

**English 306: Forms of the Novel**  
**Spring 2015, MWF 10:00-10:50 a.m., 120 Simpkins Hall**  
**Professor:** Dr. Timothy Helwig  
**Office:** 010 Simpkins Hall  
**Office Phone:** 298-1213  
**Office Hours:** Mon, 2:00-4:00; Wed, 2:00-3:00; Fri, 12:00-1:00  
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### Course Objectives

With the founding of the United States and the height of the Gothic mode's popularity in Britain during the late eighteenth century, it is no coincidence that early American novels rely heavily on the Gothic romance, with its emphasis on terror, horror, and dread. From Edgar Allan Poe's fantastic tale of an ill-fated voyage to the South Pole to Nathaniel Hawthorne's canonical *The Scarlet Letter* to Harriet E. Wilson's harrowing story of an exploited African-American indentured servant to E.D.E.N. Southworth's sensational treatment of the adventures of a plucky orphan girl, nineteenth-century American novelists employed the Gothic mode to explore the strengths and weaknesses, the hopes and anxieties, of the young republic. From there we will study twentieth-century examples of the American Southern Gothic novel for their powerful explorations of race and class difference in William Faulkner's *Sanctuary*, James Dickey's *Deliverance*, and Toni Morrison's *Beloved*. With a series of critical articles to help ground our discussion, we will also consider how the American Gothic novel's evolving formal elements reflected broader movements in American literary history.

### Required Texts

Dickey, James. *Deliverance*. 1970. New York: Random House, 2008.  
Faulkner, William. *Sanctuary*. 1931. New York: Vintage Books, 1993.  
Hawthorne, Nathaniel. *The Scarlet Letter*. 1850. Boston: Bedford Books, 2006.  
Morrison, Toni. *Beloved*. 1987. New York: Vintage Books, 2004.  
Poe, Edgar Allan. *The Narrative of Arthur Gordon Pym*. 1838. Penguin Books, 1999.  
Southworth, E.D.E.N. *The Hidden Hand*. 1859. New Brunswick, NJ: Rutgers Univ. Press, 1988.  
Wilson, Harriet. *Our Nig*. 1859. New York: Penguin Classics, 2009.  
\*Additional texts are available on our Western Online course site.

### Course Policies

**1a. Attendance/Class Participation.** Although I will provide background and context for our reading at the start of each class period, the course will rely upon your active participation, including your own analysis and exploration of our texts. Because our class discussions depend upon everyone's thoughtful contributions, it is essential that you maintain regular attendance and that you come prepared to discuss the reading material each day. Each student is allowed *six* absences total. I do not expect or require students to explain nor document these absences, and I do not distinguish between excused and unexcused absences. Students who have seven or more total absences will receive an automatic F for the course. Finally, chronic tardiness will negatively affect your class participation grade, so please arrive promptly to class.

**1b. Laptop and Cellphone Policy.** Typing on a laptop or texting on a cellphone is distracting to me and to your peers. Therefore, unless you have a documented disability that permits the use of a laptop

for note-taking, you are not permitted to use a laptop during class. Cellphones, which can play a valuable role in the event of an emergency, should be set to vibrate at the beginning of class. Cellphone texting during class is strictly prohibited and will result in dismissal from the classroom and the loss of a full letter grade of class participation for each infraction after an initial warning. In the event of a personal emergency, please excuse yourself from the classroom to use your cellphone.

**2a. Final Paper Project.** During the second half of the semester, you will develop and write a 6-8 page final paper that engages at least one critical article on an approved topic of your choice. By Monday, April 13, you will propose a topic for your final paper; once your topic is approved, you will conduct research and gather at least one quality secondary source to help you develop your final paper. By Friday, April 24, you will submit a 1-2 page final paper proposal that outlines your main argument and explains how you will make use of at least one critical article in your final paper. Based on my feedback, you will continue to refine and develop your argument in preparation for Draft Workshop on Wednesday, May 6. Your final paper is due on Friday, May 8. Please note that late papers will be docked one full letter grade for each day that passes without submission, and your final paper must be turned in no later than the start of the final exam if you are to pass this course.

**2b. Short Papers.** Three times this semester, you will write and respond in 2-3 pages to a specific prompt related to our primary and/or secondary texts once we have finished reading and discussing them. These short papers, which must be submitted to Western Online on time to receive full credit, may help you to develop your Final Paper toward the end of the semester. Each Short Paper is worth 5% of your final grade in the course.

**2c. Electronic Submission.** Short Papers and your Final Paper will be submitted electronically on Western Online, and all paper assignment sheets will review how to submit your paper. If you are unsure about how to submit your paper, please speak with me well before the due date. Because you will submit papers electronically, you should make sure to save your work in several formats (on a hard drive, on a flash drive, by emailing the paper to yourself). Technology problems are not an excuse for submitting a paper late.

**3. Academic Integrity.** Academic integrity is an important part of our intellectual community at Western Illinois University, so please document all of your sources appropriately and see me if you have any questions. Acts of plagiarism and cheating will result in failure for the course and referral for academic discipline. Please review the university's Student Academic Integrity Policy online at <http://www.wiu.edu/policies/acintegrity.php>.

**4. Exams.** You will have a mid-term exam and a cumulative final exam in this course.

**5. Quizzes,** which cannot be made up due to an absence or tardiness, may occur at the start of any class. At the end of the semester, I will drop your two lowest quiz scores.

**6. Office Hours and Email.** Over the course of the semester, you are encouraged to visit me during my office hours. They are available to you to use without setting up an appointment, although you are welcome to set up an appointment, too. If you are not able to meet during my office hours, please email me to set up an appointment. The best way to keep in touch with me during the semester is by email, which I check daily. Over email you may make appointments to meet with me and you may ask questions regarding any of the assignments.

**7. University Writing Center (UWC)** offers students at any academic level collaborative, one-on-one consultation on writing projects from any discipline at any point in the writing process. People often mistakenly think of writing centers as places for people in trouble—places where "experts" tell them everything that is wrong with their writing. That is not the case here. We believe that writing is a social act and that talking about writing is essential to revision, no matter the skill level of the writer. We have four writing centers open on the Macomb campus for your convenience, and you can walk in or call to make an appointment: 3<sup>rd</sup> Floor of Malpass Library (298-2815), 025 Simpkins Hall (298-3512), 108 Tanner Hall (298-3477), and Basement of Bayliss Hall (298-3624). Please note that a visit to the UWC should be a supplement—rather than a replacement—for talking about your paper with me. See the UWC's webpage for more information: [http://www.wiu.edu/university\\_writing\\_center/index.php](http://www.wiu.edu/university_writing_center/index.php)

**8. Disability Support Services:** In accordance with University policy and the Americans with Disabilities Act (ADA), academic accommodations may be made for any student who notifies the instructor of the need for an accommodation. For the instructor to provide the proper accommodation(s) you must obtain documentation of the need for an accommodation through Disability Support Services and provide it to the instructor. It is imperative that you take the initiative to bring such needs to the instructor's attention, as he/she is not legally permitted to inquire about such particular needs of students. Students who may require special assistance in emergency evacuations (i.e. fire, tornado, etc.) should contact the instructor as to the most appropriate procedures to follow in such an emergency. Contact Disability Support Services at 298-2512 for additional services.

**9.** Please review your **Student Rights and Responsibilities** online at [www.wiu.edu/provost/students](http://www.wiu.edu/provost/students), and see me if you have any questions.

**Breakdown of Final Grade**

**15% Short Papers**  
**20% Final Paper**  
**20% Mid-Term Exam**  
**20% Final Exam**  
**10% Class Participation**  
**10% Quizzes**  
**5% Final Paper Proposal**

**+/- Grading Scale**

**A.....93-100    C-...70-72**  
**A-....90-92    D+...68-69**  
**B+...88-89    D....63-67**  
**B.....83-87    D-...60-62**  
**B-....80-82    F.....59 and below**  
**C+...78-79**  
**C.....73-77**

### Schedule of Readings and Assignments

Please note that the assignments are subject to change based upon the needs of our class, and that you are responsible for keeping apprised of announced changes in the schedule.

#### WEEK ONE

- 1/21 Introduction: J. Hector St. John De Crevecoeur, *Letters From an American Farmer*.
- 1/23 Cecelia Tichi, "American Literary Studies to the Civil War" (Western Online). **Student Questionnaire Due.**

#### WEEK TWO

- 1/26 Allan Poe, *The Narrative of Arthur Gordon Pym*, pp. 1-79; Alan Lloyd-Smith, "What Is American Gothic?" (Western Online).
- 1/28 Edgar Allan Poe, *The Narrative of Arthur Gordon Pym*, pp. 80-133.
- 1/30 Edgar Allan Poe, *The Narrative of Arthur Gordon Pym*, pp. 134-183.

#### WEEK THREE

- 2/2 Edgar Allan Poe, *The Narrative of Arthur Gordon Pym*, pp. 183-221; Toni Morrison, "Romancing the Shadow" (Western Online).
- 2/4 Nathaniel Hawthorne, *The Scarlet Letter*, pp. 21-62.
- 2/6 Nathaniel Hawthorne, *The Scarlet Letter*, pp. 62-101.
- 2/7 **Short Paper #1 Due by 11:59 p.m. on Western Online.**

#### WEEK FOUR

- 2/9 Nathaniel Hawthorne, *The Scarlet Letter*, pp. 101-168.
- 2/11 Nathaniel Hawthorne, *The Scarlet Letter*, pp. 168-202.
- 2/13 "Feminist and Gender Criticism and *The Scarlet Letter*," and Shari Benstock, "*The Scarlet Letter* (a)dorée, or the Female Body Embroidered," pp. 372-411.

#### WEEK FIVE

- 2/16 Harriet E. Wilson, *Our Nig*, pp. 1-40.
- 2/18 Harriet E. Wilson, *Our Nig*, pp. 41-80.
- 2/20 Lisa Elwood-Farber, "Harriet Wilson's *Our Nig*: A Look at the Historical Significance of a Novel that Exposes a Century's Worth of Hypocritical Ideology" (Western Online).
- 2/21 **Short Paper #2 Due by 11:59 p.m. on Western Online.**

## **WEEK SIX**

- 2/23 E.D.E.N. Southworth, *The Hidden Hand*, pp. 1-86.
- 2/25 E.D.E.N. Southworth, *The Hidden Hand*, pp. 87-139.
- 2/27 E.D.E.N. Southworth, *The Hidden Hand*, pp. 140-208.

## **WEEK SEVEN**

- 3/2 E.D.E.N. Southworth, *The Hidden Hand*, pp. 209-295.
- 3/4 E.D.E.N. Southworth, *The Hidden Hand*, pp. 296-348.
- 3/6 E.D.E.N. Southworth, *The Hidden Hand*, pp. 349-399.

## **WEEK EIGHT**

- 3/9 E.D.E.N. Southworth, *The Hidden Hand*, pp. 400-485.
- 3/11 Mid-Term Exam Preparation
- 3/13 **Mid-Term Exam**

## **SPRING BREAK: MARCH 16-20—NO CLASSES**

## **WEEK NINE**

- 3/23 **Class canceled.**
- 3/25 William Faulkner, *Sanctuary*, pp. 1-63.
- 3/27 William Faulkner, *Sanctuary*, pp. 64-125.

## **WEEK TEN**

- 3/30 William Faulkner, *Sanctuary*, pp. 126-187.
- 4/1 William Faulkner, *Sanctuary*, pp. 188-259.
- 4/3 William Faulkner, *Sanctuary*, pp. 260-317.

## **WEEK ELEVEN**

- 4/6 Stephen Brauer, "Sheltering Temple: Class Transgression in Faulkner's *Sanctuary*" (Western Online).
- 4/8 James Dickey, *Deliverance*, pp. 1-45.

4/10 James Dickey, *Deliverance*, pp. 46-92.

4/11 **Short Paper #3 Due by 11:59 p.m. on Western Online.**

### **WEEK TWELVE**

4/13 **Final Paper Topic Proposal Worksheet Due in Class.** James Dickey, *Deliverance*, pp. 93-168.

4/15 James Dickey, *Deliverance*, pp. 169-220.

4/17 James Dickey, *Deliverance*, pp. 221-278.

### **WEEK THIRTEEN**

4/20 Toni Morrison, *Beloved*, pp. 1-56.

4/22 Toni Morrison, *Beloved*, pp. 57-105.

4/24 **Final Paper Proposal Due by 11:59 on Western Online.** Toni Morrison, *Beloved*, pp. 106-147.

### **WEEK FOURTEEN**

4/27 Toni Morrison, *Beloved*, pp. 148-199.

4/29 Toni Morrison, *Beloved*, pp. 200-238.

5/1 Toni Morrison, *Beloved*, pp. 239-275.

### **WEEK FIFTEEN & FINAL EXAM**

5/4 Class canceled for optional student conferences.

5/6 Draft Workshop for Final Paper

5/8 **Final Paper Due by 11:59 p.m. on Western Online.** Final Exam Preparation

5/11 **Final Exam, 10:00-11:50 a.m.**