

SCHOOL OF ENGLISH, FILM, THEATRE & MEDIA STUDIES

ENGL 231 *MODERN POETRY*

2008

Lecturers & Tutors	Room	Tel Ext.
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Lecture Times

Monday, Wednesday, Thursday 10.00-10.50 pm in HM 105.

Tutorials begin in the second week. Tutorial times will be available towards the end of the first week. All important information about this course, as well as being announced in lectures, will be posted on the department noticeboard on Floor 3, Hugh MacKenzie Foyer.

Course Aims and Objectives

The course offers an exploration of C20 poetry, focusing this year specifically on the work of W.B. Yeats, T.S. Eliot, W.H. Auden and Carol Ann Duffy but also including selections from the work of a range of other C20 English, American and Irish poets.

By the end of the course, you should

- have gained some acquaintance with the work of a range of modern poets,
- have gained a deeper and more specialised knowledge of Yeats, Eliot, Auden and Duffy
- have gained some understanding of the different strands of C20 poetry, including Modernism
- be responsive to the detail of individual poems
- be able to offer a critical discussion of major texts in a formal academic essay

Set Texts

This year the set texts will be W.B. Yeats *Collected Poems* (Penguin), T.S. Eliot *Collected Poems* (Faber), W.H. Auden *Selected Poems* (Faber), Carol Ann Duffy *The World's Wife* (Picador) – all available at Vic Books on campus – and a Departmental anthology of modern poetry. The anthology (available from Student Notes for \$10.10) includes a range of post-1900 British, American and New Zealand Poetry. It is intended as a supplement to the other set texts and will form the basis of a number of lectures in addition to providing material for the Class Test and tutorial work. (Additional material will also be made available.)

Assessment

This course is **internally assessed**. Assessment will be based on **three** pieces of work:

1. **Class Test: 10.00-10.50 p.m. Thursday 3 April in HM 105.** You will be asked to compare and contrast *two* out of a choice of three poems (taken from the Dept. anthology). This allows you to show your ability to give a close reading of two modern poems in relation to each other and counts for **20%** of your final grade.
2. **Essay on W B Yeats OR T S Eliot: Due Monday 28 April (4.00pm).** This allows you to show your ability to construct and sustain an argument about an aspect of a particular modern poet's work and counts for **35%** of your final grade. Word limit: 1200-1500 words.
3. **General Essay: Due Monday 9 June (4.00pm).** For this essay you will be asked to explore a general theme drawing on your reading from throughout the course. There will be a choice of topics. This allows you to show your ability to construct and sustain a general argument, using a range of modern poets and poems and will count for **45%** of your final grade. Word limit: 2000-2500 words. **No extensions are permitted beyond this date.**

Due Dates and Extensions

1. **Extensions:** If you need an extension beyond the due date, you should apply to your tutor. Work submitted when an extension has been granted will be graded in the usual way. **Please note (again) that 4.00pm Monday 9 June is the absolutely final date for the second essay.**
2. **Late work without an extension:** Work submitted late without an extension will be counted, if it is received before or on Friday 6 June. You will, however, be penalised by the lowering of a grade (ie B+ becomes B) and there will be no comments on your essay. (This of course only applies to the first essay.)

Aegrotat provisions for Students in internally assessed courses

If you are genuinely unable to submit work due towards the end of this course (defined as work due no earlier than the final three weeks of teaching), you may apply for an aegrotat pass. However, if an aegrotat is to be considered, you must have done sufficient work (the first essay and the class test) before the final three weeks.

Workload

For a 22-point course at 200-level, it is recommended that you spend on average **14** hours a week, including the hours of actual class-time. Therefore, you should spend around **10** hours a week of your own time in reading and preparation

Mandatory Course Requirements

In order to fulfil the mandatory requirements for this course you should attend tutorials regularly (at least 70%), contribute to class discussion and complete the various assignments on or by the dates specified.

Students with disabilities at Victoria

The English programme's contact for students with disabilities is the administrator (VZ 809).

Plagiarism

Plagiarism is a serious academic offence. You commit plagiarism at any time when you take words or ideas without acknowledgement from another source and try to pass them off as your own. It does not matter whether the source is a published book or article, an Internet site, another student's essay, material from a course lecture or Blackboard notes. Minor plagiarism (i.e., the possibly inadvertent use of a few phrases, ideas or sentences) will be penalised by a warning and a lowered grade (e.g., A- to B+, C+ to C). Repeated minor plagiarism or major plagiarism (i.e., an essay wholly or substantially drawn from another source) will mean that the essay is given a grade of 'E', and may also result in action under the University's Statute of Conduct (see below).

General University Statutes and Policies

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied. See the *Victoria University Calendar*, available in hardcopy or under 'About Victoria' on the Victoria homepage at:

http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html

Information on the following topics is available electronically under 'Course Outline General Information' at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

- Academic Grievances
- Student and Staff Conduct
- Meeting the Needs of Students with Impairments
- Student Support

ENGL 231 LECTURE PROGRAMME

Feb	25	Intro	1	Introductory Session	HR
	27	Intro	2:	Imperialists & Georgians (Anthology)	HR
	28	Intro	3:	War poets (Anthology)	HR
March	3	Intro	4:	Imagism (Ezra Pound poems in Anthology)	HR
	5	Yeats	1:	Yeats and the Celtic Revival	HR/JS
	6	Yeats	2:	Early Poems ('The Fiddler of Dooney', 'The Lake Isle of Innisfree', 'Who Goes with Fergus?', 'The Cap and Bells', 'When You Are Old', 'He Wishes for the Cloths Of Heaven', 'No Second Troy', 'A Coat')	HR
	10	Yeats	3:	Middle Poems 1 ('Men Improve with the Years', 'The Collar Bone of the Hare', 'The Fisherman', 'The Dawn', 'Her Praise', 'The People', 'The Second Coming')	JS
	12	Yeats	4:	Middle Poems 2 ('September 1913', 'Easter 1916')	JS
	13	Yeats	5:	Late Poems ('Vacillation IV & V', 'Sailing to Byzantium', 'A Dialogue of Self and Soul', 'Lapis Lazuli')	HR
	17	Eliot	1:	Early Poems ('Portrait of a Lady', 'The Love Song of J Alfred Prufrock' etc)	HR
	19	Eliot	2:	<i>The Waste Land</i> 1	HR
	20	Eliot	3:	<i>The Waste Land</i> 2	HR
	24	Easter Monday	NO LECTURE		
	26	Eliot	4	Reading of <i>Tom and Viv</i>	HR/JS
	27	Eliot	5:	<i>The Waste Land</i> & Bob Dylan's 'Desolation Row'	HR
	31	Eliot	6:	<i>Four Quartets</i>	HR
April	2	UK Poetry	1:	Edith Sitwell (Supplementary material)	JS
	3	CLASS TEST			

7	Auden	1:	Early Poems (1, 2, 3, 10)	HR
9	Auden	2:	'Spain'	JS
10	Auden	3:	Middle Poems 1 ('In Memory of W.B. Yeats')	HR

MID-TERM BREAK APRIL 14-25 2008

MONDAY 28 APRIL FIRST ESSAY DUE (4.00pm)

April	28	Auden	4:	Middle Poems 2 ('Under Which Lyre', 'In Praise of Limestone')	HR
	30	Auden	5:	Late Poems ('Thanksgiving for a Habitat')	HR
May	1	US Poetry	1:	Adrienne Rich (Anthology)	HR
	5	UK Poetry	2:	Stevie Smith (Anthology)	HR
	7	UK Poetry	3:	Philip Larkin (Anthology)	JS
	8	UK Poetry	4:	Ted Hughes (Supplementary material)	AA
	12	US Poetry	2:	Sylvia Plath (Supplementary material))	AA
	14	UK Poetry	5:	<i>Birthday Letters</i> (Supplementary material)	AA
	15	Irish Poetry	1:	Seamus Heaney 1 (Anthology +Supplementary material)	JS/HR
	19	Irish Poetry	2:	Seamus Heaney 2 (Anthology +Supplementary material)	JS/HR
	21	Irish Poetry	3:	Eavan Boland (Supplementary material))	HR
	22	UK Poetry	6:	Cope/Fenton/Duffy (Anthology + <i>The World's Wife</i>)	HR
	26	UK Poetry	7:	Carol Ann Duffy (<i>The World's Wife</i>)	HR/JS
	28	UK Poetry	8:	Carol Ann Duffy (<i>The World's Wife</i>)	HR/JS
	29	Conclusion			HR/JS

SECOND ESSAY DUE BY OR ON 4.00pm FRIDAY 6 JUNE 2008

SHORT BIBLIOGRAPHY

(Many of these books are on Three-Day Loan in Study Hall in the Library.)

W.B. Yeats

Yeats, like Eliot, has been part of the critical industry for years; so there are plenty of books and articles about his poems. Try to be discriminating in your use of these. Helpful as you should find criticism of his work and that of the other poets on the course, it is important for *you* to spend time getting to know the poems well and sorting out what *you* think about them.

Denis Donoghue, *Yeats* (1971).

Richard Ellman, anything by him on Yeats.

Joseph Hone, *W.B. Yeats* (1942).

A Norman Jeffares, *A Commentary on the Collected Poems of W.B. Yeats* (1968) and *W.B. Yeats* (1988).

Augustine Martin, *W.B. Yeats* (1983).

David Pierce, *W.B. Yeats: A Guide through the Critical Maze* (1989).

Frank Tuohy, *Yeats* (1976).

T.S. Eliot

Do not forget Eliot's own essays which often offer interesting insights into his work.

Peter Ackroyd, *T.S. Eliot* (1984).

Maud Ellman, *The Poetics of T.S. Eliot and Ezra Pound* (1987).

Helen Gardner, *The Art of T.S. Eliot* (1949).

Lyndall Gordon, *Eliot's Early Years* (1977) and *Eliot's New Life* (1988).

Piers Gray, *T.S. Eliot's Intellectual and Poetic Development, 1909-1922* (1982).

Hugh Kenner, *The Invisible Poet: T.S. Eliot* (1960).

A.D. Moody, *Thomas Stearns Eliot, Poet* (1980).

Christopher Ricks, *T.S. Eliot and Prejudice* (1988).

Ronald Tamplin, *A Preface to T.S. Eliot* (1988).

W. H. Auden

John Bayley, *The Romantic Survival* (1957).

Humphrey Carpenter, *W.H. Auden* (1981).

Ronald Carter, *Thirties Poets: 'The Auden Group'* (1984).

John Fuller, *A Reader's Guide to W.H. Auden* (1970).

Edward Mendelson, *Early Auden* (1981).

Stan Smith, *W.H. Auden* (1985).

Carol Ann Duffy

Have a look for reviews of her work on the internet, in the *Times Literary Supplement*, the *London Review of Books* etc

General

Bernard Bergonzi, *The Myth of Modernism and Twentieth Century Literature* (1986).

Peter Faulkner, *A Modernist Reader: Modernism in England 1910-1930* (1986).

G.S. Fraser, *Metre, Rhyme and Free Verse* (1970).

Andreas Huyssen, *After the Great Divide* (1986).

Theo Hymans, *The Structure of Modernist Poetry* (1982).

ed. Graham Martin and P.N. Furbank, *Twentieth Century Poetry* (1975).

Marjorie Perloff, *The Poetics of Indeterminacy: Rimbaud to Cage* (1981) and *Poetic License: Essays on Modernist and Postmodernist Lyric* (1990).

John Press, *A Map of Modern English Verse* (1980).

William Pritchard, *Lives of the Modern Poets* (1980).

C.H. Sisson, *English Poetry 1900 - 1950* (1971).

C.K. Stead, *The New Poetic* (1964), *In the Glass Case* (1981).

Patricia Waugh, *Practising Postmodernism, Reading Modernism* (1992).