



**University of International Business and Economics
International Summer School**

LIT 210 History of the Novel in English

Term: June 15 - July 16, 2020

Instructor: Professor Dwight Codr (pronounced “Deh-WHITE KO-der”)

Home Institution: University of Connecticut (PhD Cornell University)

Email: dwightcodr@gmail.com

Class Hours: Monday through Thursday, 120 minutes each day (2,400 minutes in total)

Office Location: Zoom Meeting Room

Office Hours: Wednesdays, 9PM-10PM China Standard Time (9AM-10AM Thursdays, Eastern Standard Time)

Total Contact Hours: 64 contact hours (45 minutes each, 48 hours in total)

Location: WEB

Credit: 4 units

The teaching assistant [TA] is available to speak with you about the class schedule, submitting assignments/homework, quizzes, and to generally serve as a line of communication between the students and the professor. Students should speak with the TA if they intend to miss any classes or miss any assignments. And students should also speak with the TA if they have any questions about technology or accessing assigned readings from Baidu Cloud, accessing the Zoom meeting room, or submitting documents electronically. The TA is NOT responsible for nor able to address questions that you have about grades that you have received. Please contact Professor Codr if you have any questions about your grade.

Course Description:

This is an online course that combines synchronous twice-weekly meetings with asynchronous lectures and films. It provides a broad introduction to the novel in the English literary tradition. We will examine in particular how the novel genre’s emergence and development since the seventeenth century maps onto England’s emergence as a global, imperial power during this same period. We will see how and to what extent key elements of the genre that preceded the novel – the romance – became realized in missions of New World exploration, the violence of slavery and colonialism, and the transformation of commercial activity from sordid venality into heroism.

We will begin with Aphra Behn’s *Oroonoko*, a very early novel that incorporates elements of romance, the genre that preceded the novel. We will then turn our attention to a work widely regarded as having been the first great novel: *Robinson Crusoe*. We will pay special attention to the themes of education, empire, travel, and isolation, all of which are prominent themes of the next two novels in our sequence: Mary Shelley’s Gothic novel, *Frankenstein*, and Henry



Mackenzie's sentimental novel, *The Man of Feeling*. Concurrent with these readings will be the screening of a film based on a novel by Jane Austen (a rough contemporary of Mackenzie and Shelley and a crucial figure in the history of the novel).

We will then read a nineteenth-century boys' novel, one that was inspired by Robinson Crusoe and that also looks forward to the rise of novels for young adults in the 20th century and we will think about how the novel helps to form docile economic subjects for capitalism. We will also read a more cynical and mature reflection on empire and slavery – themes which are also evident in Behn's *Oroonoko* and Defoe's *Crusoe* – Joseph Conrad's novel *Heart of Darkness*. We will conclude our experience with the first book of the immensely popular series of Harry Potter novels, *Harry Potter and the Sorcerer's Stone*, and ask whether *Harry Potter* constitutes a return to romance, a step forward in the history of the novel, and/or a neoliberal culmination of the forces of modernity the novel often celebrates.

Course Goals:

The goals of this course are threefold:

1. To introduce students to some of the most important works of prose fiction written in English in the modern era.
2. To help students understand the major themes associated with these novels.
3. To help students to learn the formal and technical properties of the novel written in English (students will learn a variety of keywords useful for understanding and studying English literature and culture, such as irony, realism, satire, narrative point-of-view, and so forth).
4. To help students to understand the historical development of a literary genre, and to see how such a development is tied to historical and social changes.

Required Textbooks:

"Lanval" by Marie de France (PDF)
Oroonoko by Aphra Behn
Robinson Crusoe by Daniel Defoe
The Man of Feeling by Henry Mackenzie
Frankenstein by Mary Shelley
Treasure Island by Robert Louis Stevenson
Heart of Darkness by Joseph Conrad
Harry Potter and the Sorcerer's Stone by J.K. Rowling

You will also watch four films

Pride and Prejudice (based on Jane Austen), directed by Joe Wright
Treasure Island (based on Robert Louis Stevenson), directed by Fraser Clarke Heston
Congo: White King, Red Rubber, Black Death (documentary relating to Joseph Conrad's *Heart of Darkness*), directed by Peter Bate
Harry Potter and the Sorcerer's Stone (based on J.K. Rowling), directed by Chris Columbus



Grading Policy:

The students' grades will be based on 1. Participation in Zoom meetings; 2. Three presentations; and 3. Three papers.

Participation will enable the instructor to measure the extent of the students' comprehension of the basic facts of the novels: who are the principal characters? what is the plot of the story? where and when does the story take place? why does a certain event happen the way it does? what does a certain comment or remark tell us about a character or a situation? These and similar questions are designed to ensure that the students are doing the reading and understand the basic details of these novels. In the event of problems with participation, quizzes will be administered and graded. Participation includes asking questions. See the Participation Grading Sheet for Participation Grading rubric/details. Participation is worth 40 points.

Presentations will ask students to summarize the day's assigned reading and then choose one of six options for the rest of the presentation (author biography, historical context, personal reaction, adaptation/re-mediation, close reading, creative option; see Presentation Assignment Sheet for more details). Presentations must last for at least 8 minutes and no more than 15. Students must give three presentations over the course of the semester. Presentations must be on different novels. Each presentation is worth ten points (30 points, total).

Papers are designed to help students to develop their skills as writers of argumentative, analytical prose. Each paper is worth ten points (30 points, total).

GRADE SUMMARY

- Participation: 40 points
- Presentations: 30 points (10 points each)
- Papers: 30 points (10 points each)
- 100 total points

Grading Scale:

Assignments and examinations will be graded according to the following grade scale:

A	90-100	C+	72-74
A-	85-89	C	68-71
B+	82-84	C-	64-67
B	78-81	D	60-63
B-	75-77	F	below 60

Attendance Policy:

Students are expected to attend class. See Participation Grading Sheet for more details regarding attendance.



Course Schedule:

Notes:

1. Some lectures will be divided up over two recordings. This is to make it easier to record, upload, and download (smaller file sizes being easier to work with and less liable to glitching). When this is the case, be sure to watch both parts. Lectures divided in this way are not noted in the schedule below.
2. This course is primarily asynchronous, but I have provided guidelines for reading amounts for most days. When we meet for Zoom meetings, you must have read through the readings assigned up to the date of that meeting.
3. The reading assigned is sometimes very difficult. If you are struggling, do your best to keep up. It sometimes help to jump ahead a few pages if you can't grasp what is happening on a given page or in a single scene. The important thing is not to give up and, when you are struggling, to be sure to write down where you got confused and to ask the Professor about those pages.
4. On days when you must present, you do not need to use your webcam to show your person, but you must be visually present in some way (e.g. a Powerpoint or similar presentation).

Week 1

Monday, June 15, 2020

Watch Lecture: "Greetings, Introduction, Welcome"

Watch Lecture: "Introduction to History of the Novel in English" (This is a very important lecture. Please watch it early and carefully. It contains details about the course requirements, the syllabus, the reading schedule, assignments, Zoom meetings, the TA, and other procedural matters).

Watch Lecture: "What counts as cheating?"

Tuesday, June 16, 2020

Watch Lecture: "Introduction to Prose Fiction before the Novel"

READ Marie de France "Lanval"

READ *Oroonoko* (first half)

Thursday, June 18, 2020

READ *Oroonoko* (second half)

Zoom Meeting 1 (9AM CST; 9PM EST):

- Meeting each other "in person"
- Discuss "romance and the novel"
- Discuss *Oroonoko*
- Sign up for presentations [Please decide before this Zoom meeting which days you would like to give your presentations on; remember, you must give three presentations and each presentation must be on a different novel. A maximum of three presentations are allowable on any given day.]

Friday, June 19, 2020

Essay 1 Assigned

Week 2

Monday, June 22, 2020

Watch Lecture: "Introducing *Robinson Crusoe*: Protestantism, the Spirit of Capitalism, and Empire (and other ways of reading 'the first novel')"

READ *Robinson Crusoe* (2-12, 24-38, 43-45, 53-55, 56-57, 70-71, 74-77, 80-81, 92, 103, 105)

Tuesday, June 23, 2020

READ *Robinson Crusoe* (121-131, 132-145, 157-170, 192-197)

Zoom Meeting 2 (9AM CST; 9PM EST):

- Presentations
- Discuss *Robinson Crusoe*
- Discuss Essay 1 (bring any questions that you might have about the essay prompt)

Thursday, June 25, 2020

READ *Robinson Crusoe* (206, 215-217, 224, 225-229, 246-247)

Zoom Meeting 3 (9AM CST; 9PM EST):

- Presentations on *Robinson Crusoe*
- Discuss the end of *Robinson Crusoe*
- Discuss Essay 1 (bring any questions that you might have about the essay prompt)

Friday, June 26, 2020

Essay 1 Due

Week 3

Monday, June 29, 2020

Watch Lecture: "Sentimentalism, Sensibility, and the Novel of Feeling"

Man of Feeling (try to read as much as you can, but be sure to read 61-73, 75-77, 94-98)

Tuesday, June 30, 2020

Zoom Meeting 4 (9AM CST; 9PM EST):

- Discuss Essay 1
- Presentations on *Man of Feeling*
- Discuss *Man of Feeling*

Wednesday, July 1, 2020

READ *Frankenstein* (1-44)

Watch Movie: *Pride and Prejudice* [Film]



Thursday, July 2, 2020

READ *Frankenstein* (44-88)

Zoom Meeting 5 (9AM CST; 9PM EST):

- Presentations on *Frankenstein*
- Discuss *Frankenstein*
- Discuss *Pride and Prejudice*

Friday, July 3, 2020

READ *Frankenstein* (91-130)

Essay 2 Assigned

Week 4

Monday, July 6, 2020

Watch Lecture: “*Frankenstein: A Masterplot for Modernity*”

READ *Frankenstein* (130-258)

Tuesday, July 7, 2020

Zoom Meeting 6 (9AM CST; 9PM EST):

- Presentations on *Frankenstein*
- Discuss *Frankenstein*
- Discuss Essay 2 (bring any questions that you might have about the essay prompt)

Wednesday, July 8, 2020

Watch Movie: *Treasure Island*

READ *Treasure Island* (parts 1-3)

Thursday, July 9, 2020

Watch Lecture: “*Children and the English Novel: Models of Masculinity and Empire*”

READ *Treasure Island* (parts 4-6)

Zoom Meeting 7

- Presentations on *Treasure Island*
- Discuss *Treasure Island*
- Discuss Essay 2 (bring any questions that you might have about the essay prompt)

Friday, July 10, 2020

Essay 2 Due

Essay 3 Assigned

Week 5

Monday, July 13, 2020

Watch Movie: *Congo: White King, Red Rubber, Black Death*



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Watch Lecture: “*Heart of Darkness*: Conrad, Racism, Empire, and Achebe”

READ *Heart of Darkness* (all)

Tuesday, July 14, 2020

Zoom Meeting 8 (9AM CST; 9PM EST):

- Discuss Essay 2
- Presentations on *Heart of Darkness*
- Discuss *Heart of Darkness*
- Discuss Essay 3 (bring any questions that you might have about the essay prompt)

Thursday, July 16, 2020

READ *Harry Potter and the Sorcerer’s Stone* (all)

Zoom Meeting 9 (9AM CST; 9PM EST):

- Presentations on *Harry Potter*
- Discuss *Harry Potter*
- Discuss Essay 3 (bring any questions that you might have about the essay prompt)

Friday, July 17, 2020

Essay 3 Due