

Grande Prairie Regional College

**EN 3650 A3**

Credit 3 (3-0-0) UT 45 Hours

**Early Twentieth Century British Novel**

Monday & Wednesday 2:30- 3:50 p. m.

Winter Term (January-April 2011)

Instructor: George Hanna

Course Credit: 3

Office Number: C419

Student Contact Hours: 3

Office Phone: (780) 539-2090

Transferability: ACAT

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Delivery Mode: Lecture, Seminar,  
Blackboard & Oral Presentations.

Office Hours: Tues. 4-5:30 p. m.  
Wed. 10-11:30 a. m.  
Thurs. 4-5 p. m.

Prerequisites: EN 1111 & 1112 or  
six credits equivalent credits of  
first-year English literature.

*Course Description:* A study of representative works of major early modern British novelists, including writers such as Hardy, Conrad, Lawrence, Joyce and Forster—and Virginia Woolf.

*Transfer:* UA, UC, UL, AU, AF, CU, KUC, Other.

*Required Textbooks:*

Hardy, Thomas. *Tess of the D'Urbervilles* (1891). Ed. Tim Dolin. Harmondsworth, Middlesex: Penguin Classics, 2002.

Conrad, Joseph. *Heart of Darkness* (1902) and *The Secret Sharer* (1910). Introduction by Joyce Carol Oates. New York: Signet, 2008.

Lawrence, D.H. *Sons and Lovers* (1913). Ed. Helen Baron and Carl Baron. Harmondsworth, Middlesex: Penguin.

Joyce, James. *Dubliners* (1914): *Text and Criticism*, Rev. ed. (1914). Ed. Robert Scholes and A. Walton Litz. Toronto: Viking Critical Library, 1996.

Woolf, Virginia. *The Waves*. (1931). Ed. Gillian Beer (1992). Toronto: Oxford UP.

## Extended Course Description

With its primary focus on works written during the four-decade period between 1890-1930, English 3650 explores the evolution of early modern British fiction, tracing the origins of modernism back to latent tensions within the strained fabric of late Victorian culture. While a new, essentially anti-Victorian spirit becomes readily apparent in such works as Thomas Hardy's *Tess of the D'Urbervilles* (1891) and Samuel Butler's *The Way of All Flesh* (1903), earlier novelists and poets had, in a sense, prepared the groundwork for an emergent modernist *ethos*. To cite just one example, "Dover Beach" was first published in 1867 but is generally assumed to have been written as early as 1851. In this widely known poem, the Victorian writer Matthew Arnold (1822-88) conveys what has often been recognized as a distinctly modernist sensibility. Arnold's speaker evokes a sense of near-despair in a world where the old Victorian certainties are starting to come apart at the seams. Indeed, we can detect a clear line of development from Arnold's mid-Victorian cry of anguish—as the isolated inhabitant of a "darkling plain"—to William Butler Yeats' conviction, expressed so eloquently in "The Second Coming" (1920), that, for moderns exposed to the anarchy of revolution and the chaos of global warfare: "Things fall apart; the centre cannot hold."

What, then, is the spirit of modernism which characterizes so much British literature written in the last decade of the nineteenth century and during the first three decades of the twentieth century? According to Peter Faulkner,

Modernism is part of the historical process by which the arts have dissociated themselves from nineteenth-century assumptions, which had come in the course of time to seem like dead conventions. These assumptions about literary forms were closely related to a particular relationship between the writer and his readers - on the whole a stable relationship in which the writer could assume a community of attitudes, a shared sense of reality. (*Modernism*. New York: Methuen, 1977, p. 1.)

Following the "breaking-up . . . of the nineteenth-century consensus" (Faulkner 14) during the last decade of Queen Victoria's reign (1837-1901), a widespread dislocation of values occurred, with far-reaching implications for the changing nature, forms, and aesthetics of British fiction.

As we cannot hope to understand the literature of any given period without contextualizing specific works, we shall devote some time exploring the political, social, cultural, and historical background of late nineteenth-century and early twentieth-century Britain.

The lectures and seminar discussions, however, will focus primarily on textual analysis. Although this course deals mainly with fiction, we will also, where appropriate, examine essays, poems, and excerpts from critical, biographical, or historical works.

## TENTATIVE OUTLINE OF COURSE: WINTER TERM 2011

### January

*Introduction:* What is Modernism? Victorianism? To what extent do the early modern writers such as Thomas Hardy and Joseph Conrad represent a complete break from the values, social norms, aesthetic principles, and *ethos* of mid-Victorian Britain?

Hardy's *Tess of the D'Urbervilles* and the "ache of modernism."

**January to mid-February:** Joseph Conrad's *Heart of Darkness*: Kurtz' existentialist vision of "the horror, the horror" of the human condition.

"The Secret Sharer" (1910).

**Mid-February to mid-March:** D. H. Lawrence's *Sons and Lovers* (1913)

**Mid-March to end of course:** James Joyce's *Dubliners* and Virginia Woolf's *The Waves* (1931)

**April** Final Exam

### *Additional Information*

#### **Class Attendance**

Excessive absenteeism—defined as **two or more unexcused absences** per term—may adversely affect your grade.

**Important note about plagiarism:** Students are expected to read and be familiar with the GPRC policy on **plagiarism**, as defined in the 2009-10 GPRC Calendar (pp. 49-50).

#### **Required Reading**

Keep up with the assigned readings. Be prepared to discuss the literary works in class and do not show up for class without having read previously assigned material.

#### **GRADES**

Grande Prairie Regional College uses the alpha grading system and the following approved letter codes for all programs and courses offered by the College. All final grades will be reported to the Registrar's Office using alpha grades. Alpha grades will be converted to four-point equivalence for the calculation of grade point averages.

**Alpha 4-point Descriptor Conversion of Percentage  
Grade Equivalence into an Alfa Grade\***

\* Final grades will be calculated strictly through letter grades.

A+	4.0	Excellent	A+ = 90-100%
A	4.0	Excellent	A = 83-89
A-	3.7	Very Good	A- = 80-82
B+	3.3	First Class Standing	B+ = 76-79
B	3.0	Good	B = 72-75
B-	2.7	Good	B- = 69-71
C+	2.3	Satisfactory	C+ = 66-68
C	2.0	Satisfactory	C = 63-65
C-	1.7	Satisfactory	C- = 59-62
D+	1.3	Poor*	D+ = 55-58
D	1.0	Minimal Pass*	D = 50-54
F	0.0	Failure	0 = 0-49

\* For a complete list of letter grades, along with relevant descriptions, *read very carefully* the section on **Grading Systems** in the 2010-11 GPRC Calendar..

***Tentative Course Schedule—Evaluation & Assignment Deadlines***

- 1<sup>st</sup> Major Essay—due the last Monday of February 2011: Weighting: **20%** of the course grade. 2500 word paper (about 10 typed pages)
- 2<sup>nd</sup> Major Essay—due the last Monday of March 2011: Weighting: **20%** of the course grade. 2500 word essay (about 10 typed pages)
- Oral Presentation: **20%** of the course grade [5-6 students per group, according to interest and class size]. Dates: Early April
- Oral Participation—Weighting: **10%** of the course grade.
- Final Exam—Weighting: **30%** of the course grade. To be scheduled during the April exam period.

**ESSAY ASSIGNMENTS - BASIC REQUIREMENTS**

1. All essays must be typed.
2. Essays are due on the dates indicated.

- Students who submit essays after the deadline are normally penalized at the rate of one Alpha letter grade per calendar day.
- However, any student experiencing difficulty meeting an essay deadline should contact the instructor to determine if there are reasonable grounds for granting an extension.
- Essays submitted more than one week late may not be accepted.

**Final Note**

Students absent from class for any reason are responsible for mastering all the material covered during their absence. As well, if you miss a class, contact another student in the seminar in order to learn about any important announcements, including, whenever necessary, adjusted dates of lectures or student oral presentations; altered deadlines; extra readings assigned; handouts distributed; and so on.

