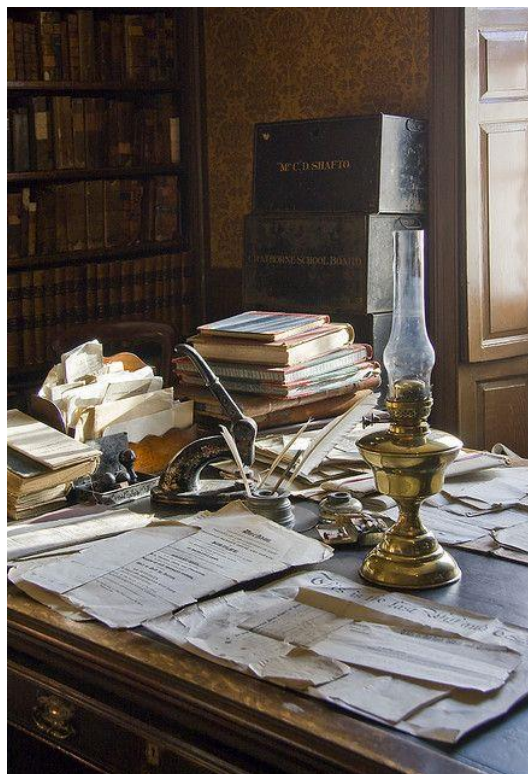


ENGL 4348
CRN: 19047
TR 15:00-16:20
Classroom: Hudspeth 100

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Office: Hudspeth 317
Office Hours: TW: 10:00-12:00

ENG 4348: Novel, Nation, Empire 1800-1900



[This document will be updated throughout the semester. You will be notified of important changes in class and via email.]

Course description:

This course analyzes the transforming genre of the British novel over the course of the nineteenth century. We will look closely at how it was made, who it was made for, and what kinds of cultural functions it performed in its immediate social context by paying attention to issues of history, criticism, genre, and style. Our readings will familiarize us with key literary formations—the marriage plot, the bildungsroman, the gothic, reliable and unreliable narrators, realism and romance. Opening with *Pride and Prejudice*, a classic mixture of satire and domestic fiction, we will trace how Jane Austen's concerns about nation, family, and the home evolve as Britain copes with the pressures of urbanization, class unrest, and imperial expansion. Other texts we will read are *Great Expectations*, *Jane Eyre*, *King Solomon's Mines*, and *Kim*. As we follow these narratives of love, belonging, thrill, and adventure at a moment of large-scale global change, we will examine closely the technologies—print, machines, cities, maps—enabling such change. Ultimately, we will uncover how the very novels we read in this class create and shape these critical technologies of the modern world, rather than being created by them.

Learning objectives:

At the end of this course, students will show

- Competence in discussing significant developments in nineteenth-century British narrative fiction and awareness of major authors and texts.
- An understanding of the historical conditions affecting the eighteenth and nineteenth centuries— industrialism, imperialism, growth of the sciences, European discourses of liberalism, nationhood, and the self, etc.
- The ability to evaluate the relationship between the distant past and their own experiences in the present.
- The ability to perform close reading and place literary texts within their sociohistorical contexts
- Improvement in their skills of critical analysis and ability to convey the concepts discussed in the class clearly through reading, writing, and oral communication

Required Texts:

Austen, Jane. *Pride and Prejudice*.

Brontë, Charlotte. *Jane Eyre*.

Booth, Wayne C. *The Rhetoric of Fiction* (2nd ed.)

Dickens, Charles. *Great Expectations*.

Haggard, H. R. *King Solomon's Mines*.

Kipling, Rudyard. *Kim*.

[Note: Please feel free to purchase the Penguin editions of the novels available at the campus bookstore or access digital copies from <https://www.gutenberg.org>. I will make digital reading/viewing materials available as and when needed.]

Reading Expectations:

This is an upper-level English course on a longform genre, i.e., the novel. Therefore, the reading load will be substantial—students should be prepared to read 250-300 pages of literary texts and critical/historical supplementary material per week. Once class begins, we will discuss several strategies for managing this reading material in a way that is conscious of your time constraints—I will work with you throughout the semester to make sure that we find suitable solutions. However, my recommendation is to start reading the syllabus as soon as possible and aim to complete at least the assigned novel a little in advance of when it is due in the syllabus.

A note on reading: Reading analytically is a skill that must be learned and developed over time. One of the goals of this class will be honing our analytical reading skills and bringing them to our classroom discussion. Analytical reading is not divorced from our emotional reactions to texts. Rather, it asks us to take those responses and interrogate them further. If you have a strong feeling after a particular reading, make note of that feeling and then ask yourself *why*. What elements in the text led you to that feeling? Does that say anything about authorial intent? Does it reveal anything about the intended audience? Does it change how you read the text's themes?

Ask questions if you don't understand something. Speak up if you have something relevant to say. Please do not hesitate to speak, you are not expected to come up with a fully formed argument or a brilliant, perfectly polished thesis in the moment. The learning in the class comes from working through questions or issues together, testing ideas in conversation with others, and only then (if then) coming to conclusions. In addition to this intellectual openness, of course, civility and attention to others is an absolute necessity in the classroom.

Grading

Attendance and Participation: 10%
 Formal Assignment and Reflection #1: 10%
 Formal Assignment and Reflection #2: 15%
 Formal Assignment and Reflection #3: 20%
 Journal: 20%
 Discussion and Quizzes: 15%
 Presentation: 10%

Assignments:

Journal entries: The instructions for journal entries will be posted at least a week before it's due date. It will usually be a few guiding questions to help the student grapple with central themes and problems of the text. There are a total of 11 journal entries. You need to complete 8 to receive the full grade. They are graded as complete/incomplete, so submitting them on time will earn you the full grade. Formatting/presentation etc. is not important.

Formal assignments: The instructions for formal assignments will be posted at least a week before the due date. Each formal assignment handout will contain detailed instructions of how to complete the assignment, the learning goals, and relevant deadline. Formal assignments will be accompanied by 1p. reflections to give you the opportunity to be conscious and critical about your learning experience.

Presentation: At the end of the semester, you will complete a brief presentation before the class where you discuss some aspects of a text/author before an audience. It will be a friendly and low-stakes exchange designed to help you practice the art of publicly presenting your work.

Discussion questions: Discussion questions will be posted at least a week before the due date. They are things to keep in mind as you think about/process the readings. They are designed to stimulate your own thoughts and our collective class discussion.

Quizzes: We will have a number of in-class quizzes to help us all remember the complicated characters, plots, and settings of the novels. Please attend class regularly to be present during this in-class activity.

Classroom practice:

Conduct: The classroom is a collaborative space where each of us is responsible for the learning experience of the collective. We aim to foster a respectful, curious, and energizing learning environment for us. Keeping this goal in mind, please behave respectfully and kindly towards your instructor and classmates, minimize unnecessary technological distractions, and bring your best self to class every day.

Blackboard: I will post all assignments (including homework prompts and essay prompts), helpful resources, and critical readings on our class Blackboard site. Some assignments will be submitted through the site. Reliable internet access is required for this course.

Notetaking: We will engage in collaborative notetaking on a shared digital platform (Google drive or Classroom Notebook). Every day, two volunteers will take notes that are made available to all.

Extensions: I grant extensions whenever reasonable. If you need an extension beyond the 2-day grace period, email me and suggest a new deadline for your assignment. **Please email me as much in advance**

as you can. The most important thing is to remain in communication with me. I cannot grant you an extension (or make any accommodation) if you don't communicate your needs to me. **Do not email me asking for extensions after the submission deadline has passed.**

Absences: You are allowed two absences, no questions asked. Each additional absence outside of the above categories will result in your participation grade being lowered by one-third of a letter grade. (For example, an A- would become a B+, a B+ would become a B, etc.) Missing more than seven (7) classes will result in you failing the course. Please notify me of any special circumstances—such as sustained illness, university-sponsored events or activities, or religious observations—which might require your prolonged absence and we will work together to accommodate your needs.

Office Hours: My office hours is time designated for you. I will be available in my office Tuesdays and Wednesdays from 10 am to 12 noon. Each week, you can put down your name for a 20-min slot (schedule will be made available on Blackboard). If you cannot make the regular weekly hours, please email me to set up an appointment. And please don't hesitate to stop by whenever you feel like it.

University Writing Center: The University Writing Center, located in Library 227, offers free drop-in and online tutoring: <http://academics.utep.edu/Default.aspx?tabid=47508>

Accommodations and Support Services: The staff of the Center for Accommodation and Support Services (Union East Building Room 106) coordinates accommodations and services for UTEP students with special needs. If you have a disability and have not contacted them, please do so as soon as possible: phone: (915) 747-5148; email: cass@utep.edu. Please also see me privately to make arrangements for accommodations in this course.

Plagiarism: Any time a writer uses someone else's ideas, words or work without explicitly citing the source, the writer has been academically dishonest. If you think you may have plagiarized, please see me before submitting your work. If you do plagiarize a paper, I will have to report it to the Dean of Students. University policies and guidelines for avoiding plagiarism are available at: <http://academics.utep.edu/Portals/1559/plagiarism%20statements.pdf>

Schedule:

[Note: The schedule is subject to change. You will be notified of all changes sufficiently ahead of time. If there is a class cancellation, you will receive direct communication from me. Please email/come to office hours with any questions.

All assignments listed for a particular date are due at 9 AM the day before class begins.]

Tuesday, August 23: Welcome!
Reading due: Syllabus and course policies

Thursday, August 25: The Marriage Plot
Reading due: *Pride and Prejudice* Volume 1, ch.1-14; Booth, "The Role of Belief" (137-144);
Assignment due: **Journal Entry #1 (To Be Announced/TBA)**

Tuesday, August 29: The Omniscient Narrator
Reading due: *Pride and Prejudice* Volume 1, ch.15-23, Volume 2, 1-10 (24-35); Booth, "VII: The Uses of Reliable Commentary" (169-195).
Discussion question: TBA

Thursday, August 31: The Country House

Reading due: *Pride and Prejudice* Volume 2, ch. 11-19, Volume 3, ch. 1-5; Booth, "VII: The Uses of Reliable Commentary" (195-210)

Assignment question: **Journal Entry #2 (TBA)**

Tuesday, September 6: The Female Subject

Reading due: *Pride and Prejudice* Volume 3, ch. 6-19

Assignment due: **Formal Writing and Reflection #1: Summary and close reading (2-4 p)**

Thursday, September 8: What is a novel and where did it come from?

Assignment due: **Journal Entry #3 (TBA)**

Tuesday, September 13: Readers then and now

Reading due: *Great Expectations* ch.1-9

Discussion question: TBA

Thursday, September 15: The Bildungsroman

Reading due: *Great Expectations* ch.10-21; Booth, "VI: Types of Narration"

Assignment due: **Journal Entry #4 (TBA)**

Tuesday, September 20: The Unreliable Narrator

Reading due: *Great Expectations* ch.22-32

Discussion question: TBA

Thursday, September 22: Urban Gothic

Reading due: *Great Expectations* ch.33-45; Booth, "VII: Telling as Showing"

Assignment due: **Journal Entry #5 (TBA)**

Tuesday, September 27: Imperial Plots

Reading due: *Great Expectations* ch. 46-59; TBA

Discussion question: TBA

Thursday, September 29: Adaptations

Reading due: *Great Expectations* (film)—*you can do this at any time in lieu of class time; take initiative to create groups and watch parties on zoom or in person*

Assignment due: **Journal Entry #6 (TBA)**

Tuesday, October 4: Female Gothic Bildungsroman

Reading due: *Jane Eyre* ch. 1-8

Discussion question: TBA

Thursday, October 6: Working Women/Wealthy Men

Reading due: *Jane Eyre* ch. 8-16; TBA

Assignment due: **Journal Entry #7 (TBA)**

Tuesday, October 11: Dangerous Feelings at Home

Reading due: *Jane Eyre* ch. 17-25

Discussion question: TBA

Thursday, October 13: Imperial Doubles

Reading due: *Jane Eyre* ch. 25-33

Assignment due: **Formal Writing and Reflection #2: Concept analysis (4-6 p)**

Tuesday, October 18: Memory, Feeling, Psyche

Reading due: *Jane Eyre* 33-39

Discussion question: TBA

Thursday, October 20: The Imperial Romance

Reading due: *King Solomon's Mines* ch. 1-7

Assignment due: **Journal Entry #8 (TBA)**

Tuesday, October 25: Boys' Adventure Fiction

Reading due: *King Solomon's Mines* ch. 8-14

Discussion question: TBA

Thursday, October 27: Victorian "Africa"

Reading due: *King Solomon's Mines* 15-21

Assignment due: **Journal Entry #9 (TBA)**

Tuesday, November 1: Thesis Workshop

Assignment due: Bring your thesis ideas

Thursday, November 3: The child of empire

Reading due: *Kim* ch. 1-5

Discussion question: TBA

Tuesday, November 8: Kipling across media

Reading due: *The Jungle Book*

Assignment due: **Journal Entry #10**

Thursday, November 10: Imperial knowledge

Reading due: *Kim* ch. 6-10

Discussion question: TBA

Tuesday, November 15: Final reflections on *Kim*; Paper Workshop I

Reading due: *Kim* ch. 11-14

Assignments due: Bring your paper drafts

Thursday, November 17: Paper Workshop II

Assignment due: **Formal Writing and Reflection #3: Final Paper (8-12 p)**

Tuesday, November 22: Seminar Workshop

Assignment due: Bring your presentation drafts

Tuesday, November 29: Student conference day

Thursday, December 1: Student conference day