

# ENGL 114 An Introduction to Literary Form

**Trimester 1 2010**

**1 March to 4 July 2010**

**20 Points**

## TRIMESTER DATES

Teaching dates: 1 March 2010 to 4 June 2010

Mid-trimester break: 5 April to 18 April 2010

Study week: 7 June to 11 June 2010

Examination/Assessment period: 11 June to 4 July 2010

**Note:** Students who enrol in courses with examinations are expected to be able to attend an examination at the University at any time during the formal examination period.

## WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

## NAMES AND CONTACT DETAILS

Staff	Email	Phone	Room
Charles Ferrall	charles.ferrall@vuw.ac.nz	463 6804	VZ 904
Harry Ricketts	harry.ricketts@vuw.ac.nz	463 6814	VZ 906
Tatjana Schaefer	tatjana.schaefer@vuw.ac.nz	463 6802	VZ 917
Jane Stafford	jane.stafford@vuw.ac.nz	463 6816	VZ 901
<b>Visiting Lecturer</b>			
Lydia Wevers	lydia.wevers@vuw.ac.nz	463 6434	Stout Centre

## CLASS TIMES AND LOCATIONS

### Lectures

Days	Time	Room Number
Mon, Wed, Thurs	2.10 – 3.00 pm	Maclaurin LT 101

## Tutorials

One tutorial per week tba

## COURSE DELIVERY

In addition to lectures and tutorials 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.

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 on the third floor of the Hugh Mackenzie building, outside Hugh Mackenzie LT206 and on Blackboard by Friday 5 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 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.

## COMMUNICATION OF 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 Programme'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.

## COURSE CONTENT

See the lecture schedule on p. 6.

## 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.

### EXPECTED WORKLOAD

You should expect to spend, on average, about 13 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.

### READINGS

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from vicbooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building. You can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to you or they can be picked up from the shop. You will be contacted when they are available.

#### Essential 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 REQUIREMENTS

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*

18 March, value 15 %. This assessment tests the skills of close reading. Tutorials will concentrate on this in preceding weeks and give practice and feedback. This test will not be open book.

**Test 2** on Romance / Gothic

26 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. This test will not be open book.

**Essay** on Gothic (*Northanger Abbey*, 'Christabel', or *Turn of the Screw*): 1500 words, due 17 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.

**Final Examination:**

Students who enrol in courses with examinations are expected to be able to attend an examination at the University at any time during the formal examination period, i.e. between Friday 11 June and Saturday 4 July 2010.

**ASSIGNMENT COVER SHEETS**

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

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.

**PENALTIES AND EXTENSIONS**

If work is handed in late, then one grade is subtracted and no comments are offered.

**Extensions**

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions.

**MANDATORY COURSE REQUIREMENTS**

To gain a pass in this course you must:

- Submit the written work specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Attend at least 8 out of 11 tutorials (70%).

### **CLASS REPRESENTATIVES**

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

### **STATEMENT ON LEGIBILITY**

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer. Work submitted in the final examination will obviously be handwritten. You are expected to write clearly. Where work is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

### **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 POLICIES AND STATUTES

You 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>

The AVC (Academic) website also provides information 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. This website can be accessed at:

[http://www.victoria.ac.nz/home/about\\_victoria/avcacademic/Publications.aspx](http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx)

## COURSE PROGRAMME

1 March	Introduction: Genre	(omnes)
3	Romance 1: An introduction	(JS)
4	Romance 2: The Ballad	(HR)
8	Romance 3: The Sonnet	(HR)
10	Romance 4: <i>Twelfth Night</i>	(LW)
11	Romance 5: <i>Twelfth Night</i>	(LW)
15	Romance 6: <i>Twelfth Night</i>	(HR)
17	Gothic 1: An introduction	(JS)
18	<b>Class Test 1</b>	
22	Gothic 2: <i>Northanger Abbey</i>	(JS)
24	Gothic 3: <i>Northanger Abbey</i>	(JS)
25	Gothic 4: <i>Northanger Abbey</i>	(JS)
29	Gothic 5: Horrid Mysteries	(omnes)
31	Gothic 6: 'Christabel'	(HR)
1 April	Gothic 7: 'Christabel' (HR)	

**Easter break**

**School of English, Film, Theatre, & Media Studies**  
**ENGLISH PROGRAMME COURSE OUTLINE ENGL 114**

19	Gothic 8: <i>The Turn of the Screw</i>	(CF)
21	Gothic 9: <i>The Turn of the Screw</i>	(CF)
22	Gothic 10: <i>The Turn of the Screw</i>	(CF)
26	<b>Class Test 2</b>	
28	Detection 1: An introduction	(CF)
29	Detection 2: <i>The Big Sleep</i>	(CF)
3 May	Detection 3: <i>The Big Sleep</i>	(CF)
5	Detection 4: <i>The Big Sleep</i>	(CF)
6	Detection 6: <i>The Real Inspector Hound</i>	(HR)
10	Detection 7: <i>The Real Inspector Hound</i>	(HR)
12	Detection 8: <i>The Real Inspector Hound</i>	(performance)
13	Detection 9: Poetry: Reading as Detection (Difficulty and Obscurity)	(HR)
17	<b>Essay due</b> Detection 10: Poetry: Reading as Detection (Over-reading and Misreading)	(HR)
19	Romance/ Gothic/ Detection 1: Reading in the Dark	(JS)
20	Romance/ Gothic/ Detection 2: <i>Reading in the Dark</i>	(JS)
24	Romance/ Gothic/ Detection 3: <i>Reading in the Dark</i>	(JS)
26	Genre and popular culture 1: <i>Scarfies</i>	(screening)
27	Genre and popular culture 2: <i>Scarfies</i>	(JS)
31	Genre and popular culture 3: <i>Scarfies</i>	(JS)
2 June	Genre and popular culture 4: <i>Scarfies</i>	(JS)
3	Conclusion	(omnes)

**Essay: The Gothic**

The essay is due on 17 May and should be approx. 1500 words. Please set out your essay in accordance with the Guidelines below.

1. The critic Nancy Armstrong asserts that, in *Northanger Abbey*, Jane Austen 'objects to readers who crave emotional stimulation at the expense of individual judgment and sympathy' (*How Novels Think*, 2005, p. 19).

Do you agree? What is the relation between emotion, judgement and sympathy in *Northanger Abbey*?

2. Charming as were all Mrs. Radcliffe's works,  
and charming even as were the works of all her imitators,  
it was not in them perhaps that human nature, at least  
in the Midland counties of England, was to be looked for.

Chapter 25, *Northanger Abbey*

So how does Catherine Moreland find out about 'human nature'?

3. Discuss the relationships between the narrators of *The Turn of the Screw*. What purpose is served by the complicated way in which the story is told?

4. In *The Turn of the Screw*, what do the ghosts want, and why? You should support your argument with reference to the text.

5. The gothic, in addition to being scary, is usually a vehicle for other concerns. What other concerns are present in 'Christabel'?

6. Discuss the presentation of innocence in 'Christabel'.



## Guidelines for Presentation of Written Work

### MLA Style

The system students are 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; l.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.

School of English, Film, Theatre, & Media Studies  
ENGLISH PROGRAMME COURSE OUTLINE ENGL 114

- (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)>