

ENGL 231 Modern Poetry

Trimester 1 2015

2 March to 1 July 2015

20 Points



W B Yeats



Carol Ann Duffy

IMPORTANT DATES

Teaching dates: 2 March to 5 June 2015

Easter/Mid-Trimester break: 3 to 19 April 2015

Last assessment item due: 16 June 2015

Withdrawal dates:

Refer to www.victoria.ac.nz/students/study/withdrawals-refunds. If you cannot complete an assignment or sit a test or examination, refer to www.victoria.ac.nz/students/study/exams/aegrotats.

CLASS TIMES AND LOCATIONS

Mon, Tue 9.00 – 9.50am Hugh Mackenzie HMLT002

Thu 1.10 – 2.00pm Cotton COLT122

Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the ENGL 231 site on Blackboard: go to “Tutorial Sign Up” and then follow the instructions under the “S-Cubed Log In” link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the noticeboard in the Level 3 corridor of the Hugh Mackenzie Building.

NAMES AND CONTACT DETAILS

Staff:	Email:	Phone:	Room:	Office Hours:
Harry Ricketts	Harry.Ricketts@vuw.ac.nz	463 6814	VZ 810	tba
Dougal McNeill	Dougal.mcneill@vuw.ac.nz	463 6803	VZ 905	tba

COMMUNICATION OF ADDITIONAL INFORMATION

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.

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 Anna Jackson but also including selections from the work of a range of other C20 English, American and Irish poets.

COURSE LEARNING OBJECTIVES (CLOS)

Students passing the course should be able to:

1. demonstrate an acquaintance with the work of a range of modern poets,
2. demonstrate a deeper and more specialised knowledge of Yeats, Eliot, Auden and Jackson
3. demonstrate some understanding of the different strands of C20 poetry, including Modernism
4. demonstrate responsiveness to the detail of individual poems
5. be able to produce either a short poem in imitation of a poet on the course or a piece of non-fiction in relation to a given poem
6. be able to offer a critical discussion of major texts in a formal academic essay.

TEACHING FORMAT

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. 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.

MANDATORY COURSE REQUIREMENTS

In addition to achieving an overall pass mark of 50%, students 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

WORKLOAD

The expected workload for a 20-point course is 200 hours over the trimester or 13 hours per teaching week.

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.

ASSESSMENT

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

Assessment items and workload per item	%	CLO(s)	Due date
1 Class Test: 1.00 - 1.50 pm, Thursday 2 April, in COLT 122. You will be asked to compare and contrast two out of a choice of three	20%	4	2 April

	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, Tuesday 28 April. 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.	30%	2, 3, 4, 6	28 April
3	Poetry or Non-fiction piece: Due 5pm, Tuesday 19 May. This allows you to show your creative ability either by writing a poem in the manner of one of three nominated poets from the course anthology or by writing a non-fiction piece in relation to a choice of one of three nominated poems from the course anthology and counts for 10% of your final grade. Limit either 20 lines if a poem or 600 words if a prose piece.	10%	5	19 May
4	General Essay: Due 5pm, Tuesday 16 June. 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 40% of your final grade. Word limit: 2400-2500 words. NOTE: There are no extensions beyond this date.	40%	1, 2, 3, 4, 6	16 June

SUBMISSION AND RETURN OF WORK

Work provided for assessment in this course will be checked for academic integrity by Turnitin. Follow the instructions provided in the "Assignments and Turnitin" section of Blackboard.

You are required to submit both a hard copy and an electronic copy of your essays by the due date.

Hard-copy assignments are submitted in the drop slot outside the administration office: von Zedlitz level 8.

Attach an assignment cover sheet or extension form, found on Blackboard or outside the administration office. Remember to fill in your tutor's name.

Your marked assignment will be handed back by your tutor in tutorials or during their office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the Administration office.

EXTENSIONS AND PENALTIES

Extensions

In exceptional and unforeseen circumstances an extension may be granted. To apply for an extension, email your Course Coordinator before the assignment is due. If granted, your Course Coordinator will inform you of the new due date. Tutors cannot grant extensions. **No assignment with or without an extension will be accepted after Wednesday 1 July 2015.**

Penalties

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.

SET TEXTS

ENGL 231 Course Reader

Yeats, W B. *Collected Poems*. Vintage.

Eliot, T S. *Collected Poems 1909-1962*. Faber.

Auden, W H. *Selected Poems*. Faber.

Jackson, Anna. *I, Clodia and Other Portraits*. Auckland University Press.

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.

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 and online material 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).

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).

CLASS REPRESENTATIVE

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

STUDENT FEEDBACK

Student feedback on University courses may be found at

www.cad.vuw.ac.nz/feedback/feedback_display.php.

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff. In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/students/study/exams/integrity-plagiarism
- Aegrotats: www.victoria.ac.nz/students/study/exams/aegrotats
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Statutes and policies including the Student Conduct Statute:
www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Student Contract: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>

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

- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz
- School website: www.victoria.ac.nz/seftms

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

COURSE PROGRAMME

Week 1	2 Mar	Intro and Imperialists & Georgians (Course Anthology)	HR
	3 Mar	War Poets (Course Anthology)	HR
	5 Mar	Imagism (Ezra Pound poems, Course Anthology)	HR
Week 2	9 Mar	W B Yeats 1: Background (DVD)	HR
	10 Mar	W B Yeats 2: The Celtic Revival	HR
	12 Mar	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
Week 3	16 Mar	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"	HR
	17 Mar	W B Yeats 5: "September 1913", "Easter 1916"	HR
	19 Mar	W B Yeats 6: "Vacillation IV & V", "Sailing to Byzantium", "A Dialogue of Self and Soul", "Lapis Lazuli"	HR
Week 4	23 Mar	T S Eliot 1: Early poetry	HR
	24 Mar	T S Eliot 2: <i>The Waste Land</i> 1	HR
	26 Mar	T S Eliot 3: <i>The Waste Land</i> 2	HR
Week 5	30 Mar	T S Eliot 4: Reading of <i>Tom and Viv</i>	HR
	31 Mar	Practice for Class Test	HR
	2 Apr	CLASS TEST	HR
Easter/Mid Trimester Break: Friday 3 to Sunday 19 April 2015			
Week 6	20 Apr	T S Eliot 5: <i>The Waste Land</i> & Bob Dylan's "Desolation Row"	HR
	21 Apr	T S Eliot 6: <i>Four Quartets</i>	HR
	23 Apr	W H Auden 1: Early Poems (1, 2, 3, 10)	HR

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

Week 7	27 Apr	ANZAC DAY	
	28 Apr	W H Auden 2: 'Spain'	DM
		FIRST ESSAY DUE 5 PM, TUESDAY 28 APRIL	
	30 Apr	'W H Auden 3: 'In Memory of W B Yeats''	HR
Week 8	4 May	W H Auden 4: 'Under Which Lyre', 'In Praise of Limestone'	HR
	5 May	W H Auden 5: 'Thanksgiving for a Habitat'	HR
	7 May	UK Poetry 1: Stevie Smith (Course Anthology)	HR
Week 9	11 May	US Poetry 1: Adrienne Rich (Course Anthology)	HR
	12 May	UK Poetry 2: Wendy Cope/ James Fenton (Course Anthology)	HR
	14 May	UK Poetry 3: Carol Ann Duffy (Course Anthology) Irish Poetry	HR
Week 10	18 May	Irish Poetry 1: Seamus Heaney (Course Anthology/supp material)	JD
	19 May	Irish Poetry 2: Seamus Heaney (Course Anthology/supp material)	JD
		POEM/NON-FICTION PIECE DUE, 5PM TUESDAY 19 MAY	
	21 May	Song Lyrics and Poetry	CP/JB
Week 11	25 May	Irish Poetry 3: Eavan Boland (Course Anthology/supp material)	HR
	26 May	Ezra Pound and translation	HR
	28 May	Anna Jackson <i>I, Clodia and Other Portraits</i>	HR/AJ
Week 12	1 Jun	<i>Queen's Birthday</i>	
	2 Jun	Anna Jackson <i>I, Clodia and Other Portraits</i>	AJ
	4 Jun	Conclusion	HR

Second Essay Due 5pm, Tuesday 16 June 2015