

ENGL3018: Satire and Its Forms

Callaghan

Semester 1 - 2024



THE UNIVERSITY OF
NEWCASTLE
AUSTRALIA

The School of Humanities, Creative Industries and Social Sciences is committed to providing an inclusive environment in which all cultures are accorded respect and all students and staff are expected to act with honesty, fairness, trustworthiness and accountability in dealings with others. The School recognises and respects the unique histories and cultures of Aboriginal and Torres Strait Islander peoples, their unbroken relationship with the lands and the waters of Australia over millennia, and the validity of Aboriginal ways of knowing. We are dedicated to reconciliation and to offering opportunities for Aboriginal and Torres Strait Islander peoples to access and succeed in higher education.

OVERVIEW

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| Course Description | This course will explore satire across a range of historical contexts, modes, and media. It looks at verse satire, the satirical novel, and satirical TV shows and movies. It will primarily be concerned with understanding the forms that satire takes. This includes an examination of the various forms of irony, as well as an understanding of the various forms of parody, such as burlesque, travesty, and persiflage. |
| Academic Progress Requirements | Nil |
| Requisites | Students cannot enrol in this course if they have previously successfully completed ENGL2007. |
| Contact Hours | Callaghan Seminar Face to Face On Campus 2 hour(s) per week(s) for 12 week(s) starting Week 1 |
| Unit Weighting | 10 |
| Workload | Students are required to spend on average 120-140 hours of effort (contact and non-contact) including assessments per 10 unit course. |

COURSE OUTLINE

CONTACTS

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|---------------------------|---|
| Course Coordinator | Callaghan Dr David Musgrave David.Musgrave@newcastle.edu.au (02) 4348 4056 Consultation: by email appointment |
| Teaching Staff | Other teaching staff will be advised on the course Canvas site. |
| School Office | School of Humanities Creative Industries and Social Sciences Social Sciences Building Callaghan HCISS@newcastle.edu.au +61 4985 4500 |

SYLLABUS

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| Course Content | The course aims to engage students in a sophisticated analysis of the distinctive generic features, complex cultural contexts, and the affective, aesthetic aspects of comedy and satire through engagement with a wide range of classic and contemporary texts. We will explore theories of humour, irony, parody, and laughter. We will critically assess these texts and concepts, both in the context of academic research and in the circulation of popular and online opinion. |
| Course Learning Outcomes | On successful completion of this course, students will be able to: <ol style="list-style-type: none">1. Interpret literary and media works at an advanced undergraduate level.2. Apply critical reasoning, creative thinking, and problem-solving skills to answer complex questions in areas of the Humanities.3. Incorporate a diverse range of relevant creative and critical perspectives on topics of contemporary interest.4. Communicate Humanities research to varied audiences using a variety of forms at an advanced level. |
| Course Materials | Required Texts: <ul style="list-style-type: none">- Djuna Barnes, <i>Nightwood</i> (New Directions 2006)- Lewis Carroll, <i>The Annotated Alice: the Definitive Edition</i>, edited by Martin Gardner (Penguin, 2001)- Vivienne Cleven, <i>Bitin' Back</i> (UQP, 2001)- Flann O'Brien, <i>At Swim-Two-Birds</i> (Penguin, 2019)- Thomas Pynchon, <i>The Crying of Lot 49</i> (Harper Perennial, 1990) Recommended Text (extracts will be provided on canvas): <ul style="list-style-type: none">- Jonathan Swift, <i>Gulliver's Travels</i> (Penguin, 2001)- Francois Rabelais, <i>Garantua and Pantagruel</i>, Trans. M.A. Screech (Penguin, 2006) |

Further resources will be provided on the course Canvas website.

SCHEDULE

| Week | Week Begins | Topic | Learning Activities | Assessment Due |
|------|-------------|--|--|----------------|
| 1 | 26 February | What is Satire? | Jonathan Swift, 'A Modest Proposal' | |
| 2 | 4 March | Forms and techniques of satire | <p>Northrop Frye ‘The Mythos of Winter’ in <i>Anatomy of Criticism</i> (Princeton UP, 2015) pp.223-239;</p> <p>Horace Satire I</p> <p>Juvenal, Satire X.</p> <p>Samuel Johnson, ‘The Vanity of Human Wishes’</p> <p>Alan Wearne, ‘The Vanity of Australian Wishes’ (also, Canvas)</p> <p>Clive James, ‘The Wasted Land’</p> <p>Byron, ‘Dedication to Don Juan’ (Canvas)</p> <p>Tropic Thunder and blackface:</p> <p>Sargent, A. (2017). How to Get Away with Blackface: Performances of Black Masculinity in Tropic Thunder. <i>Journal of Popular Culture</i>, 50(6), 1400–1420. https://doi.org/10.1111/jpcu.12629;</p> <p>Tropic Thunder and the ‘R’ word:</p> <p>Beck, B. (2009). Don’t Make Me Laugh: People Are Funny in WALL-E and Tropic Thunder. <i>Multicultural Perspectives (Mahwah, N.J.)</i>, 11(2), 90–93. https://doi.org/10.1080/15210960903028768</p> | |
| 3 | 11 March | Menippean Satire | <p>Lucianic Menippean Satire: ‘Philosophies for Sale’, ‘Icaromenippus’ (Canvas), ‘Menippus Goes to Hell’ (Canvas); Mikhail Bakhtin, <i>Problems of Dostoevsky’s Poetics</i> pp.106-11; Northrop Frye on Menippean Satire, <i>Anatomy of Criticism</i> pp.306-11; David Musgrave, Chapter 1 of Grottesque Anatomies (Canvas)</p> | |
| 4 | 18 March | Francois Rabelais, <i>Gargantua & Carnival</i> | <p>Mikhail Bakhtin, <i>Rabelais and His World</i> trans. Helene Iswolsky (Indiana UP, 1984) ‘Introduction’ pp.1-58 (canvas); excerpts from Rabelais, <i>Gargantua & Pantagruel</i> (Canvas)</p> | |

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| 5 | 25 March | Djuna Barnes, <i>Nightwood</i> | Jonathan Greenberg, 'Nightwood and the ends of satire' in <i>Modernism, Satire and the Novel</i> (CUP, 2011); Chrysochou, Panayiota. 'In-between States: Twilight Horror in Jean Rhys' "After Leaving Mr. Mackenzie" & Djuna Barnes' "Nightwood". <i>The Journal of Caribbean Literatures</i> , vol. 7, no. 1, 1, 2011, pp. 139–51; Whitley, Catherine. 'Nations and the Night: Excremental History in James Joyce's "Finnegans Wake" and Djuna Barnes' "Nightwood". <i>Journal of Modern Literature</i> , vol. 24, no. 1, 9, 2000, pp. 81–98; Parsons, Deborah L. 'Women in the Circus of Modernity: Djuna Barnes and "Nightwood"'. <i>Women (Oxford, England)</i> , vol. 9, no. 3, 1998, pp. 266–77. | |
| 6 | 1 April | Reading Week | Easter Monday | |
| 7 | 8 April | The Eighteenth Century 1 | Swift, A Satirical Elegy on the Death of a Famous General ; Aske, K. (2017). extracts from Alexander Pope, <i>The Dunciad</i> (Canvas); David Musgrave, Chapter 4: Pope, Pooh and Print Technology From Grotesque Anatomies pp.94-119 ; extracts from Alexander Pope, <i>The Art of Sinking in Poetry</i> (online) | Assessment - Review due Friday 12th April 11:59 PM |
| 8 | 29 April | The Eighteenth Century 2 | Extracts from Jonathan Swift, <i>Gulliver's Travels</i> (Canvas); Swift, 'The Lady's Dressing Room' ; https://www.poetryfoundation.org/poems/50580/a-beautiful-young-nymph-going-to-bed Links to an external site. Aske K. (2017) 'Such gaudy tulips raised from dung': Cosmetics, Disease and Morality in Jonathan Swift's Dressing-Room Poetry. <i>Journal for Eighteenth-Century Studies</i>, 40(4), 503–517. https://doi.org/10.1111/1754-0208.12509. | |
| 9 | 6 May | Lewis Carroll, <i>Alice's Adventures in Wonderland</i> | E.D. Graner, (2014). Dangerous Alice: Travel Narrative, Empire, and "Alice's | |

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| | | | <p>Adventures in Wonderland." <i>CEA Critic</i>, 76(3), 252–258. https://doi.org/10.1353/cea.2014.0035</p> <p>Lin Young (2017), To Talk of Many Things: Chaotic Empathy and Anxieties of Victorian Taxidermy in Alice's Adventures in Wonderland. <i>Victorian Review</i>, 43(1), 47–65. https://doi.org/10.1353/vcr.2017.0010</p> <p>Thomas, (2015). Alice in Wonderland and Through the Looking Glass: Heterocosm as a Mimetic Device. <i>The New Review of Children's Literature and Librarianship</i>, 21(1), 42–58. https://doi.org/10.1080/13614541.2015.976078</p> <p>Webb, C. (2010). "I'll be judge, I'll be jury": 'tail'-telling, imperialism and the other in Alice in Wonderland. Deakin University, School of Communication and Creative Arts. (NOVA)</p> <p>Lecerle, J.-Jacques. (2002). <i>Philosophy of nonsense the intuitions of Victorian nonsense literature</i>. Routledge.</p> | |
| 10 | 13 May | Flann O'Brien, <i>At Swim-Two-Birds</i> 1 | <p>M. Keith Booker, <i>Flann O'Brien, Bakhtin, and Menippean Satire</i> (Course Readings); José Laners, <i>Unauthorized Versions: Irish Menippean Satire 1919-1952</i> (Canvas); Keith Hopper, <i>The Portrait of the Artist as a Young Post-modernist</i> (Course Readings);</p> | |
| 11 | 20 May | Flann O'Brien, <i>At Swim-Two-Birds</i> 2 | <p>Kim McMullen, <i>Culture as Colloquy</i>; Sweeney Astray trans. Seamus Heaney; John Attridge, <i>Ordinary Language Philosophy and O'Brien's The Third Policeman</i>; Barbara Szot, <i>Doubling Dublin</i>;</p> | |
| 12 | 27 May | Thomas Pynchon, <i>The Crying of Lot 49</i> | <p>New Essays on <i>The Crying of Lot 49</i>, ed. Patrick O'Donnell (CUP, 1991); <i>A Companion to The Crying of Lot 49</i>, Grant J. Kerry (U George P, 2008).</p> | |
| 13 | 3 June | Vivien Cleven, <i>Bitin' Back</i> | <p>Alison Ravenscroft "Curled Up Like a Skinny Black Question Mark": The Irreducibility of Gender and Race in Vivienne Cleven's <i>Bitin' Back</i>. <i>Australian Feminist Studies</i>, 18(41) (2003), 187–197.</p> | <p>Assessment 3 - Project/Written Assignment due Friday 7th June 11:59 PM</p> |

<https://doi.org/10.1080/08164640301728>;
Hodgson, E. E. (2002). Not just racial but sexual [Review of *Not just racial but sexual*]. *Southerly*, 62(2), 174–179. The English Association Sydney.

Examination Period

Examination Period

ASSESSMENTS

This course has 3 assessments. Each assessment is described in more detail in the sections below.

| | Assessment Name | Due Date | Involvement | Weighting | Learning Outcomes |
|---|-----------------------|-------------------------------------|-------------|-----------|-------------------|
| 1 | Review | Friday 12th April, 11:59 PM | Individual | 30% | 1, 2, 3 |
| 2 | In-class Presentation | In-class scheduled in weeks 2 to 12 | Individual | 30% | 1, 3, 4 |
| 3 | Project | Friday 7th June, 11:59 PM | Individual | 40% | 1, 2, 3, 4 |

Late Submissions

The mark for an assessment item submitted after the designated time on the due date, without an approved extension of time, will be reduced by 10% of the possible maximum mark for that assessment item for each day or part day that the assessment item is late. Note: this applies equally to week and weekend days.

Assessment 1 - Review

Assessment Type Description

Written Assignment

This assessment can take the form of a 1,000 word review of one of the texts on the course. The review should address the following:

- what satirical techniques are used by the work?
- what traditions does the work participate in?
- does the work wholly succeed as a satire? What is it a satire of?

Weighting

30%

Length

1,000 words

Due Date

Friday 12th April, 11:59 PM

Submission Method

Online

Assessment Criteria

See rubric on the course website

Return Method

Online

Feedback Provided

Online - Friday 26th April.

Assessment 2 - In-class Presentation

Assessment Type Description

Presentation

This assessment can take the form of an A2, a verbal presentation, a podcast or digital presentation offering a summary of two or more scholarly approaches for one week of the course, to be presented in that week. Your presentation should be accompanied by a separate works cited reference list. Your presentation should take roughly 8 minutes to deliver.

Weighting

30%

Length

8 minutes/ 500 words

Due Date

In-class. Presentations are scheduled from Week 2 to Week 12. For full details see the course website on Canvas.

Submission Method

In-class

Assessment Criteria

See rubric on the course website

Return Method

Online

Feedback Provided

Online - the week following the presentation.

Assessment 3 - Project

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|----------------------------|---|
| Assessment Type | Project |
| Description | This project can take the form of a traditional essay or a creative work. The essay should be a critical comparison of two or more texts on the course. The creative work ideally should be a response to one of the texts on the course, or to one of the critical themes of the course. |
| Weighting | 40% |
| Due Date | Friday 7th June, 11:59 PM |
| Length | 2000 words |
| Submission Method | Online |
| Assessment Criteria | See rubric on the course website |
| Return Method | Online |
| Feedback Provided | Online - Friday 21st June |

ADDITIONAL INFORMATION

Grading Scheme This course is graded as follows:

| Range of Marks | Grade | Description |
|----------------|-----------------------|--|
| 85-100 | High Distinction (HD) | Outstanding standard indicating comprehensive knowledge and understanding of the relevant materials; demonstration of an outstanding level of academic achievement; mastery of skills*; and achievement of all assessment objectives. |
| 75-84 | Distinction (D) | Excellent standard indicating a very high level of knowledge and understanding of the relevant materials; demonstration of a very high level of academic ability; sound development of skills*; and achievement of all assessment objectives. |
| 65-74 | Credit (C) | Good standard indicating a high level of knowledge and understanding of the relevant materials; demonstration of a high level of academic achievement; reasonable development of skills*; and achievement of all learning outcomes. |
| 50-64 | Pass (P) | Satisfactory standard indicating an adequate knowledge and understanding of the relevant materials; demonstration of an adequate level of academic achievement; satisfactory development of skills*; and achievement of all learning outcomes. |
| 0-49 | Fail (FF) | Failure to satisfactorily achieve learning outcomes. If all compulsory course components are not completed the mark will be zero. A fail grade may also be awarded following disciplinary action. |

*Skills are those identified for the purposes of assessment task(s).

Communication Methods

Communication methods used in this course include:

- Email: Students will receive communications via their student email account.
- Canvas Course Site: Students will receive communications via the posting of content or announcements on the Canvas course site.

Course Evaluation

Each year feedback is sought from students and other stakeholders about the courses offered in the University for the purposes of identifying areas of excellence and potential improvement.

Oral Interviews (Vivas)

As part of the evaluation process of any assessment item in this course an oral examination (viva) may be conducted. The purpose of the oral examination is to verify the authorship of the material submitted in response to the assessment task. The oral examination will be conducted in accordance with the principles set out in the [Oral Examination \(viva\) Procedure](#). In cases where the oral examination reveals the assessment item may not be the student's own work the case will be dealt with under the [Student Conduct Rule](#).

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| Academic Misconduct | All students are required to meet the academic integrity standards of the University. These standards reinforce the importance of integrity and honesty in an academic environment. Academic Integrity policies apply to all students of the University in all modes of study and in all locations. For the Student Academic Integrity Policy, refer to https://policies.newcastle.edu.au/document/view-current.php?id=35 . |
| Adverse Circumstances | <p>The University acknowledges the right of students to seek consideration for the impact of allowable adverse circumstances that may affect their performance in assessment item(s). Applications for special consideration due to adverse circumstances will be made using the online Adverse Circumstances system where:</p> <ol style="list-style-type: none">1. the assessment item is a major assessment item; or2. the assessment item is a minor assessment item and the Course Co-ordinator has specified in the Course Outline that students may apply the online Adverse Circumstances system;3. you are requesting a change of placement; or4. the course has a compulsory attendance requirement. <p>Before applying you must refer to the Adverse Circumstance Affecting Assessment Items Procedure available at: https://policies.newcastle.edu.au/document/view-current.php?id=236</p> |
| Important Policy Information | <p>The Help button in the Canvas Navigation menu contains helpful information for using the Learning Management System. Students should familiarise themselves with the policies and procedures at https://www.newcastle.edu.au/current-students/respect-at-uni/policies-and-procedures that support a safe and respectful environment at the University.</p> |

This course outline was approved by the Head of School. No alteration of this course outline is permitted without Head of School approval. If a change is approved, students will be notified and an amended course outline will be provided in the same manner as the original.

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