

ENGL 231 Modern Poetry

Trimester 2 2012

16 July to 17 November 2012

20 Points



WB Yeats



Jenny Bornholdt

TRIMESTER DATES

Teaching dates:	16 July to 19 October 2012
Mid-trimester break:	27 August to 9 September 2012
Study week:	22 to 26 October 2012
Last piece of assessment due:	29 October 2012

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	TBC
Dougal McNeill	dougal.mcneill@vuw.ac.nz	463 6807	VZ 903	TBC
Harry Ricketts	harry.ricketts@vuw.ac.nz	463 6814	VZ 906	M 2-4 (Course convenor)
Jane Stafford	jane.stafford@vuw.ac.nz	463 6816	VZ 901	TBC

CLASS TIMES AND LOCATIONS

Lectures

Days	Time	Room Number
Mon, Wed, Fri	12:00pm – 12:50pm	Maclaurin LT102

Tutorials

To be advised

Tutorials begin in WEEK 2. Please register for tutorials via the ENGL 231 site on Blackboard: go to “Tutorials” and then follow the instructions under the “SCubed - Tutorial Enrolment Instructions” link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the bulletin board outside Hugh McKenzie Lecture Theatre HMLT206.

TEACHING LEARNING SUMMARY

There will be three lectures a week plus one tutorial.

The tutorials are a very important part of your development in the subject, and you should prepare fully for them. Weekly worksheets prepared in advance are a central feature of the tutorial programme. Complete each worksheet and read the prescribed text in advance of the tutorial, take it and the relevant text with you, and contribute to the discussion. Times and rooms are arranged during the first week and posted on the English Section notice-board on the third floor of the Hugh Mackenzie building, outside Hugh Mackenzie LT206 and on Blackboard by Friday 20 July. Each student attends one tutorial per week. You must attend a minimum of 70%, i.e. at least 8 out of 11 tutorials. You are strongly advised (and, indeed, expected) to attend all tutorials. However, from time to time there may be unusual circumstances, such as illness, which prevent your attendance. In ENGL 231, we regard the mandatory requirement of only 70% attendance as making provision for such circumstances.

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.

If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use.

COURSE PRESCRIPTION

A study of a range of modern poetry in English (mostly British, American and Irish).

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 New Zealand poet Jenny Bornholdt 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 an acquaintance with the work of a range of modern poets,
- demonstrate a deeper and more specialised knowledge of Yeats, Eliot, Auden and Bornholdt
- 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 vicbooks, Student Union Building).

W B Yeats, *Collected Poems* (Vintage); T S Eliot, *Collected Poems* (Faber); W H Auden, *Selected Poems* (Faber); Jenny Bornholdt, *The Rocky Shore* (Victoria University Press).

Recommended Reading:

SHORT BIBLIOGRAPHY

(Many of these books are on Three-Day Loan in the Library. Try to read as widely as possible.)

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).

Jenny Bornholdt

Paula Green and Harry Ricketts, *99 Ways into New Zealand Poetry* (2010).

Also reviews of her work on the internet, in the review quarterly *New Zealand Books* and in *Landfall*.

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).

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 9–27 July 2012, 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 of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 4 of the Student Union Building.

You 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 you or they can be picked up from nominated collection points at each campus. You 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.

ASSESSMENT REQUIREMENTS

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

1. **Class Test: 12.00 - 12.50 pm, Friday 24 August, in Maclaurin LT102.** 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 5pm, Monday 10 September.** 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 **30%** of your final grade. Word limit: 1400-1500 words.
3. **General Essay: Due 5pm, Monday 29 October.** 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 **50%** of your final grade. Word limit: 2400-2500 words.
No extensions 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 submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments from your marker.

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 8 number of 11 tutorials.
- Sit the class test on the required day

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. Where handwritten work is required you are expected to write clearly. If this 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>

TURNITIN

Work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study.

Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

School of English, Film, Theatre, & Media Studies
ENGLISH PROGRAMME COURSE OUTLINE ENGL 231

COURSE PROGRAMME

Week 1	16 July	Intro	JS
	18 July	Imperialists & Georgians (Course Anthology)	HR
	20 July	War Poets (Course Anthology)	HR
Week 2	23 July	Imagism (Ezra Pound poems, Course Anthology)	HR
	25 July	W B Yeats 1: Background (DVD)	JS/HR
	27 July	W B Yeats 2: The Celtic Revival	JS/HR
Week 3	30 July	W B Yeats 3: '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
	1 Aug	W B Yeats 4: 'Men Improve with the Years', 'The Collar Bone of the Hare', 'The Fisherman', 'The Dawn', 'Her Praise', 'The People', 'The Second Coming'	JS
	3 Aug	W B Yeats 5: 'September 1913', 'Easter 1916'	JS
Week 4	6 Aug	W B Yeats 6: 'Vacillation IV & V', 'Sailing to Byzantium', 'A Dialogue of Self and Soul', 'Lapis Lazuli'	HR
	8 Aug	T S Eliot 1: Early poetry	HR
	10 Aug	T S Eliot 2: <i>The Waste Land</i> 1	HR
Week 5	13 Aug	T S Eliot 3: <i>The Waste Land</i> 2	HR
	15 Aug	T S Eliot 4: Reading of <i>Tom and Viv</i>	HR
	17 Aug	T S Eliot 5: <i>The Waste Land</i> & Bob Dylan's 'Desolation Row'	HR
Week 6	20 Aug	T S Eliot 6: <i>Four Quartets</i>	HR
	22 Aug	Practice for Class Test	HR/JS
	24 Aug	CLASS TEST	
Mid Trimester Break:		Monday 27 August to Sunday 9 September 2012	

School of English, Film, Theatre, & Media Studies
ENGLISH PROGRAMME COURSE OUTLINE ENGL 231

Week 7	10 Sept	UK Poetry 1: Edith Sitwell (Course Anthology/supp material)	JS
		FIRST ESSAY DUE 5 PM, MONDAY 10 SEPTEMBER	
	12 Sept	W H Auden 1: Early Poems (1, 2, 3, 10)	HR
	14 Sept	W H Auden 2: 'In Memory of W B Yeats'	HR
Week 8	17 Sept	W H Auden 3: 'Under Which Lyre', 'In Praise of Limestone'	HR
	19 Sept	W H Auden 4: 'Thanksgiving for a Habitat'	HR
	21 Sept	W H Auden 5: 'Spain'	DM
Week 9	24 Sept	UK Poetry 2: Stevie Smith (Course Anthology)	HR
	26 Sept	US Poetry 1: Wallace Stevens (Course Anthology/supp material)	CF
	28 Sept	US Poetry 2: Adrienne Rich (Course Anthology)	HR
Week 10	1 Oct	UK Poetry 3: Philip Larkin (Course Anthology)	JS
	3 Oct	UK Poetry 3: Wendy Cope/ James Fenton (Course Anthology)	HR
	5 Oct	UK Poetry 4: Carol Ann Duffy (Course Anthology)	HR
Week 11	8 Oct	Irish Poetry 1: Seamus Heaney (Course Anthology/supp material)	JD
	10 Oct	Irish Poetry 2: Seamus Heaney (Course Anthology/supp material)	JD
	12 Oct	Irish Poetry 3: Eavan Boland (Course Anthology/supp material)	HR
Week 12	15 Oct	Jenny Bornholdt 1: <i>The Rocky Shore</i>	HR/JS
	17 Oct	Jenny Bornholdt 2: <i>The Rocky Shore</i>	JB
	19 Oct	Conclusion	JS/HR
Study Week: 22-26 October			

Second Essay Due 5pm, Monday 29 October 2012