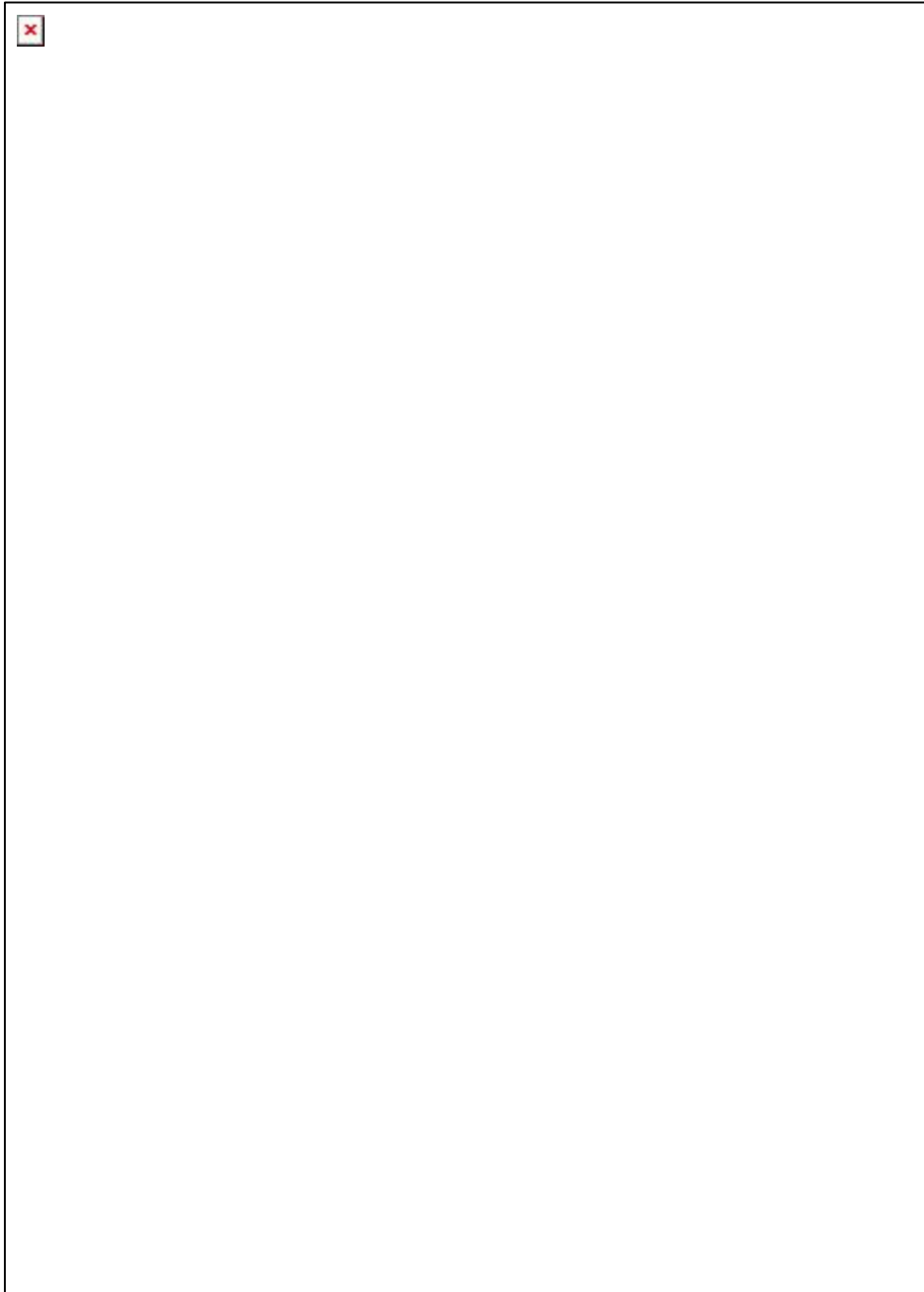


ENGL331

New Zealand Literature



Dylan Horrocks *Hicksville*, by permission

Trimester 1, 2008  
School of English, Film, Theatre & Media Studies

# New Zealand Literature

## Class sessions

- Lecture: Monday, Friday 3.10pm – 4.00pm  
Hugh Mackenzie LT002
- Weekly tutorials: Tutorials begin on 2<sup>nd</sup> week of trimester; tutorial lists will be posted on the English noticeboard and on Blackboard. Each student attends eleven tutorials. Attendance at eight or more is required. The tutorials are a very important part of your development in the subject, and you should prepare fully for them by reading and being ready to contribute to the discussion.

## Course Organisation

- Convener: Mark Williams  
Mark.williams@vuw.ac.nz  
463 6810 (internal: 6810)  
office VZ 911
- Lecturers: Mark Williams (MW)  
Jane Stafford (JS) [Jane.stafford@vuw.ac.nz](mailto:Jane.stafford@vuw.ac.nz) VZ905  
Erin Mercer (EM) [Erin.mercer@vuw.ac.nz](mailto:Erin.mercer@vuw.ac.nz) VZ910  
Hamish Clayton (HC) [Hamish.clayton@vuw.ac.nz](mailto:Hamish.clayton@vuw.ac.nz)
- Tutors: Tutors' information will be posted on the Blackboard site.

## Blackboard

- Updated information about the course, and all handouts etc relating to the course, are posted on the Blackboard site for this course.
- Joining in the discussion about texts and issues on the class blackboard site is encouraged.
- Access to the blackboard site is available through <http://blackboard.vuw.ac.nz/>

## Aims, Objectives, Content

The course is designed to expose you to a range of concepts relevant to more advanced students in literature; it will equip you with an understanding of the cultural and historical contexts of the material you are studying; and it will foster your ability to respond critically to a range of literary and theatrical texts and present your findings in formal assessment tasks.

## Course Objectives

By the end of the course you should:

- be familiar with all of the texts studied in the course;
- have developed some sense of the comparative historical and cultural contexts of the range of texts studied;
- be able to read texts critically and discuss your findings in a formal academic essay;
- be responsive to the detail of selected passages of literature and demonstrate your responsiveness in a variety of assessment tasks;

### **Required texts (in order of teaching)**

- Katherine Mansfield, *Selected Stories: Katherine Mansfield*, ed., Angela Smith (Oxford UP)
- *Selected Poems of James K. Baxter*, ed., Paul Millar (Oxford UP).
- Paula Morris, *Hibiscus Coast* (Penguin)
- Bill Manhire, *Collected Poems 1967-1999* (Victoria UP)

A course reader containing critical articles and primary texts not in the required reading will be available from Student Notes.

### **Class sessions**

This course consists of four units, each of which addresses a specific literary, cultural, historical and critical context. Unit I will deal with Katherine Mansfield, focusing on the contexts of colonialism and modernism and on the critical controversies which they have generated. Unit II will consist of an in-depth reading of James K. Baxter, with particular attention to the Jerusalem commune and the 1960s. Unit III will examine Paula Morris' 2005 novel, *Hibiscus Coast*. Unit IV will look at Bill Manhire's poetry and consider his association with the 'Wellington School'.

<b>week starting</b>	<b>Monday lecture</b>	<b>Friday lecture</b>	<b>tutorial topic</b>
25 Feb	Introduction (MW)	Mansfield (MW)	no tutorial
3 Mar	Mansfield (MW)	Mansfield (MW)	Mansfield
10 Mar	Mansfield (MW)	Mansfield (MW)	Mansfield
17 Mar	Mansfield (MW)	Easter	Mansfield
24 Mar	Easter	Baxter (MW)	Baxter
31 Mar	Baxter (MW)	Film: 'Road to Jerusalem'	Baxter
7 Apr	Baxter (MW)	Baxter (MW) <b>Essay 1 due</b>	Baxter
	<i>mid-trimester break</i>	<i>mid-trimester break</i>	<i>mid-trimester break</i>
28 Apr	<i>Hibiscus Coast (EM)</i>	<i>Hibiscus Coast (EM)</i>	<i>Hibiscus Coast</i>
5 May	<i>Hibiscus Coast (EM)</i>	<i>Hibiscus Coast (EM)</i>	<i>Hibiscus Coast</i>
12 May	<i>Hibiscus Coast and art fraud (HC)</i>	Manhire (MW) <b>Essay 2 due</b>	Manhire
19 May	Manhire (MW)	Manhire (MW)	Manhire
26 May	Manhire (MW)	wrap up	Exam preparation

## Assessment:

In order to pass this course, you need to hand in all pieces of written work. Additionally, according to the rules of the School, you also need to attend at least 8 of the *tutorials* in order to pass this course.

For a course at 300-level, it is recommended that you spend *on average* 15 hours per week including class contact hours. Therefore, you should spend about 12 hours of your own time on reading, research and preparation.

All written work must be in an acceptable academic format. A referencing guide produced for students in the English programme is attached to the end of this document.

The deadlines for term work must be strictly observed. If you need an *extension* beyond the due date of any piece of work, you need to apply to your tutor before the due date, providing supporting documentation if possible. If an extension is granted, work will be marked in the usual way. If an extension is not applied for, or not granted, the final mark will be reduced by one 'step' of the grade (eg from A to A- or B- to C+).

Each of these assessments has been designed to focus on a different aspect of the overall objectives of the course.

Assessment	% of final mark	Due date
Essay #1 (Mansfield)	25	11 April (4pm)
Essay #2 (Baxter)	25	16 May (4pm)
Final exam	50	tba

### 25% Essay #1 (Mansfield)

Due by 4pm Friday 11 April: place in essay box, 8<sup>th</sup> floor Von Zedlitz. You may send the essay as an email attachment by arrangement with your tutor. Be careful to retain a copy.

Length: 2000 words.

### 25% Essay #2 (Baxter)

Due by 4pm Friday 16 May: place in essay box, 8<sup>th</sup> floor Von Zedlitz.

Length: 2000 words.

### 50% Final examination

The three-hour exam is made up of three sections: Section A is focused on *Hibiscus Coast*; Section B is focused on Bill Manhire; Section C allows students to address a general topic and may draw on any of the authors studied in this course. Students must answer **one** question from each section. Sections A and B are each worth 30 marks each; Section C is worth 40 marks.

## Bibliography:

**Baxter:**

- Baxter, James K. In *Beginnings: New Zealand Writers Tell How They Began Writing*. Wellington: Oxford University Press, 1980.
- Broughton, William. 'A Discursive Essay about Jerusalem'. *WLWE*, 14 (1975): 69-90.
- Brown, Danielle. 'James K. Baxter: The identification of the "Poet" and the Authority of the "Prophet"'. *JNZL*, 13 (1995): 133-42.
- Curnow, Allen. *Look Back Harder: Critical Writings, 1935-1984*. Ed. Peter Simpson. Auckland University Press, Auckland, 1987.
- Hawes, Tara. 'A Tribesman Cut Off from His Tribe: Baxter and the Family'. *JNZL*, 13 (1995): 39-45.
- James, Trevor. "Poetry in the Labyrinth: The Poetry of James K. Baxter"  
*World Literature Written in English*, 22:2 (Autumn 1983): 342-351.
- Jensen, Kai. *Whole Men*. Auckland: Auckland University Press, 1996.
- Journal of New Zealand Literature*, 13 (1995). [This is a special issue of articles on Baxter]
- Manhire, Bill. 'Events and Editorials'. *Islands*, 31-32 (1981): 102-20.
- McKay, Frank. *James K. Baxter as Critic*. Auckland: Heinemann Educational Books, 1978.
- McKay, Frank. *The Life of James K. Baxter*. Auckland: Oxford University Press, 1990.
- Needham, John. "An Excursion to a New Jerusalem". *PN Review*, 21:7 (Sept-Oct. 1995): 8-11.
- O'Sullivan, Vincent. *James K. Baxter*. Wellington: Oxford University Press, 1976.
- Oliver, W.H. *James K. Baxter: A Portrait*. Auckland: Godwit Press/Bridget Williams Books, 1994.
- Riach, Alan. "James K. Baxter and the Dialect of the 'Tribe'". In *Opening the Book: New Essays on New Zealand Literature*. Eds Mark Williams and Michele Leggott. Auckland: Auckland University Press, 1995.
- Simpson, Peter. 'The Trick of Standing Upright: Allen Curnow and James K. Baxter'. *WLWE*, 26 no 2 (1986): 369-78.
- Stead, C.K. 'From Wistan to Carlos: Modern and Modernism in New Zealand Poetry'. *Islands*, 27 (1979): 473-81.

**Mansfield:**

- Antony Alpers. *The Life of Katherine Mansfield*. London: OUP, 1983)
- Pamela Dunbar. *Radical Mansfield: Double Discourse in Katherine Mansfield's Short Stories*. Basingstoke: Macmillan, 1997.
- \*Charles Ferrall and Jane Stafford, eds. *Katherine Mansfield's Men: Perspectives from the 2004 Katherine Mansfield Birthplace Lecture Series*. Wellington: Katherine Mansfield Birthplace Society in association with Steele Roberts, 2004.
- Kate Fullbrook. *Katherine Mansfield*. Brighton: Harvester, 1989.
- Susan Gubar. "The Birth of the Artist as Heroine: (Re)production, the *Künstlerroman* Tradition, and the Fiction of Katherine Mansfield." In *The Representation of Women in Fiction*. Selected Papers from the English Institute, 1981, edited by Carolyn G Heilbrun and Margaret R. Higonnet. Baltimore and London: Johns Hopkins University Press, 1983) : 19-59.
- Clare Hanson, ed. *The Critical Writings of Katherine Mansfield*. Basingstoke: Macmillan, 1987.
- \*Sydney Jane Kaplan. *Katherine Mansfield and the Origins of Modernist Fiction*. Ithaca: Cornell University Press, 1991.
- Katherine Mansfield. *The Urevera Notebook*, edited by Ian A. Gordon. Auckland: Oxford University Press, 1978.)
- J.M. Murry. *Katherine Mansfield and Other Literary Studies*. London: Constable, 1959.
- \*Rhoda B. Nathan, ed. *Critical Essays on Katherine Mansfield*. New York: G.K. Hall, 1993.

- Bridget Orr. "The Only Free People in the Empire: Gender Difference in Colonial Discourse." In *De-Scribing Empire: Post-Colonialism and Textuality*. London: Routledge, 1994.
- Bridget Orr. "Reading with the Taint of the Pioneer: Katherine Mansfield and Settler Criticism," *Landfall* 43 no. 4 (December 1989): 447-61.
- Mary Paul. "'Bliss' and Why Ignorance Won't Do: The Use of Criticism and Theory in Current Reading Practices." In *Opening the Book: New Essays on New Zealand Writing*, edited by Mark Williams and Michele Leggott. Auckland: Auckland University Press, 1995): 311-31.
- \*Roger Robinson, ed. *Katherine Mansfield: In from the Margin*. Baton Rouge and London: Louisiana University University Press, 1994.
- Frank Sargeson. "Katherine Mansfield." In *Conversation on a Train and Other Critical Writings*, edited by Kevin Cunningham. Auckland: Auckland University Press/Oxford University Press, 1983): 28-33.
- \*Margaret Scott. *The Katherine Mansfield Notebooks*, 2 vols. Wellington: Lincoln UP/Daphne Brassell, 1997.
- Smith, Angela. *Katherine Mansfield and Virginia Woolf: a Public of Two*. Oxford: Clarendon, 1999.
- \*Smith, Angela. *Katherine Mansfield: A Literary Life*. Basingstoke: Macmillan, 2000.
- C.K. Stead, ed. *The Letters and Journals of Katherine Mansfield: A Selection*. London: Allen lane, 1977.
- C.K. Stead. *In the Glass Case: Essays on New Zealand Literature*. Auckland: Auckland University Press/Oxford University Press, 1981.
- \*Jean E. Stone. *Katherine Mansfield: Publications in Australia, 1907-09*. Sydney: Wentworth, 1977.
- Clare Tomalin. *Katherine Mansfield: A Secret Life*. London: Penguin, 1987.
- Sophie Tomlinson. "Mans-Field in Bookform," *Landfall* 39 no. 4 (December 1985): 465-89.
- Lydia Wevers. "How Kathleen Beauchamp Was Kidnapped," *Women's Studies Journal* 4 no. 2 (December 1988): 5-17.
- \*Lydia Wevers. "'The Sod Under My Feet': Katherine Mansfield." In *Opening the Book: New Essays on New Zealand Writing*, edited by Mark Williams and Michele Leggott. Auckland: Auckland University Press, 1995): 31-48.

### **Bill Manhire:**

- Evans, Patrick. "Spectacular Babies: The Globalisation of New Zealand Fiction", *Kite* 22, May 2002.
- Manhire, Bill. *The Brain of Katherine Mansfield*. [www.nzepc.auckland.ac.nz/authors/manhire](http://www.nzepc.auckland.ac.nz/authors/manhire)
- Manhire, Bill. Introduction, *Mutes and Earthquakes*.  
[www.nzepc.auckland.ac.nz/authors/manhire](http://www.nzepc.auckland.ac.nz/authors/manhire)
- Manhire, Bill. 'Breaking the Line: A View of American and New Zealand Poetry'. Originally published in *Islands* 38 (December 1987), 142-54. Reprinted in *Doubtful Sounds: Essays and Interviews* (Wellington: VUP, 2000).  
[www.nzepc.auckland.ac.nz/authors/manhire](http://www.nzepc.auckland.ac.nz/authors/manhire)
- Manhire, Bill. 'Dirty Silence: Impure Sounds in New Zealand Poetry'. In Graham McGregor and Mark Williams, eds. *Dirty Silence: Aspects of Language and Literature in New Zealand*. Auckland: Oxford University Press, 1991.  
[www.nzepc.auckland.ac.nz/authors/manhire](http://www.nzepc.auckland.ac.nz/authors/manhire)
- Manhire, Bill. 'Douglas Barbour. Writing Through the Margins: Sharon Thesen's and Bill Manhire's Apparently Lyric Poetry (*Australian and New Zealand Studies in Canada*, 4).  
[www.nzepc.auckland.ac.nz/authors/manhire](http://www.nzepc.auckland.ac.nz/authors/manhire)
- Pirie, Mark. Introduction to *The NeXt Wave*. Dunedin: University of Otago Press, 1998.

- Sharp, Iain. Interview with Bill Manhire, in *In the Same Room*, ed. Elizabeth Alley and Mark Williams (Auckland: AUP, 1992): 15-36. [www.nzepc.auckland.ac.nz/authors/manhire](http://www.nzepc.auckland.ac.nz/authors/manhire)
- Wevers, Lydia and Mark Williams. "Going Mad Without Noticing", *Landfall* 204 (Spring 2002).
- Wilkins, Damien. 'True Tales from the Fiction Workshop'. In *Writing at the Edge of the Universe*, edited by Mark Williams. Christchurch: Canterbury University Press, 2004): 20-32.



### **General University policies and statutes**

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 hard copy or under 'About Victoria' on the VUW home page at [www.vuw.ac.nz](http://www.vuw.ac.nz).

### **Student and staff conduct**

The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps are to be taken if there is a complaint. For information about complaint procedures under the Statute on Student Conduct, contact the Facilitator and Disputes Advisor or refer to the statute on the VUW policy website at:

[www.vuw.ac.nz/policy/studentconduct](http://www.vuw.ac.nz/policy/studentconduct)

The Policy on Staff Conduct can be found on the VUW website at:

[www.vuw.ac.nz/policy/staffconduct](http://www.vuw.ac.nz/policy/staffconduct)

### **Academic grievances**

If you have any academic problems with your course you should talk to the tutor or lecturer concerned; class representatives may be able to help you in this. If you are not satisfied with the result of that meeting, see the Head of School or the relevant Associate Dean; VUWSA Education Coordinators are available to assist in this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievance Policy which is published on the VUW website at:

[www.vuw.ac.nz/policy/academicgrievances](http://www.vuw.ac.nz/policy/academicgrievances)

### **Academic integrity and plagiarism**

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:



*The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.*

It is still plagiarism even if you re-structure the material or present it in your own style or words.

**Students should note that the rules regarding plagiarism apply to information placed on Blackboard. Blackboard lecture notes should not be reproduced in the exam without acknowledgement. All borrowings should be cited.**

*Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.*

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

[www.vuw.ac.nz/home/studying/plagiarism.html](http://www.vuw.ac.nz/home/studying/plagiarism.html)

**Students with Impairments** (see Appendix 3 of the Assessment Handbook)

The University has a policy of reasonable accommodation of the needs of students with disabilities. The policy aims to give students with disabilities the same opportunity as other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, please contact the course coordinator as early in the course as possible. Alternatively, you may wish to approach a Student Adviser from Disability Support Services (DSS) to discuss your individual needs and the available options and support on a confidential basis. DSS are located on Level 1, Robert Stout Building:

telephone: 463-6070

email: [disability@vuw.ac.nz](mailto:disability@vuw.ac.nz)

The name of your School's Disability Liaison Person is in the relevant prospectus or can be obtained from the School Office or DSS.

### **Student Support**

Staff at Victoria want students to have positive learning experiences at the University. Each faculty has a designated staff member who can either help you directly if your academic progress is causing you concern, or quickly put you in contact with someone who can. In the Faculty of Humanities and Social Sciences the support contact is **Dr Allison Kirkman, Murphy Building, room 407**. Assistance for specific groups is also available from the Kaiwawao Maori, Manaaki Pihipihinga or Victoria International.

In addition, the Student Services Group (email: [student-services@vuw.ac.nz](mailto:student-services@vuw.ac.nz)) is available to provide a variety of support and services. Find out more at:

[www.vuw.ac.nz/st\\_services/](http://www.vuw.ac.nz/st_services/)

VUWSA employs Education Coordinators who deal with academic problems and provide support, advice and advocacy services, as well as organising class representatives and faculty delegates. The Education Office (tel. 463-6983 or 463-6984, email at [education@vuwsa.org.nz](mailto:education@vuwsa.org.nz)) is located on the ground floor, Student Union Building.

	<b>Staff member</b>	<b>Location</b>
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FHSS	Dr Allison Kirkman	Murphy Building, room 407
Law	Kirstin Harvey	Old Govt Building, room 103
Science, and Architecture and Design	Liz Richardson	Cotton Building, room 150
Commerce and Administration	Colin Jeffcoat	Railway West Wing, room 119
Kaiwawao Maori	Medadane Kipa	Old Kirk, room 007
Manaaki Pihipihinga	Melissa Dunlop/ Fa'afo'i Seiuli	14 Kelburn Pde, room 109D
Victoria International	Matthias Nebel	10 Kelburn Pde, room 202

## Referencing Guide for Students of English

It has recently been decided that students of English should use one standard referencing system for all work produced for English courses: the MLA style.

Previously the document *Guidelines for SEFT Students* offered two alternative systems. Following the recent decision, English students are expected to use only the first of the two alternatives outlined. This is labelled in the *Guidelines* as “Notes included in the text (System A)”. The alternative system – “Footnotes or endnotes (System B)” – should no longer be used for written work in English.

### MLA Style – the new standard for English

The system students are now required to use is generally known as the MLA style. This system is in wide use in the Humanities, and has been thoroughly documented. Full details of the MLA style are provided in *MLA Handbook for Writers of Research Papers* (6th edition) and the *MLA Style Manual and Guide to Scholarly Publishing* (2nd edition), both of which are available in the library.

Purdue University Online Writing Lab (OWL) offers an excellent Internet resource on MLA style. It can be accessed at <http://owl.english.purdue.edu/owl/resource/557/01/>

What follows is a basic outline of MLA conventions.

### MLA Style

This type of system is sometimes referred to as a “parenthetical style”. By this system, full bibliographical details of the text you have used are given only in the Works Cited list at the end of the document.

In the body of your essay, follow each quotation or reference with a note in parentheses giving just the author’s name and page number, like this: (Lanham 104). Note that there is no punctuation, and no use of p. or pp. for page(s). If it is perfectly clear from the context who is being quoted, you can just give the page number: “Lanham argues that...(104).”

If you have several works by a single author in your bibliography, avoid ambiguity by adding a short title (Lanham, “Astrophil” 104).

If you are discussing a poem or poems, give line numbers (11-12) rather than page numbers. In referring to a Shakespearean play, or any other play in acts and scenes, give act, scene, and line numbers, like this: (3.2.28-35). [This means Act Three, scene two, lines 28-35.]

In referring to a classic work or a novel which exists in several editions, it is helpful to the reader to give chapter as well as page references: “Nelly says that ‘from the very beginning, [Heathcliff] bred bad feeling in the house’” (Bronte 89; ch.6) (or (Bronte 89; I.6) for an edition in volumes and chapters).

In referring to a film, the reference should provide director and year: “In *Way Down East* (D.W. Griffith, 1920) . . .”

## Works Cited

Whereas a bibliography may contain works that were useful in the development of an essay, the Works Cited list required in MLA style identifies only those texts which have directly contributed to the production of your work, either in the form of direct quotation or paraphrase.

Works Cited entries follow very specific conventions. Be sure you use punctuation, italicisation and quotation marks exactly in line with the following examples.

Note that some guidelines specify the use of underlining instead of *italicisation*. For the purposes of bibliographic detail the two should be treated as equivalent. You can *either* underline book titles *or* italicise them. Whichever you choose you should use consistently.

(a) *For a book by a single author:*

Author's surname, first name. *Title of book*. Place of publication: publisher's name, year of publication.

E.g. Coetzee, J. M. *Foe*. London: Penguin, 1987.

(b) *For a book with an editor rather than an author:*

McLeod, Marion, and Bill Manhire, eds. *Some Other Country: New Zealand's Best Short Stories*. Wellington: Unwin, 1984.

(c) *For an edition of a "classic" author's work:*

Milton, John. *Paradise Lost*. 1667. Ed. Alastair Fowler. London: Longman, 1968.

(d) *For an article in a journal:*

Author's surname, first name. "Title of article." *Title of journal*, volume number (year): page numbers.

E.g. Hutcheon, Linda. "Colonialism and the Postcolonial Condition: Complexities Abounding." *PMLA* 110.1 (1995): 7-16.

(e) *For an article in an anthology:*

Attridge, Derek. "Literary Form and the Demands of Politics: Otherness in J. M. Coetzee's *Age of Iron*." *Aesthetics and Ideology*. Ed. George Levine. New Brunswick: Rutgers UP, 1994. 198-213.

(f) *For ENGL Course Notes:*

*ENGL 113 Course Notes*. Victoria University of Wellington, 2007.

Note that specific articles in a book of Course Notes follow as for (e) above. E.g.

Wordsworth, William. "Preface to Lyrical Ballads". 1802. *ENGL 113 Course Notes*. Victoria University of Wellington, 2007. 24-5.

(g) *For an entire website:*

*Name of Site*. Date of Posting/Revision. Name of institution/organization affiliated with the site (sometimes found in copyright statements). Date you accessed the site <URL (electronic address)>.

