



**UNSW**  
A U S T R A L I A

**Faculty of Arts and Social  
Sciences**

**School of the Arts and Media**

**ARTS2033**

**Poetry and Poetics**

**Session 2, 2015**

## UNSW Course Outline

### Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Sean Pryor	<a href="mailto:s.pryor@unsw.edu.au">s.pryor@unsw.edu.au</a>	By appointment.	Webster 213	+61 2 9385 7315

### School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

Website: <https://sam.arts.unsw.edu.au>

### Attendance Requirements

- A student is expected to attend all class contact hours for a F2F or blended course and complete all activities for a blended or fully online course.
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.
- For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### Essential Information For SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## Course details

**Credit Points:** 6

### Summary of the Course:

Subject Area: English This course can also be studied in the following specialisations: Creative Writing Studies English poetry by major Neo-classical, Romantic, and post-Romantic poets. Observes shift in poetic themes from socio-political conditions to nature, the self, and romance. Analyses poetic forms and their relationship to developments in poetic theory. Considers some of the major statements about the nature and function of poetry written during all three periods. Acknowledges ancient Greek and Roman precedents of English poetry and poetics. Attends to how earlier poets, such as Milton, influence later poets, such as Pope and the major Romantics, and how such influence affects the development of a national poetic tradition.

### Aims of the Course:

This course aims to:

deepen students' knowledge of the main themes, passions, and genres of English poetry and poetics from 1660-1900 which students achieved in ARTS1030 and ARTS1031

strengthen students' abilities to appreciate poetic achievement and to use a technical vocabulary to describe and account for that achievement

improve students' ability to write good scholarly prose about English literature

### Student learning outcomes:

1. knowledge and enjoyment of English poetry from 1680-1900
2. strong ability to judge of the quality of works of literature and to justify those judgments in a way that is clear and articulate
3. strong ability to speak and write about poetry in a way that is clear and articulate
4. strong ability to think critically about English poetry
5. In addition to these specific objectives, this course will cultivate the graduate attributes developed by the English major: 1. Skills in literary analysis through the close reading of texts in English, 2. Knowledge of the main periods and branches of English literature, 3. Ability to relate literary texts to the contexts in which they were produced, 4. Ability to reflect upon one's own practice as a literary critic within the discipline of English, 5. Ability to make and justify aesthetic judgments about texts, and 6. Skills in English expression and composition. Lectures and tutorials, together with written and verbal comments on your assessments, will be aimed at developing attributes 1-6. Your small group discussions in tutorial will cultivate attributes 1, 4, and 5.

### Graduate Attributes:

At the conclusion of this course the student will be able to:

1. Skills in literary analysis through the close reading of texts in English.
2. Knowledge of the main periods and branches of English literature.

3. Ability to relate literary texts to the contexts in which they were produced.
4. Ability to reflect upon one's own practice as a literary critic within the discipline of English.
5. Ability to make and justify aesthetic judgments about texts.
6. Understanding of how texts are produced.

### **Rationale for the inclusion of content and teaching approach**

There will be two one-hour lectures each week. The lectures are designed to introduce students to the issues and texts of the course by providing historical background to the poems, by demonstrating the close analysis of poetry, and by examining key examples of poetic theory. Lectures also model for students the ways in which information is organized and presented in the discipline of English. The lecture format is important because it demonstrates formal modes of presenting a structured argument. Timetable clashes must be individually approved by the Course Convenor, and approval will depend on key undertakings by students. Echo 360 support is provided via Moodle (<http://moodle.telt.unsw.edu.au>), but it is not a substitute for lecture attendance.

The weekly tutorials require students to engage actively with the lectures and the reading materials, and to develop their own critical responses. This will occur through:

- weekly preparation, including devising discussion questions for the group and preparing responses to set questions,
- structured and informal class discussion, and
- collaborative work in small groups.

Attendance at and participation in tutorials is central to the development of critical thinking and of analytic skills, and is therefore mandatory. The University requires that students attend at least 80% of classes in each course in order to be considered for a pass in that course.

### **Teaching strategies**

My approach in lecture and tutorial is governed in general by

- my own intellectual and passionate engagement with English poetry
- my expertise in the field
- my understanding of English literary criticism as a discipline within the Humanities
- my views about how best to achieve the outcomes listed above.

I will pursue the course aims by doing several things, among which are

- lecturing on the required texts and films
- reading and reciting poetry in lecture
- participating in and guiding discussion in tutorials
- providing written comments on your major essay
- being available to discuss with you the course and your studies
- using a technical vocabulary to discuss the assigned texts
- providing examples of good scholarly prose
- trying to respond in a helpful way to your questions about the material and the course
- providing explicit guidelines for essay writing
- providing clear indications of how to prepare for test and exam

## Assessment

Students must make a genuine attempt to complete all assessed tasks in order to pass any SAM course. Failure to make such an attempt will result in a final grade of Unsatisfactory Fail for the course, no matter what percentage a student may achieve based on the work that has been submitted.

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due Date
Minor Essay (20%)	1000 words	20%	1,2,3,4	1,4,5,6	27 August
Major Essay (40%)	2000 words	40%	1,2,3,4	1,2,3,4,5,6	24 September
Take-Home Exam (40%)	2000 words	40%	1,2,3,4	1,2,3,4,5,6	29 October

## Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au). Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

All assessments are to be submitted to Turnitin on the course Moodle site. Do keep an electronic copy for yourself.

## Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.

- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

### Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- **Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

## Course schedule

Week	Topic	Lecture Content
<b>Week 2: 3-7 August</b>	What is Poetry?	
<p>Essential Readings:</p> <p><u>Poetry:</u></p> <ul style="list-style-type: none"> <li>• “Caedmon’s Hymn” (p. 1)</li> <li>• “Now Go’th Sun under Wood” (p. 15)</li> <li>• Thomas Wyatt, “The Long Love, That in My Thought Doth Harbor” (p. 126)</li> <li>• Ann Askew, “The Ballad Which Anne Askew Made and Sang When She Was in Newgate” (p. 140)</li> <li>• Thomas Campion, “Rose-cheeked Laura” (pp. 280-81)</li> <li>• John Donne, “The Ecstasy” (pp. 307-9)</li> <li>• George Herbert, “The Collar” (p. 379)</li> <li>• Edmund Waller, “Song” (p. 393)</li> <li>• John Milton, “Lycidas” (pp. 410-15)</li> <li>• Anne Bradstreet, “The Author to Her Book” (p. 465)</li> <li>• Andrew Marvell, “The Garden” (pp. 484-6)</li> <li>• Henry Vaughan, “The Waterfall” (pp. 496-7)</li> </ul> <p><u>Poetics:</u></p> <ul style="list-style-type: none"> <li>• Entry for “Poetry” in <i>The Princeton Encyclopedia of Poetry &amp; Poetics</i>, pp. 1065-8.</li> <li>• G. W. F. Hegel, “Poetry: Introduction” and “The Poetic Work of Art as Distinguished from a Prose Work of Art”, in <i>Aesthetics: Lectures on Fine Art</i>, trans. T. M. Knox, 2 vols (Oxford: Clarendon, 1975), vol. 2, pp. 959-99.</li> <li>• Roman Jakobson, “Closing Statement: Linguistics and Poetics”, in Thomas A. Sebeok, ed., <i>Style in Language</i> (Cambridge: The Technology Press of Massachusetts Institute of Technology, 1960), pp. 350-77.</li> <li>• V. M. Zhirmunsky, “The Task of Poetics”, in <i>Selected Writings: Linguistics Poetics</i>, trans. Sergei Ess (Moscow: Progress Publishers, 1985), pp. 261-319.</li> </ul>		
<b>Week 3: 10-14 August</b>	What is Rhyme? – Part the First: Business	
<p>Essential Readings:</p> <p><u>Poetry:</u></p> <ul style="list-style-type: none"> <li>• John Dryden, “Mac Flecknoe” (pp. 517-23)</li> <li>• John Dryden, “A Song for St. Cecilia’s Day” (pp. 524-6)</li> </ul>		

- Aphra Behn, “The Disappointment” (pp. 541-5)

Poetics:

- Entry for “Rhyme” in *The Princeton Encyclopedia of Poetry & Poetics*, pp. 1182-92.
- J. Paul Hunter, “Seven Reasons for Rhyme”, in Lorna Clymer, ed., *Ritual, Routine, and Regime* (Toronto: University of Toronto Press, 2007), pp. 172-98.
- Hugh Kenner, “Rhyme: An Unfinished Monograph”, *Common Knowledge* 10.3 (Fall 2004): 377-425 ([http://muse.jhu.edu/journals/common\\_knowledge/v010/10.3kenner.pdf](http://muse.jhu.edu/journals/common_knowledge/v010/10.3kenner.pdf)).

**Week 4: 17-21 August**

What is Rhyme? — Part the Second:  
Pleasure

Essential Readings:

Poetry:

- Jonathan Swift, “A Description of a City Shower” (pp. 569-70)
- Isaac Watts, “Our God, Our Help” (pp. 591-2)
- Alexander Pope, *The Rape of the Lock* (pp. 604-21)

Poetics:

- Entries for “Alliteration”, “Assonance”, and “Sound” in *The Princeton Encyclopedia of Poetry & Poetics*, pp. 40-42, 94-5, 1322-7.
- John Hollander, “The Poem in the Ear”, in *Vision and Resonance* (New York: Oxford University Press, 1975), pp. 3-43.
- Simon Jarvis, “Why Rhyme Pleases”, *Thinking Verse* 1 (2011): 17-43 (<http://thinkingverse.com/issue01/Simon%20Jarvis,%20Why%20rhyme%20pleases.pdf>).
- Henri Meschonnic, “Rhyme and Life”, trans. Gabriella Bedetti, *Critical Inquiry* 15.1 (Autumn 1988): 90-107.

**Week 5: 24-28 August**

What is Metre? — Part the First:  
Classical Scansion

Essential Readings:

Poetry:

- Charles Wesley, [My God! I Know, I Feel Thee Mine] (pp. 652-3)
- Samuel Johnson, “The Vanity of Human Wishes” (p. 656-64)
- Thomas Gray, “Ode on a Distant Prospect of Eton College” (pp. 666-8)
- Thomas Gray, “Elegy Written in a Country Churchyard” (pp. 669-72)

Poetics:

- Entries for “Meter”, “Rhythm”, and “Scansion” in *The Princeton Encyclopedia of Poetry & Poetics*, pp. 872-6, 1195-8, 1259-63.

- Derek Attridge, *The Rhythms of English Poetry* (London: Longmans, 1982).
- G. W. F. Hegel, "Poetic Expression", in *Aesthetics: Lectures on Fine Art*, trans. T. M. Knox, 2 vols (Oxford: Clarendon, 1975), vol. 2, pp. 1000-1034.

<b>Week 6: 31 August - 4 September</b>	What is Metre? — Part the Second: Modern Scansion	
--	---	--

Essential Readings:

Poetry:

- Oliver Goldsmith, "The Deserted Village" (pp. 686-95)
- Anna Laetitia Barbauld, "To the Poor" (p. 706)
- Charlotte Smith, "Written in October" (p. 712)
- William Blake, "Introduction" [to *Songs of Innocence*] (pp. 733-4)
- William Blake, "The Lamb" (p. 734)
- William Blake, "Introduction" [to *Songs of Experience*] (pp. 740-41)
- William Blake, "A Poison Tree" (p. 743)
- William Blake, "London" (pp. 744-5)

Poetics:

- Kristin Hanson and Paul Kiparsky, "A Parametric Theory of Poetic Meter", *Language* 72.2 (June 1996): 287-335 (<http://www.linguistics.ucla.edu/people/hayes/251metrics/papers/HansonKiparsky1996.pdf>).
- John Hollander, "The Metrical Frame", in *Vision and Resonance* (New York: Oxford University Press, 1975), pp. 3-43.
- Entry for "Generative Metrics" in *The Princeton Encyclopedia of Poetry & Poetics*, pp. 547-8.

<b>Week 7: 7-11 September</b>	What is a Line?	
-------------------------------	-----------------	--

Essential Readings:

Poetry:

- William Wordsworth, "Lines Composed a Few Miles above Tintern Abbey on Revisiting the Banks of the Wye during a Tour. July 13, 1798" (pp. 765-8)
- William Wordsworth, "Resolution and Independence" (pp. 790-94)
- William Wordsworth, "Ode: Intimations of Immortality from Recollections of Early Childhood" (pp. 796-801)

Poetics:

- Entry for "Line" in *The Princeton Encyclopedia of Poetry & Poetics*, pp. 801-3.
- Giorgio Agamben, "The End of the Poem", in *The End of the Poem: Studies in Poetics*, trans. Daniel Heller-Roazen (Stanford: Stanford University Press, 1999), pp. 109-115.

- Derek Attridge, "Poetry Unbound? Observations on Free Verse", in *Moving Words: Forms of English Poetry* (Oxford: Oxford University Press, 2013), pp. 203-221.
- James Longenbach, *The Art of the Poetic Line* (Saint Paul: Graywolf, 2008).

<b>Week 8: 14-18 September</b>	What is an Ode?	
--------------------------------	-----------------	--

Essential Readings:

Poetry:

- Ben Jonson, "An Ode to Himself" (pp. 336-7)
- Andrew Marvell, "An Horation Ode" (pp. 486-9)
- Matthew Prior, "An Ode" (p. 568)
- William Collins, "Ode to Evening" (pp. 675-7)
- Samuel Taylor Coleridge, "Dejection: An Ode" (pp. 828-31)
- Percy Bysshe Shelley, "Ode to the West Wind" (pp. 872-4)
- John Keats, "Ode to Psyche" (pp. 933-5)
- John Keats, "Ode to a Nightingale" (pp. 935-7)
- John Keats, "Ode on Melancholy" (pp. 937-8)
- John Keats, "Ode on a Grecian Urn" (pp. 938-9)
- John Keats, "To Autumn" (pp. 939-40)

Poetics:

- Entries for "Apostrophe", "Genre", "Ode" in *The Princeton Encyclopedia of Poetry & Poetics*, pp. 61-2, 551-4, 971-3.
- Jonathan Culler, "Apostrophe", in *The Pursuit of Signs* (London: Routledge & Kegan Paul, 1981), pp. 135-54.
- Paul H. Fry, *The Poet's Calling in the English Ode* (New Haven: Yale University Press, 1980).
- Susan Stewart, "What Praise Poems are For", *PMLA* 120.1 (January 2005): 235-45 (<http://www.jstor.org/stable/25486155>).

<b>Week 9: 21-25 September</b>	What is a Lyric? — Part the First: Subject	
--------------------------------	---	--

Essential Readings:

Poetry:

- Percy Bysshe Shelley, "To a Skylark" (pp. 876-8)
- John Clare, "I Am" (p. 896)
- Elizabeth Barrett Browning, from *Sonnets from the Portuguese*, nos 1 and 43 (p. 947)

- Robert Browning, "Two in the Campagna" (pp. 1040-41)
- Emily Bronte, "Remembrance" (pp. 1047-8)
- Emily Bronte, "No Coward Soul is Mine" (p. 1050)

Poetics:

- Entry for "Lyric" in *The Princeton Encyclopedia of Poetry & Poetics*, pp. 826-34.
- Scott Brewster, *Lyric* (London: Routledge, 2009).
- Jonathan Culler, "Why Lyric?", *PMLA* 123.1 (January 2008): 201-6  
(<http://www.mlajournals.org/doi/pdf/10.1632/pmla.2008.123.1.201>).

(All the pieces in this issue of *PMLA* dedicated to "The New Lyric Studies" are very interesting:  
<http://www.mlajournals.org/toc/pmla/123/1>.)

- G. W. F. Hegel, "Lyric Poetry", in *Aesthetics: Lectures on Fine Art*, trans. T. M. Knox, 2 vols (Oxford: Clarendon, 1975), vol. 2, pp. 1111-57.

<b>Week 10: 6-9 October</b>	What is a Lyric? — Part the Second: Society	
-----------------------------	--	--

Essential Readings:

Poetry:

- John Clare, "Gypsies" (p. 894)
- Alfred, Lord Tennyson, from *In Memoriam A.H.H.*, nos 1, 2, 7, 11, 19, 50, 54, 55, 56, 67, 88, 95, 119, 121, 130 (pp. 996-1004)
- Arthur Hugh Clough, "Say Not the Struggle Nought Avaieth" (p. 1053)

Poetics:

- Theodor W. Adorno, "On Lyric Poetry and Society", in *Notes to Literature*, vol. 1, ed. Rolf Tiedemann, trans. Shierry Weber Nicholson (New York: Columbia University Press, 1991), pp. 37-54.
- Walter Benjamin, "On Some Motifs in Baudelaire", in *Illuminations*, trans. Harry Zorn (London: Pimlico, 1999), pp. 152-96.
- Emile Benveniste, "Subjectivity in Language", in *Problems in General Linguistics*, trans. Mary Elizabeth Meek (Coral Gables: University of Miami Press, 1971), pp. 223-30.

<b>Week 11: 12-16 October</b>	What is History?	
-------------------------------	------------------	--

Essential Readings:

Poetry:

- Matthew Arnold, "The Scholar-Gipsy" (pp. 1089-94)
- Dante Gabriel Rossetti, "The Blessed Damozel" (pp. 1102-5)
- George Meredith, from *Modern Love*, nos 1, 17, 30, 48, 49, 50 (pp. 1107-9)

- Christina Rossetti, "In an Artist's Studio" (p. 1129)
- Christina Rossetti, "The Convent Threshold" (pp. 1130-33)
- Thomas Hardy, "Hap" (p. 1152)
- Thomas Hardy, "Neutral Tones" (p. 1153)
- Thomas Hardy, "The Darkling Thrush" (p. 1155)

Poetics:

- Entries for "History and Poetry" and "Tradition" in *The Princeton Encyclopedia of Poetry & Poetics*, pp. 635-8, 1444-6.
- T. S. Eliot, "Tradition and the Individual Talent", in *Selected Essays* (London: Faber and Faber, 1951), pp. 13-22.
- Fredric Jameson, "On Interpretation: Literature as a Socially Symbolic Act", in *The Political Unconscious: Narrative as a Socially Symbolic Act* (London: Methuen, 1981), pp. 17-102.

**Week 12: 19-23 October**

What is Modern Poetry?

Essential Readings:

Poetry:

- Matthew Arnold, "Dover Beach" (p. 1101)
- Algernon Charles Swinburne, Chorus from *Atalanta in Calydon* (pp. 1146-8)
- Algernon Charles Swinburne, "The Garden of Proserpine" (pp. 1148-50)
- Thomas Hardy, "The Voice" (p. 1160)
- Thomas Hardy, "During Wind and Rain" (p. 1161)
- Gerard Manley Hopkins, "God's Grandeur" (p. 1166)
- Gerard Manley Hopkins, "The Windhover" (pp. 1166-7)
- Gerard Manley Hopkins, "Pied Beauty" (p. 1167)

Poetics:

- Roland Barthes, *Writing Degree Zero*, trans. Annette Lavers and Colin Smith (New York: Hill and Wang, 1999).
- Paul de Man, "Lyric and Modernity", in *Blindness and Insight* (New York: Oxford University Press, 1971), pp. 166-86.

**Week 13: 26-30 October**

What is Poetry? — Part the Final

Essential Readings:

Poetry:

- Lewis Carroll, "Jabberwocky" (and Humpty Dumpty's Explication) (pp. 1135-7)

- W. S. Gilbert, "I Am the Very Model of a Modern Major-General" (pp. 1144-5)
- A. E. Housman, "On Wenlock Edge the Wood's in Trouble" (p. 1176)
- Rudyard Kipling, "Tommy" (pp. 1181-2)
- W. B. Yeats, "The Stolen Child" (pp. 1188-9)
- W. B. Yeats, "The Lake Isle of Innisfree" (p. 1190)
- Ernest Dowson, "Vitae summa brevis spem nos vetat incohare longam" (p. 1211)
- Ernest Dowson, "Non sum qualis eram bonae sub regno Cynarae" (pp. 1211-12)

Poetics:

- Jacques Derrida, "Che cos'è la poesia?", in *A Derrida Reader: Between the Blinds*, ed. Peggy Kamuf (New York: Columbia University Press, 1991), pp. 221-37.
- Tzvetan Todorov, "Poetry without Verse", in *Genres in Discourse*, trans. Catherine Porter (Cambridge: Cambridge University Press, 1990), pp. 60-71.

**Course evaluation and development**

Students will be encouraged to fill out online CATEI forms at the end of the course so that further improvements may be made.