

ENGL 423 New Zealand Literature: Mansfield and Friends

Trimester 1 2012

5 March to 4 July 2012

30 Points

TRIMESTER DATES

Teaching dates: 5 March to 8 June 2012

Mid-trimester break: 6 to 22 April 2012

Study week: 11 to 15 June 2012

Examination/Assessment period: 15 June to 4 July 2012

Note: Students who enrol in courses with examinations are expected to be able to attend an examination at the University at any time during the formal examination period.

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
Jane Stafford	jane.stafford@vuw.ac.nz	463 6816	VZ 901

Office Hours to be confirmed

CLASS TIMES AND LOCATIONS

Lectures

Days	Time	Room Number
Thursdays	1:10pm – 4pm	VZ 802

COURSE DELIVERY

Classes will usually be held on Thursday afternoons, 1:10 - 4 pm, in VZ 802, 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.

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be posted through the Blackboard site.

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

This course looks at the works of Katherine Mansfield in a variety of contexts: colonial literature, the decadents, Russian literature, modernism, the Bloomsbury group. It examines her relationships with D.H. Lawrence and Virginia Woolf, whom she knew, and figures such as Oscar Wilde and

Anton Chekhov, whom she read. It engages with current criticism and biography, and students will be introduced to and work with the Mansfield material at the Turnbull Library.

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.

EXPECTED WORKLOAD

The expected workload for a 30 point course is 300 hours over the trimester or 20 hours per teaching week.

READINGS

Essential 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*.

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 the shop. You will be contacted when they are available.

ASSESSMENT REQUIREMENTS

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 exercise is 2000 words in length, worth 20% of the total and is due on 5 April, and focuses on research skills.

The essay is 3500 words in length, worth 40% of the total and is due on 31 May. This will test your 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. You will not be able to write in the exam on the non-Mansfield author you wrote about in your essay.

Note: Marks for Honours level assignments and final course grades are not finalised until feedback from the external examiner has been considered. Note also that honours grades gained in individual courses remain provisional until the overall final classification is made.

EXTENSIONS AND PENALTIES

If you require an extension, you should contact me and discuss it.

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).

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>

WHERE TO FIND MORE DETAILED INFORMATION

The following text must be included in all course outlines.

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

School of English, Film, Theatre, & Media Studies
ENGLISH PROGRAMME COURSE OUTLINE ENGL423

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.

Seminar Timetable

Week 1. 8 March: Introduction; biography
'An Indiscreet Journey', Smith, pp. 60-73.

Week 2. 15 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' and Lydia Wevers, 'How Kathleen Beauchamp was Kidnapped', *Student Notes Anthology*, pp. 51-60.

Week 3. 22 March: National Library visit

Week 4. 29 March: Oscar Wilde
The Picture of Dorian Gray.

Week 5. 5 April: 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.

EXERCISE DUE 5 April

Mid Trimester break

Week 6. 26 April: Anton Chekhov
Essential Tales, plus 'His Wife' and 'Sleepy' in Student Notes Anthology, pp. 103-113.

Week 7. 3 May: 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. 10 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. 17 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. 24 May: Virginia Woolf
Mrs Dalloway

Week 11. 31 May: Virginia Woolf and 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.

ESSAY DUE 31 MAY

Week 12. 7 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.

*

ASSESSMENT

RESEARCH EXERCISE: DUE 5 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 31 MAY, LENGTH 3,500 WORDS

1.

In Oscar Wilde's *The Picture of Dorian Gray*, Lord Henry tells Dorian that he should 'Live! Live the wonderful life that is in you!'

Write a comparative discussion of the effects of this dictum in *The Picture of Dorian Gray* and the stories of Katherine Mansfield.

2.

Katherine Mansfield wrote of Chekhov, 'What the writer does is not so much to *solve* the question but to *put* the question. There must be a question put. That seems to me a very nice dividing line between the true and the false writer'.

With reference to a range of stories, write a comparative discussion of the way Chekhov stories and Mansfield stories work. Are both authors concerned, as Mansfield suggests, with the true and the false, or are there differences?

3.

In 1913 D. H. Lawrence wrote, 'All I want is to answer to my blood, direct, without fribbing intervention of mind, moral or what not'.

With reference to a range of stories, compare the extent to which Lawrence and Mansfield might mean by 'answer[ing] to my blood'. Do you find that the stories you are discussing are entirely free from 'mind' and 'moral', or are there differences between the two authors?

[Note: 'fribbing' is not in the *Oxford Dictionary*, but to 'fribble' means to act aimlessly or feebly, to busy oneself to no purpose, to falter or stammer. Or Lawrence may be employing a local variant of 'fecking'.]

4.

What I was going to say was that I think writing should be formal. The art must be respected. This struck me reading some of my notes here, for, if one lets the mind run loose, it becomes egotistic, personal, which I detest [...] All the same the irregular fire must be there; and perhaps to loose it [i.e. to let it loose], one must begin by being chaotic, but not appear in public like that.

Use this quotation from Virginia Woolf's diaries for the basis of a comparative discussion of stylistic formality and irregularity in *Mrs Dalloway* and the stories of Katherine Mansfield. What indications are there that 'the art' has been 'respected'; and what signs of 'the irregular fire' and chaos? What might be the relationship between the two?

*

SELECT BIBLIOGRAPHY

Reference works

Dictionary of New Zealand Biography, eds. 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, eds. 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/

The Katherine Mansfield Society: <http://www.katherinemansfieldsociety.org/>

The Modernist Journals Project: <http://dl.lib.brown.edu/mjp/journals.html>

General

Anderson, Linda. *Women and Autobiography in the Twentieth Century: Remembered Futures*. London; New York: Pr entice Hall/Harvester Wheatsheaf, 1997.

Ardis, Ann. *New Women, New Novels: Feminism and Early Modernism*. New Brunswick: Rutgers University Press, 1990.

- Brown, Judith. *Glamour in Six Dimensions: Modernism and the Radiance of Form*. Ithaca: Cornell University Press, 2009.
- 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.
- Jackson, Anna. *Diary Poetics: Form and Style in Women's Diaries, 1915-1962*. New York: Routledge, 2010.
- 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*, eds. Vincent O'Sullivan and Margaret Scott. 5 vols. Oxford: Clarendon Press, 1984-2008.
- 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*, eds. David Dowling, Wilhelmina and David Drummond. Palmerston North: Ngare 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* (formerly *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, second ed., 1982.
- Boddy, Gill. *Katherine Mansfield: The Women and the Writer*. Ringwood, Vic: Penguin, 1988.
- Ferrall, Charles and Jane Stafford (eds.). *Katherine Mansfield's Men*. KM Birthplace and Steele Roberts, 2004.
- Jones, Kathleen. *Katherine Mansfield the Storyteller*. Auckland: Viking, 2010.
- 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.
- . *Circulating Genius: John Middleton Murry, Katherine Mansfield and DH Lawrence*. Edinburgh: Edinburgh University Press, 2010.
- Kurylo, Charanne Carroll. *Chekhov and Katherine Mansfield: a Study in Literary Influence*. Ann Arbor: University Microfilms, 1974.

School of English, Film, Theatre, & Media Studies
ENGLISH PROGRAMME COURSE OUTLINE ENGL423

- McDonnell, Jenny. *Katherine Mansfield and the Modernist Marketplace: At the Mercy of the Public*. London: Palgrave Macmillan, 2010.
- Robinson, Roger (ed.). *Katherine Mansfield: In from the Margin*, Baton Rouge: Louisiana State University Press, 1994.
- Smith, Angela. *Katherine Mansfield: A Literary Life*. London: Palgrave, 2000.
- Smith, Angela. *Katherine Mansfield and Virginia Woolf: A Public of Two*. Oxford: Clarendon, 1999.
- Stafford, Jane and Mark Williams. *Maoriland: New Zealand Literature 1872-1914*. Wellington: Victoria University Press, 2006.