



FACULTY OF ARTS AND SOCIAL SCIENCES
SCHOOL OF THE ARTS AND MEDIA
CRICOS Provider no: 00098G

ENGLISH
ARTS3031
Literature and the Contemporary
World
(English Capstone Course)

Session 1, 2014

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Staff and contact details

Convenor, lecturer and seminar leader:
 Dr Sigi Jottkandt
 Robert Webster Building Level 3, Room 311J
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 (02) 9385 6813
 Consultation times: Mondays 2-3pm, Webster 311J.

Course details

Credit points: 6

Course description: The discipline of literary studies emerges not just from a set of canonical texts but also from an ongoing and vital series of 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 aesthetic judgements we make about literary texts show how enmeshed literature is in the fabric of the contemporary world. This course will consider the relationship between literature as a creative act and literature as a public discourse. It will analyze literary culture from the perspective both of aesthetics and politics. It will encourage students to reflect upon the role of literary studies in the contemporary world by asking: How does literature contribute to a society's public discourse about itself?

Course aims: The course encourages students to reflect on the social value and meaning of literature and literary criticism. It aims to equip students with a deeper critical awareness of their roles as readers, students, critics and – potentially – writers of literature. The course will not only reinforce the core disciplinary skills of textual analysis and critical thinking developed throughout the English major. It will also enable students to articulate some of the reasons for the continuing relevance of literature and criticism in contemporary society.

Syllabus and rationale

Set Texts

The Norton Anthology of English Literature
 Vol. B (The 16th Century and the Early 17th Century), 9th ed.
 Vol. C (The Restoration and the 18th Century), 9th ed.

Other texts

Poems (links posted on Moodle)

Critical and Theoretical Readings

These readings, which will form the basis of weekly seminar discussions, are listed at the end of this document (see p.9). Most of them are included in the ARTS3031 Study Kit, available from the UNSW Bookshop.

Videos of critical and literary significance

Posted to Moodle for weekly viewings.

Rationale

As the Capstone course for the English major, this course will encourage students to reflect upon what they have learned about the discipline of literary studies and the key disciplinary debates which have arisen throughout their undergraduate education. The starting point for this reflective exercise will be a reconsideration of the aims of the two English Gateway courses: a critical awareness of literary forms and genres; and an understanding of canonicity and literary value. The course will also encourage students to reflect upon the place of literature in the contemporary world, by developing into an investigation of how literature operates both aesthetically and politically. The course will not only reinforce the core disciplinary skills of textual analysis and critical thinking developed throughout the English major. It will also enable students to articulate some of the reasons for the continuing relevance of literature and criticism in contemporary society.

Times and venues of lectures and tutorials

Lecture Friday 11-12 Central Lecture Block 3

Seminar Monday 3-4 pm Squarehouse 109A
OR
Friday 1-3pm AGSM Seminar Rm LG06

Note: Lectures and seminars both begin in week 1.

Schedule

Week of semester	Lecture	Seminar
	MODULE A	The Basics
1 (3 Mar)	Introduction to the course	<u>What is literature?</u>
2 (10 Mar)	<i>Selected Poems</i>	<u>Why do we read?</u>
3 (17 Mar)	<i>Selected Poems</i>	<u>What is literary criticism?</u>
4 (24 Mar)	<i>Selected Poems</i>	<u>What is literary criticism?</u>

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	MODULE B	“The Profession”
5 (31 Mar)	<i>Selected Poems</i>	Why study English?
6 (7 Apr)	<i>Selected Poems</i>	What is the canon?
7 (14 Apr)	<i>Good Friday (no lecture)</i>	Practical criticism (Assessment 1 due, 15 Apr)
	Reading Week (21-25 Apr)	
8 (28 Apr)	<i>Student choices</i>	The New Criticism
9 (5 May)	<i>Student choices</i>	The Theory Wars I
10 (12 May)	<i>Student choices</i>	The Theory Wars II
11 (19 May)	<i>Student choices</i>	The ‘crisis in the Humanities’ (Assessment 2 due, 20 May)
12 (26 May)	<i>Student choices</i>	The End(s) of English?

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Assessment

There are three assessment tasks for this course.

1. Oral Presentation

- You will present a 5-10 minute ‘case’ for including in the canon a text of your choice during one of the weekly seminars. Students need to sign up in person to schedule their presentation.

Worth: 10% of course grade

Rationale

- Reinforces English graduate attributes 3,4,5
- Encourages course learning outcomes 1,2,3,4

Marking criteria

- Information presented in logical, interesting sequence which audience can follow with clear main ideas and transitions
- Applications of theory are included to illuminate issues

- Combines and evaluates existing ideas to form new insights
- Actively stimulates and sustains further discussion

2. Annotated bibliography and Personal comment

- A brief summary and evaluation of the set readings for any one week from week one to week six. This must include
 - at least **four** pieces from the course reader of that week, with **at least one salient and meaningfully placed quotation per article**
 - another **two** references derived from your own research, with at least 1 quotation from the original source
 - **AND** a page of work presenting your own informed opinion in response to the question that you have chosen to address from the weekly topics (ie, what is literature, why do we read, what is literary criticism, why study English, what is the canon?):
- Amount: approx. half a page per reading plus 1 page of your own final response to the question.
- Here is a helpful resource from the university's Learning Centre:
<http://www.lc.unsw.edu.au/onlib/annotated_bib.html>

Total word count: 1500-2000 words

Due: 4pm, Tuesday 15 April (week 7)

Worth: 30% of course grade

Rationale

- reinforces English graduate attributes 3, 4, **5 and 6**, (see below, p.6).
- encourages course learning outcomes 2, 3 and 4 (see below, p.6).

Marking criteria

- demonstrated ability concisely and accurately to summarise the main argument of a piece of critical or theoretical writing, including the use of at least one salient and meaningfully placed quotation.
- demonstrated ability to evaluate a critical viewpoint or argument in its relation to the broader topic of the week.
- correct use of grammar and punctuation.
- appropriate bibliographical formatting and clean presentation of text.

3. Major essay

Students will write an essay on their own choice of text in relation to one of the topics addressed in the course schedule. Each student's precise essay topic is to be developed independently or in consultation with me, and must be stated at the beginning of the essay.

Word length: at least 2500 words

Due: 4pm, Tuesday 20 May (week 11)

Worth: 60% of course grade

Rationale

- engages English graduate attributes 1, 2, 3, 4, 5 **and 6**, (see below, p.7)
- encourages course learning outcomes 1, 2, 3, 4 and 5 (see below, p.6)

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Marking criteria

- whether the essay has a clear focus and presents a coherent thesis
- structure (use of paragraphs, logical organization of ideas)
- use of primary texts to explore/illustrate the chosen topic (demonstrating detailed textual knowledge and including comparative analysis)
- appropriate use of secondary reading
- writing style
- correct formatting and presentation

NB: Students must submit a stamped, self-addressed A4 envelope *with their essay* if they wish to receive written feedback on this assessment task.

<u>Assessment task</u>	<u>Length</u>	<u>Weight</u>	<u>Learning outcomes assessed</u>	<u>Graduate attributes assessed</u>	<u>Due date</u>
Oral Presentation	<i>10 mins</i>	<i>10%</i>	<i>1,2,3,4</i>	<i>1, 2, 3, 4, 5</i>	<i>Per schedule</i>
Annotated bibliography	<i>1,500-2000 words</i>	<i>30%</i>	<i>2, 3, 4</i>	<i>3, 4, 5, 6</i>	<i>4pm Tues 15 April</i>
Major essay	<i>2,500-3000 words</i>	<i>60%</i>	<i>1, 2, 3, 4, 5</i>	<i>1, 2, 3, 4, 5, 6</i>	<i>4 pm Tues 20 May</i>

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You must seriously attempt all assessment tasks to be eligible for a passing grade.

Procedures for submission of assignments

All students must submit both hard and soft copies of their essays. Hard copies should be submitted to the appropriate essay box outside the SAM School Office, Room 311U, Level 3 Robert Webster Building by 4pm on the due date. A School Assignment Coversheet (available outside the office) must be attached with your details clearly marked. You must submit a soft copy of the essay to Turnitin, which is accessible through the Moodle site for the course (telt.unsw.edu.au). Finally, you must email a copy to sam.assessment@unsw.edu.au to get your electronic receipt. Only hard copies of your work will be marked; electronic versions are used only to verify submission and to check for plagiarism.

Late Work

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 0 marks. Late work will not receive detailed feedback.

Learning outcomes

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This course is designed to produce the following learning outcomes:

1. Critical awareness of literary forms and genres.
2. Understanding of canonicity and literary value.
3. Ability to articulate reasons for the continuing relevance of literature and criticism in the early 21st century.
4. Ability to engage critically with existing research in the field of literary studies.
5. Ability to write critically and cogently about literature and criticism, and to reflect on one's own practices as a reader and student of literature.

Level of progression within the English major

A Level 3 course has a strong focus on critical, historical and/or theoretical material; encourages independent research; and provides opportunities for developing individual research interests. At the completion of the course, students will have had the opportunity to apply a range of critical approaches to literary texts, to improve the quality of their research and writing skills and to develop self-directed learning processes. As the English capstone course, ARTS3031 has the additional function of encouraging students to think back over and reflect critically upon the disciplinary skills and values that have underpinned their English major.

Graduate attributes

ARTS3031 engages and reinforces the graduate attributes associated with the English major at UNSW:

1. Skills in literary analysis through close reading of texts in English.
2. Knowledge of the main periods and branches of English literature.
3. Ability to relate literary texts to the contexts in which they were produced.
4. Ability to reflect upon his/her own practice as a literary critic within the discipline of English.
5. Ability to make and justify aesthetic judgments about texts.
6. Understanding of how texts are produced.

Teaching strategies and rationale

This course is based on a conception of academic disciplines not just as bodies of knowledge to be learned but also as collections of questions to be debated. ARTS3031 aims to engage students with some of the foundational questions of literary studies as an academic discipline, and to relate these questions both to current scholarly debates in the field and to broader cultural conversations about the meaning and experience of literature. The teaching and assessment modes used are designed to encourage a spirit of open enquiry, the capacity to interrogate received opinion, and the ambition to produce high quality work. In moderating the seminar discussions, I aim to create a learning environment that is critically robust while at the same time respectful and courteous.

The assessments are intended to encourage careful reading and accurate representation of texts; the ability to summarise, synthesise and compare information; good written expression; and – in the case of the major essay – independent conceptualisation and investigation of a critical or theoretical question in relation to specific works of literature.

This course is devised using a “flipped classroom approach” (also known as

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backwards classroom, reverse instruction, flipping the classroom and reverse teaching). In practice, what this means that we (you!) will be reading aloud from the texts in the lecture slot and you will watch the lecture videos during your own study time. This pedagogical innovation is appropriate for a course that aims to reflect not just on the content of what we have been teaching you for the last three years, but also on the history and form of literary instruction itself. It also has the additional benefit of ensuring that all students have read the texts on the course, allowing for more in-depth student engagement during seminar discussions.

Moodle will be used as a site for posting of videos, further readings and references, and as a means of submitting essays via Turnitin.

- Attendance at lectures, screenings and tutorials will be recorded. If you are more than 10 minutes late, you are deemed not to have attended. It is your responsibility to ensure your name has been marked off at each class.

How you should engage with the course:

- Read the texts – both literary and critical/theoretical. This course *requires* you to engage with both kinds of text.
- Keep up to date with weekly readings from the course Study Kit, and always bring the readings with you to class.
- Attend lectures and seminars! Unsatisfactory attendance (i.e. less than 80% attended) could result in a fail.
- If you experience lecture clashes, a prolonged illness or misadventure that prevents you from meeting the 80% attendance requirement you should contact your course convenor immediately. You may be advised to withdraw from the course.
- Read the document “Essential Information for All SAM Students”, downloadable from the SAM website (see below). This document contains SAM policies that apply to this course.
- Do not plagiarise! At this level of your studies, plagiarism can carry very serious penalties, including the inability to graduate. What a disaster that would be! Don’t do it! If you’re not sure, *ask*.

Student support services

You should download “Essential Information for All SAM Students” at:

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

This document contains essential information about all SAM courses, including a list of services provided by the university that may be useful to you during the course.

Course evaluation and development

The CATEI process at the end of semester is of great significance. Your feedback will be invaluable for assessing the appropriateness and value of the course as a ‘capstone’ for the English major.

Weekly readings by topic

(Unless otherwise stated, all readings are included in the ARTS3031 study kit.)

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Module A: The basics

Week 1: What is literature?

Readings

Renee 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 2: Why do we read?

Readings

Martha C. Nussbaum, 'The Literary Imagination' (1995)
 Suzanne Keen, 'Reader's Empathy' (2007)
 Timothy Aubry, 'Introduction', *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 3: What is literary criticism?

Readings

Matthew Arnold, 'The Function of Criticism at the Present Time' (1865)
 T.S. Eliot, "The Function of Criticism" (1923)
 Terry Eagleton, conclusion to *The Function of Criticism* (1984)

Week 4: What is literary criticism?

Edward Said, 'Secular Criticism' (1983)
 Ronan McDonald, "The Value of Criticism" from *The Death of the Critic* (2007)
 Rita Felski, introduction to *Uses of Literature* (2008)

The Profession

Week 5: Why study 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, "Debating Leavis", in *The Enchantment of English* pp. 179-

Week 6 What is the canon?

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)
 Harold Bloom, "An elegy for the canon" in *The Western Canon* (1994)
 Ankhi Mukherjee, "What is a classic?" *International Literary Criticism and the Classic Question* (2010)

Week 7 Practical criticism

Readings

I.A. Richards, *Practical Criticism*, chapters 2 and 8 (1930) pp. 32-41; 292-305.
 Robert Douglas-Fairhurst, "I.A. Richards's Practical Criticism" (2004)
 F.R. Leavis, "Literary Criticism and Philosophy", *The Common Pursuit* (1964) pp. 182-194.

Week 8: The New Criticism

Readings

Cleanth Brooks, "Heresy of Paraphrase" in *The Well-Wrought Urn* (1947)
 Brooks and Warren, Introduction, *Understanding Poetry* (1938)
 Wimsatt and Beardsley, "The Intentional Fallacy" in *The Verbal Icon* (1954)
 John Crowe Ransom, "Wanted: An Ontological Critic" in *The New Criticism* (1941)

Week 9: The Theory Wars I: Deconstruction

Readings

Howard Felperin, "The Anxiety of Deconstruction" (1985)
 Claire Colebrook, Introduction, *Theory and the Disappearing Future* (2012)
 Paul de Man, "Time and History in Wordsworth" (1986)

Week 10: The Theory Wars II: The Science Wars, then and now

Readings

C.P. Snow, "Two Cultures" The Rede Lecture, 1(1959)
 F.R. Leavis, "Two Cultures? The Significance of C.P. Snow" The Richmond Lecture (1962)
 Guy Ortolano, "F.R. Leavis, Science, and the abiding crisis of modern civilization"

(2005)

Alan Sokal, "Transgressing the Boundaries: Toward a transformative hermeneutics of quantum gravity" (1996)

John Guillory, "The Sokal Affair and the History of Criticism" (2002)

Felicity Mellor, "Scientists' rhetoric in the science wars" (1999)

Week 11: The Crisis in the Humanities

Readings

Geoffrey Galt Harpham, "Beneath and Beyond the Crisis in the Humanities" (2005)

Michael Bérubé, "The Futility of the Humanities" (2011)

Terry Eagleton, "The Politics of Amnesia" from *After Theory* (2003)

Week 12: The End(s) of English?

Readings

Graham Harman, "The Well-Wrought Broken Hammer: Object-Oriented Literary Criticism" (2012)

Tom Cohen, "Toxic Assets: de Man's remains and the eco-catastrophic imaginary (an American fable), *Theory and the Disappearing Future*, Tom Cohen, Claire Colebrook and J. Hillis Miller (2012)