The English Novel: 20th-Century
English 419/519
4 Credits; 3 hours lecture per week
Prerequisites: sophomore standing and 6 credits in English
200-level or above; recommended: English 418

Rationale for conversion: The conversion will give students greater opportunity to read more widely in the focus of the course and to practice critical thinking and writing. The conversion will increase the number of primary and secondary texts and/or online resources needed for student research as well as allow a greater understanding of how best to select and deploy this research toward the composition of an analytical writing assignment of much greater length and complexity than previously warranted.

The four credit version will:
• add a primary and secondary text;
• add instruction in research appropriate to advanced study of the English novel (print and digital resources);
• require analytical writing of greater length and complexity incorporating this research.

The core syllabus is the 3 credit version.

Course Catalog Description:
Selected English novels of the 20th century.

GOALS: The goal of this class is to conduct a study of the 20th century English novel through selected works and the contexts of both domestic class-politics and imperial and post-colonial discourse. We will frame this study through a cursory knowledge of key backgrounds and contexts surrounding the respective novels (Late-Modernism, 1930’s Socialism, Colonialism/Post-Colonialism, etc.). Students will be expected to use these contextual micro-studies to raise the level of their reception and interpretations of the narratives, characters, and discourses within the primary works studied. Students will be responsible for the assigned readings as due in accordance with the syllabus. In each of the background readings, undergraduate selections will be assigned, while graduates are expected to read the entire packet-section relevant to the work in question.

SCOPE: The scope of this course ranges from the period of late-Modernism (1930’s) to the Contemporary in an attempt to give the student an overview of the kinds of aesthetic, contextual, and substantive issues that most often form the basis of the English novel in the 20th century. A selection of novels read chronologically in accordance with the period study is the primary focus, but each work is paired with a supplementary reading contained within a course packet that allows the student to grasp a key contextual issue that becomes pivotal to understanding the work itself.

UNDERGRADUATE (400 LEVEL) STUDENT LEARNING OUTCOMES:
• Acquire a cursory understanding of the major class-politics and colonial issues that arise from the history of post-War England, including but not limited to: post-industrial breakdown of class and closing of aristocratic domestic power, 1930’s anti-fascist
socialism, English colonialism in Africa and India, and the Anglo-Irish War of Independence and contemporary Irish politics.

- Acquire a working knowledge of the life and work of major 20th century English novelists.
- Ability to confront how one or more of the above contextual matters is woven through a single work.
- Ability to research the critical discussion of this matter and employ this research in a close-reading of the language of the literary work in question toward the formation of a critical interpretation that is introduced, discussed, and concluded in a literary analysis essay.

GRADUATE (500 LEVEL) STUDENT LEARNING OUTCOMES:
- All of the above learning outcomes for the undergraduate.
- The ability to research, obtain and compile a working bibliography for a critical essay.
- Understanding the conventions and forms of the graduate level research paper based on the model of the publishable article in the discipline.
- The ability to understand how one’s thesis on a work in question enters into the broader discussion in the humanities surrounding the analysis of Western modernity.
- Understanding how the life and the work of an author in question feed into interpretation of a work.
- A working knowledge of a theoretical orientation that best suits the argument of the student’s thesis.

EVALUATION OF STUDENT PERFORMANCE (400 LEVEL): The evaluative tools for the undergraduate in this course are the in-class essay examination and the formal critical essay. The essay involves research on the student’s topic, support drawn from the course’s background readings, and careful close-readings of subject text(s). Student are expected to write in a clear, organized, and detailed manner on the examinations, and to be able to implement the skills of organized, informed, and cogent essay writing for the paper.

EVALUATION OF STUDENT PERFORMANCE (500 LEVEL): The graduate student in this class will be expected to synthesize his/her knowledge of the cultural and aesthetic contexts of the subject texts with accurate and insightful close readings of the individual poems, plays, and novels discussed. To accomplish this, graduates will be assigned more sophisticated essays on Joyce’s writings. The graduate will not present the oral report and may or may not sit for the mid-term examination; rather, the objective for the graduate level in this field is the competent execution of the argumentative essay. Given this, graduates will be expected to produce a major critical essay by the end of term of around 20 pages in length. This final essay will be modeled on the type of article a graduate in the field must eventually publish to establish him/herself as a promising scholar. The essay will demand a student develop an extended bibliography, a theoretical and critical framework for its argument, make use of biographical, historical, and secondary research, and conduct an in-depth close reading of the subject text to prove the argument through logically convincing interpretation of the work(s) in question.

Final grades for graduates will be determined either by two unequally weighted grades (mid-term examination at 30%, term paper 70%), or by the single grade award to the term paper. This last option may vary from class to class as well as from student to student.
Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

ATTENDANCE: Students will be allowed one (1) unexcused absence. If more absences accrue by the end of the semester, I reserve the right to question the student and count the absences against him/her in the tabulation of the final grade. Please limit excused absences. I begin my class at the specified time; please be prompt.

PAPERS: One paper is mandatory for both undergraduates and graduates. For undergrads, the paper will be approximately 10-12 pages in length. For graduates, the paper will be a much longer project with a more informed thesis pertaining to a major critical/theoretical issue of twentieth-century Cultural/New Historical studies. Each paper is to be typed, doubled-spaced, and free of spelling, grammatical and typographical errors. Papers are to be formal essays, containing contextually relevant introductions, coherent and complex theses, sustained and detailed arguments, and thoughtful conclusions. Sentence structure must be clear and concise; paragraph unity and overall organization must be readily apparent. Each page of your paper must have your name and page number in the upper right hand corner. Each paper must be given an original title. No cover page or folder is necessary; please title the first page of the essay and paper clip all the pages together. For the undergrad paper, four (4) or more research sources (other than the subject text and any packet material) will be mandatory. You must cite the text in each instance of quotation. More about papers as they become due.

LATE PAPERS: I accept no late papers. If you don't hand in the paper during the class meeting it is due (and not later on that same day) you will receive an F for that assignment.

EXAMINATIONS: An hour-long mid-term and two-hour final examination will be given on the specified dates. The format for these exams will be short and long in-class essay. The mid-term exam is optional for graduate students, but mandatory for undergraduates.

GRADES: For undergraduates, final grades will be determined by the average of three unequally weighted grades: midterm exam 25%, formal essay 45%, final exam 30%. For graduates, the final grade can be determined by the average of two unequally weighted grades (critical term paper essay 70%, mid-term at 30%) or by one grade (essay 100%). The option of foregoing the mid-term is up to each individual graduate student. For undergraduates, I award one or two points to a student in my final grade tabulation so as to push a grade on the cusp to the next higher grade. I base this decision on a student's attendance and participation. Thus it behooves each of you to think, listen, and speak when you have a relevant point or question–and attend class!

CONFERENCES: There may or may not be mandatory conferences; however, I am always available during my office hours for help or to further our classroom discussion. Often students want to speak about a paper before it is due; please make an appointment during my set hours.
ACADEMIC DISHONESTY: Be sure you realize exactly what qualifies as plagiarism and what does not; explicit procedures taken for the discovery of academic dishonesty can be found in the "Academic Regulations" section of the current Schedule of Classes. If needed, we will have a brief lesson about the proper citing technique for quotations. I AM COMMITTED TO PROSECUTING ANYONE DISCOVERED TO HAVE PLAGIARIZED.

LEARNING RESOURCES: Mandatory texts in the course are as follows (in each instance, please obtain the exact edition given):


Packet of copied material available at circulation desk, Valley Library.

SYLLABUS

MARCH

APRIL
Week of 7th: “We’ve always lived here”: The Slimy, Ironic, Agonizing Death of a Class: Evelyn Waugh’s A Handful of Dust (1934).
Week of 14th: Finish Waugh. Read in packet, pp. 199-211.
Week of 21st: Maybe the Church is a way out . . . or “And what happens afterward? I mean after everybody has got enough to eat and can read the right books . . . the books you let them read? ”: Graham Greene’s The Power and the Glory (1940).
Week of 28th: Finish Greene; read in packet, pp. 126-156.

MAY

*NOTE: MID-TERM EXAMINATION THIS WEEK!*

Week of 12th: Naipul; read in packet, pp. 157-168.

Week of 26th: Finish Doyle. NOTE: UNDERGRAD PAPER DUE THIS WEEK.

Multiculturalism

Comes Home to Roost—“init”?: Zadie Smith’s White Teeth (2001).

JUNE
Week of 2nd: Finish Smith; conclude course.

*FINAL EXAMINATION: MONDAY, JUNE 9TH, 2:00 p.m.*