



Universitat de Lleida

DEGREE CURRICULUM  
**THE NOVEL IN ENGLISH**

Coordination: SANTAULARIA CAPDEVILA, MARIA  
ISABEL

Academic year 2018-19

Subject's general information

<b>Subject name</b>	THE NOVEL IN ENGLISH			
<b>Code</b>	101269			
<b>Semester</b>	1st Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	Degree	Course	Character	Modality
	Bachelor's Degree in English Studies	3	COMPULSORY	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA		TEORIA
	<b>Number of credits</b>	3		3
	<b>Number of groups</b>	1		1
<b>Coordination</b>	SANTAULARIA CAPDEVILA, MARIA ISABEL			
<b>Department</b>	ENGLISH AND LINGUISTICS			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
SANTAULARIA CAPDEVILA, MARIA ISABEL	isantaularia@dal.udl.cat	6	

## Learning objectives

The course provides an overview of the major representatives, trends and movements of the novel in the United Kingdom and the United States. It also aims at offering tools for the study of the novel in English through an in-depth analysis of some major English and North-American novels both as literary texts and in relation to their context. Additionally, through the use of film adaptations and relevant excerpts from some major literary texts, the course contributes to the awareness of the interactions between literature and film and offers a broader selection of significant works for analysis. Finally, the instructor expects to encourage the pleasure of reading and to promote a critical stance to the texts under analysis.

## Competences

Competencias generales /General competences:

- CG2 Analizar y sintetizar datos procedentes de distintas fuentes documentales.
- CG2 Analyse and synthesise data from different critical sources.
- CG5 Demostrar capacidad de trabajo individual.
- CG5 Demonstrate the ability to work individually.
- CG16 Utilizar la metodología y las técnicas propias del ámbito disciplinar o profesional.
- CG16 Use techniques and methodology related to the professional world and the field of study of the degree.

Competencias específicas / Specific competences:

- CE6 Identificar e implementar los fundamentos de la investigación científica en cultura en lengua inglesa.
- CE6 Identify and apply the basics of scientific research to culture in English
- CE10 Analizar los principales textos, géneros y movimientos literarios en lengua inglesa.
- CE10 Analyse the main texts, genres and literary movements in English.
- CE11 Analizar la proyección y popularización de la literatura inglesa a través del cine y los medios de comunicación de masas.
- CE11 Analyse the projection and popularization of English literature through film and the mass media.
- CE14 Analizar la interacción entre historia y sociedad y la producción cultural en lengua inglesa.
- CE14 Analyse the interaction between history and society and cultural products in English.

## Subject contents

### AUTONOMOUS WORK:

**Students are provided with two Power Point presentations that follow the development of the novel in the United Kingdom and the United States and which include major movements and authors and their works. Through a series of on-line quizzes, students will be expected to revise the contents of the Power Points. After all the quizzes have been completed, students will have to do two short quizzes in class, one on the novel in the UK and another on the novel in the USA.**

### CLASSROOM CONTENTS:

**UNIT 1: Studying the novel.** General introduction to the novel as a genre and exploration of its main characteristics.

**UNIT 2: Charlotte Brontë's *Jane Eyre*.** Analysis of the text through the discussion of some relevant questions and quotes/excerpts from the source novel and its film adaptation. Discussion of **Worksheet 1**. Compulsory text:

- *Jane Eyre* (Franco Zefirelly, 1996). (Film)

**UNIT 3: Emily Brontë's *Wuthering Heights*.** In-depth analysis of the novel. Compulsory text:

- Brontë, Emily. *Wuthering Heights*. Boston and New York: Bedford Books of St. Martin's Press, 1992. (Novel)
- *The Four-Faced Liar* (Jacob Chase, 2010). (film)

**UNIT 4: Charles Dickens' *A Christmas Carol*, *Oliver Twist* and *Bleak House*.** In-depth analysis of the novella and some excerpts from the novels. Compulsory texts:

- Dickens, Charles. *A Christmas Carol*. (novella) Available in: <https://www.gutenberg.org/files/46/46-h/46-h.htm>
- Dickens, Charles. *Oliver Twist*. (novel; some excerpts that will be provided in Sakai)
- Dickens, Charles. *Bleak House*. (novel; some excerpts that will be provided in Sakai)

**UNIT 5: Henry James' *Washington Square* and Edith Wharton's *The House of Mirth*.** Analysis of the texts through the discussion of some relevant questions and quotes/excerpts from the source novels and their film adaptation. Discussion of **Worksheet 2**. Compulsory text:

- *Washington Square* (Agnieszka Holland, 1997). (Film)
- *The House of Mirth* (Terence Davies, 2000). (Film)

**UNIT 6: F. Scott Fitzgerald's *The Great Gatsby*.** Analysis of the text through the discussion of some relevant questions and quotes/excerpts from the source novel and its film adaptation. Discussion of **Worksheet 3**. Compulsory text:

- *The Great Gatsby* (Baz Luhrmann, 2013). (Film)

**UNIT 7: John Steinbeck's *The Grapes of Wrath*.** Analysis of the text through the discussion of some relevant questions and quotes/excerpts from the source novel and its film adaptation. Discussion of **Worksheet 4**. Compulsory text:

- *The Grapes of Wrath* (John Ford, 1940). (Film)

**UNIT 8: Alex Garland's *The Beach: A comparative approach*.** Analysis of Alex Garland's novel in relation to Joseph Conrad's *Heart of Darkness* and Francis Ford Coppola's *Apocalypse Now*. Discussion sheet available. Compulsory texts:

- Garland, Alex. *The Beach*. London: Penguin, 2011. (Novel)
- *Apocalypse Now* (Francis Ford Coppola, 1979). (Film)

## Methodology

In order to reach the subject's objectives, the course is divided into:

**LECTURES** introducing major topics and compulsory novels. Basically, an introductory lecture will be devoted to presenting the genre. Subsequent lectures will be devoted to the presentation and analysis of the compulsory novels students have to read. For units 3, 4 and 8, though, lectures will be accompanied with debate questions expected to generate active participation in class.

**SEMINAL SESSIONS** during which we will discuss worksheets related to different major novels in English that we will study through excerpts from the texts and their film adaptations. For each of the texts, you have a worksheet for discussion. Note that you have to read the excerpts and watch the adaptations before discussion. Discussion worksheets should also be prepared beforehand.

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AUTONOMOUS WORK: ON-LINE quizzes will be provided to revise the contents of the two Power Points on the novel in the UK and the novel in the USA.

TWO SHORT QUIZZES based on the Power Points on the novel of the UK and US novel.

TWO WRITTEN EXAMS on the contents introduced in the classroom.

A WRITTEN ASSIGNMENT on a novel in English to choose from different texts.

The course combines a historical perspective with literary/textual analysis and cultural studies. The worksheets will encourage active participation and inter-personal communication. The assessment activities are devised to guarantee the knowledge of major literary works and figures from the US and the UK and a critical approach towards the works under analysis.

## Development plan

	THURSDAY	FRIDAY
Unit 1 (the novel)	13 September	14 September
	20 September	
Unit 2 ( <i>Jane Eyre</i> ; discussion of Worksheet 1)		21 September
	27 September	28 September
PE1 (quiz the novel in the UK)		
Unit 3 ( <i>Wuthering Heights</i> )	4 October	5 October
	11 October	12 October
	18 October	19 October
Unit 4 ( <i>A Christmas Carol</i> + <i>Oliver Twist</i> + <i>Bleak House</i> )	25 October	26 October
	1 November	2 November
PE2 (written exam)		
Unit 5 ( <i>Washington Square</i> + <i>The House of Mirth</i> ; discussion of Worksheet 2)	8 November	9 November
	15 November	16 November
Unit 6 ( <i>The Great Gatsby</i> ; discussion of Worksheet 3)	22 November	23 November
PE3 (quiz the novel in the USA)		
Unit 7 ( <i>The Grapes of Wrath</i> ; discussion of Worksheet 4)	29 November	30 November
	6 December	7 December
	13 December	14 December
Unit 8 ( <i>Apocalypse Now</i> + <i>The Beach</i> )	20 December	21 December
	10 January	11 January
PE4 (written exam) and AP1 (written assignment)		

## Evaluation

### GENERAL INFORMATION:

- Assessment will be continuous. Students who combine their degree with a full time job have the right to ask for alternative assessment within 5 days after the beginning of the semester. For information, please send an e-mail to [academic@lletres.udl.cat](mailto:academic@lletres.udl.cat) or ask for information at the Faculty's secretary (Secretaria de la Facultat de Lletres).
- All activities must be completed in order to qualify for continuous assessment. If you fail to hand in a compulsory assessment activity or to attend an exam/quiz, you will not qualify for continuous assessment and final mark will be NP.
- Attendance to classes is compulsory.
- No written activities will be accepted after the deadline. If handed in after the deadline, the mark for this specific assessment activity will be 0.
- Language will be taken into account in all assessment activities. Exams can be failed if language is poor. Assignments, on the other hand, will be penalised up to 2 points for language mistakes.
- Students should read/watch compulsory texts before the corresponding sessions.
- All worksheets will be provided by instructors before the corresponding sessions and should be prepared by students before discussion.
- The course tutor reserves the right to introduce additional or alternative material for study at her discretion and to modify the programme if needs be.

### SUMMARY OF ASSESSMENT ACTIVITIES:

PE1 and PE3: Quizzes	20 %	Date and time to be determined. Quizzes will be conducted in the classroom.
PE2: Exam	28 %	Date, time and room to be determined.
PE4: Exam	28 %	Date, time and room to be determined.
AP1: Written assignment	14 %	Date to be determined.
ATTENDANCE AND PARTICIPATION	10 %	

### WRITTEN ASSIGNMENT (SHORT ESSAY):

Choose ONE	TEXTS	TOPICS
A	Anita Loos' <i>Gentlemen Prefer Blondes: The Intimate Diary of a Professional Lady</i> (1925).	<p>ESSAY TOPIC: Can we read the protagonist as an intelligent woman able to make her own fate and control her circumstances?</p> <p>FOR YOUR ANSWER: Take into account that Lorelai Lee, the protagonist and narrator, comes across as an uncultured flapper to whom things happen. However, does that mean she fits the stereotype of the 'stupid blonde'?</p>

B	Daphne du Maurier's <i>Rebecca</i> (1938).	<p>ESSAY TOPIC: Why does Rebecca have to die?</p> <p>FOR YOUR ANSWER: Consider the type of femininity Rebecca represents as opposed to the protagonist. Take into account that, within patriarchy, women who fail to conform to the dictates of domesticity are regarded as evil.</p>
C	Emma Healey's <i>Elizabeth Is Missing</i> (2014).	<p>ESSAY TOPIC: How does the use of a first-person narrator contribute to our understanding of and sympathy for people suffering from dementia?</p> <p>FOR YOUR ANSWER: Dementia has become one of the most dreaded afflictions of our times, both for victims and for carers. Take into account that making us see things from the point of view of an elderly protagonist, Maud, suffering from dementia helps us walk into her shoes and feel what the affliction actually does to her life.</p>
D	Liane Moriarty's <i>Big Little Lies</i> (2014).	<p>ESSAY TOPIC: Explore the topic of appearances and reality in the novel.</p> <p>FOR YOUR ANSWER: Take into account that the female protagonists seem to have a perfect life, especially Celeste, but is their life so perfect as it seems?</p>

**INSTRUCTIONS FOR ASSIGNMENT:**

For your assignments, you should take the following into account:

- Minimum length 800 words. Maximum length 1000 words.
- Font: Times New Roman 12 / Arial 11 / Calibri 11
- Assignments should be given an original title.
- Assignments should be clearly organised with an introduction, development and conclusion. The introduction should already clarify your major points. Basically, it should very briefly reflect your approach to the topic, which you will then develop in subsequent paragraphs.
- All assignments should have quotes from primary sources (a minimum of two and they should not exceed 100 words). Absence of quotes from primary sources and wrongful format of reference will be penalized.
- You should read at least two secondary sources and include a minimum of one quote from each of the sources you have used. Wikipedia, fan reviews and dictionaries are not accepted as external references. Absence of quotes from secondary sources and wrongful format of reference will be penalized.
- At the end of the assignment, there should be a bibliography with primary and secondary sources. Absence of reference list and wrong format of bibliography / filmography will be penalized.
- Plagiarism is not allowed. Assignments containing plagiarised material (even if only partial) will automatically be failed (0).
- A RUBRIC (scoring guide) will be provided in SAKAI.

**Bibliography**

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- Forster, E.M. (1905). *Aspects of the Novel*. London: Penguin Classics, 2005.
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