is not limited to, writing a classmate's paper, stealing (or buying) an essay and submitting it as your own, cutting and pasting from the internet, or even misparaphrasing an article that you've cited.

Cheating may include receiving unauthorized assistance in class discussions or exams. Whatever the form, know that you are ultimately the person responsible for maintaining academic integrity. If you plagiarize or cheat, whether it is intentional or not, you'll receive an F as your final course grade and I will document the incident with the registrar. Feel free to ask me questions any time about properly documenting sources, or the distinction between collaboration and cheating. Here is Cornell's official policy:

> Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in The Catalogue, under the heading "Academic Honesty."

So, what if you send a paper digitally to a friend to read, they send it back with suggestions in "track changes," and you hit "Accept All Changes"—is this plagiarism? Is it cheating? Perhaps. We'll discuss this, and other so-called gray areas, in class.

Writing Studio: The Writing Studio is part of Cornell's Center for Teaching and Learning and is housed on the first floor of Cole Library. Peer tutors and professional writing instructors are available to meet with you throughout your writing process—whether to talk through ideas or to respond to drafts. They will not *edit* your work for you, but rather provide consultation and feedback as you write and revise. They accept walk-ins when there's room, but also schedule appointments, which are highly recommended. Appointments tend to fill up early toward the end of each term. Phone: 319-895-4462.

Contacting Me: I would be happy to discuss your coursework during my office hours (M-Th, 1:30-2:30) or by appointment. I can be reached most easily by email and will generally respond within a few daytime hours.

SCHEDULE

	Readings	**Work Due**	**Contexts for Lecture/Discussion (subject to change)**
Week 1			
M, Aug. 31			Romantic Period; Jane Austen and the city of Bath
Tu, Sept. 1	*NA*, vol. 1; Wikipedia entry on Austen; "Practical Advice" on Moodle—print and bring to class!		The 18th-Century Novel: Burney, Radcliffe, and Lewis; gender and cultural authority/authorship
W, Sept. 2	*NA*, vol. 2; Eagleton chapter on Moodle	Discussion questions:	Henry VIII's dissolution of the monasteries and the Romantic Picturesque; locating scholarly articles in Literary Studies; close readings; preview of *LM*.
Th, Sept. 3	*LM*, pp. 3-117; Wikipedia entry on Shelley	Discussion questions:	Mary Shelley and the Romantic poets; the Romantic political landscape; close reading cont.
F, Sept. 4	*LM*, pp. 118-238	Discussion Questions:	The Greek war of independence; European plagues
Su, Sept. 6, 5:00 PM (early submissions appreciated)		*NA* Paper	

Week 2			
M, Sept. 7	*LM*, pp. 239-362	Discussion questions:	The body and images of disease; persistent themes and motifs
Tu, Sept. 8	*LM*, pp. 363-470	Discussion questions:	Confronting death, and more death, and still more
W, Sept. 9	Articles as Assigned	Article Presentations	Article presentations
Th, Sept. 10	*JE*, vol 1; Wikipedia entry on Bronte	Discussion questions:	Charlotte Bronte; the publication of Jane Eyre and the three-decker novel; the middle-class heroine and governess
Fri, Sept. 11	*JE*, vol 2	Discussion questions:	Character development, themes, motifs; the West Indies in the Victorian imagination
Su, Sept. 13, 5:00 PM (early submissions appreciated)		*LM* Paper	
Week 3			
M, Sept. 14	*JE*, vol. 3; press reports, pp. 452-459	Discussion questions:	Developments; critical reception
Tu, Sept. 15	*Moon*, pp. 9-149; Wikipedia entry on Collins	Discussion questions:	Collins, and the sensation novel; serialization and cliff-hangers
W, Sept. 16	*Moon*, pp. 150-286	Discussion questions:	Themes, motifs, and empire
Th, Sept. 17	*Moon*, pp. 287-end	Discussion questions:	Gender, race, and class in the Victorian novel
Fri, Sept. 18	*JO*, parts 1-2; Wikipedia entry on Hardy	Discussion questions:	Hardy, Oxbridge, and the education system
Su, Sept. 20, 5:00 PM (early submissions appreciated)		*JE* or *Moon* Paper	
Week 4			
M, Sept. 21	*JO*, parts 3-4	Discussion questions:	Fin-de siècle novel genres and the “New Woman”; Hardy on Sarah Grand
Tu, Sept. 22	*JO*, parts 5-6	Discussion questions:	Conclusions; Final exam questions
W, Sept. 23	Final Exam - IDs and		

	Essays		

***FAQ*s about Close Reading**

How Should I Start?

Good question. Try this: (1) Retype the passage. (2) Double-space the text. (3) Print it out. (4) Take out your magnifying glass. (If you don't have one, increase the font size to 20 or 40 before printing.) (5) Spend time—focused time—thoughtful time—ample time—marking up the passage. Color code your markings. Redo your markup if it begins to confuse you. (6) Read the passage aloud multiple times. (7) Mark it up even more. (8) Jot down what jumps out as most important, reflect on how that relates to the rest of the novel, find a working thesis, and decide how to organize your materials.

What am I looking for?

In a word, patterns. Also, breaks in patterns. Consider, for example—

- Diction: what words are used, and what do they connote in contrast to other words that might have been selected to convey the same ideas? What patterns in diction are evident? Do specific words suggest a particular attitude on the part of the speaker or narrator, for example? Are they elevated? Specialized to a particular trade? Are they indicative of an educated person? An uneducated person? Suggested of a particular attitude? A particular gender, race, race or another social category?
- Rhythm: what rhythm do the sentence have, as created by the punctuation, the patterns of stressed and unstressed syllables, particular kind so of sounds made by vowels and consonants?
- Sound: what patterns in sound are noticeable, and what do they convey? Are there frequent "s" sounds, suggesting a softer tone, for example? Are there hard consonants contributing to a tone of anger?
- Imagery: what images are most prevalent, and what do they contribute?
- Figurative v. Non-figurative language: What kinds of language is used by the characters and narrator, and what does it convey about their attitudes?

These are just a few of the many kinds of details that you can pay attention to as you mark up the passage. Take note of what's most salient (meaningful) in your particular passage.

How should I organize my paper?

There are two common ways to organize a close reading. (1) Chronologically, guiding the reader through the passage; (2) by technique, devoting each paragraph to a different aspect of the passage's language (i.e., diction, rhythm, etc.), with a topic sentence about how this element of language affects the meaning of the passage. In my experience, the first tends to be more successful for student writers, but the risk is including too much plot summary. Assume your reader knows the book, but hasn't thought about it recently or as closely as you have. Whichever strategy you use, please affix a copy of the passage to the back of your paper. (You also want to quote the text, of course, to help the reader know where you are in the passage as you go—affixing the passage at the back does not substitute for the incorporation of textual evidence.) Note that block quotations, should you use them, do not count toward your page requirement.

Do I Need Citations?

Yes! Please include the book in your Works Cited page, along with anything else you might consult, and cite page numbers in parentheses. See Hacker, which is linked to Moodle. Note: MLA recommends keeping textual disruptions to a minimum, so you should cite the author and page number only the first time you cite a particular work; thereafter, as long as it's clear from the context that you're still referring to the same work, you should include only the page number(s) in parentheses. Please pay attention to details: MLA, for example, does not use "pp." to indicate page numbers. Again, let Hacker be your guide.

How else *do I Make Sure to Avoid Plagiarism and Charges of Plagiarism?*

Be sure to cite all and any sources you consult. If you consulted, for example, the introduction to your book, this introduction should be referenced separately on your Works Cited page. If you incorporate an article, or simply browsed an article for ideas, these should be cited appropriately. If you do not cite every texts that you list in your bibliography, the list should be called "Works Consulted"(since you cited some but only consulted and were generally informed by others) rather than "Works Cited." Of course, if you quote or paraphrase from any work you consult, it should be cited. Confused? Read this again. Visit the Writing Studio. See me.

Do You Have Any Examples of Successful Close Readings?

They abound on the internet. Unfortunately, so do unsuccessful close readings. We'll look at a close reading together in class, and discuss its strengths and weaknesses. There is no "formula" for getting it right. The key is to take time marking up your passage, drafting your piece, getting input on it from an informed reader, rewriting it, reading it aloud several times, and printing it and polishing the sentences before turning it in. The writing matters! And good writing is more than just good grammar. It takes time and focus and should not be done all at the last minute.

Can I Write about other Parts of the Novel that might be connected to what I want to talk about?

Generally, this is not a good idea. Wrenching your reader out of the passage at hand by referring to things that occurred earlier or later can be highly distracting. On the other hand, it might be necessary to refer to the novel as a whole in order to convey the significance of your particular passage and your reading of it. This is best done concisely in an introduction, and possibly returned to in a concluding paragraph. Let's say that you want to analyze a passage describing Catherine Morland's readings, and want to suggest it's important because the readings impact her actions. Your introduction might simply note that "Catherine's readings, we learn by the end of the novel, deeply impact how she sees her world. This passage, in which the narrator describes Catherine's reading preferences, already hints through the subtleties of the narrator's language that her reading practices will create problems for Catherine." The larger picture is your premise, but the paper will focus on analysis of the passage in question to "prove" the thesis. Your conclusion might circle back to the larger issues, briefly enumerating how the things you've found in the passage will be verified when Catherine does *x, y,* and *z*. Again, assume your reader knows the book's plot, but not that they have the passage at hand memorized the way you should by the time you've completed the assignment!