

**Department of English Language and Literature, Faculty of Humanities, Razi University**

**A Course Syllabus for the 18th and 19th Centuries American and English Novel**

**Spring Semester, February-June 2019.**

**Class Time: ???**

**Instructor:** Ghaderi, A.

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**Part 1: Course Overview**

This course aims to trace the formal, thematic and aesthetic developments and changes of English and American novel during the 18th century and Victorian era. The course primarily will be focusing on the reading experience, historical, cultural context, fiction’s engagement with history and politics, and the birth and evolution of the genre in American and English literature. Moreover, during the course the development of the novel form and its origins will be perused; since when it was a newly born literary genre in the eighteenth century to its Victorian incarnation as a “realist” and middle-class form. The reading list includes three masterpieces; two form the English tradition and the other from the American tradition. We will be reading Mary Shelley’s *Frankenstein* (1818).Emily Bronte’s *Wuthering Heights* (1847) and Nathaniel Hawthorne’s *The Scarlet Letter* (1850). However, other texts and their contexts will be also briefly introduced.

**Part 2: Course Objectives/Outcomes**

* Students will go through the history of emergence and development of English and American Novel.
* Students will observe and apprehend how novels of these two periods reflect the political, social and cultural trends of both nations.
* Applications of close-reading to the given materials.
* Students are expected to demonstrate an understanding of the aesthetic and social construction of novels in the 18th and 19th Centuries.
* Students will be able to interpret and analyze novels written in these two literary periods applying several points of views and under a few apt paradigms.

**Part 3: Required Texts**

Bronte, Emily. *Wuthering Heights*: *the 1847 Text, Backgrounds and Contexts Criticism* W. W. Norton & Company, 2003.

Hawthorne, Nathaniel, and Brian Harding. *The Scarlet Letter*. Oxford University Press, 2008.

Shelley, Mary Wollstonecraft, and J. Paul Hunter. *Frankenstein: the 1818 Text, Contexts, Criticism*. W.W. Norton & Co., 2012.

**Suggestions for Further Readings:**

Greenblatt, Stephen, and Meyer Howard. Abrams. *The Norton anthology of English literature*. Vol. 1 & 2. New York, Norton & Company, 2013.

Baym, Nina. *The Norton anthology of American literature*. New York, W.W. Norton & Company, 2002.

**Part 4: Students’ Responsibilities**

* **Attendance:** Students are expected to attend all scheduled classes and to have completed the assigned reading before arriving in class. Two absences will be permitted. Each additional absence will result in a reduction of the final course grade. **And remember, take notes during the sessions.**
* **Participation:** Students are expected to take part in class discussions and raise questions, if they have any, regarding the subject matter and content of each session. Moreover, they will be asked to give their opinion on certain matters during the class time.

**Part 5: Classroom Rules and Standards of Online Behavior**

* All electronic gadgets must be off or set to silent mode. If you use them for reading PDFs and other class related files, make sure they will not distract you or others so as to prevent the class from digressions.
* Punctuality is a non-negotiable must.
* 3 sessions of absence mean reducing your chance of passing the course greatly not to mention increasing the possibility of being dropped out of the course. Don’t try it, ever!
* Class activities are expected of the students.
* Last but not least, respect the class. Do not leave the class in groups during the breaks. You absolutely must not extend breaks’ duration on your own authority. For each session, a 10 minute break is already scheduled.
* Should the students have any questions, concerns, or requests for meeting and materials, they will contact me **only and solely** via **my email address**. Other forms of communications are absolutely not recommended.

You all have my thanks and appreciation since you have always observed these rules and regulations. Bringing them here again is only a matter of formality and academic regulations.

**Part 6: Grading Policy and Final Exam Structure**

| **Points**  | **Description** |
| --- | --- |
| 15 | Class participation and Attendance |
| 35 | Critical Response Essay (some sort of take-home quiz) |
| 60 | Final exam⃰.  |
| 100 | Total points |

**⃰** the final exam will be an essay exam. On your exam, you will answer essay questions that are structured around the issues discussed in the class. You must respond to them properly and to the point in a reasonable length with maximum awareness of the texts themselves and critical subject matters that have been presented in the class. It goes needless to say that those who show genuine analytical insights in their answers will receive extra points. And there will be at least two bonus questions on your exam which are much more difficult than the regular questions and need a great deal of critical insight and mastery over the sources. Don’t forget: **everything I say will be on the exam!**

**Part 7: Schedule**

**Week 1:**

* What is novel?
* Emergence of Novel as a New Genre.
* Rise of Novel I.

**Week 2:**

* History of English Novel in the 18th Century.
* Mary Shelley’s *Frankenstein; or, The Modern Prometheus*, Introduction, preface and pages 21-75. Up to the End of Chapter 6.

**Week 3:**

* History of English Novel in the 18th Century.
* *Frankenstein*; 75-119. Up to the End of Chapter 7, Volume 2.

**Week 4:**

* History of English Novel in the 18th Century.
* *Frankenstein*; 119-189.
* Moers, Ellen. ‘Female Gothic: The Monster’s Mother’, 358-370

**Week 5:**

* History of English Novel in the 18th Century.
* *Wuthering Heights*; 1-50

**Week 6:**

* History of English Novel in the 18th Century.
* *Wuthering Heights*; 51-114.

**Week 7:**

* History of English Novel in the 19th Century.
* *Wuthering Heights*; 114-153.

**Week 8:**

* History of English Novel in the 19th Century.
* *Wuthering Heights*; 202-258.

**Week 9:**

* History of English Novel in the 19th Century.
* Lin Haire-Sargeant, ‘Sympathy for the Devil: The Problem of Heathcliff in Film Versions of *Wuthering Heights*’. 410-427.

**Week 10:**

* History of American Novel in the 18th and 19th Centuries; texts and contexts.
* Nathaniel Hawthorne’s *The Scarlet Letter*; Introduction (ix-xxxii) and ‘The Custom-House—Introductory’ (5-38).

**Week 11:**

* *The Scarlet Letter*; 39-70.

**Week 12:**

* *The Scarlet Letter*; 71-115.

**Week 13:**

* *The Scarlet Letter*; 116-160.
* Review I.

**Week 14:**

* Hawthorne’s *The Scarlet Letter*; 161-204.
* Review II.