

Department of English & Writing Studies

**The Nineteenth-Century Novel: Austen to Hardy**  
**English 3350E (001)**  
Fall/Winter 2017



**Instructor:** Dr. Jo Devereux  
Arts & Humanities Building 2G28J  
[jdevereu@uwo.ca](mailto:jdevereu@uwo.ca) | 519-661-2111 x82761  
**Office Hours:** TBA

**Course Location:** Arts & Humanities 2R21

**Course Date:** Tuesday 9:30-10:30am &  
Thursday 9:30-11:30am

**Teaching Assistant:** Lyndsay Day  
[lday22@uwo.ca](mailto:lday22@uwo.ca)  
Office & Office Hours: TBA

**Prerequisite(s):** At least 60% in 1.0 of English 1020E or 1022E or 1024E or 1035E or 1036E or 1042E or 1042E or both of English 1027F/G and 1028F/G, or permission of the Department.

Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Course Description

During the nineteenth century novels became the privileged medium in which British society viewed itself as a whole made up of interrelated parts. The period also saw unprecedented change in novelistic technique and in the business of publishing novels. This course will study these and other developments in prose fiction.

## Course Materials

**Required Texts:** available in broadview packages from Western Bookstore

Austen, Jane. *Persuasion* (1817)  
Bronte, Charlotte. *Villette* (1853)  
Broughton, Rhoda. *Cometh Up As A Flower* (1867)  
Collins, Wilkie. *The Woman in White* (1859)  
Dickens, Charles. *The Story of Little Dombey and Other Performance Fictions* (1859)  
Dixon, Ella Hepworth. *The Story of a Modern Woman* (1894)  
Gaskell, Elizabeth. *Mary Barton* (1848)  
Hardy, Thomas. *Tess of the d'Urbervilles* (1891)  
James, Henry. *Daisy Miller* (1878)  
Johnstone, Edith. *A Sunless Heart* (1894)  
Peacock, Thomas Love. *Nightmare Abbey* (1818)  
Shelley, Mary. *Mathilda* (1820)

## Methods of Evaluation

### **Fall Term**

First Learning Cell	500 words	5%
Essay #1	1500 words	15%
Midterm Test	1 hour	10%

### **Winter Term**

Second Learning Cell	750 words	10%
Essay #2	2500 words	25%
Final Exam	3 hours	35%

NOTE: In accordance with Department of English standards, students must pass BOTH the term work and the final examination in order to pass the course.

Students are fully responsible for looking at and being familiar with the information posted on the department website at <http://www.uwo.ca/english/undergraduate/Student%20Information.html>.

## Course Information

### **Attendance:**

Regular attendance is expected for all classes. Absenteeism may result in debarment from the final exam and, thus, failure of the course.

### **Essay Due dates, Late policy, Extensions:**

- All overdue essays will receive a penalty of 1% per day late.
- Late essays may be dropped in the English Department Essay Drop-Off Box.
- Do NOT slide essays under office doors.
- No essay will be accepted 14 days after the due date.
- Essays must be typed, double-spaced, and stapled in the upper left-hand corner. No binders or protective covers of any kind are necessary. Essays must follow current MLA format and must include a list of Works Cited at the end (see *MLA Handbook* for details).
- Essays must be on works studied in **this** section of the course.

IT IS ADVISABLE TO RETAIN AT LEAST ONE HARD COPY OF THE ESSAY IN THE EVENT OF LOSS OR DAMAGE TO THE ORIGINAL.

**Email Policy:**

Email is meant for brief inquiries only. Please allow a day or two for a response. Email received over the weekend will be answered the following week.

**Learning Cells:**

The learning cell assignment helps you to develop close reading and interpretative skills in a small-group setting. For each learning cell, you will be assigned a passage from one of the course texts to analyze. Before class, prepare **two** questions that you think are central to understanding the themes or literary techniques of the passage. For **each** of your questions, write a two- to three-paragraph response. Type your answers in proper paragraph form. For each paragraph, provide a good topic sentence, include detailed exposition or commentary on the passage (including supporting quotations), and end with a conclusion. The total length will be two or three pages, or 750 words.

On the day of the learning cell, bring this typed response with you to class. You will be divided into groups of four. Each group member should present one of his or her questions and summarize the answer. The rest of the group responds with comments, alternative points of view, or additions. When you exhaust the question, move on to another person. Make sure that everyone has an opportunity to present one or both questions. Allow for tangents and speculation without straying too far from the textual analysis. During the discussion, make notes in the margins or on the backs of your typed responses. The idea is to extend and annotate what you have already prepared in advance. You will submit this annotated copy at the end of the class.

*Only students who bring typed responses to a Learning Cell class and who participate in the group sessions may complete the assignment. Failure to attend the class or to submit a typed, annotated response will result in a grade of zero for the assignment.*

When grading the learning cell, we will consider the following: Did you craft specific questions that are central to interpreting the text? Did you respond to them adequately? Did you read the passage closely, specifically, and patiently, and avoid simply paraphrasing it? Do you present an interpretation that conveys the underlying structure and meaning of the passage? Are the responses clearly presented, and free of grammatical and stylistic problems? Have you annotated your work in order to demonstrate that you have taken your peers' feedback into account, and used their comments to expand and develop your own position?

**Learning Cell 1: Due Oct.3, 2017**

Passage: *from Jane Austen, Persuasion, Chapter 23*

"Your feelings may be the strongest," replied Anne, "but the same spirit of analogy will authorise me to assert that ours are the most tender. Man is more robust than woman, but he is not longer lived; which exactly explains my view of the nature of their attachments. Nay, it would be too hard upon you, if it were otherwise. You have difficulties, and privations, and dangers enough to struggle with. You are always labouring and toiling, exposed to every risk and hardship. Your home, country, friends, all quitted. Neither time, nor health, nor life, to be called your own. It would be hard, indeed" (with a faltering voice), "if woman's feelings were to be added to all this."

"We shall never agree upon this question," Captain Harville was beginning to say, when a slight noise called their attention to Captain Wentworth's hitherto perfectly quiet division of the room. It was nothing more than that his pen had fallen down; but Anne was startled at finding him nearer than she had supposed, and half inclined to suspect that the pen had only fallen because he had been occupied by them, striving to catch sounds, which yet she did not think he could have caught.

"Have you finished your letter?" said Captain Harville.

"Not quite, a few lines more. I shall have done in five minutes."

"There is no hurry on my side. I am only ready whenever you are. I am in very good anchorage here," (smiling at Anne,) "well supplied, and want for nothing. No hurry for a signal at all. Well, Miss Elliot," (lowering his voice,) "as I was saying we shall never agree, I suppose, upon this point. No man and woman, would, probably. But let me observe that all histories are against you--all stories, prose and verse. If I had such a memory as Benwick, I could bring you fifty quotations in a moment on my side the argument, and I do not think I ever opened a book in my life which had not something to say upon woman's inconstancy. Songs and proverbs, all talk of woman's fickleness. But perhaps you will say, these were all written by men."

"Perhaps I shall. Yes, yes, if you please, no reference to examples in books. Men have had every advantage of us in telling their own story. Education has been theirs in so much higher a degree; the pen has been in their hands. I will not allow books to prove anything."

### **Learning Cell 2: Due Feb.6, 2018**

Passage: *from* Thomas Hardy, *Tess of the d'Urbervilles*, Chapter 35

Her narrative ended; even its re-assertions and secondary explanations were done. Tess's voice throughout had hardly risen higher than its opening tone; there had been no exculpatory phrase of any kind, and she had not wept.

But the complexion even of external things seemed to suffer transmutation as her announcement progressed. The fire in the grate looked impish—demoniacally funny, as if it did not care in the least about her strait. The fender grinned idly, as if it too did not care. The light from the water-bottle was merely engaged in a chromatic problem. All material objects around announced their irresponsibility with terrible iteration. And yet nothing had changed since the moments when he had been kissing her; or rather, nothing in the substance of things. But the essence of things had changed.

When she ceased, the auricular impressions from their previous endearments seemed to hustle away into the corner of their brains, repeating themselves as echoes from a time of supremely purblind foolishness.

Clare performed the irrelevant act of stirring the fire; the intelligence had not even yet got to the bottom of him. After stirring the embers he rose to his feet; all the force of her disclosure had imparted itself now. His face had withered. In the strenuousness of his concentration he treadled fitfully on the floor. He could not, by any contrivance, think closely enough; that was the meaning of his vague movement. When he spoke it was in the most inadequate, commonplace voice of the many varied tones she had heard from him.

"Tess!"

"Yes, dearest."

"Am I to believe this? From your manner I am to take it as true. O you cannot be out of your mind! You ought to be! Yet you are not... My wife, my Tess—nothing in you warrants such a supposition as that?"

"I am not out of my mind," she said.

"And yet—" He looked vacantly at her, to resume with dazed senses: "Why didn't you tell me before? Ah, yes, you would have told me, in a way—but I hindered you, I remember!"

These and other of his words were nothing but the perfunctory babble of the surface while the depths remained paralyzed. He turned away, and bent over a chair. Tess followed him to the middle of the room, where he was, and stood there staring at him with eyes that did not weep. Presently she slid down upon her knees beside his foot, and from this position she crouched in a heap.

"In the name of our love, forgive me!" she whispered with a dry mouth. "I have forgiven you for the same!"

And, as he did not answer, she said again—

"Forgive me as you are forgiven! / forgive *you*, Angel."

"You—yes, you do."

"But you do not forgive me?"

"O Tess, forgiveness does not apply to the case! You were one person; now you are another. My God—how can forgiveness meet such a grotesque—premeditation as that!"

He paused, contemplating this definition; then suddenly broke into horrible laughter—as unnatural and ghastly as a laugh in hell.

### **Essay Topics and Instructions:**

#### **Essay 1: Due Nov.16, 2017**

Length: 1500 words

Worth: 15%

Use MLA format and do some primary and secondary research for this paper. Primary sources include other works by the same author or other authors from the period, letters, autobiographies, historical documents, and performances or adaptations. Secondary sources include scholarly articles, monographs, and essays in anthologies of essays on a subject. **Use the Western libraries' collection and databases for your sources.** You must cite accurately.

Choose ONE of the following topics, and develop a focused argument about a specific aspect of the chosen topic in ONE of the FOUR novels we have examined in class so far.

1. manners and/or behaviour
2. gender
3. voice
4. bodies
5. material culture (e.g. clothing, architecture, food, transportation, technology)
6. violence
7. perspective
8. place, communities, networks, or connections
9. nostalgia and/or modernity
10. excess

**Essay 2: Due Mar.22, 2018**

Length: 2500 words

Worth: 25%

**Discuss TWO works, neither of which may be the one you examined in Essay 1.** Use MLA format and do some primary and secondary research for this paper. Primary sources include other works by the same author or other authors from the period, letters, autobiographies, historical documents, and performances or adaptations. Secondary sources include scholarly articles, monographs, and essays in anthologies of essays on a subject. **Use the Western libraries' collection and databases for your sources. Cite accurately.**

Choose ONE of the topics above (**N.B. you may choose the same one as you chose for Essay 1, but you must write on TWO different novels from the one you wrote on for Essay 1**). Develop a focused argument about a specific aspect of the chosen topic.

**Timetable:**

Fall Term 2017 (1817-1859)

*Week of*      *Readings*

Sept.7          Introduction

Sept.12-14     Austen, Jane. *Persuasion* (1817)

Sept.19-21     Austen, Jane. *Persuasion* (1817)

Sept.26-28     Peacock, Thomas Love. *Nightmare Abbey* (1818)

Oct.3-5          Peacock, Thomas Love. *Nightmare Abbey* (1818): **LC 1 on Oct. 3**

Oct.9-13        **FALL READING WEEK**

Oct.17-19       Shelley, Mary. *Mathilda* (1820)

- Oct.24-26 Shelley, Mary. *Mathilda* (1820); **LC 1 Returned**
- Oct.31-Nov.2 Gaskell, Elizabeth. *Mary Barton* (1848);
- Nov.7-9 Gaskell, Elizabeth. *Mary Barton* (1848)
- Nov.14-16 Bronte, Charlotte. *Villette* (1853); **Essay 1 Due Nov.16**
- Nov.21-23 Bronte, Charlotte. *Villette* (1853); **Midterm Test Nov.21**
- Nov.28-30 Dickens, *Little Dombey and Other Performance Fictions* (1859)
- Dec. 5-7 Dickens, *Little Dombey and Other Performance Fictions* (1859)
- Winter Term 2018 (1859-1894)**
- Jan.9-11 Collins, Wilkie. *The Woman in White* (1859)
- Jan.16-18 Collins, Wilkie. *The Woman in White* (1859)
- Jan.23-25 Broughton, Rhoda. *Cometh Up As A Flower* (1867)
- Jan.30-Feb.1 Broughton, Rhoda. *Cometh Up As A Flower* (1867)
- Feb.6-8 James, Henry. *Daisy Miller* (1878); **LC 2 on Feb.6**
- Feb.13-15 James, Henry. *Daisy Miller* (1878)
- Feb.20-22 **READING WEEK**
- Feb.27-Mar.1 Hardy, Thomas. *Tess of the d'Urbervilles* (1891); **LC 2 Returned**
- Mar.6-8 Hardy, Thomas. *Tess of the d'Urbervilles* (1891)
- Mar.13-15 Johnstone, Edith. *A Sunless Heart* (1894)
- Mar.20-22 Johnstone, Edith. *A Sunless Heart* (1894); **Essay 2 Due Mar.22**
- Mar.27-29 Dixon, Ella Hepworth. *The Story of a Modern Woman* (1894)
- Apr.3-5 Dixon, Ella Hepworth. *The Story of a Modern Woman* (1894)
- Apr. 10 Discuss Final Exam; **Essay 2 Returned**

### Accommodation

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested. The UWO Policy on Accommodation for Medical Illness and further information regarding this policy can be found at [http://uwo.ca/univsec/pdf/academic\\_policies/appeals/accommodation\\_medical.pdf](http://uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf).

### **Downloadable Student Medical Certificate (SMC):**

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/medicalform.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf)

### Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at [http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)

### **Plagiarism:**

Students must write their essays and assignments in their own words. Whenever students take an idea or passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence.

### **Plagiarism Checking:**

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com <http://www.turnitin.com>.

All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.

### Support Services

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>

Student Development Centre <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.