School of English, Film, Theatre and Media Studies

ENGL 114: An Introduction to Literary Form

Second Trimester, 2006

COURSE ORGANISATION

Course Co-ordinators

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Lecture Times

Monday, Tuesday and Thursday, 11-11.50 in Maclaurin LT101. There will be a number of videos, relating to course texts, shown at 5.10pm, dates to be advised. 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. Read the prescribed text in advance of the tutorial, take it with you, and contribute to the discussion. Times and rooms are arranged during the first week and posted on the English Section notice-board by Friday 14 July. 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

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. 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.

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.

Key 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, *Much Ado About Nothing* (Oxford World's Classics, $12.95); Jane Austen, *Northanger Abbey* (Penguin Classics, $5.95)*;* Henry James, *The Turn of the Screw* (Oxford World's Classics, $10.95); James Ellroy*, L.A. Confidential* (Random House Arrow, $19.95); Tom Stoppard, *The Real Inspector Hound* (??); Seamus Deane, *Reading in the Dark* (Vintage, $24.95); *Scarfies*, dir. Duncan Sarkies (film: to be shown in class and available in the library audio-visual suite). These prices are subject to change. Students are advised to purchase *Guidelines for SEFT Students* and *Handbook for Students of English Literature* (both Student Notes) to assist with essay presentation.

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 is one test (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

Class Test (worth 20% of the final mark)
Topic: *Much Ado*, *Northanger Abbey*, ballads and sonnets
Date: 14 August

Essay (worth 30% of final mark)
Topic: See below.
Length: 1500 words
Due date: 10 October

Presentation of Written Work:

All written work must be in an acceptable academic format. Guidelines for presentation of written work are set out in *Guidelines for SEFT Students* (Student Notes). A brief style checklist is included 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 13 October. 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 final three weeks of the trimester are particularly risky.

Students who are prevented by illness (or similar circumstance) from submitting work during the last three teaching weeks of the course should apply for extensions (see above). However, 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 essay submission dates.

Mandatory Requirements:

The minimum course requirements which must be satisfied include completion of all in-term assessment pieces by 13 October at the very latest, sitting the final examination, 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, or another student's essay. See the departmental handbooks for valuable guidelines on proper handling of source material. 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 Calendar).

University Requirements/Academic Grievance Procedures

Students should familiarise themselves with the University's requirements, particularly those regarding assessment and course of study requirements, and formal academic grievance procedures, contained in the statutes in the *Calendar*, and should read the requirements of this course outline in that context. The *Calendar* also contains the Statute on Conduct which ensures that members of the University community are able to work, learn, study, and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The statute contains information on what conduct is prohibited and what steps can be taken if there is a complaint.

If you have any academic problems with your course, you should talk to the tutor or lecturer concerned or one of the course convenors. If you are not satisfied with the result of that meeting, you should contact the Head of School, Professor Robert Easting, or the Associate Dean (Students) of the Faculty of Humanities and Social Sciences. Class representatives are available to assist you with this process.

Lecture Programme

Lecturers: Charles Ferrall (CF), Harry Ricketts (HR), Jane Stafford (JS), Tatjana Schaefer (TS), Janet Hughes (JHu), John Horrocks (JHo).

10 **July**	Introduction: Genre	(CF, HR, JS)
11	Romance 1: An introduction	(HR, JS)
13	Romance 2: The Ballad	(HR)
17	Romance 3: The Sonnet	(HR)
18	Romance 4: *Much Ado About Nothing*	(TS)
20	Romance 5: *Much Ado About Nothing*	(TS)
24	Romance 6: *Much Ado About Nothing*	(TS)
25	Romance 7: *Much Ado About Nothing*	(TS)
27	Gothic 1: An introduction	(JS)
31	Gothic 2: Horrid Mysteries	(CF, HR, JS)
1 **August**	Gothic 3: *Northanger Abbey*	(JS)
3	Gothic 4: *Northanger Abbey*	(JS)
7	Gothic 5: *Northanger Abbey*	(JS)
8	Gothic 6: 'Christabel'	(HR)
10	Gothic 7: 'Christabel'	(HR)
14	**Class Test**	
15	Gothic 8: *The Turn of the Screw*	(CF)
17	Gothic 9: *The Turn of the Screw*	(CF)

BREAK

4 **September**	Gothic 10: *The Turn of the Screw*	(CF)
5	Detection 1: An introduction	(CF)
7	Detection 2: *LA Confidential*	(CF)
11	Detection 3: *LA Confidential*	(JHo)
12	Detection 4: *LA Confidential*	(JHu)
14	Detection 5: *LA Confidential*	(JHo)
18	Detection 6: *The Real Inspector Hound*	(HR)

19	Detection 7: *The Real Inspector Hound*	(HR)
21	Detection 8: *The Real Inspector Hound*	(performance)
25	Detection 9: Poetry: Reading as Detection (Difficulty and Obscurity)	(HR)
26	Detection 10: Poetry: Reading as Detection (Over-reading, Under-reading and Misreading)	(HR)
28	Romance/ Gothic/ Detection 1: *Reading in the Dark*	(JS)
2 **October**	Romance/ Gothic/ Detection 2: *Reading in the Dark*	(JS)
3	Romance/ Gothic/ Detection 3: *Reading in the Dark*	(JS)
5	Genre and popular culture 1: *Scarfies*	(screening)
9	Genre and popular culture 2: *Scarfies*	(JS)
10 **Essay due**	Genre and popular culture 3: *Scarfies*	(JS)
12	Conclusion	(CF, HR, JS)

<u>Essay. Due 10 October. Length 1500 words</u>

1. To what extent could Coleridge's 'Christabel' be read as a parody of the gothic?

2.

> It seems to me indeed, in raking it all over, that by the time the morrow's sun was high I had restlessly read into the facts before us almost all the meaning they were to receive from subsequent and more cruel occurrences.

Discuss what the governess 'reads into' the events at Bly in Henry James *The Turn of the Screw*, and how her reading changes over the course of the story.

3.

> I have a deep need to solve things and create order out of chaotic situations, which I believe is a good drive for a detective to have.
>
> Ed Exley in an interview with a newspaper.

Discuss the extent to which Ellroy and his characters find this ambition to be possible and/or desirable in *L.A. Confidential.*

4. Discuss the role of the critics Moon and Birdboot in *The Real Inspector Hound*.

5. Discuss the role and significance of story-telling in *Reading in the Dark.*

Style Checklist

Have You...	
written on one side of the page only?	
left a 5cm margin for comments?	
<u>underlined</u> or *italicised* titles of books (including plays) e.g. <u>Man Alone</u> or *Man Alone*?	
placed titles of works shorter than book-length (short stories, poems, articles, chapters) within single quotation marks e.g. 'Lament for Barney Flanagan', 'At the Bay'?	
avoided using contractions eg 'does not' rather than 'doesn't'?	
Have you quoted accurately by...	
i) properly incorporating quotations into your prose so that they make sense within the context of the sentence?	
ii) using square brackets to indicate changes and deletions within the passage you quote?	
iii) using an ellipsis (three dots: …) to indicate words left out within the passage you quote?	
iv) running short (two lines or less) quotations of prose or poetry on, within quotation marks, as part of your text (with a slash (/) to indicate line breaks within the quotations of poetry)?	
v) separating long quotations of poetry and prose from your text—introduced with a colon and indented from the margin—without quotation marks?	
Have you acknowledged ALL your sources by...	
i) including a bibliography that lists all the works you have referred to in the correct form? NB there are different rules of presentation in a bibliography depending on the type of publication. Make sure you know how to reference a book with an editor rather than an author; an article in a journal; an article in a collection of essays and so on. The format for a book by a single author is as follows (both the order of the information and the punctuation are important): Author's surname, first name. <u>Title of Book</u>. Place of publication: publisher's name, year of publication.	
ii) consistently using **one** of two acceptable referencing systems?	
1) Notes included in the text (ie the author's name and page number) with the full bibliographic details included only in the bibliography. If you use this system, be aware of the rules for handling several works by a single author; giving line numbers rather than page numbers for poems; referring to plays by act, scene and line numbers; giving chapter references for a book that may have run to multiple editions and so on.	
2) Footnotes or Endnotes linked to the body of your essay by superscript numbers. If you use this system, remember that there are clear rules for formatting a footnote (it is like a sentence, and has only one full stop). The format will vary depending on whether you are footnoting a book, an article, a chapter in an anthology and so on. For a book: Author's name, <u>Title of book</u> (place of publication: publisher's name, year of publication), page number.	