

School of English, Film, Theatre and Media Studies

ENGL 114: An Introduction to Literary Form

First Trimester, 2008

COURSE ORGANISATION

Course Co-ordinators

Charles Ferrall	VZ 904	ex 6804	email Charles.Ferrall@vuw.ac.nz
Harry Ricketts	VZ 906	ex 6814	email Harry.Ricketts@vuw.ac.nz
Tatjana Schaefer	VZ917	ex 6802	email Tatjana.Schaefer@vuw.ac.nz
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Visiting Lecturers

Janet Hughes			
Lydia Wevers	Stout Centre	ex 6434	email Lydia.Wevers@vuw.ac.nz

Lecture Times

Mon, Wed. 2.10 -3 pm, Maclaurin LT103; Thursday, 1.1-10 -2 pm, Maclaurin LT101.

(Please note the change of rooms and times from Mon/Wed to Thurs.) There will be a number of videos, relating to course texts, shown at 5.10pm on occasional Wednesdays, place and dates to be advised in lectures and on Blackboard. If you are not able to come at this time, you can watch them in the audio-visual suite of the library.

Tutorials

The tutorials are a very important part of your development in the subject, and you should prepare fully for them. Weekly worksheets prepared in advance are a central feature of the tutorial programme. Complete each worksheet and read the prescribed text in advance of the tutorial, take it and the relevant text with you, and contribute to the discussion. Times and rooms are arranged during the first week and posted on the English Section notice-board and on Blackboard by Friday 29 February. Each student attends one tutorial per week. You must attend a minimum of 70%, i.e. at least 8 out of 11 tutorials. You are strongly advised (and, indeed, expected) to plan to attend all tutorials. However, from time to time there may be unusual circumstances, such as illness, which prevent your attendance. In ENGL 114, we regard the mandatory requirement of only 70% attendance as making provision for such circumstances.

Additional Information

This course uses Blackboard for all important information and announcements, as well as running a discussion board, and encourages you to check it regularly. Information about the course will be posted from time to time on the English Section's notice-board on the third floor of the Hugh Mackenzie building, outside Hugh Mackenzie 206, as well as announced in lectures and posted on Blackboard. If you have a question or problem, consult your tutor or one of the course co-ordinators. Draft and final examination timetables will be posted on the HM notice-board and Floor 8 of Von Zedlitz and on Blackboard.

AIMS, OBJECTIVES AND CONTENT

This course aims to introduce students, majoring and non-majoring, to the concept of literary form, with particular emphasis on the related genres of romance, the gothic and detective fiction. Texts include drama, novel, poetry, short fiction and film. There will also be discussion, where relevant, of film versions of some of the texts, as well as live performance.

Students passing the course will:

- be familiar with all of the texts studied on the course;
- have developed an understanding of literary form;
- be able to read texts critically with close attention to detail;
- be able to discuss their findings in a formal academic essay.

Texts (in order of teaching):

ENGL 114 Anthology (Student Notes, price t.b.a.) which includes ballad and sonnet material, 'Christabel' and detective short stories; William Shakespeare, *Twelfth Night* (Oxford World's Classics, \$20); Jane Austen, *Northanger Abbey* (Penguin Classics, \$8.95); Henry James, *The Turn of the Screw* (Oxford World's Classics, \$10.95); Raymond Chandler, *The Big Sleep* (Penguin, \$23); Tom Stoppard, *The Real Inspector Hound* (Grove, \$30.95); Seamus Deane, *Reading in the Dark* (Vintage, \$24.95); *Scarflies*, dir. Duncan Sarkies (film: to be shown in class and available in the library audio-visual suite). These prices are subject to change.

ASSESSMENT

Assessment has been structured to help students meet the objectives of the course. The course combines internal assessment and a final examination. The internal requirement consists of two tests sat in class time, and one essay, which together account for 50% of the final mark. The examination, which will be three hours and will not be open book, provides the other 50%. Students whose examination grade is better than their combined 50/50 result will receive the exam grade as their assessment for the course. Information concerning the exam will be made available during the course.

Internal assessment

Test 1 on Ballad / Sonnet / *Twelfth Night*

13 March, value 15 %

Test 2 on Romance / Gothic

9 April, value 15%

Essay on Gothic (*Northanger Abbey*, ‘Christabel’,
or *Turn of the Screw*):

1,500 words due 12 May, value 20% (see topics below)

Presentation of Written Work

All written work must be in an acceptable academic format. Guidelines for presentation of written work are set out at the end of this handout. The deadlines for term work must be strictly observed. If you need an extension beyond the due date for any piece of work, you should apply to your tutor before the due date, providing supporting documentation if possible. Work submitted with an extension will be graded in the normal way.

Late work submitted without an extension will be counted, as long as it is received before 30 May. You will, however, be penalised by a grade reduction (i.e. A to A-, C+ to C) and there will be no comments on your assignment. Make sure you plan your work in advance to deal with competing deadlines.

The University does not permit us to accept work after the end of the examination period and students who cannot complete their work by this date for medical or similar reasons should consult the aegrotat provisions in the Calendar.

Workload

You should expect to spend, on average, about 12 hours per week on work for this course (including time in class). Please note that this is a rough guideline only. Some students might have to put in more time, others less. The time commitment is likely to be greatest in the weeks immediately prior to tests and the essay submission date.

Mandatory Requirements

The minimum course requirements which must be satisfied include completion of all in-term assessment pieces by 30 May at the very latest, sitting the final examination, and preparing for and attending at least 70% of tutorials (i.e. 8 out of 11). Failure to satisfy any of these course requirements will leave you with a fail grade.

Students with Disabilities at Victoria

The contact for students with disabilities enrolled in English courses is the administrator, VZ809A, ex. 6800.

Plagiarism

Plagiarism is a serious academic offence. You commit plagiarism at any time when you take words or ideas without acknowledgement from another source and try to pass them off as your own. It does not matter whether the source is a published book or article, an Internet site, another student's essay, material from a course lecture or Blackboard notes. Minor plagiarism (i.e., the possibly inadvertent use of a few phrases, ideas or sentences) will be penalised by a warning and a lowered grade (e.g., A- to B+, C+ to C). Repeated minor plagiarism or major plagiarism (i.e., an essay wholly or substantially drawn from another source) will mean that the essay is given a grade of 'E', and may also result in action under the University's Statute of Conduct (see below).

General University Statutes and Policies

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied. See the *Victoria University Calendar*, available in hardcopy or under 'About Victoria' on the Victoria homepage at:

http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html

Information on the following topics is available electronically under 'Course Outline General Information' at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

- Academic Grievances
- Student and Staff
Conduct
- Meeting the Needs of
Students with Impairments
- Student Support

Lecture Programme

25 February	Introduction: Genre	(omnes)
27	Romance 1: An introduction	(HR, JS)
28	Romance 2: The Ballad	(HR)
3 March	Romance 3: The Sonnet	(HR)
5	Romance 4: <i>Twelfth Night</i>	(LW)
6	Romance 5: <i>Twelfth Night</i>	(LW)
10	Romance 6: <i>Twelfth Night</i>	(HR)
12	Gothic 1: An introduction	(JS)
13	Class Test 1	
17	Gothic 2: <i>Northanger Abbey</i>	(JS)
19	Gothic 3: <i>Northanger Abbey</i>	(JS)
20	Gothic 4: <i>Northanger Abbey</i>	(JS)
24	EASTER MONDAY	
26	Gothic 5: Horrid Mysteries	(omnes)
27	Gothic 6: 'Christabel'	(HR)
31	Gothic 7: 'Christabel'	(HR)
2 April	Gothic 8: <i>The Turn of the Screw</i>	(CF)
3	Gothic 9: <i>The Turn of the Screw</i>	(CF)
7	Gothic 10: <i>The Turn of the Screw</i>	(CF)
9	Class Test 2	
10	Detection 1: An introduction	(CF)

BREAK

28	Detection 2: <i>The Big Sleep</i>	(CF)
30	Detection 3: <i>The Big Sleep</i>	(CF)
1 May	Detection 4: <i>The Big Sleep</i>	(JH)
5	Detection 6: <i>The Real Inspector Hound</i>	(HR)
7	Detection 7: <i>The Real Inspector Hound</i>	(HR)
8	Detection 8: <i>The Real Inspector Hound</i>	(performance)
12	Essay due Detection 9: Poetry: Reading as Detection (Difficulty and Obscurity)	(HR)
14	Detection 10: Poetry: Reading as Detection (Over-reading and Misreading)	(HR)
15	Romance/ Gothic/ Detection 1: <i>Reading in the Dark</i>	(JS)
19	Romance/ Gothic/ Detection 2: <i>Reading in the Dark</i>	(JS)
21	Romance/ Gothic/ Detection 3: <i>Reading in the Dark</i>	(JS)
22	Genre and popular culture 1: <i>Scarflies</i>	(screening)
26	Genre and popular culture 2: <i>Scarflies</i>	(JS)
28	Genre and popular culture 3: <i>Scarflies</i>	(JS)
29	Conclusion	(omnes)

Essay: the Gothic
Due 12 May. Length 1,500 words

Write an essay on one of the following:

1.

[Catherine and Mrs Allen] made their appearance in the Lower Rooms; and here fortune was more favourable to our heroine. The master of ceremonies introduced her to a very gentlemanlike young man as a dancing partner; – his name was Tilney.

Northanger Abbey, chapter 3.

How convincing is Henry Tilney as a romantic hero?

2.

Northanger Abbey begins ‘No one who had ever seen Catherine Morland in her infancy would have supposed her born to be a heroine.’ Use this as a starting point for a discussion of the ways in which Catherine does and does not conform to the conventional role of heroine.

3.

Discuss the way in which oppositions – darkness and light, good and evil, male and female, and so on – operate in Coleridge’s ‘Christabel’.

4.

Coleridge was a prey to guilty nightmares of emotional and sexual desires. Such experiences lie behind the pseudo-sexual attraction-cum-repulsion in 'Christabel'. The Gothic setting with its melodramatic and potentially comic elements -- the owls, the crowing cock, the castle clock, the mastiff bitch, the midnight excursion, the ghost of Christabel's mother -- is used by Coleridge much as the Gothic novelists used such trappings, as a distancing device to render the sexual and the sinful acceptable subjects.

Discuss the relationship between the poem's gothic motifs and its treatment of 'the sexual and the sinful'.

5.

Henry James wrote of the Victorian novel of sensation that it is concerned with 'those most mysterious of mysteries, the mysteries that are at our own doors ... Instead of the terrors of Udolpho, we are treated to the terrors of a cheerful country house or a London lodgings. And there is no doubt that these are infinitely the more terrible.'

How far does this apply to his novel *The Turn of the Screw*?

6.

In *The Turn of the Screw*, how far are we dependent on the governess's viewpoint, and are there alternative sources of information?

Referencing Update for Students of English

It has recently been decided that students of English should use one standard referencing system for all work produced for English courses: the MLA style.

MLA Style – the new standard for English

The system students are now required to use is generally known as the MLA style. This system is in wide use in the Humanities, and has been thoroughly documented. Full details of the MLA style are provided in *MLA Handbook for Writers of Research Papers* (6th edition) and the *MLA Style Manual and Guide to Scholarly Publishing* (2nd edition), both of which are available in the library.

Purdue University Online Writing Lab (OWL) offers an excellent Internet resource on MLA style. It can be accessed at <http://owl.english.purdue.edu/owl/resource/557/01/>

What follows is a basic outline of MLA conventions.

MLA Style

This type of system is sometimes referred to as a ‘parenthetical style’. By this system, full bibliographical details of the text you have used are given only in the Works Cited list at the end of the document.

In the body of your essay, follow each quotation or reference with a note in parentheses giving just the author’s name and page number, like this: (Lanham 104) Note that there is no punctuation, and no use of p. or pp. for page(s). If it is perfectly clear from the context who is being quoted, you can just give the page number: ‘Lanham argues that...(104).’

If you have several works by a single author in your bibliography, avoid ambiguity by adding a short title (Lanham, ‘Astrophil’ 104).

If you are discussing a poem or poems, give line numbers (11-12) rather than page numbers. In referring to a Shakespearean play, or any other play in acts and scenes, give act, scene, and line numbers, like this: (3.2.28-35). [This means Act Three, scene two, lines 28-35.]

In referring to a classic work or a novel which exists in several editions, it is helpful to the reader to give chapter as well as page references: ‘Nelly says that ‘from the very beginning, [Heathcliff] bred bad feeling in the house’’ (Bronte 89; ch.6) (or (Bronte 89; I.6) for an edition in volumes and chapters).

In referring to a film, the reference should provide director and year: ‘In *Way Down East* (D.W. Griffith, 1920) . . .’

Works Cited

Whereas a bibliography may contain works that were useful in the development of an essay, the Works Cited list required in MLA style identifies only those texts which have directly contributed to the production of your work, either in the form of direct quotation or paraphrase.

Works Cited entries follow very specific conventions. Be sure you use punctuation, italicisation and quotation marks exactly in line with the following examples.

(a) *For a book by a single author:*

Author's surname, first name. *Title of book*. Place of publication: publisher's name, year of publication.

(b) *For a book with an editor rather than an author:*

McLeod, Marion, and Bill Manhire, eds. *Some Other Country: New Zealand's Best Short Stories*. Wellington: Unwin, 1984.

(c) *For an edition of a 'classic' author's work:*

Milton, John. *Paradise Lost*. 1667. Ed. Alastair Fowler. London: Longman, 1968.

(d) *For an article in a journal:*

Author's surname, first name. 'Title of article'. *Title of journal*, volume number (year): page numbers.

(e) *For an article in a collection of essays:*

Hoffman, Arthur W. 'Allusion and the Definition of Themes in Congreve's *Love for Love*'. In *The Author in His Work: Essays on a Problem of Criticism*. Ed. Louis L. Martz and Aubrey Williams. New Haven: Yale UP, 1978. 262-95.

(f) *For ENGL Course Notes:*

ENGL 113 Course Notes. Victoria University of Wellington, 2007.

Note that specific articles in a book of Course Notes follow as for (e) above. E.g.

Wordsworth, William. 'Preface to *Lyrical Ballads*'. 1802. In *ENGL 113 Course Notes*. Victoria University of Wellington, 2007. 24-5.

(h) *For an entire website:*

Name of Site. Date of Posting/Revision. Name of institution/organization affiliated with the site (sometimes found in copyright statements). Date you accessed the site <URL (electronic address)>