



Universitat de Lleida

DEGREE CURRICULUM
THE NOVEL IN ENGLISH

Coordination: SANTAULARIA CAPDEVILA, MARIA
ISABEL

Academic year 2021-22

Subject's general information

Subject name	THE NOVEL IN ENGLISH			
Code	101269			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in English Studies	3	COMPULSORY	Attendance-based
	Double degree: Bachelor's degree in English Studies and Bachelor's degree in Applied Languages and Translation	5	COMPULSORY	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	3		3
	Number of groups	1		1
Coordination	SANTAULARIA CAPDEVILA, MARIA ISABEL			
Department	ENGLISH AND LINGUISTICS			
Important information on data processing	Consult this link for more information.			
Language	English			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
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Subject's extra information

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.

Learning objectives

- Understand the nature of the genre and its main characteristics.
- Know the major currents, trends and movements of the novel in the UK and the USA.
- Know the major UK and US novelists and their works.
- Analyse in depth some major UK and US novels in relation to their times and as literary texts with their own idiosyncrasies and interpretative potential.
- Be aware of the interaction between literature and film and exploit the potential of adaptations for the study of the novel.
- Develop a taste for reading from a critical stance.
- Be able to explain aspects of the contents of the subject clearly and analytically and to express these contents in a grammatically correct way.

Competences

General competences:

- CG2 Analyse and synthesise data from different critical sources.
- CG5 Demonstrate the ability to work individually.
- CG16 Use techniques and methodology related to the professional world and the field of study of the degree.

Specific competences:

- CE6 Identify and apply the basics of scientific research to culture in English
- CE10 Analyse the main texts, genres and literary movements in English.
- CE11 Analyse the projection and popularization of English literature through film and the mass media.
- CE14 Analyse the interaction between history and society and cultural products in English.

Subject contents

GETTING STARTED: Reading (academically) is fun. Discussion of excerpts from classic (and not so classic) UK and US novels.

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

UNIT 2: Major UK and US trends, movements and authors. An overview of the major authors, trends and movements related to the UK and the US novel.

UNIT 3: 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)

(novel available on-line: <https://www.gutenberg.org/files/1260/1260-h/1260-h.htm>)

UNIT 4: Emily Brontë's *Wuthering Heights*. In-depth analysis of the novel. Compulsory texts:

- Brontë, Emily. *Wuthering Heights*. Boston and New York: Bedford Books of St. Martin's Press, 1992. (Novel) (available on-line: <https://www.gutenberg.org/files/768/768-h/768-h.htm>)

UNIT 5: 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 on-line: <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 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 2**. 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 3**. Compulsory text:

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

UNIT 8: Alex Garland's *The Beach: A comparative approach*. In-depth analysis of Alex Garland's novel in relation to Joseph Conrad's *Heart of Darkness* and Francis Ford Coppola's *Apocalypse Now*. Compulsory texts:

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

Methodology

CLASS ORGANISATION:

Classes will take place face-to-face at the time and in the classroom established in the schedule.

If, due to space restrictions, we cannot accommodate the whole group in the classroom, we will establish rotations. If this is the case, the face-to-face class will take place using the videoconference tool in the virtual campus (VC) so that the students who stay at home can follow the class on-line synchronically. Face-to-face classes will also be made available on-line synchronically for those students that have to stay at home due to causes related to the pandemic.

LOCKDOWN ALTERNATIVE: In the event of a new lockdown, all classes will be on-line and delivered synchronically using the videoconference tool in the virtual campus (VC) on the days and at the times established in the calendar.

HYBRID ALTERNATIVE: If, due to the present state of emergency, there is limited/partial access to the classroom, we will alternate face-to-face with on-line classes on the days and at the times established in the calendar. The on-line classes will be delivered using the videoconference tool in the virtual campus (VC).

On-line classes will not necessarily be recorded.

TEACHING METHODOLOGY:

In this subject, lectures will be combined with seminar sessions. Students will also be provided with material for self-study.

SELF-STUDY: For Unit 2, students will be provided with two Power Points covering major trends, movements and authors of the UK and US novel. They will have to study the contents of these presentations on their own.

LECTURES will be devoted to explaining the characteristics of the genre and to the presentation and analysis of the compulsory novels students have to read. Lectures may also be accompanied with debate questions and discussion activities expected to generate active participation. Compulsory novels will have to be read before the corresponding classes. There will be lectures for Units 1, 4, 5 and 8.

SEMINAR 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, students have a worksheet for discussion which will have to be prepared beforehand. There will be seminar sessions for Units 3, 6 and 7.

Development plan

	THURSDAY	FRIDAY
Getting started (reading academically is fun)	16 September	17 September
Unit 1 (the novel) LECTURES AND CLASS DISCUSSION	23 September	24 September
	30 September	
Unit 2 (trends, movements and authors)	Self-study	Self-study
PE1 + PE2 (short tests)		
Unit 3 (<i>Jane Eyre</i> ; discussion of Worksheet 1) SEMINAR SESSIONS		1 October
	7 October	8 October
Unit 4 (<i>Wuthering Heights</i>) LECTURES + CLASS DISCUSSION	14 October	15 October
	21 October	22 October
	28 October	29 October
Unit 5 (<i>A Christmas Carol</i> + <i>Oliver Twist</i> + <i>Bleak House</i>) LECTURES + CLASS DISCUSSION	4 November	5 November
	11 November	12 November
PE3 (written exam 1)		
Unit 6 (<i>Great Gatsby</i> ; discussion of Worksheet 2) SEMINAR SESSIONS	18 November	19 November
Unit 7 (<i>The Grapes of Wrath</i> ; discussion of Worksheet 3) SEMINAR SESSIONS	25 November	26 November
	2 December	3 December
Unit 8 (<i>Apocalypse Now</i> + <i>The Beach</i>) LECTURES + CLASS DISCUSSION	9 December	10 December
	16 December	17 December

Evaluation

GENERAL INFORMATION:

- Students who combine their degree with a full time job or a part-time job with schedules coinciding with classes 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 lletres.secretariacentre@udl.cat or ask for information at the Faculty's office (Secretaria de la Facultat de Lletres).
- Attendance to classes is compulsory.
- NP will be given when a student's assessment activities weigh less than 50% of the overall grade for the subject.
- Dates for assessment activities will be provided at the beginning of the semester. Date for PE4 (written exam 2) will be the one established in the Faculty's exam calendar.
- Activities handed in after the deadline will not be accepted.
- You are entitled to a retake of the exams. The date of the retake will be the one established in the Faculty's exam calendar.
- Language will be taken into account in all of the assessment activities. In exams, there will be a penalty of - 0.15 points per serious mistake. Assignments will be penalised up to 2 points for language mistakes.
- Students should read/watch compulsory texts before the corresponding sessions.
- All discussion worksheets will be provided by instructor before the corresponding sessions and should be prepared by students before discussion.
- Plagiarism is not allowed. Assessment activities containing plagiarised material (even if only partial) will automatically be failed (0).
- 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 & PE2: Short tests	15 % (7.5 x2)	Dates to be determined. In the classroom.
PE3: Exam	35 %	Date, time and room to be determined. Date does not necessarily have to coincide with class schedules.
PE4: Exam	35 %	Date, time and room established in the Faculty's exam calendar.
AP1: Written assignment	15 %	Date to be determined. After Christmas.

ALTERNATIVES TO FACE-TO-FACE EXAMS: In case face-to-face exams had to be cancelled due to the present state of emergency, we would replace each of the written exams (PE3 and PE4) by two assessment worksheets each at 17.5% per assessment worksheet. These assessment worksheets would contain questions and activities designed to make students think critically, develop in-depth analysis, address texts and issues discussed in class from different perspectives and/or make connections between texts discussed in class and new texts. Exact instructions and rubrics would be provided in the worksheets themselves. If short tests (PE1 & PE2) cannot take place in the classroom, they will be replaced by on-line quizzes.

WRITTEN ASSIGNMENT (SHORT ESSAY):

CHOOSE ONE	
TEXT	TOPIC
Henry James' <i>Washington Square</i> (1880)	<p>ESSAY TOPIC: What makes the protagonist, Catherine Sloper, an interesting heroine?</p> <p>FOR YOUR ANSWER: Notice that you are not asked to consider whether she is an interesting woman. She probably is not. Consider the way heroines are generally described in novels and how Catherine is portrayed. Take into account her looks and personality but also how she copes with personal tragedy.</p>
Edith Wharton's <i>The House of Mirth</i> (1905)	<p>ESSAY TOPIC: Can we say the protagonist's, Lily Bart's, tragic ending is her fault?</p> <p>FOR YOUR ANSWER: Take into account that in naturalistic novels produced at the time, characters cannot escape their fates. In Lily's case, there are circumstances that are beyond her control but she also takes decisions and makes mistakes that eventually lead to her downfall.</p>

INSTRUCTIONS FOR ASSIGNMENT:

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

- Minimum length 1000 words. Maximum length 1200 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

Alexander, Michael. *A History of English Literature*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2007.

Amigoni, David. *The English Novel and Prose Narrative*. Edinburgh: Edinburgh University Press, 2000.

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Bradford, Richard. *The Novel Now: Contemporary British Fiction*. Oxford: Blackwell, 2007.

Brauner, David. *Contemporary American Fiction*. Edinburgh: Edinburgh University Press, 2010.

Cavanagh, Dermot, et alia, eds. *The Edinburgh Introduction to Studying English Literature*. Edinburgh:

Edinburgh University Press, 2010.

Da Sousa Correa, Delia, ed. *The Nineteenth-Century Novel: Realisms*. London and New York: Routledge, 2000.

Dix, Andrew, Brian Jarvis and Paul Jenner. *The Contemporary American Novel in Context*. London: Continuum, 2011.

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Goodman, Lizbeth, ed. *Literature and Gender*. London and New York: Routledge, 1996.

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