

School of English, Film, Theatre, & Media Studies

*ENGL 423 New Zealand Literature:
Mansfield and Friends
Trimester One 2009*

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Classes

Classes will usually be held on Tuesday afternoon, 1- 4 pm, in VZ806, although in week 3 we will visit the National Library and in week 12 the class will be held at the Katherine Mansfield Birthplace. Details of arrangements for these visits will be given nearer the time. Additional information for all honours classes can be found on the honours noticeboard, 8th floor VZ.

Trimester dates

The first trimester of 2009 begins on 2 March and ends on 5 June. The study/examination period is from 8 June to 1 July.

Texts

Anton Chekhov, *The Essential Tales of Chekhov*, ed. Richard Ford (Granta); D.H. Lawrence, *The Prussian Officer and other stories*, ed. John Worthen (Penguin); Katherine Mansfield, *Selected Stories*, ed. Angela Smith (Oxford World Classics); Oscar Wilde, *The Picture of Dorian Gray*, ed. Isobel Murray (Oxford World Classics); Virginia Woolf, *Mrs Dalloway*, ed. David Bradshaw (Oxford World Classics); Student Notes Course Reader. Available from the Victoria Book Centre, Student Union Building and Student Notes Distribution Centre, Student Union Building.

Learning Objectives

This course aims to examine the writing of Katherine Mansfield in the context of the writers who influenced or were associated with her work. At the end of the course students should:

- have a familiarity with Mansfield's writing, both the stories and also the notebook, journal and letters;
- have a familiarity with the work of Mansfield's influences and contemporaries, and the way they relate to Mansfield;
- have a familiarity with a selection of critical writings concerning these works;
- have some experience of the primary sources involved;
- be able to construct their own discussion of the central issues involved.

Mandatory Course Requirements

- (i) As in all English Programme courses, 70% attendance is required.
- (ii) Students will be asked to participate in the preparation and presentation of seminars.
- (iii) Students will complete one exercise and one essay (see note under assessment below).

Assessment

Assessment has been structured to help students meet the objectives of the course, covering a range of skills from primary research, close evaluation of texts, consideration of cultural and historical background and secondary criticism. Assessment is by a combination of 60% internal work and 40% exam. The internal work consists of one exercise and one essay. The first (see topic below) is 2000 words in length, worth 20% of the total and is due 9 April, and focuses on research skills. The essay (see topic below) is 3500 words in length, worth 40% of the total and is due 2 June (at the end of the course). This will test the student's ability to engage in a substantial research project, and to present and argue an original thesis. The exam will be three hours in duration, and its format will be discussed with the class towards the end of the course.

Workloads

It has been recommended that in order to maintain a satisfactory progress in a four-paper honours course of a single semester duration, students should give 24 hours to the course per week, including class contacts hours and time spent reading primary texts.

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* or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

This website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates.

Academic Integrity and Plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is

not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- material from books, journals or any other printed source;
- the work of other students or staff;
- information from the internet;
- software programs and other electronic material;
- designs and ideas'
- the organisation or structuring of any such material.

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

Seminar Timetable

Week 1. 3 March

Introduction; biography; 'An Indiscreet Journey', Smith, pp. 60-73.

Week 2. 10 March Colonial literature:

'The Woman at the Store', 'How Pearl Button was Kidnapped', 'Millie', Smith, pp. 10-28; Henry Lawson, 'The Drover's Wife', Barbara Baynton, 'The Chosen Vessel', *Student Notes Anthology*, pp. 38-43 ; Jane Stafford and Mark Williams, 'Katherine Mansfield: A Modernist in Maoriland'; Lydia Wevers, 'How Kathleen Beauchamp was Kidnapped', *Student Notes Anthology*, pp. 51-60.

Week 3. 17 March National Library visit.

Week 4. 24 March Oscar Wilde:

The Picture of Dorian Gray.

Week 5. 31 March Oscar Wilde & KM:

Vignettes, 'The Tiredness of Rosabel', 'The Swing of the Pendulum', *Student Notes Anthology*; Vincent O'Sullivan, 'The Magnetic Chain: Notes and Approaches to K.M.' and Sydney Jane Kaplan, 'Katherine Mansfield and the Problem of Oscar Wilde', *Student Notes Anthology* pp. 19-37.

Week 6. 7 April Anton Chekhov:

Read all stories in *Essential Tales*, plus 'His Wife' and 'Sleepy' in *Student Notes Anthology*, pp. 103-113.

EXERCISE DUE 9 April

Mid-semester break

Week 7. 28 April Anton Chekhov & KM:

'The Dill Pickle', 'The Little Governess', 'Something Childish but very Natural', '*Je ne parle pas français*', Smith, pp. 47-59, 29-46, 142-167; Sydney Jane Kaplan, 'Introduction', *Katherine Mansfield and the Origins of Modern Fiction*, *Student Notes Anthology*, pp. 78-86.

Week 8. 5 May DH Lawrence, *The Prussian Officer and other stories*
Read all stories, but especially ‘The Odour of Chrysanthemums’; ‘Daughters of the Vicar’; Charles Ferrall, ‘An Unlikely Blutbrüderschaft: Mansfield and D.H. Lawrence’, *Student Notes Anthology*, pp.114-121.

Week 9. 12 May DH Lawrence & KM:
‘Bliss’, ‘Psychology’, ‘The Man Without a Temperament’, ‘The Garden Party’, Smith pp. 174-185, 186-192, 201-212, 336-349; Angela Smith, ‘Mansfield and Modernism’, *Student Notes Anthology*, pp. 122-135.

Week 10. 19 May Virginia Woolf:
Mrs Dalloway

Week 11. 26 May Virginia Woolf & KM:
‘Prelude’, ‘At the Bay’, Smith, pp. 79-120, 281-314.
Angela Smith, ‘A Single Day: “At the Bay” and *Mrs Dalloway*’, *Student Notes Anthology*, pp. 136-159.

Week 12. 2 June Last Things (this class will be held at the Katherine Mansfield Birthplace, Tinakori Road):
‘Her First Ball’, ‘The Fly’, Smith, pp. 265-271, 357-362; James Joyce, ‘The Dead’, *Student Notes Anthology*, pp. 198-99.

ESSAY DUE 2 JUNE

ASSESSMENT

Research Exercise: Due 9 April. Length 2000 words, more or less equally distributed between the three parts.

Mansfield in Context.

Choose a piece of writing by Mansfield (it can be a short story, a vignette, an essay, a review, a dramatic sketch or a poem) which was published up to and including 1913.

(i) Give an account of the place the piece was published in: what kind of journal was it, what kind of newspaper; what can you tell from the other items that appeared at the same time about the orientation and editorial policy of the publication; what can you find out about it from other sources.

(ii) Using primary materials – the Mansfield letters and notebooks, and any other material (not necessarily by Mansfield) you feel would be relevant – give an account of the personal context in which the work was produced. What were Mansfield’s circumstances, what were her ambitions, what theories of writing and art influenced her at this time, etc.

(iii) Write a critical analysis of the piece.

Essay: Due 2 June. Length 3,500 words

1.

His eye fell on the yellow book that Lord Henry had sent him. What was it, he wondered. He went towards the little pearl-coloured stand, that had always looked to him like the work of some strange Egyptian bees that wrought in silver, and, taking up the volume, flung himself into an armchair, and began to turn over the leaves. After a few minutes he became absorbed. It was the strangest thing he had ever read.

Use this passage as a starting point for a comparative discussion of the seductive qualities of art (in all senses of the term) in *The Picture of Dorian Grey* and the stories Mansfield.

2.

In 1919 Mansfield wrote to Murry of Chekhov's 'sense of the hopeless indescribable beauty of the infinitely weary pattern'. Discuss what such a description might mean, thinking carefully of each of the terms she uses, with reference to a range of Chekhov and Mansfield stories. In what way do her stories conform to this pattern? How do they differ?

3.

I think people ought to fulfil sacredly their desires. And this mean fulfilling the deepest desire, which is the desire to live unhampered by things which are extraneous, a desire for pure relationships and living truth.

Lawrence to Catherine Carswell (1917)

With reference to a range of stories, compare the relationship between 'things which are extraneous [that is, introduced or added]' and 'living truth' in *The Prussian Officer and other stories* and the stories of Mansfield.

4.

In a diary entry in 1922, Virginia Woolf described *Mrs Dalloway* as 'a study of insanity & suicide: the world seen by the sane & insane side by side – something like that'. Compare the treatment of 'the sane & insane side by side' in *Mrs Dalloway* and the stories of Mansfield.

5.

Construct your own essay topic. It must compare some specific aspect of the work of Mansfield with that of either Wilde, or Chekhov, or Lawrence or Woolf. Please check with me before you start writing.

Select Bibliography

Reference works

- Dictionary of New Zealand Biography* ed. WH Oliver and Claudia Orange. Wellington: Allen and Unwin/Department of Internal Affairs, five volumes. Also online <www.dnzb.govt.nz>
- The Oxford History of New Zealand Literature*, second edition, ed. Terry Sturm. Auckland: Oxford University Press, 1996.
- The Oxford Companion to New Zealand Literature*, ed. Roger Robinson and Nelson Wattie. Auckland: Oxford, 1997.

Web Addresses

- The New Zealand Literature File*
www.library.auckland.ac.nz/subjects/nzp/nzlit2/authors_az.htm
- The Page: Poetry, Essays, Language, Ideas*
www.thepage.name/

General

- Anderson, Linda. *Women and Autobiography in the Twentieth Century: Remembered Futures*. London; New York : Prentice Hall/Harvester Wheatsheaf, 1997.
- Ardis, Ann. *New Women, New Novels: Feminism and Early Modernism*. New Brunswick: Rutgers University Press, 1990.
- DeKoven, Marianne. *Rich and Strange; Gender, History, Modernism*. Princeton, NJ: Princeton University Press, 1991.
- Gilbert, Sandra and Susan Gubar, *No Man's Land: the Place of the Woman Writer in the Twentieth Century*. 3 vols. New Haven: Yale University Press, 1988.
- Hanscombe, Gillian and Virginia L. Smyers. *Writing for their Lives: The Modernist Woman 1910-1940*. London: The Women's Press, 1987.
- Loeffelholz, Mary. *Experimental Lives: Women and Literature 1900-1945*. New York: Twayne Publishers, 1992.
- Rainey, Lawrence. *Institutions of Modernism: Literary Elites and Public Culture*. New Haven, Conn.: Yale University Press, 1998.
- Shiach, Morag. *Modernism, Labour, and Selfhood in British Literature and Culture, 1890-1930*. Cambridge, New York: Cambridge University Press, 2004.

Mansfield

- The Collected Letters of Katherine Mansfield*. Ed. Vincent O'Sullivan and Margaret Scott. 4 vols. Oxford: Clarendon Press, 1984-1996.
- The Critical Writings of Katherine Mansfield*. Ed. Clare Hanson. Basingstoke, Hampshire: Macmillan, 1987.
- Journal of Katherine Mansfield*. Ed. J. Middleton Murry. London: Constable, 1954.
- Katherine Mansfield : Manuscripts in the Alexander Turnbull Library*. Wellington, The Library, 1988.
- Katherine Mansfield: Dramatic Sketches*. Ed. David Dowling, Wilhelmina and David Drummond. Palmerston North: Nagare Press ; 1988.
- The Katherine Mansfield Notebooks*. 2 vols. Ed. Margaret Scott. Lincoln University: Lincoln University Press; Wellington, Daphne Brasell Associates, 1997.
- The Letters of John Middleton Murry to Katherine Mansfield*. Ed. C.A. Hankin. Auckland: Hutchinson, 1983.

Poems of Katherine Mansfield. Ed. Vincent O'Sullivan. Auckland: Oxford University Press, 1988.

The Blue Review (continues *Rhythm*). London: Frank Cass and Company Ltd., 1968.

The Stories of Katherine Mansfield Ed. Antony Alpers. Auckland: Oxford University Press, 1984.

Biography

Alpers, Antony. *The Life of Katherine Mansfield*. Oxford: Oxford University Press, 1982.

Boddy, Gill. *Katherine Mansfield: The Women and the Writer*. Ringwood, Vic: Penguin, 1988.

Katherine Mansfield's Men. Eds. Charles Ferrall and Jane Stafford. KM Birthplace and Steele Roberts, 2004.

Katherine Mansfield: the Memories of L. M. London, Joseph, 1971.

Meyer, Jeffery. *Katherine Mansfield: A Darker View*. New York: Cooper Square Press, 2002.

Middleton Murry, John. *Between Two Worlds : an Autobiography*. London : Jonathan Cape, 1935.

O'Sullivan, Vincent. *Katherine Mansfield's New Zealand*. Auckland : Golden Press, 1974.

Tomalin, Claire. *Katherine Mansfield: A Secret Life*. London : Viking, 1987.

Criticism

Burgan, Mary. *Illness, Gender, and Writing : the Case of Katherine Mansfield*. Baltimore: Johns Hopkins University Press, 1994.

Ferrall, Charles and Jane Stafford (eds.). *Katherine Mansfield's Men*. Wellington: Steele Roberts and KM Birthplace, 2004.

Fullbrook, Kate. *Katherine Mansfield*. Brighton, Sussex : Harvester Press, 1986.

Kaplan, Sydney Jane. *Katherine Mansfield and the Origins of Modern Fiction*. Ithaca: Cornell University Press, 1991.

Kurylo, Charanne Carroll. *Chekhov and Katherine Mansfield : a Study in Literary Influence*. Ann Arbor: University Microfilms, 1974.

Katherine Mansfield: In from the Margin, ed. Roger Robinson. Baton Rouge: Louisiana State University Press, 1994.

Smith, Angela. *Katherine Mansfield: A Literary Life*. London: Palgrave, 2000.

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Stafford, Jane and Mark Williams. *Maoriland: New Zealand Literature 1872-1914*. Wellington: Victoria University Press, 2006.