

[Start Here](#)[Syllabus](#)[Modules](#)[Pacing Guide](#)

## Welcome to ENG 3368 The British Novel






### Course Overview

This course explores British prose fiction in the specific literary genre of the novel. Students analyze how authors use narrative structure, characterization, voice, and theme to shape their fictions and how historical, cultural, and artistic contexts have informed the evolution of the genre. Through close reading, contextual inquiry, and analytical writing, students develop foundational tools for understanding narrative traditions in a British context. Readings vary depending on instructor emphasis and may be organized by narrative technique, thematic development, and/or genre evolution.

## Course Instructor

---



 Chad Hammett  
 English Instructor  
 [ch34@txstate.edu](mailto:ch34@txstate.edu)  
 512.245.7659  
 Flowers Hall 218; Office hours via Appointment

## Ready to begin?

---

Click [Start Here](#) in the navigation bar above to begin your course.

## Returning to this course?


---

Click [Modules](#) in the navigation bar above or in the left-hand course navigation and resume where you left off.

## Questions about the course?

---

You are encouraged to contact your instructor if you have any concerns, questions, or problems.

- To ensure timely delivery of all e-mails related to this course, you must use your official Texas State Bobcat Mail email address.
- Please feel free to reach out to your instructor regarding any questions or concerns you may have regarding course content, assignments, or grades.
- You may contact Extended Learning for course technical issues using the email address provided below:
-  **Email:** [corrstudy@txstate.edu](mailto:corrstudy@txstate.edu)



Start Here

## Overview



### Introduction

Welcome to the Start Here module! This module is designed to provide you with essential information and resources to help you navigate successfully through this correspondence course. From accessing course materials to understanding the grading system, this module will equip you with the tools and knowledge you need to succeed. Read through this module carefully and let's dive in and get started on your path to learning and achievement!





## Syllabus

The course syllabus provides essential information about our course. Review the [course syllabus](#) for a better understanding of course policies, assignments, and expectations.



## Course Materials

REQUIRED TITLE	PUBLISHER	ISBN
Regeneration by Pat Barker	Penguin (c/o RH)	9780142180594
Station Eleven by Emily St. John Mandel	Penguin Random House LLC	9780804172448
White Teeth by Zadie Smith	Vintage	9780375703867
<b>Required TITLES available through Canvas links</b>  The following titles appear linked in the course. If you prefer a physical copy, you're welcome to purchase. Most of these titles can be found in any bookstore and all are available at online book retailers.		
Pride and Prejudice by Jane Austen		
Wuthering Heights by Emily Bronte		
Howard's End by E.M. Forster		
Frankenstein by Mary Shelley		



---

## Course Outcomes

Course outcomes describe the knowledge, skills, and abilities you will leave this course with.

By the end of this course, you will be able to:

1. Analyze the development of the British novel from the 18th century to the present within its historical and cultural contexts.
2. Apply literary theories and critical frameworks to interpret themes, narrative techniques, and representations of identity in British novels.
3. Compare thematic and stylistic developments across multiple British novels.
4. Evaluate scholarly interpretations and competing critical arguments about British novels.
5. Produce a well-supported literary research paper that synthesizes historical context, critical scholarship, and original analysis using appropriate academic conventions

### Module Learning Objectives

---

This course is divided into learning modules. Each module has distinct learning objectives that contribute to the achievement of the overall Course Outcomes. Refer to the [Syllabus](#) to better understand the relationship between Course Outcomes (COs) and Module Learning Objectives (MLOs).



## Assignments

- Course Pacing Guide (Due within two weeks of your course start date)
- Start Here Module Quiz



Start Here

## Correspondence Course Information

### Important Reminders

- This is a **6-month**, online, correspondence self-paced course.
- **All submissions, including exams, must be completed by the course expiration date.** When you registered for the course, you were sent an email to your Texas State account indicating registration and expiration dates.
- You **may not complete** more than 1 module per week.
- You may not take an exam before previously submitted assignments have been graded and returned.
- At the end of the course, you will be asked to **complete a brief course evaluation.** Your input will help improve the course.


### Orientation Video

Please view this orientation video to help you get started in this correspondence course. This video addresses many topics such as Bobcat Mail, navigating this course site, test requests, and more.



---

## Correspondence Policies

As a correspondence studies student, it is your responsibility to be familiar with correspondence-related policies and services. To this end, I encourage you to review the [Correspondence Course Information page](#). 



Start Here


## Technical Requirements and Support



### Technical Requirements

This online course requires technical skills and access to certain technology and software that face-to-face courses may not require.


- Learn about [skills and technology](#) you need to be successful in this course.
- Also review these [tips](#) and [interaction guidelines](#) to be a successful online learner.

Many users encounter fewer problems when they use [Chrome](#)  to access Canvas courses.



### Technical Support

Here's how to get help with Canvas:

- 24/7 [Live chat](#) 
- 24/7 Phone support: 245.ITAC (4822)
- Click Help in the left navigation of any Canvas course




### Vendor Statements

This Canvas course is designed to provide an accessible and secure online learning space. In this course, we will be using some tools external to Canvas. Click below to read their accessibility and privacy statements.

## Vendor Accessibility Statement

---


Review the following accessibility statements for information on known accessibility barriers and solutions for the tools we will be using:

- [H5P](#) 
- [Yuja](#) 
- [Zoom](#) 
- [Microsoft Teams](#) 

## Vendor Privacy Statements

---

Your online privacy is important. Review the following privacy statements for information on how your data is being used and protected:

- [H5P](#) 
- [Yuja](#) 
- [Zoom](#) 
- [Microsoft Teams](#) 



Start Here

## Student Support


Resources & Services for Online Self-Paced Students

Accommodations


Tips for Success




Texas State offers a wide range of support services to help online self-paced students succeed both academically and personally.

Visit the [Student Information Guide for Online Self-Paced Courses](#)  for student resource information.

**Online tutoring** is available 24/7 through **Brainfuse Online Tutoring**. Just follow the link in the course menu.

The [University Writing Center](#)  also offers tutoring services to online self-paced students.

Online self-paced students *who are currently enrolled, degree-seeking TXST students* are also eligible for tutoring services from the [Student Learning Assistance Center \(SLAC\)](#) .



Start Here

# Communication and Engagement



## Communication

Canvas is the primary means of communicating with your instructor in this course.

[Interacting Online](#) - This webpage discusses various tools, techniques, and guidelines that support communicating with your instructor in an online environment.

## Netiquette (Online Etiquette)

It is important to observe netiquette or online etiquette in the online classroom. This includes:

1. **Respectful and Professional Communication:** Use polite and professional language, avoiding all caps or offensive content.
2. **Timely Participation:** Respond promptly to emails and adhere to course deadlines.
3. **Focused and Constructive Contributions:** Contribute meaningfully, staying on-topic, and providing constructive feedback when asked.
4. **Academic Integrity:** Cite sources properly, uphold academic honesty, and submit your work independently.
5. **Inclusive Environment:** Respect diverse perspectives and foster an inclusive and supportive learning space.



# Engagement Expectations

## What You Can Expect From Me

---


I will...

- Grade assignments with feedback (if needed) within a week.
- Reply to your questions within 48 hours, Monday through Friday (excluding holidays).
- Make myself available via my posted Office Hours.
- Provide timely updates about any potential changes to the course schedule, assignments, or policies.

## What I Expect of You

---

You should...

- Log into Canvas daily to check for announcements, feedback, and other course communications.
- Comply with [Texas State Honor Code](#)  by not plagiarizing, cheating, or otherwise submitting work that is not your own.
- Reach out to me with questions if you are confused or need support.
- Practice proactive problem-solving related to technical issues with basic troubleshooting and contacting technical support when needed.

Open Forum

## Course Questions, Insights & Resources

Welcome to the ENG 3368 Open Forum! This space is available throughout the course for you to ask questions, share insights, and post resources that may benefit the class.

This is your space to collaborate, explore ideas, and build community. Engaging here strengthens your learning and supports your classmates. Let's learn from and with one another!

### Share

- Questions about course content or assignments
- Helpful articles, videos, podcasts, or tools
- Professional examples that connect to course topics
- New findings or relevant current events
- Tips that may support classmates' learning

### Guidelines

- Keep your posts professional and respectful
- Stay focused on course-related topics
- Credit any sources you share
- Avoid confidential workplace information
- Support peers when you can

Reply



## Module 1

# Overview



## Introduction

In this module, you will explore the origins of the British novel and read Jane Austen's *Pride and Prejudice* (1813) as a primary case study. We begin by defining the novel as a form, tracing its emergence in eighteenth-century Britain, and examining the social, economic, and cultural forces that shaped it.

You will then turn to Austen's novel to analyze representations of class and gender, while practicing the close reading and literary analysis skills required for the major writing assignments in this course.



## Objectives

Upon completion of this module, you will be able to:

1. Identify defining characteristics of the early British novel. (CO1, CO3)
2. Analyze representations of class and gender in *Pride and Prejudice*. (CO2)
3. Compose a literary analysis using textual evidence. (CO1, CO2)



## Materials

Required:

- Austen, Jane. *Pride and Prejudice*. 1813. (MLO 2, 3)  
A digital copy of the novel is available through [Project Gutenberg](#). If you prefer a

physical copy, you're welcome to purchase. You can find this title at almost any bookstore or at an online book retailer of your choice.

- Instructor micro-lecture: "Austen's Defense of the Novel." (MLO 1, 2)
- Lesson pages and H5P practice activities in this module. (MLO 1–3)

Recommended:

- Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding*. University of California Press, 1957.
- Crash Course Literature: "Pride and Prejudice, Part 1" and "Part 2."
- "What Is Free Indirect Discourse?" *The Jane Austen Centre*.
- Kelly, Helena. *Jane Austen, the Secret Radical*.
- Lodge, David. *Consciousness and the Novel*.



## Assignments

This module includes two graded components and one low-stakes practice check. Read each prompt carefully and plan time for reading, reflection, drafting, and revision.

- Module 1 Practice Check / H5P Knowledge Check (MLO 1)
- Module 1 Discussion: First Impressions (MLO 1, 2)
- Module 1 Writing Assignment: Literary Analysis of *Pride and Prejudice* (MLO 2, 3)



## Module 1

# Definition of a Novel



## Readings

### Do me a favor:

take a quick look around the world wide web (you know you've got another tab open, anyway) and search for the definition of *novel* and see what you get.

Perhaps something like "A novel is an extended fictional prose narrative." Extended from what? What's a narrative? Like a long short story? What's the lower limit? Fifty pages? One hundred? The head starts to spin.

Then, if your source is more encyclopedia than dictionary, you'll get something about the word *novel* meaning "new" or an etymology lesson relating to the Italian *novella*, a short prose tale, such as Giovanni Boccaccio's *The Decameron* (c. 1350). Then, almost without fail, the longer definitions will tell us that, throughout Europe, the term *roman* is used for fictional prose narratives, linking them to the conventional Romance, the stories about knights and ladies that so enamored the character Don Quixote that he rode off in search of giants (which were actually windmills). Then perhaps we'll come full circle and *Don Quixote*, the book this time, not the character, will get offered as the best candidate to be the world's very first novel. Oh, boy!

### We are going to simplify.

I like the following definition from a 1300-page behemoth of a book called *The Novel: A Biography*: "A novel is a narrative, generally in prose, certainly longer than a short story, probably (though not invariably) more than 25,000 words in extent, often combining a number of stories, incorporating elements of invention, in which characters, individuals, or voices are presented in relation to one another and their worlds in appropriate language" (Schmidt 14).

In structure, a novel may center around plot or character, or it may be a series of loosely connected incidents. In presenting the fictional world, a novel may attempt to describe objective reality exactly, or it may attempt to show the subjectivity of the human mind at work, or it may involve any shading between those poles. The narrator may be talking about himself or herself, from first person point of view, or the story may be told about other people, in third person point of view.

## History of the Novel

Some interpreters argue that the novel started with the oldest stories ever written—such as *Gilgamesh*, in about 1500 B.C.E., or other epic stories of later date, such as Homer’s *Odyssey* or Virgil’s *Aeneid*. Other critics argue that the origins may not be from Europe at all.

The British novel really took off in the 18th century, as mentioned in the clip below. (Is it at all surprising that the Britannica site makes a case that the British *Robinson Crusoe* is the granddaddy of all the novels that will follow?)

### Timeline: The Rise of the Novel (1600–1820)

Use the tabs below to move through each major literary period. Within each tab, expand the accordion items to review key works, authors, and categories

Precursors & Early Context (1600–1718)

The Rise of the English Novel (1719–1759)

The Age of Sensibility (1760–1789)

Revolution, Gothic, and Reaction (1790–1809)

Austen and the Romantics (1810–1820)

## 1600–1718

Explore foundational literary works and historical influences that helped shape the emergence of the English novel.

Year	Work	Author	Category
1605	<i>Don Quixote</i> (Part I)	Miguel de Cervantes	World Context

1615	<i>Don Quixote (Part II)</i>	Miguel de Cervantes	World Context
1621	<i>The Anatomy of Melancholy</i>	Robert Burton	Precursor
1667	<i>Paradise Lost</i>	John Milton	World Context
1678	<i>The Pilgrim's Progress</i>	John Bunyan	Precursor
1688	<i>Oroonoko</i>	Aphra Behn	World Context

1600–1718



## Videos

Watch the Britannica video on the history of the novel:

[Britannica: History of the Novel](#)

This short clip provides a quick overview of debates about where the novel began and helps frame the emergence of the British novel in the eighteenth century.



## Reflective Pause

The following activity is **strongly recommended** for your success in the course but is **not graded** and **will not impact your final grade**.

# ENG3368 | Module 1 | Reflection

## Reflection Writing

The module text offers Schmidt's definition of the novel as a starting point

Start

If you'd like to share your insight with peers, feel free to post your reflection in the [Open Forum: Course Questions, Insights & Resources](#) area. Please title your post using the format: "Module 1 – Reflection"

Sharing your perspective may spark discussion, support classmates' understanding, and build our learning community.

Solution Consideration 



## Sources

Schmidt, Michael. *The Novel: A Biography*. Harvard University Press, 2014.

Britannica. "History of the Novel."

Boccaccio, Giovanni. *The Decameron*.

Cervantes, Miguel de. *Don Quixote*.

Homer. *The Odyssey*.

Virgil. *The Aeneid*.



## Module 1

# The Early British Novel



## Readings

The early British novel emerged in the eighteenth century and became one of the most important developments in literary history. Although prose fiction existed before, the novel came into its own through a growing emphasis on realism, individualism, and everyday middle-class life.

This development was shaped by larger historical forces, including the growth of a literate middle class, the expansion of print culture, commercial publishing, and increased leisure time for reading. Key early novelists include Daniel Defoe, Samuel Richardson, Henry Fielding, Laurence Sterne, and Tobias Smollett. Their works helped establish major conventions of the form, including realism, epistolary narration, omniscient commentary, and experimentation with consciousness and time.

As you read, pay particular attention to how the early novel reflects concerns about class, commerce, morality, gender, and the rise of individual consciousness.

▶ Social & Historical Context

▶ Gender, Women Writers & Readership

▶ Formal & Narrative Techniques

▶ Austen and the Development of the Novel

▶ *Pride and Prejudice*: Context, Structure, and Themes



## Videos

Crash Course Literature: “Pride and Prejudice, Part 1” and “Part 2” – YouTube  
(optional background viewing, approx. 20 min total)

Part 1

Part 2



## Reflective Pause

Consider the historical context of the early British novel. Which factor seems most important to its development: the rise of print culture, the growth of the middle class, or changing ideas about individual consciousness? In 2–3 sentences, explain your reasoning.

If you'd like to share your insight with peers, feel free to post your reflection in the [Open Forum: Course Questions, Insights & Resources](#) area. Please title your post using the format: “Module 1B – Reflection”

Sharing your perspective may spark discussion, support classmates' understanding, and build our learning community.

Solution Consideration





## Sources

Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding*. U of California P, 1957.

Lodge, David. *Consciousness and the Novel: Connected Essays*. Harvard UP, 2002.

Kelly, Helena. *Jane Austen, the Secret Radical*. Knopf, 2017.



## Module 1

## Pride and Prejudice: Context, Structure, and Themes



## Readings

We now turn to Jane Austen's *Pride and Prejudice* (1813), the primary text for this module. A digital copy of the novel is available through [Project Gutenberg](#) . If you prefer a physical copy, you're welcome to purchase. You can find this title at almost any bookstore or at an online book retailer of your choice.

The novel is set in Regency England and reflects the social and economic pressures of that world, especially inheritance, class, and marriage. For the Bennet daughters, marriage is not simply a romantic matter; it is also tied to economic security and social standing.

As you read, notice how Austen develops major themes such as marriage and economics, class and social performance, self-knowledge, and irony as social critique. Pay close attention to Austen's use of free indirect discourse, a narrative technique that blends third-person narration with a character's perspective.

Before reading further, review Chapters 1–5 and think about how Austen introduces Elizabeth Bennet, Mr. Darcy, Mrs. Bennet, and the broader marriage market that shapes the novel's world.



## Videos and Optional Texts

Instructor Micro-Lecture: "**Austen's Defense of the Novel**" (5 min)

Optional:

- Article: [How Jane Austen's Emma changed the face of fiction](#)

- Video: [Pride and Prejudice \(1940 Film Version\)](#) ↗



## Reflective Pause

After reading the first three chapters of *Pride and Prejudice*, identify one moment where Austen uses irony to comment on class or the marriage market. In 2–3 sentences, explain what is said, what is implied, and what that irony reveals about Regency society.



## Sources

Austen, Jane. *Pride and Prejudice*. 1813. [Project Gutenberg](#) ↗.

Lodge, David. *Consciousness and the Novel: Connected Essays*. Harvard UP, 2002.

Harris, John. "Jane Austen's Emma Changed the Face of Fiction." *The Guardian*, 5 Dec. 2015.

"What Is Free Indirect Discourse?" *The Jane Austen Centre*.

## Module 1

# Discussion

This discussion invites you to share your first impressions of *Pride and Prejudice* and connect your observations to the course readings on the early British novel. The purpose of this discussion is to help you practice close reading, begin analyzing Austen's style and themes, and engage thoughtfully with your classmates' ideas.

Your initial post should be **200–250 words**. Peer responses are encouraged and should be substantive, respectful, and contribute meaningfully to the conversation by asking a question, building on an idea, or offering an additional interpretation supported by the text. Please follow course netiquette and use professional, academic language throughout.

Note: Since this is a self-paced course and you are not part of a student cohort, other students may not be active at this point in the course, and you may not receive follow-up questions to your initial post. However, you are still strongly encouraged to respond to other students' Initial Posts, unless you are the first student to post to this Discussion. The hope is that your comments help the next student and so on. This goes for all the upcoming discussions. *Leave your mark!*

### Initial Post

In your initial post, address the following:

1. What were your first impressions of the novel's famous opening sentence? What does it suggest about the narrator's attitude toward the world of the novel?
2. Choose one character introduced in Chapters 1–5 and describe what you notice about how Austen presents them. Consider tone, dialogue, and what is left unsaid.
3. Identify one moment from the opening chapters that connects to a theme from the course readings on the early British novel, such as class, gender, the marriage plot, or the novel's claim to represent real life. Briefly quote the passage and explain the connection in 2–3 sentences.



## Peer Response

If other students are active in the course, you are strongly encouraged to respond to at least two classmates. Each response should be thoughtful and specific. You may ask a follow-up question, expand on a classmate's interpretation, make a connection to another passage or theme, or respectfully offer a different reading of the text.



## Grading

Your discussion will be graded based on the quality and specificity of your initial post, your depth of analysis, your connection to module themes and readings, and the substance of your peer responses.

Your discussion post will be evaluated using the attached rubric. [How do I view the rubric for my graded discussion?](#)

Your assignment must comply with the Texas State Honor Code. Explore [Academic Integrity Resources](#).



## Module 1

# Wrap-Up



## Module Summary

In this module, you explored the emergence of the British novel from its eighteenth-century origins through the major formal, historical, and social developments that shaped the form. You examined how the novel developed in relation to realism, individualism, class, gender, and print culture, and you began applying those ideas to Jane Austen's *Pride and Prejudice*.

You also practiced literary analysis by considering how Austen's novel reflects and transforms earlier traditions of the British novel. Through the lesson pages and reflective pauses, you began developing the close reading and analytical writing skills that will support your discussion and writing assignments throughout the course.



## Looking Ahead

Next, complete the **Module 1 Discussion: First Impressions** and submit your **Module 1 Writing Assignment** if you have not already done so. In Module 2, you will continue working with *Pride and Prejudice* by examining Austen's major themes in greater detail, including class, gender, the marriage plot, and free indirect discourse.

Before moving on, make sure you have completed the following:

- Reviewed all Module 1 lesson pages
- Submitted the Module 1 Discussion
- Submitted the Module 1 Writing Assignment

As you prepare for Module 2, think about how Austen uses irony, characterization, and social context to shape the reader's understanding of class, gender, and judgment.