

**Syllabus ENG 322**

**The English Novel & Nation**

CRN 32043 Spring 2015

Instructor: Katy Brundan

kbrundan@uoregon.edu

*The best way to contact me is by email.*

Office: 218 Villard

Office hours: Tue & Thurs 2-3pm, Fri 10-12 am and by appointment.

Phone: 346-0937

Class meets: Esslinger 112 MWF, 1-1.50pm

-----  
**Course Overview**

This course will focus on the fictional constructions of nation in British novels of the nineteenth century. In an era embracing massive imperial expansion and shocked by the memory of European revolutions, British novelists sought to explore national identity within a global context. We will discuss writers' representations of Europe and empire, considering how these texts reflect anxieties both about "other" nations and the state of Britain itself. We will begin with Jane Austen's depiction of British life set against a West Indian background in *Mansfield Park*, and move to the question of empire with Wilkie Collins' famous detective novel *The Moonstone*, which figures the 1857 Indian Mutiny as hauntingly absent-yet-present. We will compare the fearful yet alluringly powerful protagonists who emerge from eastern Europe and Africa in Bram Stoker's *Dracula* and H. Rider Haggard's *She*. Written papers will respond to critical texts read in conjunction with the novels.

**Required Texts** (from UO Bookstore)

Jane Austen, *Mansfield Park* (1814) Penguin

Wilkie Collins, *The Moonstone* (1868) Oxford World's Classics

H Rider Haggard, *She* (1887) Oxford World's Classics

Bram Stoker, *Dracula* (1897) Oxford World's Classics

\* Please try to obtain these editions. Please note that Kindle and other electronic editions typically do not contain explanatory notes and/or translations, meaning that you will miss important details.

**Packet** containing critical essays (from Copyshop on 13th Ave)

**Course Requirements:**

1. Regular and active participation in class discussion, & presentation. 15%
2. Quizzes. 10%
3. Paper one: 3-4 pages. 20%
4. Paper two: 4-page paper. 20%
5. Paper three: 6-page paper. 35%

## Policies

### **Attendance**

Attendance is mandatory and you must arrive **promptly**. You may miss two classes without penalty (one week's worth of class meetings); students who are absent more than the allowed number will lose 1/3 of a letter grade for each additional day absent, deducted from the final letter grade. Please see me if you have an extended illness or exceptional circumstances.

I will post brief discussion notes from each day's class on the Blackboard site no later than 48 hours after class. If you miss class, please read through the discussion notes and study the relevant material and questions carefully so that you will be caught up on material when you return to class.

### **Quizzes**

Quizzes will be held at every Friday. You may take up to two quizzes by email in cases of sickness (student athletes – please see me for accommodation). If you are getting low grades on the quizzes, this is a sign you may need to drop the class.

### **Presentations**

On Wednesdays, groups will help **lead class discussion** (starting week 2). This involves carefully reading the assigned text, drawing up and printing out questions to ask the class (either large or small group work, as you wish), pointing out passages that merit special attention, and suggesting possible links to other themes and texts covered in class.

### **Papers**

Written work is due in class on the day assigned, unless you have made prior arrangements with me (this means that if you are sick you email me before the essay is due and I will grant an extension.) Late work will be penalized. Do **not** consult any Internet sources when writing your papers. Many such sources are unreliable and may even be plagiarized.

#### Paper one: 4 pages

This will be an essay on *Mansfield Park*, responding to specific questions based on themes covered so far in the course (a handout will be available).

#### Paper two: 4 pages

You may write on either *The Moonstone* or *She* in the context of one of the accompanying critical essays assigned in class (a handout will be available). Your paper will respond to the critic's essay in relation to your careful reading of the novel. It will deal directly with the critic's argument by raising questions, problems, or issues related to the critical reading.

#### Final paper: 6 pages

This 6-page paper will discuss *The Moonstone*, *Dracula* or *She*, or a comparative paper using two novels (a handout will be available). Please write about a **different novel** than

for paper two. Your paper should include some reference to the critical reading for the course.

### **Academic Honesty**

All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. See the Library's website for more information about plagiarism in general, and about specific UO policies:

<http://libweb.uoregon.edu/guides/plagiarism/students/>

Academic dishonesty will result in an automatic failing grade for this course. For more information about the consequences of academic dishonesty, refer to the Student Conduct Code (especially Articles V.A and XII.A):

[http://studentlife.uoregon.edu/programs/student\\_judi\\_affairs/conduct-code.htm](http://studentlife.uoregon.edu/programs/student_judi_affairs/conduct-code.htm)

Please see me if you have any questions about your use of sources, or about this policy.

### **Students with disabilities**

If you have a disability (physical or learning), or any other issue, which you think may affect your performance in this class, please see me during the first week of term so that we can make arrangements, if necessary, for your full access to all classroom activities.

### **Formatting essays**

\*\* Please use 12-point Times or Times New Roman, with regular margins. Essays with extra-large fonts, wide gaps, or less than the required number of pages will be penalized.

In literary essays, MLA style indicates you need only the **page number in parentheses** followed by a period. You do not need to cite the author as in other disciplines (eg. Conrad, 87) if this is obvious from the context. You must have a **Works Cited** page or paragraph.

**Longer quotes** should be indented, with no quotation marks, with the period coming *before* the page number.

#### **Examples of MLA style:**

In *Heart of Darkness*, Conrad describes the company manager as inspiring “neither love nor fear, nor even respect” (87).

Carretta and Gould explain that:

The black writing that appeared during the eighteenth and nineteenth centuries – which included the genres of spiritual autobiography, captivity narrative, travel narrative, public epistle, sea adventure, and economic success story – is a literature of diasporic movement and cultural encounter. Born to enslaved African parents on a ship in the Middle Passage bearing its human cargo from Africa to the Americas and then brought to England, Sancho might serve as an emblem of most of the writers discussed in *Genius in Bondage*. (5)

#### Works Cited:

Carretta, Vincent, and Philip Gould, eds. *Genius in Bondage: Literature of the Early Black Atlantic*. Lexington: University of Kentucky Press, 2001.

Conrad, Joseph. *Heart of Darkness*. New York: Norton, 1972.

## Learning Outcomes

- Evaluate texts, not merely for plot or comprehension, but with a heightened sensitivity to linguistic ambiguities, competing interpretations, cultural history, and generic traditions.
- Identify how nineteenth-century literature intersects and reflects historical conditions, including imperialism (particularly in India) and changing gender roles.
- Apply close-reading skills to literary and critical texts.
- Identify different genres of novels (domestic, gothic, detective) and connect these with modern theoretical and critical debates.
- Apply critical thinking skills to develop sophisticated oral and written interpretations of texts.

## Schedule

### Week 1

Mon 30 Mar – Introduction

Wed 1 April – *Mansfield Park* 1-41 (end chap 4).

Fri 3 April – *Mansfield Park* 42-90 (end chap 9).

### Week 2

Mon 6 April – *Mansfield Park* 91-151 (end chap 17) – should be to end of 1<sup>st</sup> vol.

Wed 8 April – *Mansfield Park* 152-219 (end chap 24, vol 2 chap 6).

Fri 10 April – *Mansfield Park* 219-284 (end chap 31, end 2<sup>nd</sup> vol).

### Week 3

Mon 13 April – *Mansfield Park* 285-370 (end chap 40).

Wed 15 April – *Mansfield Park* 371-439 (to end).

Fri 17 April – Edward Said, from *Culture and Imperialism* in Packet.

### Week 4

Mon 20 April – *The Moonstone* 1-64 (end 1<sup>st</sup> period chap 9).

Wed 22 April – *The Moonstone* 64-132 (end 1<sup>st</sup> period chap 15).

Fri 24 April – *The Moonstone* 132-190 (end 1<sup>st</sup> period).

**\*\*Paper #1 due in class on Friday (4 pages)**

### Week 5

Mon 27 Apr – *The Moonstone* 190-263 (end 2<sup>nd</sup> period, 1<sup>st</sup> narrative)

Wed 29 Apr – *The Moonstone* 263-392 (end 2<sup>nd</sup> period, 3<sup>rd</sup> narrative).

Fri 1 May – *The Moonstone* 392–466 (to end).

### Week 6

Mon 4 May – Hungji Park, “The Story of Our Lives” in Packet

Wed 6 May – *She* 11-69 (end chap 5).  
Fri 8 May – *She* 68-124 (end chap 11).

Week 7

**\*\*You may hand Paper 2 in early this week!** (4 pages)

Mon 11 May – *She* 124-199 (end chap 19).

Wed 13 May – Ania Loomba, *Colonialism/Postcolonialism* in Packet

Fri 15 May – *She* 199-275 (to end).

Week 8

Mon 18 May – Daly, “Mummie is Become Merchandise” in Packet

Wed 20 May – *Dracula* 1-62 (end chap 5).

Fri 22 May – *Dracula* 62-132 (end chap 10).

**\*\*Paper 2 due in class Friday** (4 pages)

Week 9

Mon 25 May – Memorial Day

Wed 27 May – *Dracula* 132-207 (end chap 15).

Fri 29 May – *Dracula* 207-260 (end chap 19).

Week 10

Mon 1 June – *Dracula* 260-329 (to end chap 24).

Wed 3 June – *Dracula* 329-378 (to end).

Fri 5 June – Stephen D. Arata, “The Occidental Tourist” in Packet.

Finals Week

Wed 10 June – **Final Paper due**, 6 pages, in my office (218 Villard) and on Blackboard by 10am.

