

w. 98

GRANDE PRAIRIE REGIONAL COLLEGE
DEPARTMENT OF ARTS, EDUCATION, AND COMMERCE

COURSE: ENGLISH 3650 (3)
EARLY TWENTIETH CENTURY BRITISH NOVEL
Winter 1998: Thursday evenings, 6:30-9:20 p.m.

INSTRUCTOR: G. Hanna

CREDIT: 3 (3-0) UT (3): Half-Year course.

PREREQUISITE: English 1000, 1010 or an equivalent six credits of first-year English.

COURSE DESCRIPTION OF EN 3650:

A study of representative works of major early modern British novelists, including writers such as Hardy, Conrad, Lawrence, Joyce, Virginia Woolf and E.M Forster.

NOTE: NOT TO BE TAKEN BY STUDENTS WITH CREDIT IN EN 3700.

REQUIRED TEXTS:

1. Hardy, Thomas. Tess of the D'Urbervilles (1891). Ed. David Skilton. Harmondsworth, Middlesex: Penguin, 1978.
2. Conrad, Joseph. Heart of Darkness and The Secret Sharer. (1902 and 1910). Introduction by Albert J. Guerard. New York: Signet, 1978; 1950.
3. Lawrence, D.H. Sons and Lovers (1913). Ed. Helen Baron and Carl Baron. Harmondsworth, Middlesex: Penguin.
4. Joyce, James. Dubliners. (1914). Ed. Robert Scholes and Richard Ellmann. Toronto: Penguin.
5. Woolf, Virginia. The Waves. (1931). Ed. Gillian Beer (1992). Toronto: Oxford UP.

RECOMMENDED TEXT:

Baldick, Chris. The Concise Oxford Dictionary of Literary Terms. New York: Oxford UP, 1990.

COURSE TESTS AND ASSIGNMENTS:

WEIGHTING:

ONE IN-CLASS ESSAY, TO BE DONE JANUARY 29. 10%

MINIMUM LENGTH: 600-750 Words.

ONE 1500-WORD ESSAY, WORTH 10% OF THE COURSE GRADE. 20%
DUE DATE: (THURSDAY), FEB. 12.

ONE 2000-WORD ESSAY. 20%
* DUE (THURSDAY), MARCE 26.

ONE ORAL PRESENTATION ON A SET TOPIC. 10%

GROUP EXERCISES AND ORAL PARTICIPATION THROUGHOUT THE SEMINAR. 10%

A THREE-HOUR FINAL EXAM TO BE SCHEDULED DURING EXAM WEEK, APRIL 20-28. 30%

*** ESSAY ASSIGNMENTS: BASIC REQUIREMENTS:

1. All essays must be typed.

2. Students must submit two copies of all papers. One original copy and a readable, clear photocopy are acceptable.

The extra unmarked copy will be placed in a folder of the student's work, to be kept on file by the instructor for possible review at the end of the term.

In some cases, these folders containing all the students' essays will assist the instructor in determining a final grade, particularly where consistent effort, a strong final exam, solid contribution to seminar discussions, or a dramatic improvement in writing skills warrants a review.

3. Essays are due on the dates indicated.

Students who submit essays after the deadline will be penalized at the rate of half a stanine per day.

Essays submitted more than one week late will not normally be accepted.

4. Extensions are not normally granted, except in cases of sickness, providing the student can produce a note from a doctor.

GRADES:

All grades will be expressed in stanine according to the following scale:

STANINE	PERCENTAGE EQUIVALENT	
9	90-100	EXCELLENT: FIRST CLASS STANDING
8	80-89	
7	72-79	GOOD: SECOND CLASS STANDING
6	65-71	
5	57-64	AVERAGE OR SATISFACTORY PASS
4	50-56	

3	45-49	FAIL
2	26-44	
1	0-25	

REQUIRED READING: Keep up with the assigned readings and be prepared to discuss them fully in class. Do not show up for class without having read previously assigned material.

INDIVIDUAL CONTACT WITH THE INSTRUCTOR:

Individual work with the instructor on specific compositions is necessary and expected.

WRITING CENTRE:

While I am available for help in writing compositions, you should be aware that more extensive help is available at the Writing Centre (Room A208), where the Coordinator, Tracy Culligan welcomes students needing advice or assistance.

Drop in or phone 539-1204 to book an appointment!

POLICY ON ATTENDANCE:

EXCESSIVE ABSENTEEISM - DEFINED AS TWO OR MORE UNEXCUSED ABSENCES PER TERM - MAY ADVERSELY AFFECT YOUR GRADE.

*** AND AN IMPORTANT NOTE ABOUT PLAGIARISM:

ALL STUDENTS ARE ADVISED TO READ AND BE FAMILIAR WITH THE GPRC POLICY ON PLAGIARISM, AS DEFINED IN THE 1997-98 GPRC COLLEGE CALENDAR, pp. 19-20.

EXTENDED COURSE DESCRIPTION:

With its primary focus on works written during the four-decade period between 1890-1930, English 3650 explores the evolution of early modern British fiction, tracing the origins of modernism back to latent tensions within the strained fabric of late Victorian culture. While a new, essentially anti-Victorian spirit becomes readily apparent in such works as Thomas Hardy's Tess of the D'Urbervilles (1891) and Samuel Butler's The Way of All Flesh (1903), earlier novelists and poets had, in a sense, prepared the groundwork for an emergent modernist ethos. To cite just one example, "Dover Beach" was first published in 1867 but is generally assumed to have been written as early as 1851. In this widely known poem, the Victorian writer Matthew Arnold (1822-88) conveys what has often been recognized as a distinctly modernist sensibility. Arnold's speaker evokes a sense of near-despair in a world where the old Victorian certainties are starting to come apart at the seams. Indeed, we can detect a clear line of development from Arnold's mid-Victorian cry of anguish - as the isolated inhabitant of a "darkling plain" - to William Butler Yeats' conviction, expressed so eloquently in "The Second Coming" (1920), that, for moderns exposed to the anarchy of revolution and the chaos of global warfare: "Things fall apart; the centre cannot hold."

What, then, is the spirit of modernism which characterizes so much British literature written in the last decade of the nineteenth century and during the first three decades of the twentieth century? According to Peter Faulkner,

Modernism is part of the historical process by which the arts have dissociated themselves from nineteenth-century assumptions, which had come in the course of time to seem like dead conventions. These assumptions about literary forms were closely related to a particular relationship between the writer and his readers - on the whole a stable relationship in which the writer could assume a community of attitudes, a shared sense of reality.

Modernism. New York: Methuen, 1977, p. 1.

Following the "breaking-up . . . of the nineteenth-century consensus" (Faulkner 14) during the last decade of Queen Victoria's reign (1837-1901), a widespread dislocation of values occurred, with far-reaching implications for the changing nature, forms, and aesthetics of British fiction.

As we cannot hope to understand the literature of any given period without contextualizing specific works, we shall devote

some time exploring the political, social, cultural, and historical background of late nineteenth-century and early twentieth-century Britain.

The lectures and seminar discussions, however, will focus primarily on textual analysis. Although this course deals mainly with fiction - novels and short stories - we will also, where appropriate, examine essays, poems, and excerpts from critical, biographical, or historical works.

TENTATIVE OUTLINE OF COURSE:
WINTER TERM 1998:

Whenever necessary, background readings will be assigned in the form of brief handouts or lists of relevant library materials. With some possible variations, we shall cover works in the order indicated:

Jan. 8 Introduction: What is Modernism?

How does early Modernism differ from Victorianism?
To what extent do the early modern writers such as Thomas Hardy and Joseph Conrad represent a complete break from the values, social norms, aesthetic principles, and ethos of mid-Victorian Britain?

Why is it vital to go as far back as the 1890s to understand the roots of twentieth-century modernism?

Thomas Hardy: Late Victorian or Early Modernist?
Hardy as a Fiction Writer and as a Poet.

Hardy's Tess of the D'Urbervilles and the "ache of modernism."

Jan.-Feb. Joseph Conrad's Heart of Darkness (1902).

Kurtz' existentialist vision of "the horror, the horror" of the human condition.

"The Secret Sharer" (1910).

Essayists and the Spirit of Modernism.

Feb. - March The Impact of World War I on the Evolution of British fiction.

D.H. Lawrence: Sons and Lovers (1913) .
"Why the Novel Matters," (1936) .

Pornography and Obscenity.

March James Joyce: Dubliners. (1914)

Joyce's Modernist Aesthetics:
The Cult of the Fiction Writer and
the Novel as an Art Form.

Excerpts from other prose selections by
J. Joyce.

March-April Virginia Woolf and the Bloomsbury Group:
Woolf as critic and experimentalist novelist:
The Waves (1931)

T.S. Eliot: "The Love Song of J. Alfred
Prufrock" (1915) as a Manifesto of Modernism.

*** REVIEW OF COURSE AND PREPARATION FOR FINAL EXAM
SCHEDULED BETWEEN APRIL 20-28.

KEY CHARACTERISTICS OF MODERNISM:

1. THE DEMAND FOR RADICAL CHANGE AND A CLEAN BREAK WITH THE PAST.
2. EXPERIMENTALISM: THE SEARCH FOR INNOVATIVE LITERARY TECHNIQUES.
3. ATAVISM: STRONG INTEREST IN EXPLORING THE PRIMITIVE, MYTHICAL, AND ARCHETYPAL.
4. AFFIRMATION OF INDIVIDUAL FREEDOM, ALONG WITH A HEIGHTENED FOCUS ON THE INDIVIDUAL'S SUBJECTIVE CONSCIOUSNESS.
5. CURIOSITY ABOUT THE IMPACT OF UNCONSCIOUS IMPULSES ON HUMAN BEHAVIOUR.
6. GREATER REALISM AND FRANKNESS IN DEALING WITH PREVIOUSLY TABOO SUBJECT MATTER SUCH AS FEMALE SEXUALITY, DIVORCE, OR PROSTITUTION.
7. A CLIMATE OF DOUBT AND UNCERTAINTY, LOSS OF MORAL CONFIDENCE, AND THE EXISTENTIAL QUEST FOR PURPOSE IN A MEANINGLESS UNIVERSE.
8. STRONG EMPHASIS ON THE IMPORTANCE OF ARTISTIC FORM, PRINCIPLES OF AESTHETICS (SUCH AS THE JAMESIAN DOCTRINE OF ORGANIC UNITY), AND WHAT HENRY JAMES TERMED THE "SACRED OFFICE" OF WRITING.