

Pittsburg State University
English 560: British Genre
The Sexy British Novel
Grubbs Hall 302, Spring 2014

Instructor: Dr. Jamie McDaniel

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This face-to-face course examines the history of the British novel and the diverse strategies of style, structure, characterization, and narrative techniques authors have deployed since the eighteenth century. In addition to style, form, and genre, our conversations will explore questions of gender difference and of sexual desire—paying special attention to images of women, representations of “manliness,” and treatments of heterosexual, homosexual, and “abnormal” sexual desire (from the many instances of incest in 18th century novels to the ways in which authors have depicted technology’s influence on sexuality at the end of the 20th century). More fundamentally, the course will introduce students to questions about how the British novel has influenced British social and cultural history as much as this history has influenced the development of novel.

Learning Objectives

1. Narrate a history of the British novel.
2. Appreciate and understand the ways that representations of sex and gender may be used in texts across time periods in Britain.
3. Identify structural elements of novels and analyze how those elements help create specific meanings and effects.
4. Compare works in terms of theme, structure, and use of literary devices.
5. Write effective analyses defending arguable theses based on close reading of texts and incorporating relevant terms, concepts, and research.
6. Identify issues and questions raised by literary texts that might be addressed by literary analysis.
7. Develop a deeper appreciation for the reading and study of literature.

Required Texts and Materials

Daniel Defoe, *Roxana*, Oxford University Press, 2008.
ISBN: 0199536740

John Cleland, *Memoirs of a Woman of Pleasure*, Oxford University Press, 2008.
ISBN: 0199540233

E. M. Forster, *Maurice*, W. W. Norton, 2005.
ISBN: 0393310329

H. Rider Haggard, *She*, Oxford University Press, 2008.
ISBN: 0199536422

Charles Dickens, *Our Mutual Friend*, Oxford University Press, 2009.
ISBN: 0199536252

Charlotte Dacre, *Zofloya, or The Moor*, Oxford University Press, 2008.
ISBN: 0199549737

Zadie Smith, *White Teeth*, Vintage, 2001.
ISBN: 0375703861

D. H. Lawrence, *Lady Chatterley's Lover*, Penguin, 2010.
ISBN: 9780141192178

Jeanette Winterson, *The PowerBook*, Vintage, 2001.
ISBN: 0375725059

Outside materials available for download from Canvas or on reserve in the library.

Grading Scale

A = 93-100	B- = 80-82	D+ = 67-69
A- = 90-92	C+ = 77-79	D = 63-66
B+ = 87-89	C = 73-76	D- = 60-62
B = 83-86	C- = 70-72	F = below 60

Assignments and Evaluations

Participation, Discussion Questions, and In-Class Assignments: 15%
Paper One **or** Rise of the Novel Oral Exam: 10%
Paper Two **or** Victorian Novel Oral Exam: 15%
Paper Three **or** Modern Novel Oral Exam: 20%
Revision Assignment: 25%
Comprehensive Oral Exam: 15%

You must fully complete all assignments for the course in order to receive a passing grade.

Electronics/Technology Policy

Cell phones should be turned off or on silent during class. If I see you using your phone for either phone calls or text messaging or if the ringer is not turned off, you will receive a "0" in participation for the day. If you must keep your phone on for emergencies or another reason, please let me know.

You may use a laptop, e-reader, or other electronic device to take notes or to bring in readings or assignments that are available via Canvas or the Internet. You may not use your electronic device to do anything other than reviewing class-related material or taking notes. If you use your electronic device for any purpose other than these, your privileges will be suspended. I maintain the right to revise this policy at any point during the semester if improper usage becomes a problem.

Presentation

This class depends upon actively engaged speakers, listeners, and writers. Your responsibility is to be an active participant. As a result, this class demands that all reading assignments are completed, **in full**, on the day they are due and that you **bring the assigned text to class**. In addition, all assignments are to be typewritten and done according to directions. I encourage you to think for yourself, challenge each other, and assume pride and ownership in every text you produce.

According to federal guidelines, you should expect to spend two out-of-class hours devoted to coursework for each hour spent in the classroom or in direct faculty instruction. Therefore, for this three-credit class, you should expect to devote at least six hours per week on average to prepare your work. Of course, some weeks may require more time, and some weeks will require less.

I also suggest that you consult the following links about interacting with faculty:

6 Things You Should Say to Your Professor

<http://www.usatodayeducate.com/staging/index.php/campuslife/6-things-you-should-say-to-your-professor>

5 Things You Should Never Say to Your Professor

<http://www.usatodayeducate.com/staging/index.php/campuslife/5-things-you-should-never-say-to-your-professor>

Late Work and Attendance Policy

I reserve the right to decrease the grade of late work by ONE FULL LETTER GRADE for every day it is late including the first. For example, if an essay is two days late and the original grade is a B+, the final penalized grade would be a D+. If you have a problem with an assignment, please see me or call me BEFORE the due date. Any student who accrues excessive absences (three or more) will most likely fail the course. If you do miss class for any reason, you are still accountable for the work given and due that day unless prior arrangements have been made. Finally, I also expect you to be on-time to class. Any student who is tardy more than three times will be marked absent according to my discretion. If you have a problem getting to class on time (i.e., you have class on the other side of campus), please let me know as soon as possible.

Discussion Questions

An important step in fostering academic discussions is learning how to ask good analytical questions that pose challenging ways to address the texts of a course. For each class meeting, you should bring to class **at least two discussion questions (though you may do more) that follow the criteria for writing good analytical questions (see attached sheet for criteria and samples)**. You will submit these questions to me as part of your participation grade. These should be questions that you write, not ones that you find on the Internet. You will receive no credit for questions pulled from websites or study guides (SparkNotes, etc.). **I am not averse to giving quizzes if necessary.**

Plagiarism

Plagiarism includes the presentation, without proper attribution, of another's words or ideas from printed or electronic sources. It is also plagiarism to submit, without the instructor's consent, an assignment in one class previously submitted in another. I reward plagiarism with a zero. Further action by the university may also be taken. Please familiarize yourselves with the university policy on plagiarism. If you feel that you need extra help with your assignments, tutors are available in the Writing Center in Axe Library (235-4694). If you have any questions about what constitutes plagiarism or how to cite sources properly, do not hesitate to ask me for help. Please also consult PSU's Academic Honesty and Integrity Policy available online at

<http://www.pittstate.edu/audiences/current-students/policies/rights-and-responsibilities/academic-misconduct.dot>

Also, make sure to consult the Syllabus Supplement, which can be thought of as a "one-stop" place for students to access up-to-date information about campus resources, notifications, and expectations. It is available at

<http://www.pittstate.edu/dotAsset/9e421c72-1f34-441c-8c7f-2f68fd510e80.pdf>

A Word of Advice

All students are more than welcome to drop by during office hours or schedule an appointment to ask questions, continue discussion of issues from class, or to offer comments. This is especially true during the first week of class and especially true for students with disabilities who are registered with the Center for Student Accommodations (235-4309) and who may need individual arrangements. **Make use of your teachers!!** We are here to help you learn, and we do not expect you to be perfect (who is?). We regard intelligent questions in and out of class and an eagerness to improve one's abilities as evidence of an A student more than written work alone. There is no such thing as a stupid question!

Tentative Schedule of Readings and Assignments (ALL DATES AND ASSIGNMENTS ARE SUBJECT TO CHANGE!):

Week One

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| Jan. 13: | Introduction to the Course |
| Jan. 15: | Ian Watt, From <i>The Rise of the Novel: Studies in Defoe, Richardson, and Fielding</i> (Canvas)
Michael McKeon, "Generic Transformation and Social Change: Rethinking the Rise of the Novel" (Canvas) |
| Jan. 17: | Catherine Ingrassia, "Introduction" (Canvas) |

Jeremy Hawthorn, "Analysing Fiction" from *Studying the Novel* (Canvas)

Week Two

- Jan. 20: No Class – MLK, Jr. Day
Jan. 22: Daniel Defoe, *Roxana* (1 – 150)
J. Paul Hunter, "The Novel and Social / Cultural History" (Canvas)
Jan. 24: Daniel Defoe, *Roxana* (151 – 200)

Week Three

- Jan. 27: Daniel Defoe, *Roxana* (201 – 330)
Jan. 29: Daniel Defoe, *Roxana*
Raymond Stephanson, "Defoe's *Roxana*: The Unresolved Experiment in Characterization" (Canvas)
Shawn Maurer, "'I wou'd be a *Man-Woman*': *Roxana*'s Amazonian Threat to the Ideology of Marriage" (Canvas)
Jan. 31: John Cleland, *Memoirs of a Woman of Pleasure* (1 – 50)

Week Four

- Feb. 3: John Cleland, *Memoirs of a Woman of Pleasure* (51 – 125)
James Turner, "The Erotics of the Novel" (Canvas)
Feb. 5: John Cleland, *Memoirs of a Woman of Pleasure* (126 – 188)
Gary Gautier, Fanny Hill's Mapping of Sexuality, Female Identity, and Maternity (Canvas)
Feb. 7: Charlotte Dacre, *Zofloya* (1 – 51)

Week Five

- Feb. 10: Charlotte Dacre, *Zofloya* (51 – 150)
George Haggerty, "Queer Gothic" (Canvas)
Feb. 12: Charlotte Dacre, *Zofloya* (150 – 207)
Feb. 14: Charlotte Dacre, *Zofloya* (207 – 268)
Carol Davison, "Getting Their Knickers in a Twist: Contesting the 'Female Gothic' in Charlotte Dacre's *Zofloya*" (Canvas)

Week Six

- Feb. 17: Charles Dickens, *Our Mutual Friend* (1 – 127)
Feb. 19: Charles Dickens, *Our Mutual Friend* (128 – 192)
Feb. 21: Charles Dickens, *Our Mutual Friend* (193 – 282)

Week Seven

- Feb. 24: Charles Dickens, *Our Mutual Friend* (283 – 391)
Nancy Armstrong, "Gender and the Victorian Novel" (Canvas)
Paper 1 Due on Canvas by 11:59 p.m. OR Rise of the Novel Oral Exam Scheduled for This Week
Feb. 26: Charles Dickens, *Our Mutual Friend* (392 – 475)
Feb. 28: Charles Dickens, *Our Mutual Friend* (476 – 545)

Week Eight

- Mar. 3: Charles Dickens, *Our Mutual Friend* (546 – 650)
Jeff Nunokawa, "Sexuality in the Victorian Novel" (Canvas)
Mar. 5: Charles Dickens, *Our Mutual Friend* (651 – 724)
Mar. 7: Charles Dickens, *Our Mutual Friend* (725 – 820)

Week Nine

- Mar. 10: H. Rider Haggard, *She* (1 – 134)

- Mar. 12: H. Rider Haggard, *She* (135 – 209)
Mar. 14: H. Rider Haggard, *She* (210 – 275)
LeeAnne Richardson, Excerpt from *New Woman and Colonial Adventure Fiction in Victorian Britain: Gender, Genre, and Empire* (Canvas)

Week Ten

- Mar. 17: Spring Break
Mar. 19: Spring Break
Mar. 21: Spring Break

Week Eleven

- Mar. 24: D. H. Lawrence, *Lady Chatterley's Lover* (1 – 195)
Mar. 26: Research Day—No Class.
Mar. 28: Research Day—No Class.

Week Twelve

- Mar. 31: D. H. Lawrence, *Lady Chatterley's Lover* (196 – 302)
Dorothy Hale, “The Art of English Fiction in the Twentieth Century” (Canvas)
Paper 2 Due on Canvas by 11:59 p.m. OR Victorian Novel Oral Exam Scheduled for This Week
Apr. 2: D. H. Lawrence, *Lady Chatterley's Lover*
Apr. 4: E. M. Forster, *Maurice* (9 – 59)
Maria Di Battista, “Realism and Rebellion in Edwardian and Georgian Fiction” (Canvas)

Week Thirteen

- Apr. 7: E. M. Forster, *Maurice* (60 – 165)
Apr. 9: E. M. Forster, *Maurice* (166 – 208)
Apr. 11: E. M. Forster, *Maurice* (209 – 255)
Jon Harned, “Becoming Gay in E. M. Forster’s *Maurice*” (Canvas)

Week Fourteen

- Apr. 14: Jeanette Winterson, *The PowerBook* (1 – 137)
Roberta Rubenstein, “The Feminist Novel in the Wake of Virginia Woolf” (Canvas)
Apr. 16: Jeanette Winterson, *The PowerBook* (138 – 199)
Apr. 18: Jeanette Winterson, *The PowerBook* (200 – 289)

Week Fifteen

- Apr. 21: Zadie Smith, *White Teeth* (1 – 102)
Paper 3 Due on Canvas by 11:59 p.m. OR Modern Novel Oral Exam Scheduled for This Week
Apr. 23: Zadie Smith, *White Teeth* (103 – 152)
Apr. 25: Zadie Smith, *White Teeth* (153 – 201)

Week Sixteen

- Apr. 28: Zadie Smith, *White Teeth* (202 – 339)
Apr. 30: Zadie Smith, *White Teeth* (340 – 385)
May 2: Zadie Smith, *White Teeth* (386 – 448)
Article TBA (Canvas)

Finals Week

Comprehensive Oral Exam Scheduled for This Week

Revision Assignment Due on Canvas on Friday, May 9, by 11:59 p.m.