

School of English, Film, Theatre and Media Studies

ENGL 114: An Introduction to Literary Form

Second Trimester, 2007

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	ex6802	email Tatjana.Schaefer@vuw.ac.nz
Jane Stafford	VZ 905	ex 6816	email Jane.Stafford@vuw.ac.nz

Lecture Times

Lectures: Mon, Wed. and Thursday, 11-11.50am, Maclaurin Lecture Theatre101. 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. Complete the worksheet and read the prescribed text in advance of the tutorial, take them 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 13 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 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.

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, 423); 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 is a test, divided into two parts (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 part 1 on Ballad / Sonnet / *Twelfth Night*:

30 July, value 10 %

Test part 2 on Gothic/Romance:

5 September, value 10%

Essay on Gothic

(*Northanger Abbey*, 'Christabel', or *Turn of the Screw*):

20 September, value 30% (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 in 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 12 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 12 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, A/P Peter Whiteford, 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

9 July	Introduction: Genre	(CF, HR, JS)
11	Romance 1: An introduction	(HR, JS)
12	Romance 2: The Ballad	(HR)
16	Romance 3: The Sonnet	(HR)
18	Romance 4: <i>Twelfth Night</i>	(MW)
20	Romance 5: <i>Twelfth Night</i>	(MW)
23	Romance 6: <i>Twelfth Night</i>	(MW)
25	Romance 7: <i>Twelfth Night</i>	(MW)
26	Gothic 1: An introduction	(JS)
30	Class Test part 1	
1 August	Gothic 2: <i>Northanger Abbey</i>	(JS)
2	Gothic 3: <i>Northanger Abbey</i>	(JS)
6	Gothic 4: <i>Northanger Abbey</i>	(JS)
8	Gothic 5: Horrid Mysteries	(omnes)
9	Gothic 6: 'Christabel'	(HR)
13	Gothic 7: 'Christabel'	(HR)
15	Gothic 8: <i>The Turn of the Screw</i>	(CF)
16	Gothic 9: <i>The Turn of the Screw</i>	(CF)
BREAK		
3 September	Gothic 10: <i>The Turn of the Screw</i>	(CF)
5	Class Test part 2	
6	Detection 1: An introduction	(CF)
10	Detection 2: <i>The Big Sleep</i>	(CF)

12	Detection 3: <i>The Big Sleep</i>	(CF)
13	Detection 4: <i>The Big Sleep</i>	(CF)
17	Detection 6: <i>The Real Inspector Hound</i>	(HR)
19	Detection 7: <i>The Real Inspector Hound</i>	(HR)
20	Essay due Detection 8: <i>The Real Inspector Hound</i>	(performance)
24	Poetry: Reading as Detection (Difficulty and Obscurity)	(HR)
26	Detection 10: Poetry: Reading as Detection (Over-reading and Misreading)	(HR)
27	Romance/ Gothic/ Detection 1: <i>Reading in the Dark</i>	(JS)
1 October	Romance/ Gothic/ Detection 2: <i>Reading in the Dark</i>	(JS)
3	Romance/ Gothic/ Detection 3: <i>Reading in the Dark</i>	(JS)
4	Genre and popular culture 1: <i>Scarflies</i>	(screening)
8	Genre and popular culture 2: <i>Scarflies</i>	(JS)
10	Genre and popular culture 3: <i>Scarflies</i>	(JS)
11	Conclusion	(omnes)

Essay. Due 20 September. Length 1500 words

1. Either:

Jane Austen begins *Northanger Abbey* with a defence of the novel. But the rest of the story seems to suggest that Catherine's reading has not been very good for her. Discuss the implications of this apparent contradiction.

Or:

Discuss the role of the family in *Northanger Abbey*. You should consider both actual family and the literary models from Gothic fiction that Catherine knows about from her reading. How do the two models relate?

2. Either:

Hush, beating heart of Christabel!
Jesu Maria, shield her well!

Discuss the presentation of Christabel in Coleridge's poem 'Christabel'.

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

3. Either:

It is impossible finally to decide whether the ghosts in Henry James' *Turn of the Screw* are real. Does this matter, and how does it affect your reading of the text?

Or:

Henry James made the following comment in his preface to *The Turn of the Screw*: "Make [the reader] think the evil, make him think it for himself, and you are released from weak specifications." Comment on some of the ways in which James makes the reader "think the evil" in the novel.

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.

Previously the document *Guidelines for SEFT Students* offered two alternative systems. Following the recent decision, English students are expected to use only the first of the two alternatives outlined. This is labelled in the *Guidelines* as “Notes included in the text (System A)”. The alternative system – “Footnotes or endnotes (System B)” – should no longer be used for written work in English.

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)>.