

**PALOMAR COLLEGE**  
**COURSE OUTLINE OF RECORD FOR**  
**DEGREE CREDIT COURSE**

  X   Transfer Course     X   A.A. Degree applicable course  
(check all that apply)

**COURSE NUMBER AND TITLE:** ENG 215     Introduction to the British Novel

**UNIT VALUE:** 3

**MINIMUM NUMBER OF SEMESTER HOURS:** 48

**BASIC SKILLS REQUIREMENTS:**

Appropriate language skills

**ENTRANCE REQUIREMENTS**

**PREREQUISITE:** Eligibility for English 100

**COREQUISITE:** NONE

**RECOMMENDED PREPARATION:** NONE

**SCOPE OF COURSE:**

A study of the British novel through reading such writers as Aphra Behn, Daniel Defoe, Laurence Sterne, Samuel Richardson, Fanny Burney, Jane Austen, Mary Shelley, Charlotte Bronte, Emily Bronte, Wilkie Collins, Charles Dickens, George Eliot, Thomas Hardy, Joseph Conrad, Virginia Woolf, James Joyce, Jean Rhys, Chinua Achebe, Salman Rushdie.

**SPECIFIC COURSE OBJECTIVES:**

Students will:

1. Identify the literary background of and formative influences upon the British novel.
2. Analyze changes in the British novel from the seventeenth century to the present, identifying the influences of ideas about truth and fiction, realism, romanticism, satire, the gothic, heroic and mock-heroic modes, sentiment, sensibility.
3. Understand and explore intersections of the novel's form and content with British history and culture, examining such things as gender, class, race and ethnicity, industrialization, religion, public education, democracy, nationality and empire.
4. Evaluate aesthetic elements of the novel such as structure, character, theme, setting, language, irony, and narration.

## **CONTENT IN TERMS OF SPECIFIC BODY OF KNOWLEDGE:**

(Topics listed in II and authors listed in III and IV are representative; others may be chosen.)

- I. Characteristics of the novel
  - A. The novel as a modern genre
  - B. The novel's relationship to shifting ideas about realism, history, truth, fact and fiction, evidence
  - C. The distinctions between "romance" and "novel" and the blend of the two
  - D. Types of Novels
  
- II. Topics in British novels
  - A. Gender
  - B. Class
  - C. Race and ethnicity
  - D. Nationality and empire
  
- III. Six to eight novels from the list of Required Readings (see below). The specific content covered will vary from class to class, depending on the writing style and thematic concern of whichever authors are chosen. However, the novels used will be representative of the following periods of literature and will consider the following approaches to the novel.
  - A. Early British novels
    - a. Behn
    - b. Defoe
    - c. Richardson
    - d. Fielding
    - e. Burney
    - f. Walpole
  
  - B. Romantic Period
    - a. Austen

b. Shelley

c. Lewis

A. Victorian

a. C. Bronte

b. E. Bronte

c. Gaskell

d. Dickens

e. Collins

f. Eliot

g. Wilde

h. Hardy

B. Early Twentieth Century and The “Modern” Period

a. Woolf

b. Joyce

c. Orwell

d. Beckett

e. Rhys

f. Forster

g. Lawrence

C. The Contemporary British Novel

a. Achebe

b. Rushdie

c. Coetzee

d. Lessing

e. Gordimer

IV. Approaches to the Novel Form, addressing some or all of the following

- A. Epistolary and autobiographical forms
- B. The novel of manners and the sentimental novel
- C. Realism
- D. The sensation novel
- E. The gothic Novel
- F. The postcolonial novel
- G. Postmodernism and the novel

**REQUIRED READING:**

Six to eight British novels. Such novels may be selected from but are not limited to the following:

Achebe, Chinua. Things Fall Apart. Oxford: Heinemann, 1996.

Austen, Jane. Pride and Prejudice. Ed. Tricia Hedge. Oxford: Oxford UP, 2000.

Beckford, W. Vathek. Oxford: Oxford UP, 1970.

Behn, Aphra. Oroonoko. Oxford: Oxford UP, 1998.

Bronte, Charlotte. Jane Eyre. Ed. Margaret Smith. Oxford: Oxford UP, 2001.

Bronte, Emily. Wuthering Heights. Hammondsworth: Penguin, 1968.

Burney, Fanny. Evelina. Ed. Edward Bloom. Oxford: Oxford UP, 1998.

Coetzee, J.M. Waiting for the Barbarians. New York: Viking Penguin, 1999.

Collins, Wilkie. The Moonstone. New York: Viking Penguin, 1999.

Conrad, Joseph. Heart of Darkness. New York: St Martin's. 1996.

Defoe, Daniel. Robinson Crusoe. New York: Norton, 1994.

Dickens, Charles. Great Expectations. Ed. Angus Calder. New York: Penguin, 1985.

Edgeworth, Maria. Castle Rackrent and Ennui. Ed. Marilyn Butler. London: Penguin, 1992.

Eliot, George. The Mill on the Floss. Ed. Gordon S. Haight. Oxford: Oxford UP, 1998.

Fielding, Henry. Joseph Andrews. Ed. Martin C. Battestin. Boston: Houghton Mifflin, 1961.

Fielding, Sarah. Adventures of David Simple. New York: Viking Penguin, 2002.

Forster, E.M. A Passage to India. Harmondsworth: Penguin, 1977

Hardy, Thomas. Jude the Obsure. Ed. Irving Howe. Boston: Houghton Mifflin, 1965.

Inchbald, Elizabeth. A Simple Story. Oxford: Oxford UP, 1998.

Gaskell, Elizabeth. North and South. Ed. Angus Easson. Oxford: Oxford UP, 1998.

Gordimer, Nadine. Burger's Daughter. New York: Penguin, 1992.

Joyce, James. Portrait of the Artist as a Young Man. Ed. Jeri Johnson. Oxford: Oxford UP, 2001.

Lawrence, D.H. Sons and Lovers. 1913; rpt. New York: Penguin, 1983.

Lewes. M.G. The Monk. Oxford: Oxford UP, 1973.

Orwell, George. Burmese Days. New York: Viking Penguin, 1997.

Radcliffe, Ann. The Mysteries of Udolpho. Oxford: Oxford UP, 1980.

Rhys, Jean. Wide Sargasso Sea. Ed. Judith L. Raiskin. New York: Norton, 1999.

Richardson, Samuel. Pamela: or Virtue Rewarded. Ed. William M. Sale. New York: Norton, 1958.

Rushdie, Salman. Midnight's Children. New York: Penguin, 1991.

Scott, Sarah. Millenium Hall. New York: Viking Penguin, 1986.

Shelley, Mary. Frankenstein. Ed. M. K. Joseph. Oxford: Oxford UP, 1969.

Stoker, Bram. Dracula. New York: New American, 1965.

Wilde, Oscar. The Picture of Dorian Gray. New York: Viking Penguin, 1986.

Woolf, Virginia. To the Lighthouse. New York: Harcourt Brace, 1955.

#### **SUGGESTED READING:**

Azim, Firdous. The Colonial Rise of the Novel. London: Routledge, 1993.

McKeon, Michael. The Origins of the English Novel 1600—1740. Baltimore: John Hopkins UP, 1987.

Said, Edward. Culture and Imperialism. New York: Vintage, 1994.

Sedgwick, Eve Kosofsky, ed. Novel Gazing. London: Duke UP, 1997.

Showalter, Elaine. A Literature of Their Own: British Women Novelists from Bronte to Lessing. London: Virago, 1977.

Watt, Ian. The Rise of the Novel. London: Peregrine, 1957.

### **REQUIRED WRITING:**

Essays, a final and other exams, written work, and quizzes as determined by the course instructor. These assignments should involve the students in writing tasks that involve the following:

- A. Analysis and explication of novels based on close reading, considering such elements as theme, context, conventions of language, cultural influence, narration.
- B. Research writing in MLA format, employing both primary works and secondary sources such as critical essays, historical studies for context, etc.
- C. Comparison and contrast—employed to consider connections (or disconnections) between novels, authors, ideas, historical contexts, or cultural difference.

### **OUTSIDE ASSIGNMENTS:**

**Students are expected to spend a minimum of three hours per unit per week in class and on outside assignments, prorated for short-term classes.**

Students may be asked to engage in outside assignments, consisting of some or all of the following:

1. Maintaining a reading-response journal.
2. Doing exercises in the invention, drafting, and revising of expository writing.
3. Working with other students on group projects, such as giving presentations in class.
4. Working individually on oral presentations or other projects, employing interpretive skills other than traditional essay writing.
5. Writing unified paragraphs and short essays, using clear and precise thesis statements and topic sentences.
6. Reading with comprehension and reacting with perceptiveness to assigned reading material.
7. Quoting, paraphrasing, and summarizing accurately from assigned reading material.
8. Preparing oral or written responses to questions relating to the literature.

### **INSTRUCTIONAL METHODOLOGY:**

**Check all that apply:**

- lecture  
 laboratory  
 lecture-laboratory combination

\_\_\_\_\_ directed study

**DISTANCE LEARNING:**

**This course may be offered as a distance learning course and meets Title 5 regulations 55370, 55372, 55374, 55376, 55378, and 55380.**

Yes \_\_\_\_\_ No X

**If yes, check all that apply:**

- \_\_\_\_\_ Television Course (Video one-way, e.g. ITV, video cassette, etc.)
- \_\_\_\_\_ Online Course (Text one-way, e.g. newspaper, correspondence, electronic file, etc.)
- \_\_\_\_\_ Two-Way Video Conferencing (Two-way interactive video and audio)
- \_\_\_\_\_ One-Way Video Conferencing (One-way interactive video and two-way interactive audio)
- \_\_\_\_\_ Computer Assisted Instruction (A specialized form of mediated instruction relying primarily on student access to information and prepared lessons or teaching materials through a computer terminal, but not under immediate supervision of a qualified instructor.)

**GRADING POLICY AND STANDARDS** (include methods of determining whether the stated objectives have been met by students):

Grades for the class will be based on the following:

1. Examinations, not to exceed 50%
2. Writing assignments, not to exceed 75%
3. Participation, not to exceed 10%

**IS COURSE REPEATABLE FOR REASON(S) OTHER THAN DEFICIENT GRADE?**

Yes \_\_\_\_\_ No x Number of times course may be taken for credit: \_\_\_\_\_

If yes, identify specific provision of Title 5 Division 2 section(s), 55761-55763 and 58161 which qualifies course as repeatable:

**CONTACT PERSON:** Pamela Mc Donough, extension 2700

<b>SIGNATURES ON FILE</b>
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