



**Faculty of Arts and
Social Sciences**

SCHOOL OF THE ARTS AND MEDIA

ARTS3031

**English Capstone: Literature and the
Contemporary World**

(six credit points)

SESSION 1 2016

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COURSE AUTHORITY:

Dr Paul Dawson

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Consultation hours: TBA

Course Structure

Lectures

- One lecture per week, from Week One to Week Twelve
- Thursdays 3-4pm, Webster 327

Seminars

- Weekly two-hour seminars from Week Two to Week Thirteen
- Wednesdays 10am-12pm Webster 306; and 2-4pm Goldstein G02

Mobile phones MUST be turned off during lectures and tutorials

Prescribed resources

- D.H. Lawrence, *Lady Chatterley's Lover* (Penguin)
- Salman Rushdie, *The Satanic Verses*
- Jonathan Franzen, *The Corrections*
- A course reader is available from the university bookshop

Course summary

As a discipline, literary studies is constituted less by an objective set of texts, than by a series of ongoing debates about the nature, meaning and value of what we call literature. What is a classic, what is a hoax, what is obscene, and what is “worthless”? The course centres around three novels and the public debates they sparked about the role of literature: the obscenity trial brought about by the paperback publication of *Lady Chatterley's Lover*; the fatwa issued in response to the publication of *The Satanic Verses*; and the anxiety over the fate of the novel crystallized in the inclusion and subsequent rejection of *The Corrections* from Oprah's Book Club. Throughout the course we will consider the relationship between literature as a creative act and literature as public discourse; broadly speaking, the relationship between aesthetics and politics in literary culture. Ultimately these engagements will lead students to reflect upon the contribution of literary studies and criticism to the private and social act of reading.

Student learning outcomes

At the conclusion of this course the student will be able to:

- Interrogate the disciplinary assumptions and institutional history of literary studies
- Reflect upon and articulate your personal reasons for studying and reading literature.
- Consider your private reading experience in a broader social and critical context.
- Engage in debate about the significance of literature to public discourse, and the relative merits of a formal education in literary studies
- Construct an original argument in relation to a field of scholarly debate
- Employ the critical skills necessary to support arguments with textual evidence.
- Conduct formal textual analysis of literary works.

Rationale for the inclusion of content and teaching approach

I am dedicated to promoting the value of literature as an art form, and as a vital element of public discourse. My teaching is conducted within the context of literary studies as an academic discipline. I conceive of a discipline not just as a body of knowledge to be learned, but as a series of recurring questions to be debated. As a result, I aim to introduce students to some of the foundational questions of literary studies and to current scholarly debates in the field. I encourage students at all levels, from undergraduate to postgraduate, to conceive of themselves as participants in these debates, to which they can contribute via their essays.

I feel that my role as a teacher, beyond ensuring that students acquire relevant disciplinary knowledge, is to demonstrate how to succeed in this field, how to contribute to its ongoing development. The qualities and attributes which I think are necessary to this success include: a spirit of open enquiry; a willingness to experiment; the capacity to interrogate received opinion; and an ambition to produce high quality work. To promote this ambition I try to lead by example, engaging students with my passion for the subject and my commitment to teaching. I aim to give students as much autonomy as possible in the learning process, encouraging them to pursue the work which most interests them. I aim to foster a learning environment which is both respectful and critically robust. To this end I engage openly with all student opinions and encourage open and honest debate in classes.

Teaching strategies

- lectures to familiarise students with key issues and concepts in the course
- group discussion of issues raised by lectures and material in course reader
- close reading and textual analysis of set texts to develop critical skills
- occasional in-class group exercises
- time allocated for each student to offer their own opinion
- no set questions for major essay to encourage students to research the topics which most interest them, and to provide them with the opportunity to make their own original intervention in a scholarly debate

LECTURE SCHEDULE AND READING LIST

MODULE ONE: READING LITERATURE

SET TEXTS: Kim Addonizio, “Fuck” and Laurent Binet *HHhH* (extract)

Week One: Thursday 3rd March

What is Literature?

Readings

Rene Wellek and Austin Warren, “The Nature of Literature” (1949)
Tzvetan Todorov, “The Notion of Literature” (1973)
Peter Widdowson, “What is Literature?” (1999)
J. Hillis Miller, “What is Literature?” (2002)

Week Two: Thursday 10th March

What makes fiction fiction?

Readings

Laurent Binet, opening to *HHhH* (2009)
John Searle, “The Logical Status of Fictional Discourse” (1975)
Dorrit Cohn, “Signposts of Fictionality: A Narratological Perspective” (1999)
Lubomír Doležel, “Representation of the Past and Possible Worlds” (2010)
Nielsen, Walsh, Phelan, “Ten Theses About Fictionality” (2015)
Paul Dawson, “Ten Theses Against Fictionality” (2015)

Week Three: Thursday 17th March

Why do we read? The Private World and the Public Sphere

Readings

Martha C. Nussbaum, “The Literary Imagination” (1995)
Suzanne Keen, “Reader’s Empathy” in *Empathy and the Novel* (2007)
Timothy Aubry, Introduction to *Reading as Therapy: What Contemporary Fiction Does for Middle-Class Americans* (2011)
Joan Swann and Daniel Allington, “Reading Groups and the Language of Literary Texts: A Case Study in Social Reading” (2009)
Brian Boyd, “Fiction as Adaptation” (2009)
Virginia Woolf, “How Should One Read a Book” (1925)

Week four: Thursday 24th March

What is literary criticism?

Readings

Matthew Arnold, "The Function of Criticism at the Present Time" (1865)
T.S. Eliot, "The Function of Criticism" (1923)
Edward Said, "Secular Criticism" in *The World, the Text and the Critic* (1983)
Terry Eagleton, conclusion to *The Function of Criticism* (1984)
Ronan McDonald, "The Value of Criticism" from *The Death of the Critic* (2007)
Rita Felski, introduction to *Uses of Literature* (2008)

MODULE TWO: STUDYING LITERATURE

SET TEXT: *Lady Chatterley's Lover*

Week Five: Thursday 7th April

What is Literary Studies? The Rise of English

Readings

Sir Arthur Quiller Couch, "Inaugural" (1913)
F.R. Leavis, "A Sketch for an English School" (1949)
Graham Hough, "Crisis in Literary Education" (1964)
Terry Eagleton, "The Rise of English," from *Literary Theory* (1983)
Gerald Graff, "The Humanist Myth" in *Professing Literature* (1987)
Leigh Dale, "Proper Subjects," from *The English Men* (1997)

Week six: Thursday 14th April

The Trial of *Lady Chatterley* and the Crisis in English Studies

Readings

Alvin Kernan, "Lady Chatterley and 'Mere Chatter about Shelley': The University Asked to Define Literature" (1990)
F.R. Leavis, and Denys Thompson, "Culture and Environment: Introduction"; "The Loss of the Organic Community" (1933)
Alec Craig, "Lady Chatterley's Lover" (1962)
Hunter, Saunders, Williamson, "Twentieth Century English Obscenity Law" (1993)
Kate Millett, "D.H. Lawrence" (1970)

Week seven: Thursday 21st April

From Criticism to Theory: The Canon Debate

Readings

Roland Barthes, "From Work to Text" (1971)
Lillian S. Robinson, "Treason our Text: Feminist Challenges to the Literary Canon" (1983)
John Frow, "Beyond the Disciplines: Cultural Studies" (1990)
Gerald Graff, introduction to *Beyond the Culture Wars* (1992)

John Guillory, introduction to *Cultural Capital: The Problem of Literary Canon Formation* (1993)
Harold Bloom, "An Elegy for the Canon," in *The Western Canon* (1994)
Eugene Goodheart, "The Uncanny Canon" in *Does Literary Studies Have a Future?* (1999)
Ankhi Mukherjee, "'What is a Classic?': International Literary Criticism and the Classic Question" (2010)

MODULE THREE: THE LIMITS OF LITERARY CRITICISM

SET TEXT: *The Satanic Verses*

Week Eight: Thursday 28th April

The Rushdie Affair and the Question of Tolerance

Readings

M.M Ashan and A.R. Kidwai, "The Muslim Perspective" (1991)
Malise Ruthven, "Honour and Shame" (1990)
Daniel Pipes, "Censorship and its Costs" (1990)
David Edwards, "The History of Blasphemy and the Rushdie Affair" (1993)
Alex Knonagel, "*The Satanic Verses*: Narrative Structure and Islamic Doctrine" (1991)
Leela Ghandi, "Postcolonial Literature" (1998)

Week Nine: Thursday 5th May

Political Correctness: From Critics to Intellectuals

Readings

Colin MacCabe, "Cultural Studies and English" (1992)
Russell Jacoby, "Missing Intellectuals" from *The Last Intellectuals* (1987)
Edward Said, "Representations of the Intellectual" (1994)
Christopher Newfield and Ronald Strickland, "Introduction: Going Public" in *After Political Correctness* (1995)
Michael Berube, "Bite Size Theory: Popularizing Academic Criticism" (1993)
Henry A. Giroux, "Academics as Public Intellectuals: Rethinking Classroom Politics" (1995)

Week Ten: Thursday 12th May

The Post-Theory Academy: From Close Reading to Distant Reading

readings

Eve Kosofsky Sedgwick, "Paranoid Reading and Reparative Reading" (2003)
Franco Moretti "Conjectures on World Literature" (2000)
Jeffrey Williams, "The Post-Theory Generation" (1995)

Vincent Leitch, preface to *Theory Matters* (2003)
Jonathan Culler, "The Literary in Theory" (2007)
Peter D. McDonald, "Ideas of the Book and Histories of Literature: After Theory?" (2006)

MODULE FOUR: DOES ANYONE STILL READ?

SET TEXT: *The Corrections*

Week Eleven: Thursday 19th May

The Decline of Print Culture: Is the Book Dying?

readings

Sven Birkerts, Preface and Afterword to *The Gutenberg Elegies: The Fate of Reading in an Electronic Age* (2006)

Johnathan Franzen, "Why Bother (The *Harper's* Essay)" (2002)

Onnesha Roychoudhuri, "Books After Amazon" (2010)

James Wood, "Hysterical Realism" (2004)

Stephen J. Burn, "The End of Postmodernism: American Fiction at the Millenium" (2008)

Jeremy Green, "Jonathan Franzen, Oprah Winfrey, and the Future of the Social Novel" from *Late Postmodernism: American Fiction at the Millenium* (2005)

Kathleen Fitzpatrick, "Obsolescence, the Marginal and the Popular" from *The Anxiety of Obsolescence: The American Novel in the Age of Television* (2006)

Paul Dawson, "The Return of Omniscience in Contemporary Fiction" (2009)

Week Twelve: Thursday 26th May

Recuperating Literary Studies: Affect, Fictionality and the Narrative Turn

Readings

Lisa Zunshine, "Why Fiction Does it Better" (2013)

Jonathan Gottschall, "Why Fiction is Good for You" (2012)

Lecture/Seminar schedule

Week	Lecture Title	Seminar Topic
One	Introduction: What is Literature?	No Seminar
Two	What makes Fiction Fiction?	Can you tell me what makes “Fuck” a poem?
Three	Why Do We Read? The Private World and the Public Sphere	What’s the difference between lying, telling the truth, and making shit up?
Four	What is Literary Criticism?	So you’ve just read this great book and you want to talk to someone about it . . .
Five	What is Literary Studies? The Rise of English	Why should we read (and write) <i>about</i> literature?
Six	The Trial of <i>Lady Chatterley</i> and the Crisis in English Studies	If only we could have studied English in the old days . . .
Seven	From Criticism to Theory: The Canon Debate	Is <i>Lady Chatterley’s Lover</i> pornographic?
Eight	The Rushdie Affair and the Question of Tolerance	Is <i>Lady Chatterley’s Lover</i> a classic?
Nine	Political Correctness: From Critics to Intellectuals	Is <i>The Satanic Verses</i> blasphemous?
Ten	The Post-Theory Academy	What can a ‘close reading’ do about the <i>fatwa</i> ?
Eleven	The Decline of Print Culture: Is the Book Dying?	So apparently <i>The Corrections</i> saved us from postmodernism . . .
Twelve	Recuperating Literary Studies	Who is the most interesting character in <i>The Corrections</i> ?
Thirteen	No Lecture	Is a major in English worth a HECS debt?

Modes of assessment

Annotated Bibliography and Personal comment

- A brief summary and evaluation of the set readings for any one week from week one to week four. This should include at least four pieces from the course reader, and at least another two references derived from your own research: 200-300 words per reading
- Here is a helpful resource from the university's Learning Centre: <<https://student.unsw.edu.au/annotated-bibliography>>
- Your own informed opinion in response to the question which has organized the readings for that particular week (ie, what is literature, what makes fiction fiction, why do we read, what is literary criticism?): 250-300 words
- 40% of overall mark
- DUE DATE: Tuesday 5th April (Week Five)

Scholarly Essay

- 3500 word essay which analyses at least one of the set novels (*Lady Chatterley's Lover*, *The Satanic Verses*, *The Corrections*) in the context of their public reception, and which engages critically with the debates that have informed the course
- no topic questions will be provided for this essay; students are expected to develop their own topic in consultation with their tutor
- 60% of overall mark
- DUE DATE: Wednesday 8th June

Plagiarism is a serious offence and may result in failure for the course

In order to pass this course you must make a serious attempt at ALL assessment tasks. This is a SAM requirement. Failure to complete any single component will result in an overall failure for the course

You must attend at least 80% of the tutorials and lectures if you wish to pass the course

Assessment & Weighting	Length	Due date	Feedback
Scholarly Essay (60%)	3500	8 June, 2016	2-3 weeks
Annotated Bibliography and Personal Comment (40%)	Approx. 2000	5 April, 2016	2-3 weeks

Assessment criteria

The criteria for the annotated bibliography are:

- Ability to concisely and accurately summarize the main argument of the piece, including at least one salient and representative quotation
- Ability to evaluate this argument in the context of its relation to the broader question of the week and the other set readings
- Ability to choose appropriate extra references from your own research
- The effectiveness of your choice of structuring principle: alphabetical, chronological, thematic
- Ability to correctly and consistently employ the bibliographic referencing system of your choice

The criterion for the personal comment is:

- The clarity and persuasiveness of your personal comment and the extent to which it is informed by your reading

The criteria for the scholarly essay are:

- ability to produce a clearly written, grammatically correct, and logically structured essay, proof-read for all errors
- ability to construct a sustained and coherent argument about the chosen topic
- ability to situate your argument in the context of a wider scholarly debate
- ability to support this argument with a ‘close reading’ of the books discussed
- ability to cite and analyse appropriate passages as textual evidence
- demonstrated awareness of the issues raised and debated in class
- demonstrated knowledge of the books being discussed
- ability to correctly and consistently employ a recognised referencing system

Assessment items to learning outcomes

The first assessment task is designed to facilitate the first four learning outcomes. The second assessment task is designed to facilitate all the learning outcomes.

Course evaluation and development

The formal, and anonymous, CATEI evaluation process at the end of semester is of great significance, particularly considering this is the first time this course has been offered. Your feedback will be invaluable for assessing the appropriateness, relevance and value of the course as a “capstone” for the English major.

Now that CATEI evaluations are conducted online, student participation has dropped dramatically, resulting in feedback which is statistically unreliable. For instance, when only a small proportion of students respond, one dissatisfied student can constitute 20% of the overall response. It tends to be only the students who loved a course or those who were disillusioned by it who take the time to fill out the surveys. This presents a skewed overall impression of what students thought. You are thus urged to take the time to fill out the CATEI survey at the end of semester. Remember too, that in the same way comments on an assignment are more helpful than a mark, your written feedback on the course is more important than the boxes you tick, or the circles you click on with your mouse.

OTHER STUFF

School of the Arts and Media Contact Information:

Room 312, level 3
Robert Webster Building
Phone: 9385 4856
Email: sam@unsw.edu.au
Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

- A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.
- For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments. If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://student.unsw.edu.au/special-consideration>.

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement. UNSW groups plagiarism into the following categories:

- Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Essential Information For SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>