

ENGLISH AT OTAGO
COURSE INFORMATION 2019



WELCOME TO THE UNIVERSITY OF OTAGO ENGLISH AND LINGUISTICS PROGRAMME

HEAD OF PROGRAMME

Dr Hunter Hatfield

Email: hunter.hatfield@otago.ac.nz

English and Linguistics Programme

Te Tari Akoranga Ingarihi me te Matauranga Wetereo

University of Otago

PO Box 56, Dunedin 9054, New Zealand

Tel: +64 3 479 8952

www.otago.ac.nz/English

Email: english@otago.ac.nz

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ENGLISH ACADEMIC STAFF

Permanent academic staff, with their areas of research expertise:

ASSOCIATE PROFESSOR DAVID CICCORICCO (On Leave Semester 1)

BS Journalism (Colorado), BA (Hons), PhD (Canterbury)

Associate Prof. Ciccoricco specialises in contemporary narrative fiction and narrative theory with an emphasis on emergent forms of digital literature. He is the author of *Reading Network Fiction* (U. Alabama Press, 2007), a book on pre-Web and Web-based digital fiction, and *Refiguring Minds in Narrative Media* (U. Nebraska Press, 2015), which applies cognitive literary studies across the narrative media of print novels, digital narratives, and story-driven videogames.

MS NICOLA CUMMINS

BA, DipTchg (Auckland), MA (Otago), CertTESOL(Otago Polytechnic)

Ms Cummins teaches courses on academic and professional writing, the Jane Austen phenomenon, and an English literature survey. Her research on print culture is currently focussed on early twentieth-century Otago newspapers as sites disrupting social and cultural hegemonies. She has published on Jane Austen, teaching Chaucer, NZ print culture, and the transition from secondary to tertiary education. Before coming to the University of Otago, Nicola taught at secondary schools in Auckland and Dunedin.

DR SIMONE DRICHEL (On Leave Semester 1)

MA (Freiburg), PhD (Victoria)

Dr Drichel teaches classes in New Zealand literature, postcolonial literature and theory, and literature and psychology. She has research interests in the areas of continental philosophy, psychoanalysis and postcolonial theory. Her current research focuses particularly on questions of vulnerability and relationality vis-à-vis narcissism: an article on “Cartesian Narcissism” was recently published by *American Imago*, and she is the editor of a *SubStance* special issue on “Vulnerability” (*SubStance* 42,3 [Dec 2013]). Simone is a founding member of the Postcolonial Studies Research Network at Otago University and was responsible for the Network’s 2015 event “Relationality: A Symposium” (<https://relationality2015.com/>), proceedings from which will be published by Angelaki in 2019.

ASSOCIATE PROFESSOR JACOB EDMOND

BA (Hons), PhD (Auckland)

Associate Prof. Edmond teaches 20th and 21st-century poetry in courses from 100-level to 400-level and coordinates ENGL 219: Poetry and Music, ENGL 319: Modern and Contemporary Poetry, ENGL 320: Advanced Creative Writing. He is author of *A Common Strangeness: Contemporary Poetry, Cross-Cultural Encounter, Comparative Literature* (Fordham University Press, 2012), editor (with Henry Johnson and Jacqueline Leckie) of *Recentring Asia: Histories, Encounters, Identities* (Brill / Global Oriental, 2011), and editor and translator (with Hilary Chung) of *Yang Lian's Unreal City: A Chinese Poet in Auckland* (Auckland University Press, 2006). His articles have appeared in journals such as *Contemporary Literature, Comparative Literature, Poetics Today, The China Quarterly*, and the *Slavic and East European Journal*. He is prepared to supervise in the areas of comparative literature, modern and contemporary poetry in Chinese, Russian, and English, modernism and postmodernism, literary theory, globalization, new media, generic and inter-art boundary crossing, and the avant-garde.

PROFESSOR LIAM MCILVANNEY

Stuart Professor of Scottish Studies, MA (Glasgow), DPhil (Oxon)

Professor McIlvanney is the inaugural Stuart Professor of Scottish Studies. He holds degrees from the universities of Glasgow and Oxford and was previously Senior Lecturer in English at the University of Aberdeen. His monograph, *Burns the Radical: Poetry and Politics in Late Eighteenth-Century Scotland*, won the Saltire First Book Award in 2002. He has published on various aspects of eighteenth-century Scottish literature, Ulster-Scots poetry, diaspora writing and contemporary Scottish fiction. He is co-editor of *Ireland and Scotland: Culture and Society, 1700-2000* (Four Courts, 2005), *The Good of the Novel* (Faber, 2011), and *The Cambridge Companion to Scottish Literature* (CUP, 2012). A former General Editor of the Association for Scottish Literary Studies, he serves on the advisory board of Studies in Scottish Literature and on the editorial board of *Scottish Historical Review*. He holds an Honorary Research Fellowship with the Centre for Robert Burns Studies at the University of Glasgow. His reviews have appeared in the *Guardian*, the *Times Literary Supplement* and the *London Review of Books*. His first novel, *All the Colours of the Town*, was published by Faber in 2009 and his second, *Where the Dead Men Go* (2013) won the 2014 Ngaio Marsh Award for Best NZ Crime Novel. His third novel, *The Quaker*, will be published by HarperCollins (UK) in 2018. He is Co-director of the Centre for Irish and Scottish Studies.

ASSOCIATE PROFESSOR THOMAS MCLEAN

MA (Boston College), PhD (Iowa)

Associate Prof. McLean lectures in nineteenth-century British and American literature. He is the editor of *Further Letters of Joanna Baillie* (2010) and author of *The Other East and Nineteenth-Century British Literature: Imagining Poland and the Russian Empire* (2011). His current research includes a Marsden-funded study of the nineteenth-century British novelists Jane and Anna Maria Porter and their brother the artist Robert Ker Porter. Areas of possible supervision include Romanticism, Victorianism, the historical novel, literature and nationalism, and biography.

ASSOCIATE PROFESSOR SIMONE CELINE MARSHALL

BA (Victoria), BA (Hons), MA (Hons) (Waikato), PhD (Sydney)

Dr Marshall lectures in Academic Writing and Middle English Literature, and has a particular interest in the reception of medieval literature in later centuries. Her research is focused broadly on the history of the book: the design ethics of medieval scribes, the editing of medieval manuscripts, palaeography, codicology, as well as the reception and readers of texts, particularly texts used and produced by women.

DR GRACE MOORE

MA (William & Mary), BA & PhD (Exeter)

Dr Moore will teach Gothic and Victorian literature in 2019. She also occasionally teaches modern and contemporary literature, as well as Romanticism. Her books include *Dickens and Empire* (2004), *The Victorian Novel in Context* (2012), and her most recent edited collection (with Michelle Smith) is *Victorian Environments* (2018). Grace writes on many aspects of Victorian literature and culture, particularly the work of Charles Dickens and Anthony Trollope. Her other research interests include crime writing, affect and emotions theory, ecocriticism, critical animal studies, piracy, and neo-Victorianism: she is happy to supervise in any of these areas.

ASSOCIATE PROFESSOR CHRIS PRENTICE

MA (Hons), PhD (Canterbury)

Associate Prof. Prentice lectures and carries out research on New Zealand Literature, Postcolonial Literatures and Theory, Cultural Studies and Indigenous Literatures. She supervises research essays and theses in all of these areas. Much of her research relates to the role of “culture” in mediating relations between indigenous and settler/non-indigenous peoples in national and global contexts, but she is also interested in cultural memory, postcolonial ecopolitics and ecopoetics, and postcolonial analyses of disaster. Assoc. Prof. Prentice is currently preparing an edited book of essays on postcolonial exoticism, and a special journal issue on time and disaster. She has published essays and chapters on these topics in journals and numerous edited collections.

ASSOCIATE PROFESSOR SHEF ROGERS (On Leave 2019)

BA (Emory), MA, PhD (Chicago)

Associate Prof. Rogers teaches restoration and eighteenth-century literature, travel writing and research methods. He has published on book history from 1500–1900 and on eighteenth-century satire. He has supervised work on renaissance theatre, Smollett, Swift, Erasmus Darwin and *The Temple of Flora*. He is happy to supervise work on any aspect of British literature 1660–1800, on bibliography, editorial theory or New Zealand print culture.

DR ROCHELLE SIMMONS

MA (Auckland), PhD (Toronto)

Dr Simmons's research interests involve interdisciplinary approaches to literature, film, and the visual. She teaches courses on contemporary American fiction, textuality and visuality, and Cubism in literature and film, and she has taught New Zealand cinema. She has made a CD-Rom about Michael Ondaatje's novel *In the Skin of a Lion*, and she has published on John Berger, Michael Ondaatje, Jane Campion and other subjects related to recent fiction and film. One of her research interests is the representation of the city and the suburb in New Zealand cinema. She is prepared to supervise work on contemporary fiction, literature and the visual, and literature and film.

DR PAUL TANKARD

BA, DipEd, MA, PhD (Monash)

Dr Tankard's main areas of research are the eighteenth-century essayist, critic and lexicographer, Samuel Johnson, and his biographer James Boswell. In 2014, his pioneering edition, *Facts and Inventions: Selections from the Journalism of James Boswell*, was published by Yale University Press. Dr Tankard teaches 200-level and 300-level papers in essay and nonfiction writing, a 400-level paper on eighteenth-century literary culture ("Grub Street"), and fantasy literature. Potential areas for supervision include Johnson and Boswell, essays and essayists, and C.S. Lewis, Tolkien and their circle. He also, when he can, writes essays and gives talks to non-specialist audiences.

EMERITUS PROFESSORS

Chris Ackerley, MA (Canterbury), PhD (Toronto)

Alistair Fox, MA (Cant), PhD (W Ont)

Colin Gibson, MA (NZ) PhD (Otago)

Jocelyn Harris, MA (Otago), PhD (London)

Lawrence Jones, MA PhD (UCLA)

Peter Kuch, BA (Hons) (Wales), MLitt (Oxon)

HONORARY FELLOWS

John Hale, MA (Oxford), PhD (Edinburgh), DipEd (Durham)

Keith Maslen, MA (Otago & Cantab), MLitt, DLitt (Oxon)

Donald Kerr, MA (Victoria), PhD (Auckland)

Greg Waite, BA (Hons) (Otago), MA, PhD (Toronto)

BURNS FELLOW (2019)

Emily Duncan

ADMINISTRATIVE STAFF

Liz Lammers (Administrator Client Services)

Kylie Smail (Administrative Assistant until July 2019)

ENGLISH AT OTAGO

The ability of writers to imagine what is not the self, to familiarize the strange and mystify the familiar, is the test of their power.

Toni Morrison

Writers take the world and give it shape, forming and re-forming it through song, poetry, essays, novels, plays, and films. As a student in the Programme of English at Otago, you will have the opportunity to read and discuss a wide range of such forms, ranging from oral epics to contemporary crime fiction. Although we take a variety of approaches to literature in this Programme, we share a common passion for the written word. As an English student, you will gain knowledge of literary history and culture, of critical methods and theories for understanding literature, and of the ways that one text speaks to another across the centuries. You will learn to ask and investigate critical questions, to think independently and to express yourself with clarity and with grace.

The English degree is designed to be flexible and to accommodate a variety of interests. You can study literature from Old English to contemporary poetry, New Zealand literatures, postcolonial literature, critical theory and methodology, textuality and visuality, and the art of writing.

A degree in English prepares you for almost any career. Recent graduates in English have found rewarding work. Some have gone on to postgraduate study, in New Zealand and overseas; these include two Rhodes Scholars, several Commonwealth and fullbright Scholars, and many who have found positions at good universities in North America and the United Kingdom. Our graduates are working as publishers and editors, creative writers or script-writers, journalists (radio, TV, print media), teachers, librarians, or university administrators. Some have entered public service as commentators and analysts, diplomats, politicians, ministers of religion, and policy-makers (for the Ministries of Education and Health, as well as the Treasury). Yet others have worked in the production of *Lord of the Rings*, or as arts administrators for the Film Commission, the National Orchestra and Te Papa.

MAJORING IN ENGLISH

To receive a BA with the major in English, you will need to gain 360 points overall, of which 180 must be above 100-level, and 72 at the 300-level in English. You will also need to meet the major requirements for English. These are:

- ~ Nine ENGL papers overall (162 points)
- ~ Seven of these must be at 200-level or above (126 points)
- ~ Four of these must be at 300-level (72 points)

Thus a typical major will consist of two 100-level papers, three 200-level papers, and four 300-level papers.

You may take as many additional papers in English as you wish. The chart on p.14 shows how to plan your course in English.

PREREQUISITES AND REQUIREMENTS

100-level

ENGL 121 or ENGL 131 and one other ENGL paper (except ENGL 126) or LING 111.

200-level

For 200-level ENGL papers, the prerequisite is one 100-level ENGL paper (other than ENGL 126) or 36 points from any subject.

For ENGL 223 (Summer School): *18 points or HOD approval.*

300-level

For 300-level ENGL papers, the prerequisite is one 200-level ENGL paper or 36 200-level points.

For ENGL 323 (Summer School): *36 points or HOD approval.*

MINOR IN ENGLISH

Many students choose to minor in English as a way to supplement degrees in other subjects. You may choose to concentrate in a particular area, such as writing or modern and contemporary literature, or you may take a range of papers to complete your minor.

To minor in English, the requirements are:

- ~ 90 points (five papers) overall.
- ~ Of these, three papers must be at or above 200-level and
- ~ one paper must be at the 300-level.

MINOR IN WRITING

At the University of Otago, we offer a comprehensive writing programme, in which you may choose to study academic writing, professional writing, or creative writing.

Requirements

To complete a minor, students must take five papers from among the following. One 300-level paper must be taken.

Compulsory paper

ENGL 127 Effective Writing

And FOUR of the following:

ENGL 120 Creative Writing: How to Captivate and Persuade

ENGL 128 Effective Communication

ENGL 217 Creative Writing: Poetry*

ENGL 227 Essay and Feature Writing

ENGL 228 Writing for the Professions

MFCO 220 Writing for the Media

THEA 241 Playwriting

ENGL 320 Advanced Creative Writing

ENGL 327 The Essay: Creative Non-Fiction

ENGL337 Creative Writing: Travel Narratives

ENGL 342 Digital Literature: Technologies of Story Telling

ENGL 368 Approaches to Writing about Literature

THEA 341 Advanced Playwriting

*NOTE

ENGL 217, THEA 241, and THEA 341 are limited entry papers; selection is by submission of a writing portfolio.

MAJOR IN ENGLISH

First Year	100-level ENGL* subject	100-level ENGL* subject	100-level Other† subject	100-level Other subject	100-level Other subject	100-level Other subject	100-level Other subject
Second Year	200-level ENGL**	200-level ENGL**	200-level ENGL**	200-level Other subject	200-level Other subject	200-level Other subject	100 or 200 Other subject
Third Year	300-level ENGL***	300-level ENGL***	300-level ENGL***	300-level ENGL***	100, 200 or 300 Other subject	100, 200 or 300 Other subject	

*Choose from LING 111, and any 100-level English paper; except ENGL 126.

** Choose from any 200-level English paper or EURO 202.

*** Choose from any 300-level English paper or EURO 302.

† You may take additional ENGL papers for your other subject.

This chart assumes that all your papers are 18 points each. If you take papers worth fewer or more points, ensure that you have at least 360 points overall, including 108 points at 200-level, and 72 points at 300-level.

HONOURS IN ENGLISH

Honours entry is 400-level add-on only. If you show promise in your undergraduate papers, you will be invited to participate in intending honours events, including special advising sessions. Full regulations for entry to the BA Honours can be found at:

www.otago.ac.nz/courses/qualifications/bahons.html

Applications for Honours are due in early December of the year prior to which you wish to begin the degree.

400-level

ENGL 490 and three further 400-level papers in English.

ENGL 490 is a dissertation of 15,000-20,000 words. Please see the 400-level coordinator Dr Rochelle Simmons (rochelle.simmons@otago.ac.nz) before 1 December 2019 to select your topic. Consult the staff directory at the beginning of this prospectus to determine which staff could supervise in areas in which you have an interest.

POSTGRADUATE DIPLOMA

The postgraduate diploma course requires ENGL 490 and three further 400-level papers in English.

Information about eligibility is available at:

www.otago.ac.nz/courses/qualifications/pgdiparts.html

DIPLOMA FOR GRADUATES

A useful qualification for graduates is the Diploma for Graduates (DipGrad). Each course consists of a personalised selection of papers, chosen to suit the needs of the student. It is ideal for those wishing to prepare for postgraduate work in a subject area different from their degree, or for those who want to add to their basic qualification to improve their employment opportunities. To be endorsed in English, your DipGrad must include at least three papers at 300-level or above. If you are interested in a Diploma for Graduates in English, please consult the Head of Programme to plan a suitable course. Information about eligibility is available at:

<http://www.otago.ac.nz/courses/qualifications/dipgrad.html>

POSTGRADUATE FUNDING

Students intending to do postgraduate work in English at Otago are advised to contact the Postgraduate Co-ordinator, Associate Professor Simone Marshall, with a view to applying for the various scholarships that the University offers for advanced study. These include University of Otago Scholarships, for students with an A+ or high A average; and Division of Humanities Awards, for students with a good A or high A-average. The Department offers postgraduate students contestable grants-in-aid for travel and other research funding.

SUMMER SCHOOL

The Programme of English and Linguistics will offer, in January and February 2019, three courses within the University's Summer School Programme: ENGL 127 Effective Writing; ENGL 223 Fantasy and the Imagination; ENGL 323 Fantasy and the Imagination. For details, see the course descriptions in this booklet, or contact the Summer School office: Ph. 479-9181

Email: summer.school@otago.ac.nz
www.otago.ac.nz/courses/summerschool

BA IN ENGLISH AND LINGUISTICS

This major is most suitable for students intending to be teachers of English either as a mother tongue, or as a second or foreign language. The papers required to major in English and Linguistics are:

100-level

Any 100-level ENGL paper (excluding ENGL 126), and LING 111

200-level

Any two 200-level ENGL papers, and any two 200-level LING papers

300-level

Any two 300-level ENGL papers, and two 300-level LING papers.

For further information contact:

Dr Moyra Sweetnam-Evans, Room 1N6

Email: moyra.sweetnam@otago.ac.nz

<http://www.otago.ac.nz/english-linguistics/linguistics/>

100-LEVEL PAPERS

INTRODUCTION

All English majors are required to take at least one of ENGL 121 or ENGL 131. ENGL 121 looks at literature as a conversation through the ages and examines classic texts in relation to their transformation and appropriation by later writers, dramatists, and film-makers. ENGL 131 *Controversial Classics* examines a range of literary texts that have stirred passionate emotions and generated debate about the role of literature in society. We also offer papers in writing and communication. ENGL 120 addresses creative and persuasive writing, ENGL 127 *Effective Writing*, offers an excellent foundation for any major, and ENGL 128 stresses both writing and oral communication.

Level Coordinator: Ms Nicola Cummins, Room 1S11
Email: nicola.cummins@otago.ac.nz

TIMETABLE

ENGL 120	11.00 - 11.50 am	Tues	(Semester 2)
ENGL 121	10.00 - 10.50 am	Mon/Wed	(Semester 1)
ENGL 126	10.00 - 10.50 am	Mon	(Semester 2)
ENGL 127	3.00 - 3.50 pm	Mon	(Semester 2)
ENGL 128	3.00 - 3.50 pm	Mon	(Semester 1)
ENGL 131	2.00 - 2.50 pm	Mon	(Semester 2)
		3.00 - 3.50 pm	Wed

SUMMER SCHOOL: 7 January – 15 February

ENGL 127 *Effective Writing* – see p. 19

ENGL 120: CREATIVE WRITING: HOW TO CAPTIVATE AND PERSUADE (SEMESTER 2)

Creative writing is everywhere. It connects authors and audiences whether you are reading a novel or driving past a billboard. This paper will train students in the craft of writing expressively and persuasively across a wide range of creative modes and media. From writing literary fiction for the printed page or for social media platforms, to producing compelling and poetic sales copy, this paper provides students with the basic knowledge and skills that allows them to connect with a target audience and become better storytellers. It will pose questions concerning the very nature of “literary” language and examine the ways in which such language can command our attention, stir our emotions, and thus encourage us toward action. Workshops will guide students in hands-on writing tasks in each creative mode covered in the paper. Students will also receive guidance in the practice of constructive peer critique.

More specifically, this paper will enable to students to recognise and replicate creative writing across a range of forms, genres and media; that is, it will emphasise “transmedial” qualities of literary language. At the same time, it will enable students to recognise qualities of creative writing that are “media specific” according to the affordances and limitations of a particular form.

Text

Course Reader (available from the Print Shop and eReserve)

Coordinator

Associate Professor David Ciccoricco

Email: dave.ciccoricco@otago.ac.nz

Lecturers

Associate Professor David Ciccoricco, Associate Professor Jacob Edmond, Associate Professor Simone Marshall, Professor Liam McIlvanney, Dr Paul Tankard, Dr Roel Wijland

ENGL 121: ENGLISH LITERATURE: THE REMIX (SEMESTER 1)

ENGL 121 presents major works of literature in English from medieval to recent times, focusing on transformations of one text by another. Other critical approaches will also be introduced. Chaucer, a variety of sonnet writers, Shakespeare and Austen form high points from the canonical tradition of English literature, Asta Nielsen creates a gender-bending *Hamlet*, Amy Heckerling updates Austen’s *Emma* by setting her film in a US high school, and Angela Carter rewrites traditional fairy tales.

Texts

Hale, J.K. *Sonnets of Four Centuries* (available from the Print Shop)

Chaucer, Geoffrey. *Selections from the Canterbury Tales* (available from the Print Shop)

Shakespeare, William. *Hamlet* (Signet or Folger)

Austen, Jane. *Emma* (Oxford World's Classics)
Carter, Angela. *The Bloody Chamber* (Vintage)
Asta Nielsen's *Hamlet* (1921 film) dir. Svend Gade and Heinz Schall
Clueless (1995 film) dir. Amy Heckerling

Recommended

Murfin, R. & Ray, S.M. *The Bedford Glossary of Critical and Literary Terms*,
Second Edition, 2006.

Staff Contact

Ms Nicola Cummins
Email: nicola.cummins@otago.ac.nz

Lecturers

Professor Chris Ackerley, Ms Nicola Cummins, Associate Professor Jacob Edmond,
Associate Professor Simone Marshall

ENGL 126: ENGLISH FOR UNIVERSITY PURPOSES (SEMESTER 2)

ENGL 126 teaches advanced reading comprehension, academic and professional writing, and presentation skills. This paper caters to university students in all academic disciplines and includes course material relevant to both first and second language English speakers. Assessment involves reading and listening comprehension, formal writing, and group and individual presentations.

NOTE: First-year Health Sciences students are required to take ENGL 126 if they do not pass the Health Sciences English Diagnostic Test. This paper is marked as PASS/FAIL. (It cannot raise or lower Grade Point Average.)

Text

All readings and course materials available online.

Coordinator and Lecturer

Associate Professor David Ciccoricco
Email: dave.ciccoricco@otago.ac.nz

ENGL 127: EFFECTIVE WRITING (SUMMER SCHOOL / SEMESTER 2)

Clear, powerful communication is a prerequisite of success in the academic or business world. More than ever in the Internet age, communication takes place in a written form with speech, gesture, expression or body language providing fewer clues to meaning. ENGL 127 will introduce you to – or refresh your memory of – key concepts in effective writing. We will study practical aspects of grammar, punctuation, style and mechanics at the level of the sentence, paragraph, essay and beyond. We will emphasise practical work and teach you skills which you can transfer to your own academic or professional writing projects. This paper builds on the skills taught in ENGL128, but may be taken separately.

Texts

Williams, Joseph M. and Joseph Bizup. *Style: Lessons in Clarity and Grace*, international edition (Pearson Longman)
Course Reader (available from the Print Shop)

Staff Contact

Ms Nicola Cummins
Email: nicola.cummins@otago.ac.nz

Lecturers

Dr Michael Cop, Ms Nicola Cummins

ENGL 128: EFFECTIVE COMMUNICATION (SEMESTER 1)

This paper prepares students for the crucial written and oral communication skills needed to succeed at University and in the workplace. Students learn essential elements of writing and speaking, including report writing and presentation skills. This paper complements ENGL 127, but the two may be taken separately.

Texts

All course material is available on Blackboard and eReserve.

Coordinator and Lecturer

Dr Michael Cop
Email: michael.cop@otago.ac.nz

ENGL 131: CONTROVERSIAL CLASSICS (SEMESTER 2)

Controversial Classics explores how literature engages debates over art, religion, sexuality, morality, politics, race, gender, drugs, censorship, and more, while introducing you to some of the great works of English literature. The paper also equips you with the skills to take your own stand on these debates by exploring classic texts that continue to divide their readers.

Texts

Romantic Poets [available as files on e-Reserve through Blackboard]
Ginsberg, Allen. *Howl* (City Lights)
Plath, Sylvia. *Ariel* (Faber or Harper Perennial) [but not Ariel: The Restored Edition]
Wilde, Oscar. *The Picture of Dorian Gray* (Penguin Classics)
Nabokov, Vladimir. *Lolita* (Penguin)
Duff, Alan. *Once Were Warriors* (Vintage / Random House NZ)
James K. Baxter's "Small Ode on Mixed Flattering" [available as file on e-Reserve through Blackboard]
Course Reader, available as files you can access on e-Reserve through Blackboard (includes ancillary materials for each topic).

Coordinator

Associate Professor Chris Prentice

Email: chris.prentice@otago.ac.nz

Lecturers

Associate Professor Jacob Edmond, Dr Simone Drichel, Associate Professor Thomas McLean, Dr Grace Moore, Professor Liam McIlvanney

LitSoc (formerly The Association of English Majors) was formed at the beginning of 2005 to foster a sense of community amongst ENGL students in the Programme of English and Linguistics and to create opportunities for informal interaction between students and staff. LitSoc is a student-led group currently comprising over 200 students and continuing to grow.

With the assistance of the Programme of English and Linguistics, LitSoc hosts a variety of events for students, including social gatherings, film and theatre viewings, and poetry readings. LitSoc also produces *The Scribbler*, an online student zine for creative writing. Information about all events, Programme of English and Linguistics seminars and guest lectures, and other notices relevant to English majors are available via LitSoc's regular electronic newsletter.

As a student-led group, LitSoc welcomes the participation of all students taking courses in the Programme of English and Linguistics. If you would like to be involved or if you would like to be placed on LitSoc's email list, please write to otago.litsoc@gmail.com

200-LEVEL PAPERS

INTRODUCTION

At the 200-level, our papers are framed broadly through historical periods, genres, and issues. These papers build on skills developed during the first year and allow you to focus on particular areas of interest.

TIMETABLE

ENGL 219	11.00 - 11.50 am	Mon/Wed	(Semester 2)
ENGL 220	3.00 - 3.50 pm	Tues	(Semester 1)
ENGL 222	1.00 - 1.50 pm	Tues/Thurs	(Semester 2)
ENGL 227	11.00 - 11.50 am	Mon	(Semester 1)
ENGL 228	4.00 - 4.50 pm	Mon	(Semester 2)
ENGL 241	11.00 - 12.50 pm	Wed	(Semester 1)
ENGL 242	4.00 - 4.50 pm	Tues/Thurs	(Semester 1)
ENGL 243	1.00 - 2.50 pm	Mon	(Semester 1)

SUMMER SCHOOL: 7 January – 15 February

ENGL 223 Fantasy and the Imagination – see p. 24

ENGL 214: MEDIEVAL LITERATURE I: POETRY OF THE AGE OF CHAUCER
(NOT OFFERED IN 2019)

ENGL 215: THE ANGLO-SAXONS: AN INTERDISCIPLINARY APPROACH
(NOT OFFERED IN 2019)

ENGL 216: A TOPIC IN ENGLISH LANGUAGE: HISTORY OF THE LANGUAGE
(NOT OFFERED IN 2019)

ENGL 217: CREATIVE WRITING: POETRY (NOT OFFERED IN 2019)

ENGL 218: SHAKESPEARE: STAGE, PAGE AND SCREEN (NOT OFFERED IN 2019)

ENGL 219: POETRY AND MUSIC (SEMESTER 2)

A study of the relationship between poetry and music, including poetry as song, folk traditions, and performance.

When we listen to pop music or hip hop, we don't normally think of it as poetry. But in fact, the distinction between poetry and music is not as clear as we might imagine. This paper examines a range of intersections between poetry and music, from the common origins of poetry and song lyrics in the traditions of oral cultures to the lyrics of Patti Smith, David Bowie, Radiohead, hip hop artists and the Dunedin Sound of The Verlaines. Throughout the paper, we investigate how poetry and lyrics achieve musical effects through language and explore the relationship between sound and sense. We also address the changing relationship between poetry and song lyrics, looking at their mutual influence and the performative aspects of both genres.

Texts

Poetry and Music Course Anthology (available from the Print Shop)

Coordinator and Lecturer

Associate Professor Jacob Edmond

Email jacob.edmond@otago.ac.nz

ENGL 220: CREATIVE WRITING: READING FOR WRITERS (SEMESTER 1)

This paper teaches you to read like a writer. You will read across a range of literary forms and genres for technique and style, and using literary analysis, imitation, and creative responses, you will learn to make stylistic choices and employ literary techniques in your own writing.

Text

Course Reader (available from the Print Shop)

Staff Contact

Ms Nicola Cummins

Email: nicola.cummins@otago.ac.nz

Lecturers

Associate Professor David Ciccoricco, Associate Professor Jacob Edmond, Ms Nicola Cummins, Associate Professor Thomas McLean, Professor Liam McIlvanney

ENGL 222: CONTEMPORARY AMERICAN FICTION (SEMESTER 2)

This introduction to American fiction considers the novel from national and regional perspectives, and traces the development of postmodernism. Other topics to be studied include gender, ethnicity, class, history, the media and popular culture.

Texts (in order of teaching)

Pynchon, Thomas. *The Crying of Lot 49* (Pan)
Didion, Joan. *Play It As It Lays* (Flamingo)
Morrison, Toni. *Sula* (Picador)
Doctorow, E. L. *Ragtime* (Pan)
DeLillo, Don. *White Noise* (Penguin)
Diaz, Junot. *The Brief Wondrous Life of Oscar Wao* (2007)
Franzen, Jonathan. *The Corrections* (Fourth Estate)
Egan, Jennifer. *A Visit from the Goon Squad* (Random House)

Coordinator and Lecturer

Dr Rochelle Simmons
Email: rochelle.simmons@otago.ac.nz

ENGL 223: FANTASY AND THE IMAGINATION

(SUMMER SCHOOL 7 JANUARY – 15 FEBRUARY)

This paper will focus on five multi-volume works of post-World War II and contemporary fantasy, in particular on epic fantasy worlds. War, gender, filmic and literary narrative, and portal quest vs. immersive fantasy will be key issues.

Texts

George R.R. Martin, *A Game of Thrones* (1991) – the first book in “*A Song of Ice and Fire*”, a long unfinished series of very long books. Reference will be made to other books in the series, but only the first will be closely read.
J.K. Rowling, *Harry Potter and The Philosopher’s Stone* (1997) – the first book in the series; some familiarity with the following six will be assumed.
Ursula K. Le Guin, *The Earthsea Trilogy* (1968-72) – There were eventually six Earthsea novels, but the first three, *A Wizard of Earthsea*, *The Tombs of Atuan* and *The Farthest Shore*, are a self-contained trilogy (and all are short).
C.S. Lewis, *The Chronicles of Narnia* (1950-56) – A series of seven short novels. We will closely read the first three: *The Lion, the Witch and the Wardrobe*, *Prince Caspian*, and *The Voyage of the Dawn Treader*.
J.R.R. Tolkien, *The Lord of the Rings* (1954-55) – not a trilogy, but one long novel, to be read in its entirety. books in series not required)
Rowling, J.K. *Harry Potter and the Philosopher’s Stone* (1997). Any edition

Coordinator

Dr Paul Tankard
Email: paul.tankard@otago.ac.nz

Lecturers

Ms Nicola Cummins, Associate Professor Simone Marshall, Dr Paul Tankard

ENGL 225: OLD ENGLISH (NOT OFFERED IN 2019)

ENGL 227: ESSAY AND FEATURE WRITING (SEMESTER 1)

Most of the writing we encounter on a daily basis is not what we traditionally think of as 'literature' (fiction, drama, poetry), but rather what we rather lamely call 'non-fiction'. This is writing that is intended to inform and explain, amuse and argue, describe and persuade; and whilst such writing is often 'professional' (rather than 'creative'), we often overlook the obvious fact that the best of it is read for the same reason as literature: that is, for pleasure. This paper will focus on the rhetoric of prose, and on writing (and reading) in the range of non-fiction genres, including travel writing, profiles, argument and polemic, autobiographical reflection, social and political commentary, and reviews (books, film, music, etc.). That being said, students have a great deal of choice about their precise subject matter. The paper assumes competence in writing in English, including grammar and construction, and it is strongly recommended that students have successfully completed ENGL 127.

Text

Course Reader (available from the Print Shop)

Coordinator and Lecturer

Dr Paul Tankard

Email: paul.tankard@otago.ac.nz

ENGL 228: WRITING FOR THE PROFESSIONS (SEMESTER 2)

Writing is an increasingly important part of the daily work of people in professional positions across a wide range of disciplines, industries and occupations. ENGL 228 will introduce you to the various communication styles and genres of writing in a professional environment, such as proposals, reports and presentations, to prepare you for the types of communication and writing tasks you can expect to encounter in the workforce.

Texts

Marsen, Sky. *Professional Writing*, third edition (Palgrave)

Coordinator and Lecturer

Dr Michael Cop

Email: michael.cop@otago.ac.nz

ENGL 233: LITERARY THEORY: FROM WORDS TO WORLDVIEWS (NOT OFFERED IN 2019)

ENGL 240: MODERNISM: JOYCE (NOT OFFERED IN 2019)

ENGL 241: ‘YE ONLIE TRUE AND ORIGINAL SPOOK’ – IRISH/SCOTS GOTHIC AND THE GOTHIC AS GENRE (SEMESTER 1)

The Gothic, with its panoply of ghosts, skeletons, vampires, revenants, and ruined castles, has held an enduring fascination for Irish and Scottish writers, a number of whom have made a significant contribution to the genre.

This paper will examine three foundational Gothic novels (by Horace Walpole, William Beckford and Mary Shelley) before exploring a selection of Scottish and Irish texts from the early 19th century to the present, paying close attention to questions of political and national context.

Authors studied include: Robert Burns, James Hogg, Sheridan Le Fanu, Bram Stoker, Robert Louis Stevenson, Oscar Wilde, and a changing selection of more recent work.

Texts

Three Gothic Novels (Horace Walpole, *The Castle of Otranto*; William Beckford, *Vathek*; Mary Shelley, *Frankenstein*) (Penguin)

James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (Penguin)

Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde* (Penguin)

Bram Stoker, *Dracula*

Sheridan Le Fanu, *Carmilla*

Additional material tbc

Coordinator

Dr Grace Moore

Email: grace.moore@otago.ac.nz

Lecturers

Dr Grace Moore, Associate Professor Thomas McLean

ENGL 242: NEW ZEALAND LITERATURE: CONNECTING WORLDS (SEMESTER 1)

Beginning from the premise that some of the familiar narratives about New Zealand (e.g. New Zealand as “a Better Britain,” “clean, green New Zealand,” etc.) brush over the complexity of New Zealand as a nation, this course introduces students to less familiar ways of thinking about this country and its literature. Positioning New Zealand squarely as a postcolonial country—with all the intricacies and challenges this presents—the course covers a broad cross-section of literary texts and considers

what kind of story about New Zealand emerges from them. It asks about the interests that might lie behind the particular version of New Zealand any given text offers, or what its point of social or cultural intervention might be, paying particular attention to the kinds of historical and contemporary connections New Zealand has to other regions, histories and cultures. Beginning with the significance of New Zealand's literary origins as a settler nation and examining landmark texts in New Zealand's literary history, the course incorporates the work of both Māori and Pākehā writers, and considers their contributions and challenges to the stories New Zealand tells itself—and others abroad—about itself.

Texts

Katherine Mansfield, *Collected Stories* (Penguin)
NZ poetry (selected poems; available on eReserve)
Vincent O'Sullivan, *Shuriken* (VUP)
Laurence Fearnley, *Butler's Ringle* (Penguin)
Witi Ihimaera, *Bulibasha* (Penguin)
Patricia Grace, *Baby No-Eyes* (Penguin)
Lloyd Jones, *Mister Pip* (Penguin)

Coordinator

Associate Professor Chris Prentice
Email: chris.prentice@otago.ac.nz

Lecturers

Associate Professor Chris Prentice, Dr Josie Carter

ENGL 243: SPECIAL TOPIC: TARTAN NOIR: SCOTTISH CRIME FICTION (SEMESTER 1)

Scottish writers have made a significant contribution to the development of crime fiction, helping to establish the genre in the late 19th century and becoming some of its most globally popular exponents in the 21st century. This paper will introduce the key features, themes and techniques of crime fiction through a close analysis several Scottish crime novels and stories.

Texts

Stevenson, Robert Louis. *Dr Jekyll and Mr Hyde*
Doyle, Arthur Conan. *The Hound of the Baskervilles*
Buchan, John. *The Thirty-Nine Steps*
Fleming, Ian. *Casino Royale*
Spark, Muriel. *The Driver's Seat*
Rankin, Ian. *Black & Blue*
Mina, Denise. *The Long Drop*
McDermid, Val. *A Place of Execution*
Mukherjee, Abir. *A Rising Man*
Tey, Josephine. *The Singing Sands*

In addition to these texts, the Course Reader (available from the Print Shop) includes Walter Scott's *The Two Drovers*, several Sherlock Holmes stories by Arthur Conan Doyle, and a number of supplementary critical readings.

Coordinator and Lecturer
Professor Liam McIlvanney
Email: liam.mcilvanney@otago.ac.nz

ENGL 250: SPECIAL TOPIC: IRISH LITERATURE IN ENGLISH (NOT OFFERED IN 2019)

ENGL 251: SPECIAL TOPIC: WORD AND IMAGE: THE GRAPHIC NOVEL (NOT OFFERED IN 2019)

300-LEVEL PAPERS

INTRODUCTION

At the 300-level, students are prepared for advanced study in English. These papers allow you to focus on specialised topics, to develop strengths in research and methodology, and to explore issues in depth, usually in smaller classes.

TIMETABLE

ENGL 313	12.00 - 12.50 pm	Tues/Thurs	(Semester 2)
ENGL 320	12.00 - 12.50 pm	Mon	(Semester 1)
ENGL 327	3.00 - 3.50 pm	Tues	(Semester 2)
ENGL 332	2.00 - 2.50 pm	Tues/Thurs	(Semester 1)
ENGL 334	10.00 - 10.50 am	Mon/Thurs	(Semester 1)
ENGL 341	11.00 - 12.50 pm	Wed	(Semester 1)
ENGL 342	2.00 - 2.50 pm	Mon/Wed	(Semester 2)
ENGL 353	11.00 - 11.50 am	Tues/Thurs	(Semester 2)

SUMMER SCHOOL: 7 January –15 February

ENGL 323 Fantasy and the Imagination– see p. 31

ENGL 311: RENAISSANCE LITERATURE (NOT OFFERED IN 2019)

ENGL 312: LITERATURE IN THE AGE OF INVENTION (NOT OFFERED IN 2019)

ENGL 313: VICTORIAN LITERATURE (SEMESTER 2)

This paper provides a wide-ranging introduction to Victorian literature. Though we focus on major canonical figures like Charles Dickens, Alfred Tennyson, and the Brontës, and study important literary forms such as the dramatic monologue, we also consider lesser-known writers and literary styles. Victorian culture is often described as conservative, insular and even xenophobic; this paper tests that description by considering works that showcase male and female Victorian writers actively engaged with social issues, political movements, scientific discoveries and historical events from all over the world.

Texts

Bronte, Jane. *Jane Eyre* (Penguin)

Gaskell, Elizabeth. *North and South* (Penguin)

Dickens, Charles. *Great Expectations* (Penguin)

Carroll, Lewis. *Alice's Adventures and Through the Looking Glass* (Oxford)

Gosse, Edmund. *Father and Son* (Penguin)

James, Henry. *The Aspern Papers* (Penguin)

Additional readings available through eReserve

Coordinator and Lecturer

Dr Grace Moore

Email: grace.moore@otago.ac.nz

ENGL 314: OLD ENGLISH (NOT OFFERED IN 2019)

ENGL 315: MEDIEVAL LITERATURE 2 (NOT OFFERED IN 2019)

ENGL 319: MODERN AND CONTEMPORARY POETRY (NOT OFFERED IN 2019)

ENGL 320: ADVANCED CREATIVE WRITING (SEMESTER 1)

ENGL320: Advanced Creative Writing aims to launch your career as a writer. It focuses on honing your skills as a writer and allowing you to develop a final portfolio of work that could lead to publication, postgraduate study in creative writing, and/or a career in the creative and communication industries. The paper is based around weekly writing workshops led by an experienced, well published creative writer. In these workshops, you will share drafts of your writing, receive feedback from fellow writers, and work towards your final portfolio. These workshops are supplemented by weekly lectures in which you will be introduced to new literary texts and techniques, meet major New Zealand and/or international creative writers, and receive practical advice on becoming a professional writer.

Texts

Selected poems, short stories, novel extracts, and guides to literary techniques will be made available through eReserve.

Coordinator

Associate Professor Jacob Edmond

Email jacob.edmond@otago.ac.nz

Lecturers

Associate Professor Jacob Edmond, Professor Liam McIlvanney

ENGL323: FANTASY AND THE IMAGINATION

(SUMMER SCHOOL 7 JANUARY – 15 FEBRUARY)

This paper will focus on five multi-volume works of post-World War II and contemporary fantasy, in particular on epic fantasy worlds. War, gender, filmic and literary narrative, and portal quest vs. immersive fantasy will be key issues.

Texts

George R.R. Martin, *A Game of Thrones* (1991) – the first book in “*A Song of Ice and Fire*”, a long unfinished series of very long books. Reference will be made to other books in the series, but only the first will be closely read.

J.K. Rowling, *Harry Potter and The Philosopher’s Stone* (1997) – the first book in the series; some familiarity with the following six will be assumed.

Ursula K. Le Guin, *The Earthsea Trilogy* (1968-72) – There were eventually six Earthsea novels, but the first three, *A Wizard of Earthsea*, *The Tombs of Atuan* and *The Farthest Shore*, are a self-contained trilogy (and all are short).

C.S. Lewis, *The Chronicles of Narnia* (1950-56) – A series of seven short novels. We will closely read the first three: *The Lion, the Witch and the Wardrobe*, *Prince Caspian*, and *The Voyage of the Dawn Treader*.

J.R.R. Tolkien, *The Lord of the Rings* (1954-55) – not a trilogy, but one long novel, to be read in its entirety. books in series not required)

Rowling, J.K. *Harry Potter and the Philosopher’s Stone* (1997). Any edition

Coordinator

Dr Paul Tankard

Email: paul.tankard@otago.ac.nz

Lecturers

Ms Nicola Cummins, Associate Professor Simone Marshall, Dr Paul Tankard

ENGL 327: THE ESSAY: CREATIVE NON-FICTION (SEMESTER 2)

ENGL 327 is intended to follow up the teaching in 127 and 227 on composition, rhetoric, and ‘creative (or ‘literary’) non-fiction,’ and a high level of competence in writing correct and pleurably readable English prose will be assumed. Preference will be given to students who have taken these papers. The paper is aimed at later-year students, who may be expected to have developed a general view of some discipline or other in their major, or it may be an opportunity for pursuing some non-academic avocation of their own.

ENGL 327 is a project-centred paper, in which students will choose and research a topic of their own choice (subject to approval), with the aim of producing a popularly-oriented non-fiction text which exhibits the fruits of sound scholarship. There has recently been a something of a boom in the reading and writing of non-fiction. In particular, there is the phenomenon of relatively brief texts that are sometimes referred to as ‘biographies of things’ or ‘minutiae books,’ that deal with some vivid and highly specific subject, often in science or history. We will study the structures and strategies of a number of published texts of this kind, examining their structure and style, and the variety of sub-genres that can be deployed in writing creative non-fiction.

Texts

Simon Winchester, *The Surgeon of Crowthorne* (1998)
Mary Roach, *Stiff* (2003)
Katherine Boo, *Behind the Beautiful Forevers* (2012)
Lilian Ross, *Reporting Always* (2015)
Nicholas Carr, *The Shallows* (2010)

Coordinator and Lecturer

Dr Paul Tankard
Email: paul.tankard@otago.ac.nz

ENGL 332: POSTCOLONIAL LITERATURES (SEMESTER 1)

Some of the most innovative and challenging twentieth-century literature in English has been produced in response to the experience and legacy of British colonisation, giving rise to a body of works we refer to as postcolonial literature. This course offers a selection of fictional and dramatic works in English by writers from Africa, the Caribbean, Pakistan, and India. They present narratives of, and responses to, colonial encounters among peoples, traditions and ideas, the complex processes and effects of decolonisation, and the legacies of colonialism in contemporary individual and/or collective cultural experience. With reference to some of the key figures and essays in postcolonial theory, the course focuses readings of these fictional works on the ways that literature can creatively negotiate relations between politics, ethics and poetics across a variety of colonial and postcolonial contexts.

Texts

Selected critical essays (available on e-Reserve)
Conrad, Joseph. Edited Knowles, O. & Hampson, R. *Heart of Darkness & The Congo Diary* (Penguin Classics)
Fugard, Athol. *Statements* (Theatre Communications)
Dangarembga, Tsitsi. *Nervous Conditions* (The Women's Press)
Kincaid, Jamaica. *Lucy* (Farrar Straus and Giroux)
Hamid, Mohsin. *The Reluctant Fundamentalist* (Penguin)
Ngugi wa Thiong'o, *Devil on the Cross* (Penguin Classics or Heinemann)
Sinha, Indra. *Animal's People* (Simon & Schuster)

Coordinator

Associate Professor Chris Prentice
Email: chris.prentice@otago.ac.nz

Lecturers

Associate Professor Chris Prentice, Dr Josie Carter

ENGL 334: TEXTUALITY AND VISUALITY (SEMESTER 1)

The aim of this course is to analyse the turn from the textual and towards the visual in contemporary critical theory and its implications for English Studies.

Texts

Barthes, Roland. *Mythologies* (Paladin)

Berger, John. *Ways of Seeing* (Penguin)

Auster, Paul. *City of Glass* (Penguin)

Karasik, Paul, David Mazzucchelli, and Paul Auster. *City of Glass: The Graphic Novel* (Picador)

Berger, John, and Jean Mohr. *Another Way of Telling* (Pantheon)

and three more texts TBA

Course Reader (available at the Print Shop)

Coordinator and Lecturer

Dr Rochelle Simmons

Email: rochelle.simmons@otago.ac.nz

ENGL 335: ROMANTIC LITERATURE (NOT OFFERED IN 2019)

ENGL 337: CREATIVE WRITING: TRAVEL NARRATIVES (NOT OFFERED IN 2019)

ENGL 340: MODERNISM: JOYCE (NOT OFFERED IN 2019)

ENGL 341: 'YE ONLIE TRUE AND ORIGINAL SPOOK' – IRISH/SCOTS GOTHIC AND THE GOTHIC AS GENRE (SEMESTER 1)

The Gothic, with its panoply of ghosts, skeletons, vampires, revenants, and ruined castles, has held an enduring fascination for Irish and Scottish writers, a number of whom have made a significant contribution to the genre.

This paper will examine three foundational Gothic novels (by Horace Walpole, William Beckford and Mary Shelley) before exploring a selection of Scottish and Irish texts from the early 19th century to the present, paying close attention to questions of political and national context.

Authors studied include: Robert Burns, James Hogg, Sheridan Le Fanu, Bram Stoker, Robert Louis Stevenson, Oscar Wilde, and a changing selection of more recent work.

Texts

Three Gothic Novels (Horace Walpole, *The Castle of Otranto*; William Beckford, *Vathek*; Mary Shelley, *Frankenstein*) (Penguin)

James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (Penguin)

Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde* (Penguin)

Bram Stoker, *Dracula*
Sheridan Le Fanu, *Carmilla*
Additional material tbc

Coordinator

Associate Professor Thomas McLean
Email: thomas.mclean@otago.ac.nz

Lecturers

Associate Professor Thomas McLean, Grace Moore

ENGL 342: DIGITAL LITERATURE TECHNOLOGIES OF STORYTELLING (SEMESTER 2)

In an increasingly digitised, networked and visual culture, it has become clear that narrative is only one among many forms that is used to organise information and represent our world. The movement from print to digital media, however, has by no means left this cultural form behind, nor is the literary imagination confined to the print medium. In this paper students analyse a range of narrative fiction that has emerged with the ascendancy of digital media, including web-based fiction and poetry; textual adventure games/Interactive Fictions (IFs); and text-based, multi-user discourses (MUDs).

It will also address the role of narrative in structuring and shaping artefacts of contemporary popular culture that are exclusive to screen media, such as blogs, wikis and video games.

Students will engage with questions that arise when narrative fiction migrates to digital environments, such as those that concern the concepts of multi-linearity, immersion, spatiality, simulation and collaborative composition. They will also respond critically to the distinction between “literature” and “games” and that of “interpretation” and “play.” Broadly, students will consider the implications of digital narratives for the reading and writing (authorship) of texts.

NOTE: Only basic computer literacy is needed for this paper. No specific technical skills are needed.

Texts

All primary and secondary texts will be provided online via the course website, or as otherwise directed online.

Coordinator and Lecturer

Associate Professor David Ciccoricco
Email: dave.ciccoricco@otago.ac.nz

ENGL 350: SPECIAL TOPIC: CONTEMPORARY IRISH AND SCOTTISH POETRY (NOT OFFERED IN 2019)

ENGL 351: SPECIAL TOPIC: TWENTY-FIRST CENTURY FICTION: READING TODAY'S WORLD (NOT OFFERED IN 2019)

ENGL 353: READING MINDS: LITERATURE AND PSYCHOLOGY (SEMESTER 2)

While literature is inherently interdisciplinary, the relationship between literature and psychology is perhaps particularly intimate. Reading takes us into the minds of characters, and these characters—like the humans upon whom they are modelled—frequently face a range of psychological challenges. In response, they may develop characterological adaptations that can generate problems in psychological functioning—problems that affect not just the characters themselves, but also those with whom they stand in relation.

In this course, we read a range of literary texts with a view to understanding—both analytically and empathetically—some of these problems and adaptations, as well as the changing ways in which they have been addressed by the clinical profession. Thus the course begins with a critical analysis of the treatment of “madness” via conventional psychiatric institutions, before turning to the power of psychoanalysis in addressing questions such as hysteria, trauma, and narcissism. Further, instead of simply considering these “pathologies” the property of individuals, the course adopts a psychosocial lens to emphasise the broader social dimensions underpinning maladapted psychological formations, as well as their (frequently unconscious) transgenerational transmission. It concludes with a reflection on the little or big “madnesses” that may lie hidden within the very fabric of what is considered to be “sane” and “normal” in Western society.

At the end of this course, students will have greater awareness of, and be able to reflect more deeply about, the psychological dimensions at work in literary texts and sociocultural discourses more broadly.

Texts

Ken Kesey, *One Flew over the Cuckoo's Nest* (Penguin)

Virginia Woolf, *Mrs Dalloway* (Penguin)

Mary Shelley, *Frankenstein* [1818 text] (Oxford)

Gillian Flynn, *Gone Girl* (Phoenix)

Alison Bechdel, *Fun Home* (Mariner)

J. M. Coetzee, *Disgrace* (Vintage)

Coordinator

Dr Simone Drichel

Email: simone.drichel@otago.ac.nz

Lecturers

Dr Simone Drichel, TBA

ENGL 368: APPROACHES TO WRITING ABOUT LITERATURE (NOT OFFERED IN 2019)

400-LEVEL PAPERS

INTRODUCTION

The purpose of the ENGL 400-level course is to extend and deepen the study of literary history and theory begun at undergraduate level, to provide advanced instruction in the principles of research, and to stimulate a greater degree of intellectual independence in students. The method of instruction at this level is therefore more intensively interactive than at undergraduate level, with students being required to make regular seminar presentations and to engage in informed dialogue with their teachers and other members of the class.

Students are required to take the dissertation paper ENGL 490 and to select three further papers from those offered.

- To be admitted to an ENGL 400-level paper a student must normally have studied a foundation paper in the same field at undergraduate level, where it exists, so that teaching may be conducted and learning pursued at an appropriately advanced level.
- Information packs for 490 supervision will be available at Reception at the beginning of October. Your signed 490 proposal must be submitted to the Programme by 6 December.

Level Coordinator

Dr Rochelle Simmons, Room 1S10

Email: rochelle.simmons@otago.ac.nz

TIMETABLE

ENGL 404	2.00 - 4.50 pm	Tues	(Full Year)
ENGL 476	10.00 - 11.50 am	Mon	(Full Year)
ENGL 477	10.00 - 11.50 am	Wed	(Full Year)
ENGL 478	11.00 - 12.50 pm	Tues	(Full Year)
ENGL 490	1.00 - 1.50 pm	Fri (SI only)	(Full Year)

The prerequisite for all 400-level ENGL papers is the Major Subject requirement in English.

ENGL 401: OLD ENGLISH (NOT OFFERED IN 2019)

ENGL 402: MIDDLE ENGLISH: DREAM VISION POETRY (NOT OFFERED IN 2019)

ENGL 403: OLD NORSE (NOT OFFERED IN 2019)

ENGL 404: A TOPIC IN ENGLISH LANGUAGE (FULL YEAR)

Biography has been a popular form of nonfiction writing for more than two centuries. This class will introduce students to key examples of biography and offer a platform for writing and publishing original biographical works. Students will contribute to Dunedin's status as a UNESCO City of Literature while learning more about New Zealand's literary history and about practical publishing.

Coordinator and Lecturer

Associate Professor Thomas McLean

Email: thomas.mclean@otago.ac.nz

ENGL 408: SPECIAL TOPIC: WRITING THE NATION – 'FACT'? AND/OR 'FICTION'? (NOT OFFERED IN 2019)

ENGL 465: A TOPIC IN NEW ZEALAND LITERATURE: JANET FRAME (NOT OFFERED IN 2019)

ENGL 467: SPECIAL TOPIC: STORYWORLDS AND COGNITION (NOT OFFERED IN 2019)

ENGL 469: A TOPIC IN MODERNISM: GLOBAL MODERNISM (NOT OFFERED IN 2019)

ENGL 471: A TOPIC IN ROMANTICISM: ROMANTIC MASTERWORKS (NOT OFFERED IN 2019)

ENGL 472: IMAGINING SCOTLAND (NOT OFFERED IN 2019)

ENGL 474: SHAKESPEARE AND HIS CONTEMPORARIES (NOT OFFERED IN 2019)

ENGL 476: A TOPIC IN ENGLISH LITERATURE: 'JOHNSON AND BOSWELL' (FULL YEAR)

The eighteenth century in Britain is a hard period to characterise. Europe was still living with the aftershocks of the renaissance and reformation, the cultural transformations that ended the very different medieval world, and was on the verge of the industrial revolution, when the world becomes recognisably modern. Negotiating this boundary in their lives and writings are the two contrasting figures of the English literary titan and powerful representative of the tradition, Samuel Johnson, and his biographer and much younger friend, the proto-romantic Scot, James Boswell. London is Europe's greatest metropolis, and alive with booksellers and coffee shops, catering for an unprecedented demand for knowledge, literature, and news. These few volumes and two writers will introduce students to fascinating and important works across a range of genres, published 1735-91, including poetry, criticism, lexicography, biography, travel, fiction, journalism, letters, political writing, periodical essays, and private journals.

Texts

Boswell, James, *The Life of Samuel Johnson*, ed. R. W. Chapman (Oxford World's Classics)
Boswell, James, *London Journal, 1762-1763*, ed. Gordon Turnbull (Penguin Classics)
James Boswell, *Facts and Inventions*, ed. Paul Tankard (Yale U.P.) – extracts supplied
Johnson, Samuel, *The Major Works*, ed. Donald Greene (Oxford)
Johnson, Samuel, *A Dictionary of the English Language*, ed. Jack Lynch

Coordinator and Lecturer

Dr Paul Tankard

Email: paul.tankard@otago.ac.nz

ENGL 477: A TOPIC IN AMERICAN LITERATURE: CUBISM IN LITERATURE AND FILM (FULL YEAR)

This interdisciplinary paper examines the implications of Cubist painting for 20th-century literary and filmic practices. It investigates Cubism's role in the formal innovations of American poets (Stein, Williams); the development of avant-garde filmmaking (Léger); cinematic and novelistic montage (Vertov); experimental narrative (Robbe-Grillet); dialectical structuring in political theatre and film (Brecht, Godard, Tanner); and the collage aesthetic in fiction and film (Fowles, Berger, Marker, Ondaatje, Egan, and Girard).

Texts

Stein, Gertrude. *The Autobiography of Alice B. Toklas* (1933)
Brecht, Bertolt. *The Caucasian Chalk Circle* (1945)
Fowles, John. *The French Lieutenant's Woman* (1969)
Berger, John. G. (1972)
Ondaatje, Michael. *In the Skin of a Lion* (1987)
Wiggins, Marianne. *John Dollar*
Robbe-Grillet, Alain. *Jealousy* (Grove)
Course Reader (available at the Print Shop)

Coordinator and Lecturer
Dr Rochelle Simmons
Email: rochelle.simmons@otago.ac.nz

ENGL 478: A TOPIC IN POSTCOLONIAL LITERATURE: CULTURAL INVENTIONS AND INTERVENTIONS (FULL YEAR)

Since the mid-twentieth century, the hegemonic ‘settler’ cultures and subjectivities of postcolonial Australia, Canada and New Zealand have been increasingly ‘unsettled’. Such unsettlement is justifiably understood as a response to challenges posed by Indigenous peoples and other minority groups within these states. Yet postcolonial cultures are also ‘contact zones’ (Pratt), where indigenous, settler, and migrant subjectivities and communities shape each other — albeit in conditions of inequality — in relation to local and global influences and phenomena. These include war, migration, and exile; economic inequalities, and expanded commodification; technological developments in travel and communications; and ecological challenges including pollution and toxicity, effects of climate change, and ‘natural’ disaster. Yet such events and processes, as sites of encounter, are lived by individuals, families, and communities as the texture of everyday life.

Focusing on fiction and films from Australia, Canada and New Zealand from the 1980s to the present time, we explore the operations of biopower — the exercise of power over bodies (Foucault) — in the everyday social worlds of their fictional communities. We focus particularly on family and community membership and relations, and the special attention often paid to the status and futures of children in biopolitics: their homes, family lives, health, education, and inheritances. The novels and films pose their own challenges to biopower through attention to the significance of memory — acts of remembering and memorial sites and objects — and through demonstrating how arts and artists can offer transformative interventions towards more creative social visions.

Texts

Kogawa, Joy. *Obasan* (Penguin)
Highway, Tomson. *Kiss of the Fur Queen* (Doubleday)
King, Thomas. *Truth and Bright Water* (Harper Perennial)
McGahan, Andrew. *The White Earth* (Allen & Unwin)
George, James. *Ocean Roads* (VUP)
Philip Noyce, *Rabbit-Proof Fence* (Film)
Taika Waititi, *Hunt for the Wilderpeople* (Film)

Coordinator and Lecturer
Associate Professor Chris Prentice
Email: chris.prentice@otago.ac.nz

ENGL 490: DISSERTATION (FULL YEAR)

An introduction to research methods and techniques, followed by the formal presentation of a dissertation of between 15,000 and 20,000 words.

As well as three 400-level papers, students must write a dissertation of between 15,000 and 20,000 words, including bibliography and any other supporting materials. Working in conjunction with a staff advisor, students investigate a research topic either an area with which familiarity has been gained through undergraduate study, or derived from an area pursued in one of the taught papers at 400-level.

A series of one-hour seminars is held through the first semester, offering an introduction to topic formation, related to research resources, methods and techniques, and both written and oral presentation skills. An afternoon of seminar presentations is held during this course of classes and a further seminar will be given in mid-July. A draft of the essay must be submitted by 30 August and the final version by 4 October.

Students should submit a formal proposal to the 400-level coordinator before 6 December 2019. The proposal must include evidence of an arrangement for a supervisor (which will be subject to Programme confirmation) and a statement of the general topic of the proposed research. Students will be expected to commit themselves to a reading programme over the summer break prior to the 400-level of study. Application forms, a list of supervisors and research topics, aims and objectives for this paper are available from the English Programme Reception.

HUMS 501 Writing and Revision for Graduate Research

Designed for postgraduate students, this paper focuses on practical approaches to conveying your point using research drawn from your chosen discipline. Multidisciplinary by nature, this paper will broaden your understanding of different approaches while deepening your appreciation of why scholars in your subject adopt particular approaches and techniques.

Texts

Set text:

Pat Thomson and Barbara Kamler, *Detox your Writing: Strategies for Doctoral Researchers* (Routledge, 2016). Available online through the University of Otago Library.

Optional texts:

Wayne C. Booth et al., *The Craft of Research*, 4th ed (Chicago, 2016)

Joseph Bizup and Joseph M. Williams, *Style: Lessons in Clarity and Grace* (Pearson, 2014).

Contact

Ms Nicola Cummins

Email: nicola.cummins@otago.ac.nz

2019 ENGLISH TIMETABLE

SEMESTER ONE

	MON	TUES	WED	THURS	FRI
8.00am					
9.00am					
10.00am	ENGL 121 ENGL 334		ENGL 121	ENGL 334	
11.00am	ENGL 227	ENGL 477	ENGL241/341	ENGL 478	
12.00noon	ENGL 320	ENGL 477	ENGL241/341	ENGL 478	ENGL 490
1.00pm	ENGL 243		STAFF MEETING		
2.00pm	ENGL243	ENGL 332	ENGL 476	ENGL 332	
3.00pm	ENGL 128 ENGL 404	ENGL 220	ENGL 476		
4.00pm	ENGL 404	ENGL 242		ENGL 242	ENGL DEPT STAFF SEMINAR
5.00pm					

2019 ENGLISH TIMETABLE

SEMESTER TWO

	MON	TUES	WED	THURS	FRI
8.00am					
9.00am					
10.00am	ENGL 126				
11.00am	ENGL 219	ENGL 120 ENGL 353	ENGL 219 ENGL 477	ENGL 353 ENGL 478	
12.00noon		ENGL 313	ENGL 219 ENGL 477	ENGL 313 ENGL 478	ENGL 490
1.00pm		ENGL 222	STAFF MEETING	ENGL 222	
2.00pm	ENGL 131 ENGL 342	ENGL 327	ENGL 342 ENGL 476		
3.00pm	ENGL 127 ENGL 404		ENGL 131 ENGL 476	HUMS 501	
4.00 pm	ENGL 228 ENGL 404			HUMS 501	ENGL DEPT STAFF SEMINAR
5.00pm					

PAPERS 2019

ENGL 120 Creative Writing: How to Captivate & Persuade	David Ciccoricco		S2
121 English Literature: The Remix	Nicola Cummins	SI	
126 English for University Purposes	David Ciccoricco		S2
127 Effective Writing	Shef Rogers	SS	S2
128 Effective Communication	Michael Cop	SI	
131 Controversial Classics	Chris Prentice		S2
ENGL 219 Music and Poetry	Jacob Edmond		S2
220 Creative Writing	Nicola Cummins	SI	
222 Contemporary American Fiction	Rochelle Simmons		S2
223 Fantasy and the Imagination	Paul Tankard	SS	
227 Essay Feature Writing	Paul Tankard	SI	
228 Writing for the Professions	Michael Cop		S2
241 Irish Scots Gothic	Grace Moore	SI	
242 New Zealand Literature	Chris Prentice	SI	
243 Tartan Noir	Liam McIlvanney	SI	

ENGL 313	Victorian Literature	Grace Moore		S2
320	Advanced Creative Writing	Jacob Edmond	SI	
323	Fantasy and the Imagination	Paul Tankard	SS	
327	The Essay: Creative Non-Fiction	Paul Tankard		S2
332	Postcolonial Literature	Chris Prentice	SI	
334	Textuality and Visuality	Rochelle Simmons	SI	
341	Irish Scots Gothic	Thomas McLean	SI	
342	Digital Literature	David Ciccoricco		S2
353	Reading Minds: Literature and Psychology	Simone Drichel		S2
ENGL 404	Writing for Publication	Thomas McLean	F/Y	
476	Johnson and Boswell	Paul Tankard	F/Y	
477	Cubism in Literature and Film	Rochelle Simmons	F/Y	
478	A Topic in Postcolonial Literature	Chris Prentice	F/Y	
490	Dissertation	Various supervisors	F/Y	