

School of English, Film, Theatre, and Media Studies

ENGL 114: An Introduction to Literary Form

First Trimester, 2009

Course Co-ordinators

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Visiting Lecturers

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Trimester dates

The first trimester of 2009 begins on 2 March and ends on 5 June. The study/examination period is from 8 June to 1 July.

Lecture Times

Mon, Tues 3-4, MCL103 and Thurs 3-4, KK303 (**PLEASE NOTE CHANGE TO ROOMS AND TIMES**). There will be a number of videos, relating to course texts, shown at 5.10pm on occasional Thursdays, 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 6 March. 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 LT206, 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 on Blackboard.

Learning Objectives

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.); 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*

19 March, value 15 %. This assessment tests the skills of close reading. Tutorials will concentrate on this in preceding weeks and give practice and feedback.

Test 2 on Romance / Gothic

27 April, value 15%. This assessment builds on the skills of close reading in the particular context of the genres of romance and gothic literature. Tutorials will concentrate on this in preceding weeks and give practice and feedback.

Essay on Gothic (*Northanger Abbey*, 'Christabel' or *Turn of the Screw*): 1,500 words due 18 May, value 20% (see topics below). This assessment tests the ability to construct and support an argument. Tutorials will concentrate on this in preceding weeks and give students the opportunity to discuss essay topics and planning.

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 Course Co-ordinator 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 5 June. 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 5 June 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 programme director Charles Ferrall, VZ904, ex 6804.

Academic Integrity and Plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- material from books, journals or any other printed source;
- the work of other students or staff;
- information from the internet;
- software programs and other electronic material;
- designs and ideas;
- the organisation or structuring of any such material.

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

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* or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

This website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates.

Lecture Programme

2 March	Introduction: Genre	(omnes)
4	Romance 1: An introduction	(HR, JS)
5	Romance 2: The Ballad	(HR)
9	Romance 3: The Sonnet	(HR)
11	Romance 4: <i>Twelfth Night</i>	(LW)
12	Romance 5: <i>Twelfth Night</i>	(LW)
16	Romance 6: <i>Twelfth Night</i>	(HR)
18	Gothic 1: An introduction	(JS)
19	Class Test 1	
23	Gothic 2: <i>Northanger Abbey</i>	(JS)
25	Gothic 3: <i>Northanger Abbey</i>	(JS)
26	Gothic 4: <i>Northanger Abbey</i>	(JS)
30	Gothic 5: Horrid Mysteries	(omnes)
1 April	Gothic 6: 'Christabel'	(HR)
2	Gothic 7: 'Christabel'	(HR)
6	Gothic 8: <i>The Turn of the Screw</i>	(CF)
8	Gothic 9: <i>The Turn of the Screw</i>	(CF)
9	Gothic 10: <i>The Turn of the Screw</i>	(CF)
Easter break		
27	Class Test 2	
29	Detection 1: An introduction	(CF)
30	Detection 2: <i>The Big Sleep</i>	(CF)
4 May	Detection 3: <i>The Big Sleep</i>	(CF)
6	Detection 4: <i>The Big Sleep</i>	(CF)
7	Detection 6: <i>The Real Inspector Hound</i>	(HR)
11	Detection 7: <i>The Real Inspector Hound</i>	(HR)
13	Detection 8: <i>The Real Inspector Hound</i>	(performance)
14	Detection 9: Poetry: Reading as Detection (Difficulty and Obscurity)	(HR)

18	Essay due	Detection 10: Poetry: Reading as Detection (Over-reading and Misreading)	(HR)
20		Romance/ Gothic/ Detection 1: <i>Reading in the Dark</i>	(JS)
21		Romance/ Gothic/ Detection 2: <i>Reading in the Dark</i>	(JS)
25		Romance/ Gothic/ Detection 3: <i>Reading in the Dark</i>	(JS)
27		Genre and popular culture 1: <i>Scarflies</i>	(screening)
28		Genre and popular culture 2: <i>Scarflies</i>	(JS)
1 June		Queen's birthday	
3		Genre and popular culture 3: <i>Scarflies</i>	(JS)
4		Conclusion	(omnes)

Essay Questions

The essay is due on 18 May and should be approx. 1500 words.

1. Give an account of the exploration of friendship in *Northanger Abbey*. How do the friendships of the novel differ from the romances, and what are the rewards and responsibilities of both?
2. Discuss the importance of reading and misreading in *Northanger Abbey*. How 'useful' for 'normal life' are they?
3. Discuss the function of the various narrators in *The Turn of the Screw*.
4. So long as the events are veiled the imagination will run riot and depict all sorts of horrors, but as soon as the veil is lifted, all mystery disappears and with it the sense of terror.

Either:

Use this remark by Henry James as the starting point for a discussion of the problems of ambiguity and interpretation in *The Turn of the Screw*;

Or:

Use this remark by Henry James as the starting point for a discussion of the problems of ambiguity and interpretation in 'Christabel'.

5. Discuss the way the natural world (i.e. nature, the forest) and the social world (i.e. society, the castle, the family) is depicted and contrasted in 'Christabel'. Where are the supernatural elements of the story located?

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)>