

ENGL 231 Modern Poetry

Trimester 2 2010

Monday 12 July to Saturday 13 November 2010

20 Points



W B Yeats



Carol Ann Duffy

TRIMESTER DATES

Teaching dates: Monday 12 July 2010 to Friday 15 October 2010

Mid-trimester break: Monday 23 August to Sunday 5 September 2010

Study week: Monday 18 October to Friday 22 October 2010

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

NAMES AND CONTACT DETAILS

Staff	Email	Phone	Room	Office Hours
Charles Ferrall	charles.ferrall@vuw.ac.nz	463 6804	VZ 904	
Anna Jackson	anna.jackson@vuw.ac.nz	463 6840	VZ 919	

Harry Ricketts (course convener) harry.ricketts@vuw.ac.nz 463 6814 VZ 906 Mon 2 – 4 pm

Jane Stafford jane.stafford@vuw.ac.nz 463 6816 VZ 905

CLASS TIMES AND LOCATIONS

Lectures

Mon, Tues, Thurs 1.10 – 2.00 pm Maclaurin LT 101

Tutorials

To be advised.

COURSE DELIVERY

There will be three lectures a week plus one tutorial.

COMMUNICATION OF ADDITIONAL INFORMATION

All important information about this course, as well as being announced in lectures, will be posted on Blackboard and on the English Programme noticeboard on Floor 3, Hugh MacKenzie Foyer.

COURSE CONTENT

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.

LEARNING OBJECTIVES

Students passing the course should be able to:

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

EXPECTED WORKLOAD

For a 20-point course at 200-level, it is recommended that you spend on average 13 hours per week including class contact hours. Therefore, you should spend about 10 hours of your own time in reading and preparation. Please note that this is a rough guideline only. Some students might have to put in more time, others less.

READINGS

Essential texts:

ENGL 231 Student Notes (available from Student Notes Distribution Centre, Student Union Building).

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).

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from vicbooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building.

Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available.

Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

Recommended Reading:

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).

ASSESSMENT REQUIREMENTS

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

1. **Class Test: 1.10 - 2.00 pm, 19 August, in Maclaurin LT 101.** You will be asked to compare and contrast **two** out of a choice of three poems (taken from the course 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 6 September (4.00 pm).** 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: 1400-1500 words.
3. **General Essay: Due Friday 15 October (4.00 pm).** 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: 2400-2500 words. **No extensions are permitted beyond this date.**

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

EXTENSIONS AND PENALTIES

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions. Work that is submitted late without an extension is subject to penalties. If work is handed in late, then one grade step is subtracted (e.g. "B" to "B-") and minimal comments are offered.

MANDATORY COURSE REQUIREMENTS

To gain a pass in this course you must :

- Submit the written work specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)

- Attend 70% of tutorials, i.e. 8 out of 11.

CLASS REPRESENTATIVES

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer. Work submitted in the final examination will obviously be handwritten. You are expected to write clearly. Where work is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

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>

GENERAL UNIVERSITY POLICIES AND STATUTES

You 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>

The AVC (Academic) website also provides information 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. This website can be accessed at:

http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx

COURSE PROGRAMME

Week 1	12 July	Intro	HR
	13 July	Imperialists & Georgians (Course Anthology)	HR
	15 July	War Poets (Course Anthology)	HR
Week 2	19 July	Imagism (Ezra Pound poems, Course Anthology)	HR
	20 July	W B Yeats 1: The Celtic Revival	JS/HR
	22 July	W B Yeats 2: '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'	
Week 3	26 July	W B Yeats 3: 'Men Improve with the Years', 'The Collar Bone of the Hare', 'The Fisherman', 'The Dawn', 'Her Praise', 'The People', 'The Second Coming'	JS
	27 July	W B Yeats 4: 'September 1913', 'Easter 1916'	JS
	29 July	W B Yeats 5: 'Vacillation IV & V', 'Sailing to Byzantium', 'A Dialogue of Self and Soul', 'Lapis Lazuli'	HR
Week 4	2 Aug	T S Eliot 1: Early poetry	HR
	3 Aug	T S Eliot 2: <i>The Waste Land</i> 1	HR
	5 Aug	T S Eliot 3: <i>The Waste Land</i> 2	HR

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Week 5	9 Aug	No lecture	
	10 Aug	T S Eliot 4: Reading of <i>Tom and Viv</i>	HR
	11 Aug	T S Eliot 5: <i>The Waste Land</i> & Bob Dylan's 'Desolation Row'	HR
Week 6	16 Aug	T S Eliot 6: <i>Four Quartets</i>	HR
	17 Aug	Guest lecture: Les Cleveland	
	19 Aug	CLASS TEST	
Mid Trimester Break: Monday 23 August to Sunday 5 September 2010			
Week 7	6 Sept	US Poetry 1: Wallace Stevens (supplementary material)	CF
		FIRST ESSAY DUE 4 PM, MONDAY 6 SEPTEMBER	
	7 Sept	W H Auden 1: Early Poems (1, 2, 3, 10)	HR
	9 Sept	W H Auden 2: 'In Memory of W B Yeats'	HR
Week 8	13 Sept	W H Auden 3: 'Under Which Lyre', 'In Praise of Limestone'	HR
	14 Sept	W H Auden 4: 'Thanksgiving for a Habitat'	HR
	16 Sept	W H Auden 5: 'Spain'	JS
Week 9	20 Sept	UK Poetry 1: Edith Sitwell (supplementary material)	JS
	21 Sept	US Poetry 2: Adrienne Rich (Course Anthology)	HR
	23 Sept	UK Poetry 2: Stevie Smith (Course Anthology)	HR
Week 10	27 Sept	UK Poetry 3: Philip Larkin (Course Anthology + supplementary material)	JS
	28 Sept	Irish Poetry 1: Seamus Heaney 1 (Course Anthology + supplementary material)	JS
	30 Sept	Irish Poetry 2: Seamus Heaney 2 (Course Anthology + supplementary material)	JS
Week 11	4 Oct	Irish Poetry 3: Eavan Boland (supplementary material)	HR
	5 Oct	US Poetry 3: Some 21 st century American poets (supplementary material)	AJ
	7 Oct	UK Poetry 4: Cope/Fenton/Duffy (Course Anthology + <i>The World's Wife</i>)	HR

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Week 12	11 Oct	Carol Ann Duffy (<i>The World's Wife</i>)	HR
	12 Oct	Carol Ann Duffy (<i>The World's Wife</i>)	HR
	13 Oct	Conclusion	HR/JS

SECOND ESSAY DUE 4 PM, FRIDAY 15 OCTOBER