

# ENGL114 Introduction to Literary Form

Trimester 1 2016

29 February to 29 June 2016

20 Points



## IMPORTANT DATES

Teaching dates: 29 February to 5 June 2016

Easter break: 24 to 30 March 2016

Mid-trimester break: 25 April to 1 May 2016

Study period: 6 to 9 June 2016

Examination/Assessment period: 10 June to 29 June 2016

Note: Students who enrol in courses with examinations must be able to attend an examination at the University at any time during the scheduled examination period.

Withdrawal dates: Refer to [www.victoria.ac.nz/students/study/withdrawals-refunds](http://www.victoria.ac.nz/students/study/withdrawals-refunds).

If you cannot complete an assignment or sit a test in the last three weeks of teaching, or an examination, it may instead be possible to apply for an aegrotat (refer to [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)).

## CLASS TIMES AND LOCATIONS

### Lectures

Tue, Wed, Thu 3.10 – 4.00 pm MCLT101

### Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the ENGL 114 site on Blackboard: go to “Tutorial instructions” and then follow the instructions carefully. Remember to record your tutorial time, day and room for future reference. Tutorial rooms will be listed on myAllocator, Blackboard and on the noticeboard in the Level 3 corridor of the Hugh Mackenzie Building.

## NAMES AND CONTACT DETAILS

### Course co-ordinators:

Harry Ricketts	<a href="mailto:Harry.Ricketts@vuw.ac.nz">Harry.Ricketts@vuw.ac.nz</a>	463 6814	VZ810
Jane Stafford	<a href="mailto:Jane.Stafford@vuw.ac.nz">Jane.Stafford@vuw.ac.nz</a>	463 6816	VZ901

### Lecturers:

Ashlee Nelson	<a href="mailto:Ashlee.Nelson@vuw.ac.nz">Ashlee.Nelson@vuw.ac.nz</a>	463 6676	VZ805
Harry Ricketts	<a href="mailto:Harry.Ricketts@vuw.ac.nz">Harry.Ricketts@vuw.ac.nz</a>	463 6814	VZ810
Jane Stafford	<a href="mailto:Jane.Stafford@vuw.ac.nz">Jane.Stafford@vuw.ac.nz</a>	463 6816	VZ901
Tatjana Schaefer	<a href="mailto:Tatjana.Schaefer@vuw.ac.nz">Tatjana.Schaefer@vuw.ac.nz</a>	463 6802	VZ 917
Lydia Wevers	<a href="mailto:Lydia.Wevers@vuw.ac.nz">Lydia.Wevers@vuw.ac.nz</a>	463 6434	Stout Centre

**Administrative Tutor:**

Tatjana Schaefer [Tatjana.Schaefer@vuw.ac.nz](mailto:Tatjana.Schaefer@vuw.ac.nz) 463 6802 VZ 917  
Office Hours: tba

**Māori and Pasifika Support Tutor:**

Trae Te Wiki [mpsupporttutor@vuw.ac.nz](mailto:mpsupporttutor@vuw.ac.nz) 463 9599 VZ807  
Office Hours: tba

**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, in the Level 3 corridor of the Hugh Mackenzie Building, 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.

If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use.

**PRESCRIPTION**

An introduction to literary form or genre in written text, performance and film, focusing on the conventions of romance, the gothic, and detective fiction. Consideration will be given to such concepts as writing and the imagination, reading as detection, disorder and reordering, the themes of love and justice.

**COURSE 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.

**COURSE LEARNING OBJECTIVES (CLOS)**

Students who pass this course will be able to:

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

**TEACHING FORMAT**

This is a lecture-based course and students are expected to attend all lectures. Tutorials are also very important, and you should prepare fully for them. Weekly worksheets (available on Blackboard) 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.

Tutorial sign-up is via myAllocator, and times and rooms will be 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 4 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, 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 70% attendance as making provision for such circumstances.

In addition to lectures and tutorials, there will be a number of videos, relating to course texts, shown at 5.10pm, day and time to be advised in lectures and on Blackboard. If you are not able to come at this time, you can usually watch them in the audio-visual suite of the library.

### MANDATORY COURSE REQUIREMENTS

In addition to achieving an overall pass mark of at least 50%, students 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, although it is expected that you will attend all tutorials. You must also complete the appropriate worksheet for each tutorial and bring it to class as part of your attendance.

Any student who is concerned that they have been (or might be) unable to meet any of the MCRs because of exceptional personal circumstances, should contact the course coordinator as soon as possible.

### WORKLOAD

The expected workload for a 20-point course is 200 hours over the trimester or 13 hours per teaching week.

### ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	<b>Exercise 1</b> on the ballad (300 words) and <i>Twelfth Night</i> (800 words)	15%	1,2,3	23 March
2	<b>Exercise 2</b> on gothic (1300 words)	15%	1,2,3	22 April
3	<b>Essay</b> on gothic (1500 words)	20%	1,2,3,4	13 May
4	<b>Examination</b> (3 hours)	50%	1,2,3,4	Tba, 10-29 June

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 exercises 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, provided their internal work comes to a pass grade. Information concerning the exam will be made available during the course.

### SUBMISSION AND RETURN OF WORK

Work provided for assessment in this course will be checked for academic integrity by Turnitin. Follow the instructions provided in the "Assignments and Turnitin" section of Blackboard. Hard copy of essays must also be handed in by the due date through the essay drop-box next to the English Programme Office on level 8 of the VZ building. Assignment cover sheets and extension forms can be found on Blackboard or on level 8 of VZ. 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 in a worksheet in the Student Notes anthology and in the SEFTMS Student Handbook (available on Blackboard).

Your marked assignment will be handed back by your tutor in tutorials or during their office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following

trimester. You need to show your student identification to collect marked assignment from the Administration office.

## EXTENSIONS AND PENALTIES

### Extensions

In exceptional and unforeseen circumstances an extension may be granted. To apply for an extension, email your course co-ordinator (either Harry Ricketts or Jane Stafford) before the assignment is due. If granted, your course co-ordinator will inform you of the new due date. Tutors cannot grant extensions. Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments from your marker.

## SET TEXTS

ENGL 114, *Student Notes*;

Jane Austen, *Northanger Abbey* (Penguin);

Dylan Horrocks, *Sam Zabel and the Magic Pen* (Victoria University Press);

Emily St John Mandel, *Station Eleven* (Vintage);

Shakespeare, *Twelfth Night* (Oxford World's Classics);

Bram Stoker, *Dracula* (Oxford World Classics);

Tom Stoppard, *The Real Inspector Hound* (Grove).

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).

## CLASS REPRESENTATIVE

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

## STUDENT FEEDBACK

Student feedback on this course in 2015 indicated that they enjoyed and found valuable the lecture content. Students were particularly positive about the performative aspects of the course, especially the production of *The Real Inspector Hound* and screenings of relevant film versions of the texts studied. The creative components included in this year's first two assessments are in part in response to past student feedback. Student feedback on University courses may be found at [www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://www.cad.vuw.ac.nz/feedback/feedback_display.php).

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff. In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

## OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: [www.victoria.ac.nz/students/study/exams/integrity-plagiarism](http://www.victoria.ac.nz/students/study/exams/integrity-plagiarism)
- Academic Progress: [www.victoria.ac.nz/students/study/progress/academic-progress](http://www.victoria.ac.nz/students/study/progress/academic-progress) (including restrictions and non-engagement)
- Dates and deadlines: [www.victoria.ac.nz/students/study/dates](http://www.victoria.ac.nz/students/study/dates)
- FHSS Student and Academic Services Office: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- Grades: [www.victoria.ac.nz/students/study/progress/grades](http://www.victoria.ac.nz/students/study/progress/grades)
- Special passes: refer to the *Assessment Handbook*, at [www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf](http://www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf)

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

- Statutes and policies including the Student Conduct Statute: [www.victoria.ac.nz/about/governance/strategy](http://www.victoria.ac.nz/about/governance/strategy)
- Student support: [www.victoria.ac.nz/students/support](http://www.victoria.ac.nz/students/support)
- Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)
- Student Charter: [www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter)
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Terms and conditions: [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract)
- Turnitin: [www.cad.vuw.ac.nz/wiki/index.php/Turnitin](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)
- University structure: [www.victoria.ac.nz/about/governance/structure](http://www.victoria.ac.nz/about/governance/structure)
- Victoria graduate profile: [www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile)
- VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)

## Lecture Programme

### WEEK 1

1 March	Introduction	omnes
2 March	Romance intro	JS
3 March	Ballad	HR

### WEEK 2

8 March	<i>Twelfth Night</i>	LW
9 March	<i>Twelfth Night</i>	LW
10 March	<i>Twelfth Night</i>	HR

### WEEK 3

15 March	Exercise 1 preparation	omnes
16 March	Gothic intro	JS
17 March	Gothic reading	omnes

### WEEK 4 EXERCISE 1 DUE 5PM WEDNESDAY 23 MARCH

22 March	<i>Northanger Abbey</i>	JS
23 March	<i>Northanger Abbey</i>	JS

### EASTER BREAK THURSDAY 24 MARCH – WEDNESDAY 30 MARCH

### WEEK 5

31 March	<i>Northanger Abbey</i>	JS
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### WEEK 6

5 April	“Christabel”	HR
6 April	“Christabel”	HR
7 April	<i>Dracula</i>	TS

### WEEK 7

12 April	<i>Dracula</i>	TS
13 April	<i>Dracula</i>	TS
14 April	Exercise 2 preparation	omnes

### WEEK 8 EXERCISE 2 DUE 5PM FRIDAY 22 APRIL

19 April	Detection intro	AN
20 April	Conan Doyle, “A Scandal in Bohemia”	AN
21 April	Essay preparation	omnes

### MID-TRIMESTER BREAK 25 APRIL – 1 MAY

### WEEK 9

3 May	Chandler, “Blackmailers Don’t Shoot”	AN
4 May	Galbraith, from <i>The Cuckoo’s Calling</i>	AN
5 May	<i>The Real Inspector Hound</i>	HR

<b>WEEK 10</b>		<b>ESSAY DUE 5PM FRIDAY 13 MAY</b>
10 May	<i>The Real Inspector Hound</i>	HR
11 May	<i>The Real Inspector Hound</i>	performance
12 May	Poetry 1 (over-reading, under-reading, etc.)	HR
<b>WEEK 11</b>		
17 May	Poetry 2 (WW1 poetry)	HR
18 May	Genre and Popular Culture 1: Science Fiction	JS
19 May	<i>Station Eleven</i>	JS
<b>WEEK 12</b>		
24 May	<i>Station Eleven</i>	JS
25 May	Form and Popular Culture 2: The Graphic Novel	AN
26 May	<i>Sam Zabel and the Magic Pen</i>	AN
<b>WEEK 13</b>		
31 May	<i>Sam Zabel and the Magic Pen</i>	AN
1 June	Exam preparation	omnes
2 June	Conclusion	omnes

## INTERNAL ASSESSMENT

### Exercise 1: the Ballad and *Twelfth Night*

Due 5pm Wednesday 23 March.

Value 15 %. This assessment tests your knowledge of the genre of romance, and the skills of close reading in the particular context of the genre of romance literature. Tutorials will concentrate on both aspects in preceding week and give practice and feedback and there will be an exercise preparation lecture on 15 March.

Section A: Write an opening or closing ballad stanza using the correct rhyme, metre, and appropriate subject matter; and briefly (in 250 words) outline the plot as a whole. Assessment criteria will depend on the correct use of the ballad conventions and not on your abilities as a poet.

Section B: Give a close reading of the following passage (length 800 words) paying particular attention to the issues of gender, disguise, and performance. (You should assume your reader knows the story and concentrate on the literary aspects of the passage itself.)

#### VIOLA (picking up the ring)

I left no ring with her. What means this lady?  
Fortune forbid my outside have not charmed her.  
She made good view of me, indeed so much

That straight methought her eyes had lost her tongue,  
For she did speak in starts, distractedly.  
She loves me sure, the cunning of her passion  
Invites me in this churlish messenger.  
None of my lord's ring! Why, he sent her none.  
I am the man. If it be so —as 'tis—  
Poor lady, she were better love a dream!  
Disguise, I see thou art a wickedness,  
Wherein the pregnant enemy does much.  
How easy is it for the proper false  
In women's waxen hearts to set their forms!  
Alas, our frailty is the cause, not we,  
For such as we are made of, such we be.  
How will this fadge? My master loves her dearly,  
And I, poor monster, fond as much on him,  
And she, mistaken, seems to dote on me.  
What will become of this? As I am man,  
My state is desperate for my master's love.  
As I am woman, now alas the day,  
What thriftless sighs shall poor Olivia breathe!  
O time, thou must untangle this, not I.  
It is too hard a knot for me t'untie. *Exit*

*Twelfth Night* 2.2. 17-41.

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### **Exercise 2: Gothic**

Due 5pm Friday 22 April.

Value 15%. This assessment tests your knowledge of the genre of gothic and the skills of close reading in the particular context of the genre of gothic literature. Tutorials will concentrate on this in preceding weeks and give practice and feedback and there will be an exercise preparation lecture on 14 April.

Section A:

Write an opening paragraph (approx. 250 words) for a gothic story/novel containing as many gothic features as possible; and briefly outline the plot as a whole (approx. 250 words). Assessment criteria will depend on the correct use of gothic conventions and not on your abilities as a novelist.

Section B:

Give a close reading of the following passage (length 800 words) paying particular attention to its gothic features and the ways in which the writing produces gothic effects. (You should assume your reader knows the story and concentrate on the literary aspects of the passage itself.)



**Passage:**

He passed on and ascended the stairs, still holding my hand, and still beckoning the gentlemen to follow him, which they did. We mounted the first staircase, passed up the gallery, proceeded to the third storey: the low, black door, opened by Mr. Rochester's master-key, admitted us to the tapestried room, with its great bed and its pictorial cabinet.

"You know this place, Mason," said our guide; "she bit and stabbed you here."

He lifted the hangings from the wall, uncovering the second door: this, too, he opened. In a room without a window, there burnt a fire guarded by a high and strong fender, and a lamp suspended from the ceiling by a chain. Grace Poole bent over the fire, apparently cooking something in a saucepan.

In the deep shade, at the farther end of the room, a figure ran backwards and forwards. What it was, whether beast or human being, one could not, at first sight, tell: it grovelled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing, and a quantity of dark, grizzled hair, wild as a mane, hid its head and face.

"Good-morrow, Mrs. Poole!" said Mr. Rochester. "How are you? and how is your charge to-day?"

"We're tolerable, sir, I thank you," replied Grace, lifting the boiling mess carefully on to the hob: "rather snappish, but not 'rageous."

A fierce cry seemed to give the lie to her favourable report: the clothed hyena rose up, and stood tall on its hind-feet.

"Ah! sir, she sees you!" exclaimed Grace: "you'd better not stay."

"Only a few moments, Grace: you must allow me a few moments."

"Take care then, sir!—for God's sake, take care!"

The maniac bellowed: she parted her shaggy locks from her visage, and gazed wildly at her visitors. I recognised well that purple face,—those bloated features. Mrs. Poole advanced.

"Keep out of the way," said Mr. Rochester, thrusting her aside: "she has no knife now, I suppose, and I'm on my guard."

"One never knows what she has, sir: she is so cunning: it is not in mortal discretion to fathom her craft."

"We had better leave her," whispered Mason.

"Go to the devil!" was his brother-in-law's recommendation.

"Ware!" cried Grace. The three gentlemen retreated simultaneously. Mr. Rochester flung me behind him: the lunatic sprang and grappled his throat viciously, and laid her teeth to his cheek: they struggled. She was a big woman, in stature almost equalling her husband, and corpulent besides: she showed virile force in the contest—more than once she almost throttled him, athletic as he was. He could have settled her with a well-planted blow; but he would not strike: he would only wrestle. At last he mastered her arms; Grace Poole gave him a cord, and he pinioned them behind her: with more rope, which was at hand, he bound her to a chair. The operation was performed amidst the fiercest yells and the most convulsive plunges. Mr. Rochester then turned to the spectators: he looked at them with a smile both acrid and desolate.

"That is *my wife*," said he.

Charlotte Brontë, *Jane Eyre* (1847)

### Essay: Gothic

Due 5pm Friday 13 May, value 20%. Length 1500 words.

Compare and contrast either the heroine, or the villain, or the setting in two of the three gothic texts *Northanger Abbey*, “Christabel”, and *Dracula*.

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. There will be an essay preparation lecture on 21 April.



Illustrations: Davey Horgan, original drawing; Ashley Marie Witter, illustration from Anne Rice, *Claudia's Story* (2012).