



English
356

The
Modern
Novel

English 356

The Modern Novel

Lecture: Tuesday 9-11 am

Tutorials: Tuesday 12-1 pm
Tuesday 2-3 pm
Wednesday 2-3 pm

Tutorials start in the second week of lectures.

Convenor/Lecturer & Tutor:

Dr Eluned Summers-Bremner

English, Drama and Writing Studies Programme

Room 604, Arts 1 Building

<http://artsfaculty.auckland.ac.nz/staff/?UPI=esum001>

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SI Office Hour: Thursday 3-4 pm

I research and write at home when not teaching, in the UK, the Library or at meetings and do not normally work in my University office. You can reach me almost any time by email. Please be aware that my office hour gets booked up early and quickly so if you think you will require my help it is best to email me ASAP. If you are unable to make my office hour please email to arrange an alternative meeting time--this is not always possible within my schedule, but I will do my best. I run extra office hours as the due date of the essay approaches (see Office hour consultation on p. 9 of this document for times). You may also book in to my office hour for a permanent appointment throughout the semester if you feel this will assist your study.

Course content

What is modernity and what makes a novel modern? This course will pose and provide answers to this question through the study of novels from a variety of cultures and decades from the early twentieth to the early twenty-first centuries. Including in our focus works from Europe, Asia and America, we will consider not only the stories novels tell about modernity but also the formal innovations--of structure, style and voice--novelists have made in their attempts to respond to a world undergoing rapid social, technological and political change. Important foci and themes include the immigrant experience, loneliness and intimacy, and America as icon and agent of modernity.

Our texts include examples of the graphic novel, the modernist novel, the twentieth-century Bildungsroman, the thriller, the love story, the hybrid novel, and the counterfactual or science fiction novel (so-called).

Aims and outcomes

The **main aim** of the course is to consider the **fundamental features** of the **novel of modernity**, using the early twentieth century as our starting point.

You will learn how:

- to read novels closely (creatively and critically), and to test the value of your close readings in weekly group discussion
- to elaborate and test larger questions about the ways in which novels are shaped by the significant social and technological changes occurring in industrialised and post-industrialised modernity, and more importantly, how they respond to and reconfigure these changes
- to consider what might be unique to the modern novel as a form of participation in the modern world

Expectations of students

Students are expected to attend all lectures having read the set texts beforehand. Students must dedicate a minimum of ten hours per week to this course (inclusive of classroom time) and all coursework must be submitted by its due date.

Texts (available now at the University Book Shop)

Patricia Highsmith, *The Talented Mr Ripley*

Ralph Ellison, *Invisible Man*

Chris Ware, *Jimmy Corrigan, the Smartest Kid on Earth*

Franz Kafka, *The Trial*

W. G. Sebald, *The Emigrants*

Haruki Murakami, *South of the Border, West of the Sun*

Michael Chabon, *The Yiddish Policeman's Union*

Assessment

Coursework 100%

This course is fully assessed by coursework. There is no final examination.

In line with other 15-point courses in the Faculty of Arts, students will submit coursework totalling around 6,000 words.

To pass 100% internally assessed courses in Arts, you must complete some component of all assignments.

Assignment due dates:

1. Close reading tasks, 40% of final grade (10 marks each)
Due Dates: Weeks 3, 4, 5, 6, 7, 8, 9, 10
Produce your close readings at the start of and hand in at the end of four of the above eight tutorials
2. Essay (2000 words), 40% of final grade
Due Date: Thursday 3 May, 4 pm (Week 8)
3. Close reading test, 20% of final grade
Due Date: Tuesday 29 May (Week 12)
You will sit the test in the lecture room and at the lecture time: 9 AM--10.30 AM

Student Learning Services--Tā te Ākonga provides professional development for University of Auckland students at both undergraduate and postgraduate levels. Staff can help you to gain effective academic learning and performance skills, and offer advice if you have difficulties in your studies.

<http://www.library.auckland.ac.nz/services/student-learning>

Kate Edger Information Commons building
11 Symonds Street
Phone: +64 9 373 7599 ext 88850 and leave a message
Email: sls@auckland.ac.nz

English Language Support

<https://www.auckland.ac.nz/en/for/international-students/is-life-at-auckland/is-student-support-and-services/is-academic-and-learning-support/is-english-language-support.html>

Rooms 419, 421, 425
Arts 1 Building
Phone: +64 9 373 7599 extn 88947
Email: delna@auckland.ac.nz

Complaint Procedures

In the first instance, you or the class representative should take any concerns you have with course delivery or assessment to the lecturer or tutor or convenor concerned. Students or staff may approach Student Advocacy Network at any time for assistance. In the event that the matter is not resolved satisfactorily at an informal level, you or your class representative should approach the Head of Disciplinary area with a formal statement of their complaint. For advocacy and advice see the AUSA Student Advice Hub.

Please Note

Announcements and resources for this paper are regularly posted on Canvas. The University's policy is that all communication with students is via their university email address—please check your university email address regularly.

Lecture & Tutorial Schedule 2018

Week 1

Tuesday 27 February

Lecture text: Introduction and Patricia Highsmith, *The Talented Mr Ripley*
NO TUTORIALS IN WEEK 1

Week 2

Tuesday 6 March

Lecture text: Patricia Highsmith, *The Talented Mr Ripley*

Tuesday 6 and Wednesday 7 March

Tutorial text: Introduction and Patricia Highsmith, *The Talented Mr Ripley*

Wednesday 7 March Eluned posting close reading passage on *The Talented Mr Ripley* for next week's tutorial on Canvas by 6 pm

Week 3

Tuesday 13 March

Lecture text: Ralph Ellison, *Invisible Man*

Tuesday 13 and Wednesday 14 March

Tutorial text: Patricia Highsmith, *The Talented Mr Ripley*

Students hand in close reading exercise on *The Talented Mr Ripley*

Wednesday 14 March Eluned posting close reading passage on *Invisible Man* for next week's tutorial on Canvas by 6 pm

Week 4

Tuesday 20 March

Lecture text: Ralph Ellison, *Invisible Man*

Tuesday 20 and Wednesday 21 March

Tutorial text: Ralph Ellison, *Invisible Man*

Students hand in close reading exercise on *Invisible Man*

Wednesday 21 March Eluned posting close reading passage #1 on *Jimmy Corrigan, the Smartest Kid on Earth* for next week's tutorial on Canvas by 6 pm

Week 5

Tuesday 27 March

Lecture text: Chris Ware, *Jimmy Corrigan, the Smartest Kid on Earth*

Tuesday 27 and Wednesday 28 March

Tutorial text: Chris Ware, *Jimmy Corrigan, the Smartest Kid on Earth*

Students hand in close reading exercise #1 on *Jimmy Corrigan, the Smartest Kid on Earth*

MID-SEMESTER BREAK

Friday 30 March-Friday 13 April

Wednesday 11 April

Eluned posting close reading passage #2 on *Jimmy Corrigan, the Smartest Kid on Earth* for next week's tutorial on Canvas by 6 pm

Week 6

Tuesday 17 April

Lecture text: Chris Ware, *Jimmy Corrigan, the Smartest Kid on Earth*

Tuesday 17 and Wednesday 18 April

Tutorial text: Chris Ware, *Jimmy Corrigan, the Smartest Kid on Earth*

Students hand in close reading exercise #2 on *Jimmy Corrigan, the Smartest Kid on Earth*

Wednesday 18 April

Eluned posting close reading passage on *The Trial* for next week's tutorial on Canvas by 6 pm

Week 7

Tuesday 24 April

Lecture text: Franz Kafka, *The Trial*

Tuesday 24 April

N.B.

As ANZAC Day falls this year on Wednesday 25 April when a tutorial is scheduled, students enrolled in the Wednesday 2-3 pm tutorial will need to hand their close readings in one day early at the Arts Students Centre in the Social Sciences Building by 4 pm, Tuesday 24 April

Tutorial text: Franz Kafka, *The Trial*

Students hand in close reading exercise on *The Trial*

Wednesday 25 April

Eluned posting close reading passage on *The Emigrants* for next week's tutorial on Canvas by 6 pm

Week 8

Tuesday 1 May

Lecture text: Franz Kafka, *The Trial* / W. G. Sebald, *The Emigrants*

Tuesday 1 and Wednesday 2 May

Tutorial text: W. G. Sebald, *The Emigrants*

Students hand in close reading exercise on *The Emigrants*

Wednesday 2 May

Eluned posting close reading passage on *South of the Border, West of the Sun* for next week's tutorial on Canvas by 6 pm

ESSAY DUE THURSDAY 3 MAY, 4 PM

Week 9

Tuesday 8 May

Lecture text: W. G. Sebald, *The Emigrants*

Tuesday 8 May and Wednesday 9 May

Tutorial text: Haruki Murakami, *South of the Border, West of the Sun*

Students hand in close reading exercise on *South of the Border, West of the Sun*

Wednesday 9 May

Eluned posting close reading passage on *The Yiddish Policemen's Union* for next week's tutorial on Canvas by 6 pm

Week 10

Tuesday 15 May

Lecture text: Haruki Murakami, *South of the Border, West of the Sun*

Tuesday 15 and Wednesday 16 May

Tutorial text: Michael Chabon, *The Yiddish Policemen's Union*

Students hand in close reading exercise on *The Yiddish Policemen's Union*

Week 11

Tuesday 22 May

Lecture text: Michael Chabon, *The Yiddish Policemen's Union*

Monday 22 and Wednesday 23 May

Tutorial text: Mock test (copy supplied in tutorial); free choice of texts, unmarked. Please take advantage of this opportunity to practise for next week's test!

Week 12

Tuesday 29 May

CLOSE READING TEST, 9 AM-10.30 AM

NO TUTORIALS IN WEEK 12

Assignments 2018

The three assignments for this course are of two main kinds:

- (1) Close reading exercises (which you write ahead of time and bring to tutorial), where you focus on particular passages of a work in detail, identifying key features of the work's style and method, and assess for yourself what role particular passages play in the impact of the entire text
- (2) An essay, where you extend the skills developed in close reading to elaborate and test larger questions about, for instance, the historical events on which the text touches, the social and political changes to which it responds, and how this response operates in terms of structure, form and style. The emphasis here is on marshalling textual evidence (from close reading) to support an argument that will persuade the reader of the value of what you find.

Close reading exercises provide regular, focused time with the text itself. This work is at the heart of what we do in literary studies. And the deeper you go into any of the novels, including when developing ideas for your essays, the more you will understand about the writer's craft and concerns, and about how the work responds uniquely to the forces at work in the world around it.

- (3) A Close reading test, where you perform the same task as you did in your close reading exercises, on previously unseen, unpaginated passages from the texts.

1. 4 x Close reading exercises 40% of final grade (10 marks each)

- (i) Each week for eight weeks from Week 2 to Week 9 (inclusive), a passage from the text to be studied in the following week's tutorial will be placed on Canvas by 6 pm on the Wednesday of the preceding week. E.g., for Week 3, an extract from *The Talented Mr Ripley* will be posted by the end of Wednesday 7 March of Week 2

You must complete four of the eight close reading exercises. You may, if you wish, complete more than four and at the end of the semester your best four grades will be added to total 40%.

- (ii) Once you've accessed the passage for the relevant week from Canvas, you need to write 1-2 pages of textual analysis: commentary, questions, and/or observations of your own about the passage—see 'Close Reading Start-off Points' below for ideas to get you started.

1-2 pages means one or two sides of A4 typescript or (legible!) handwriting in a font no smaller than 10 point if your reading is typed. You can alter page margins if you wish, but bear in mind that more words doesn't always make for better writing. At a minimum you should produce at least one side of one standard A4 page in regular 12 point font, double spaced.

- (iii) You must bring the completed close reading to the relevant tutorial (e.g., Week 3 for the first close reading on *The Talented Mr Ripley*) and you must also attend the relevant tutorial for the close reading exercise to be marked and your grade to be recorded. Email submission is not possible.

We will often use your close readings in the tutorial for specific text based activities. This is where you will learn more about the value of your insights and which kinds of insights might be most useful for your essays.

- (iv) Hand your close reading in at the end of the tutorial—so make sure your writing is legible if you write your exercise on paper, and/or that you've printed out a copy if you're using a laptop or tablet in the class. You may not hand the exercises in at another time or day later than that of

your tutorial. Please be organised: Unless all the printers at the University are out of action for some reason, I will be unable to allow submission of the relevant close reading exercise in another week because a printer has failed you. If you are unable to attend the tutorial to hand in your close reading you will need to supply some form of documentation indicating the reason for your absence from tutorial in that week.

(v) Marked close readings will be handed back at the end of the following tutorial.

Marking criteria

Close reading exercises will be marked according to the level of insight shown into the passage's style, formal methods, and themes and according to how clearly and convincingly the ideas and observations are expressed.

In Week 11's tutorial I will run a mock test, in which you will be able to complete one or two practice answers in real time or more in shorter lengths of time. The test will not be graded, and you will have the opportunity to discuss your answers with fellow class members and with me. Attending the mock test is strongly recommended.

CLOSE READING START-OFF POINTS:

Remember to consider what the effect
of the features you note is in terms of
the meaning/s we can make of the text.

It's not enough just to observe stylistic and
structural features on their own.

- **Where in the text** does the passage fall in terms of the development of the plot/the lives or narrative trajectories of the characters/the development of the text's key themes? Is this an important or an incidental passage in the context of the entire work? Is it representative of the entire work, or more unusual? What **particular narrative functions** does it have?

- What kind of style does the passage use? You might note congruence with, but also any departures from, other parts of the text that seem significant. Consider:

- Imagery, figurative language (word pictures, including simile, metaphor, extended metaphor, topos* or image cluster)

(**topos*: 'A traditional motif or theme (in a literary composition); a rhetorical commonplace, a literary convention or formula,' OED)

- Intertextuality: References to other literary, filmic, or artistic texts

- Allusions: References to world events, particular people, dates, times, places which, when investigated, shed further light on the passage

- Repetition and/or echoes from other parts of the text, thematically and/or in terms of specific words, phrases, images with their associated meanings

- Structural features, including formal layout and/or sentence and/or paragraph structure:

Long or short lines, paratactical sentences with consecutive structure, e.g., *hello, how are you?* or *and then... and then...*, or more complex hypotactical sentences with subordination, e.g., 'One December morning near the end of the year when snow was falling moist and heavy for miles all around, so that the earth and the sky were indivisible, Mrs Bridge emerged from her home and spread her umbrella' (Evan S. Connell, *Mrs Bridge* (1959),

<http://grammar.about.com/od/fh/g/hypotaxterm.htm>),

obvious breakdowns in sense, lists, bricolage/pastiche/sampling effects

- In terms of stylistic medium, whether the passage is an example of realist or naturalist prose, experimental or surreal or modern/ist prose, or combines elements of more than one kind -Irony or satirical elements

-Narrative point of view (first person, second person, third person, free indirect thought or speech, omniscient point of view, etc)

- Tone—the effect the text has on the reader via its mode of address or imagined sound, e.g., clean and crisp, cool and distant, preachy, doleful, shouty, lugubrious, manic or crazed . . .

-Mood—the way the passage makes you feel (sad, puzzled, gripped, a sense of building ominousness . . .)

- Rhythm: Note what kind of music, if any, the words make, and if any of these rhythmic patterns repeat themselves in the passage

2. Research essay (40% of final grade)

Word limit: 2000 words

Due Date: Thursday 3 May, 4 pm (Week 8)

From the list of Topics further below, choose **one topic**. Then choose a focus text from the list of set texts. You are not restricted to texts that have been lectured on by the date the essay is due.

PLEASE NOTE THE FOLLOWING POINTS VERY CAREFULLY

There are no intrinsic interpretations of the topics that you are not being told about.

You **do not** have to agree with, or even respond to, the **first paragraph** following each of the **topic headings**. The first paragraph under each topic heading is there purely to spark ideas. You may choose to ignore it.

The **second paragraph** (at most a few lines) is your **only instruction**.

You should look on the topics, then, as **empty sets**. They can be used in a multitude of ways to forge a multitude of arguments.

Your focus must come from
your **own close reading** of, and engagement with, the text.

Marking criteria

You will be graded on your ability to demonstrate **close engagement** with the focus text, to **support** this engagement with evidence of **further research**,* and to **present your ideas clearly and convincingly** in an **effectively organised manner**. However, I am more interested in seeing **intelligent questions** being asked—as is fitting at Stage 3—than in the recitation of received views. Good, careful research is needed, but so is **personal initiative**. I will reward evidence of **independent thought** at times even if this makes for a less tidy argument.

*In the first instance, this means your own further research in the text itself. Secondly, you should show that you are aware of the state of critical opinion regarding your text, which you should access by the usual bibliographic (Library) means (a database like MLA International Bibliography, materials in Short Loans, etc). You should **include as much or as little secondary critical material as is required to make your argument persuasive**, but do not neglect important evidence in the text, especially evidence which does not support your views. An argument can be strengthened by being required to take account of opposing evidence, while an argument that holds for only one chapter out of thirty-seven in a text may not persuade.

Things to avoid

The most common failings with undergraduate essays are **insufficient focus** and **insufficient clarity of expression**. The former begins with choice of text and topic, and the latter means ensuring you have fully explained each point you are making (in a draft, one usually hasn't; so make sure you have time to revise). Regarding **focus and choice of topic**, at Stage 3 **depth is more important than breadth**. Googling the topics and marshalling a range of points to support a definition found by this means is seldom useful.

Office hour consultation

Please note that it is **inappropriate to ask your tutor to read a draft of your essay outside of his or her office hour**. Help with essay writing and feedback on drafts must be sought from the Student Learning Centre and/or from your tutor in his or her office hour.

I will read drafts **only in actual office hour appointments slots**, and you must bring them to the appointment in hard copy or bring a memory stick so we can look at the draft on screen (please do not email me drafts at other times as I will not be able to read them). When there are two weeks or fewer to go before the due date of an essay, office hour appointments will be for 15 minutes each within the hour listed on your course outline (3-4pm Thursdays, from Week 2 until Week 12, in term time only). At other times they will be for 20 minutes, or longer if you show up for a 20 minute appointment when there is no one booked in after you. I will run extra office hours in Week 7 on Tuesday 24 April 3.30-4.30 pm and in Week 8 on Tuesday 1 May 3.30-4.30 pm and Wednesday 2 May 12-1 pm. You should **book these 15- or 20-minute slots** within my office hour and the extra hours by email (es.bremner@auckland.ac.nz), and they are allocated on a first come first served basis across all the courses I teach in a given semester. **You do not have to have all your ideas sorted before you come and see me** so please come early and/or often if you think you can use my help. My aim is to help you produce the best work you can.

Please be thoughtful towards other class members, especially near essay due date times, and send an email to cancel your appointment if you need to, so that someone else can take your place.

Topics for essays

A tip from former years: It is sometimes a good idea to choose a topic that does not fit your text too obviously. E.g., if you choose Love and longing for *South of the Border*, *West of the Sun*, you may run into the problem of everything in the text being relevant to the topic. If you choose a topic that is a little 'aslant' from your text you will have to use your own creativity and initiative in deciding what to argue, and in deciding which passages best support your argument. That said, I have seen excellent essays in former years from students who have chosen the most obvious topic through which to focus their discussion of a text. The choice of topic is up to you.

hero / anti-hero

In the modern world, heroes and heroines frequently take the form of anti-heroes or anti-heroines. The epic or archetypal hero/ine triumphs over his or her adversaries. The modern novel, however, takes us on journeys not only through the worlds but also through the minds and psyches of protagonists. It invents or develops increasingly complex moral stances, dilemmas and emotional

persuasions for them. And it expresses these internal complexities in a great variety of narrative textures and forms. Are anti-heroes and -heroines an inevitable product of modernity? Or are all heroes and heroines really anti-heroes and -heroines at heart?

Write an essay about any aspect/s of heroism and anti-heroism in your chosen text.

solitude & community

What does it mean to belong in the modern world? In what ways does modernity shape and reshape communities? Do twentieth- and twenty-first-century people long for solitude in ways different from their predecessors? Are we more often lonely than they were, or less? How do different cultures express the desire for belonging and how do they value—or undervalue—the desire to be alone?

Write an essay about any aspect/s of solitude and/or community in your chosen text.

love and/or longing

At heart, both love and longing are predicated on alterity: we love what we perceive to be missing in ourselves and we long for things to be different from how they are here and now. Yet love and longing are also expressions of the desire for continuity and recognition, for a place or a world to fit into, for a person on whose affections we can rely. Both states of being enact a tension between the worlds we can imagine and desire and the worlds we can occupy and manage, although the two poles of this tension are not always easy to tell apart.

Write an essay about how love and/or longing manifests and how it affects the worlds or world views of the characters in your chosen text.

invention

The modern world contains many new inventions, but modernity also necessitates invention on our part. The more standardised our world becomes, the more we must find our own, singular ways to navigate it. From the beginning of the twentieth century until the present, novelists invent new ways of dealing with the pressures and opportunities of modernity and its later variant or subset, postmodernity.

Write an essay about the impact and purpose of invention and/or inventiveness in your chosen text.

guilt, crime & punishment

In a world without crime, there would be no need for punishment, but without punishment we might not recognise crime itself. Guilt may follow crime, but a sense of guilt can also afflict the innocent. Guilt can sometimes be inherited, and in such cases the question of crime and punishment becomes especially complex, as the person or persons from whom a sense of guilt is passed on—often, unconsciously—are the agents of a younger generation's suffering while themselves being victims and/or survivors of crimes.

Write an essay about any aspect of guilt, crime and punishment in your chosen text. You do not need to limit yourself to crimes performed by individuals but may also discuss crimes resulting from larger entities—states, corporations, and other national and international formations and regimes.

mad world(s)

When the decorated military officer Siegfried Sassoon wished to protest against the conduct of the First World War, he threw away his medal and wrote a letter to his superiors in which he argued

that the war itself had become a mad endeavour. Publicly embarrassed, the authorities sent Sassoon to Craiglockhart Hospital for officers suffering from nervous and mental illness (also known as shell shock and before that, hysteria). In other words, they declared him insane.

Modernity increasingly concerns itself with questions of sanity, normativity, and self-improvement, legible today in the cognitive correctives underwritten by multi-national drug companies whereby feeling sad about the world becomes a 'mood disorder', while what an 'ordered mood' would be goes undefined. Madness is undoubtedly a state of acute existential suffering. Yet many of the world views we now take for granted were, when first proposed, considered mad or the work of men or women afflicted by madness.

Write an essay about any aspect/s of the relation between madness, modernity and the individual human agent in your chosen text.

consumption / materialism / things

Modernity is said to be the era in which we all become consumers and in which we are increasingly defined and define ourselves by means of our relations to things. In postmodernity the things we use to express ourselves in the world can be strangely nebulous—wirelessness, for example—and subject to increasingly variegated operational networks and regimes.

Write an essay about the material things in your chosen text and the relations they have with those who use them, pursue them, or are used by them in turn.

exile

The condition of exile is a long-standing theme in many world literatures. Exile can take the form of physical banishment from one's native land. It can be the temporary or ongoing condition of a nation. Exile may afflict and drive writers, from Ovid and Dante to Wole Soyinka and Nawal el-Saadawi. Exile may be voluntary, chosen not because it is unequivocally desired, but for reasons of physical safety, mental and occupational freedom, or because of a need for environments that fire or nourish the soul and the imagination.

Write an essay about the form/s exile takes in your chosen text and what the text implies about exile in the modern world.

endings and beginnings

Mark Strand's poem 'The Accident' begins with the line: 'A train runs over me[.]' and ends with the line: 'The end of my life begins.' (*Reasons for Moving* (1968), in *New Selected Poems* (2007), pp. 18, 20). While there are obvious associations between ends, death and dying, ends are also things we aim for and may have in mind or otherwise be responding to when we begin things. Modernity treats death and dying in ways that have been described as sanitised and soulless but also shows a deep fascination with death and transformation. A modern novel might be shadowed by death or deaths from its beginning, for while modernity is ostensibly about progress—even, possibly, immortality—such progress always takes its cue from what others leave behind.

Write an essay about any aspect/s of ending and beginning in your chosen text.

Requirements for presentation of essays

You must submit your essay in two forms:

One hard copy, double or 1.5 spaced and stapled, with the appropriate, signed, cover sheet, must be handed in to reception at the Arts Students Centre (Room 418) on the ground level of the Social Sciences Building (10 Symonds Street).

One electronic copy must also be submitted to Turnitin. Both copies must be submitted before the deadline.

References (for notes and bibliography):

Use a recognised system such as MLA or Chicago style for the Humanities, and make sure to use the system you choose *consistently*.

Extensions

You are expected to manage your time and will not be granted an extension simply because you started work too late to complete on time. Here is English, Drama and Writing Studies programme policy:

The English, Drama and Writing Studies programme requires the timely submission of all coursework. If you are unable to hand in an assignment by the due date, you must put your case for an extension preferably via a face-to-face meeting with the tutor or lecturer concerned; if an extension is granted, you must attach to your submitted essay EITHER an Extension Request Form bearing the new submission date and signature of the staff member, OR a document such as an email from the staff member. Extensions will only be granted for compelling reasons, such as illness, or other unforeseen emergencies, and a doctor's certificate (or equivalent) must be provided to the staff member concerned. An extension must be requested in advance of the due date for the assignment, unless there is a genuine cause preventing this, in which case the extension should be sought as soon as is practicable after the due date. Any work handed in late without an extension will not be marked.

Aegrotats etc

The University website explains how you can apply for aegrotat or compassionate consideration, if you are ill or injured or your performance is impaired through troubles affecting those close to you.
<http://www.auckland.ac.nz/uoa/for/currentstudents/academiclife/aegrotatinfo.cfm>

Procedures for return of coursework

In compliance with University policy, coursework will be returned to you within three weeks of submission.

Plagiarism

Student attention is drawn to the University's statement on plagiarism:

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework as a serious academic offence. The work that a student submits for grading must be the student's own work, reflecting his or her learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the world-wide web. A student's assessed work may be reviewed against electronic source material using computerised detection mechanisms. Upon reasonable request, students may be required to provide an electronic version of their work for computerised review.

<https://www.academicintegrity.auckland.ac.nz/>

Turnitin

Turnitin submission can be done through Canvas

3. Close reading test 20% of final grade

Monday 29 May (Week 12, in lecture room and at lecture time: 9 AM—10.30 AM)

The test will contain unpaginated extracts from **all seven** of the set course texts. The extract from *Jimmy Corrigan, the Smartest Kid on Earth* will be in colour. You will not be allowed to consult any resources during the test. You must write four answers in a test booklet (provided).

You may not write on the novel on which you wrote your essay. You may write on all of the novels on which you wrote close reading assignments for tutorials.

Marking criteria

Test answers will be graded on evidence of **careful reading**, **effective analysis** and **clear and succinct writing**. You will not be allowed to bring additional materials into the lecture room, and you will not be allowed to leave the lecture room before 10.30 am.