



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

**School of the Arts and Media**

**Faculty of Arts and Social Sciences**

ARTS2033

Poetry and Poetics

Session 2, 2016

## Course Outline

### Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Convener	Sean Pryor	s.pryor@unsw.edu.au	By appointment.	Webster 213	93857315

### Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 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 face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

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, their request 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.

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

All SAM students must make a serious attempt at all assessments in order to pass the course.

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**

In this course we will study some of the most accomplished and influential poems written in English. We will read the works of a wide range of poets in a variety of genres, from biting satire to ravishing love poetry, and will consider these works in relation to their historical contexts, from political revolution to scientific developments. We will also discuss a set of key problems in poetics, or the theory of poetry, from rhyme and metre to the social functions of poetry. We will thus use each week's group of poems to test a key feature of poetic theory, and we will use that theory to gain a better understanding of the poems' historical meanings. The aim is to develop a thorough grounding in the development of poetry in English, to hone our skills in analysing poetry, and to develop a sophisticated grasp of contemporary debates about the theory of poetry.

### **At the conclusion of this course the student will be able to**

1. Demonstrate knowledge of English poetry written between 1680 and 1900
2. Consider poems in their historical context
3. Understand key issues in the theory of poetry, and bring that theory to bear on the reading of specific poems
4. Think critically and write persuasively about poetry

### **Teaching Strategies**

The course involves two one-hour lectures and a one-hour tutorial each week. The lectures are designed to provide students with historical background to the set poems, to demonstrate the close analysis of poetry, and to examine 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.

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.

## **Assessment**

### ***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.

Minor Essay          Worth 20% of your final mark

1000 words

Questions will be provided in class

Develops attributes 1, 4, 5, and 6

Due 4 p.m., 29 August

Major Essay          Worth 40% of your final mark

2000 words

Questions will be provided in class

Develops attributes 1, 2, 3, 4, 5, and 6

4 p.m., 3 October

Take-Home Exam    Worth 40% of your final mark

Content announced in class

Develops attributes 1, 2, 3, 4, 5, and 6

Due 4 p.m., 31 October

### ***Purpose of Assessed Tasks***

The Minor Essay is an opportunity to improve and display your knowledge of specific aspects of poetry and poetic theory. This exercise also encourages you to improve and display your abilities to use a technical vocabulary and to write about English poetry in a way that is articulate and clear. The Major Essay allows you to develop and display your ability to conduct more in-depth research and to write a more substantial scholarly essay about English poetry and poetics. The Take-Home Exam is an occasion for you to display the knowledge and the skills which you have achieved over the entire course.

### ***Assessment Criteria***

Minor Essay

- ability to write grammatically, coherently, and articulately
- ability to analyse the text closely

- ability to engage with contemporary poetic theory
- ability to support your analysis with careful reference to the text
- ability to use a technical vocabulary in your analysis

#### Major Essay

- all criteria listed for the Minor Essay
- ability to mount a persuasive argument about the poem
- ability to engage with secondary criticism, and to give consistent, correct citations

#### Take-Home Exam

- all of the criteria listed for the Minor Essay
- ability to mount a persuasive argument about the poem

### Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Major Essay	40%	2000 words	3 October	Refer to Moodle
Minor Essay	20%	1000 words	29 August	Refer to Moodle
Take-Home Exam	40%	Refer to Moodle	31 October	Refer to Moodle

### Assessment Details

#### Assessment 1: Major Essay

**Details:** The Major Essay of 2000 words will allow students to develop and display their ability to conduct in-depth research and to write a more substantial scholarly essay about English poetry and poetics. A mark out of 100 and written comments.

**Turnitin setting:** This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

#### Learning outcomes:

- Demonstrate knowledge of English poetry written between 1680 and 1900
- Understand key issues in the theory of poetry, and bring that theory to bear on the reading of specific poems
- Think critically and write persuasively about poetry
- Consider poems in their historical context

#### Assessment 2: Minor Essay

**Details:** The Minor Essay of 1000 words will allow students to improve and display their knowledge of specific poetic theories, as well as their ability to consider particular poems in the light of those theories. This exercise also encourages students to cultivate a technical vocabulary and to write about poetry in a way that is articulate and persuasive. A mark out of 100 and written comments.

**Turnitin setting:** This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

#### Learning outcomes:

- Demonstrate knowledge of English poetry written between 1680 and 1900
- Understand key issues in the theory of poetry, and bring that theory to bear on the reading of specific poems
- Think critically and write persuasively about poetry

### **Assessment 3: Take-Home Exam**

**Details:** The Take-Home Exam will allow students to display the knowledge and the skills in thinking critically about poetry and the theory of poetry which they have developed over the entire course. This is the final assessment task. Their mark will be incorporated into their final grade for the course.

**Turnitin setting:** This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

#### **Learning outcomes:**

- Demonstrate knowledge of English poetry written between 1680 and 1900
- Consider poems in their historical context
- Understand key issues in the theory of poetry, and bring that theory to bear on the reading of specific poems
- Think critically and write persuasively about poetry

## Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

## Turnitin Submission

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.

## Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

## Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- \* Prevent you from completing a course requirement,
- \* Keep you from attending an assessable activity,
- \* Stop you submitting assessable work for a course,
- \* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website: <https://student.unsw.edu.au/special-consideration>

## **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.

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

### Timetable

Date	Type	Content
Week 2: 1 - 5 August	What is Poetry?	
Week 3: 8 - 12 August	What is Rhyme? Part One: Business	
Week 4: 15 - 19 August	What is Rhyme? Part Two: Pleasure	
Week 5: 22 - 26 August	What is Metre? Part One: Classical Scansion	
Week 6: 29 August - 2 September	What is Metre? Part Two: Modern Scansion	
Week 7: 5 - 9 September	What is a Line?	
Week 8: 12 - 16 September	What is an Ode?	
Week 9: 19 - 23 September	What is a Lyric? Part One: The Subject	
Week 10: 4 - 7 October	What is a Lyric? Part Two: Society	
Week 11: 10 - 14 October	What is History?	
Week 12: 17 - 21 October	What is Modern Poetry?	
Week 13: 24 - 28 October	What is Poetry? Reprise	

## Resources

### Prescribed Resources

There are no lectures or tutorials in Week 1. Page references for listed poems are to Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy, eds, *The Norton Anthology of Poetry*, 5th edn (New York: W. W. Norton, 2004). The poems set for each week are compulsory readings. The theoretical texts set for each week are suggested readings.

Lectures (Weeks 2-13)

Wednesday, 9-10 a.m., Robert Webster 327

Thursday, 9-10 a.m., Robert Webster 327

Tutorials (Weeks 2-13)

Friday, 9-10 a.m., Quadrangle G040

Friday, 10-11 a.m., Quadrangle G040

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Week 2: What is Poetry?

Poetry:

- "Caedmon's Hymn" (p. 1)
- "Now Go'th Sun under Wood" (p. 15)
- Thomas Wyatt, "The Long Love, That in My Thought Doth Harbor" (p. 126)
- Ann Askew, "The Ballad Which Anne Askew Made and Sang When She Was in Newgate" (p. 140)
- Thomas Campion, "Rose-cheeked Laura" (pp. 280-81)
- John Donne, "The Ecstasy" (pp. 307-9)
- George Herbert, "The Collar" (p. 379)
- Edmund Waller, "Song" (p. 393)
- John Milton, "Lycidas" (pp. 410-15)
- Anne Bradstreet, "The Author to Her Book" (p. 465)
- Andrew Marvell, "The Garden" (pp. 484-6)
- Henry Vaughan, "The Waterfall" (pp. 496-7)

Poetics:

- Entry for "Poetry" in *The Princeton Encyclopedia of Poetry & Poetics*, pp. 1065-8.

- G. W. F. Hegel, "Poetry: Introduction" and "The Poetic Work of Art as Distinguished from a Prose Work of Art", in *Aesthetics: Lectures on Fine Art*, trans. T. M. Knox, 2 vols (Oxford: Clarendon, 1975), vol. 2, pp. 959-99.
- Roman Jakobson, "Closing Statement: Linguistics and Poetics", in Thomas A. Sebeok, ed., *Style in Language* (Cambridge: The Technology Press of Massachusetts Institute of Technology, 1960), pp. 350-77.
- V. M. Zhirmunsky, "The Task of Poetics", in *Selected Writings: Linguistics Poetics*, trans. Sergei Ess (Moscow: Progress Publishers, 1985), pp. 261-319.

### Week 3: What is Rhyme? — Part the First: Business

#### Poetry:

- John Dryden, "Mac Flecknoe" (pp. 517-23)
- John Dryden, "A Song for St. Cecilia's Day" (pp. 524-6)
- 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: What is Rhyme? — Part the Second: Pleasure

#### 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: What is Metre? — Part the First: Classical Scansion

#### 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).
- William Harmon, "English Versification: Fifteen Hundred Years of Continuity and Change", *Studies in Philology* 94.1 (Winter, 1997): 1-37.
- 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.

Minor Essay due 29 August.

Week 6: What is Metre? — Part the Second: Modern Scansion

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.
- Meredith Martin, *The Rise and Fall of Meter: Poetry and English National Culture, 1860-1930* (Princeton: Princeton University Press, 2012).
- Morris Halle and Samuel J. Keyser, *English Stress: Its Form, Its Growth, and Its Role in Verse* (New York: Harper & Row, 1971).

## Week 7: What is a Line?

### 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).

## Week 8: What is an Ode?

### 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>).

Week 9: What is a Lyric? — Part the First: Subject

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.
- Denise Riley, "Lyric Selves", in The Words of Selves: Identification, Solidarity, Irony (Stanford: Stanford University Press, 2000), pp. 93-112.
- Mutlu Kunuk Blasing, Lyric Poetry: The Pain and the Pleasure of Words (Princeton: Princeton University Press, 2007).

Major Essay due 3 October.

Week 10: What is a Lyric? — Part the Second: Society

NO MONDAY LECTURE (Public Holiday, 5 October)

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 Availeth" (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.
- Jonathan Culler, *Theory of the Lyric* (Cambridge: Harvard University Press, 2015).

#### Week 11: What is History?

##### 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.
- Sheldon Pollock, "Philology in Three Dimensions", *Postmedieval: A Journal of Medieval Cultural Studies* 5.4 (2014): 398-413.
- Martin Heidegger, Hölderlin's Hymn "The Ister", trans. William McNeill and Julia Davis (Bloomington: Indiana University Press, 1996), pp. 1-50.
- Theodor W. Adorno, "Parataxis. On Hölderlin's Late Poetry", in *Notes to Literature*, trans. Shierry Weber Nicholson, 2 vols (New York: Columbia University Press, 1992), 2.109-149.
- Yopie Prins, "Historical Poetics, Dysprosody, and 'The Science of English Verse'", *PMLA* 123.1 (January 2008): 229-34.
- Simon Jarvis, "What is Historical Poetics?", in *Theory Aside*, ed. Jason Potts and Daniel Stout (Durham, NC: Duke University Press, 2014), pp. 97-116.

#### Week 12: What is Modern Poetry?

#### 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: What is Poetry? — Part the Final

#### 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.

Take-Home Exam due 31 October

#### **Recommended Resources**

- Jon Cook, ed., Poetry in Theory: An Anthology, 1900-2000 (Malden: Blackwell, 2004).



- Roland Greene and Stephen Cushman, eds, *The Princeton Encyclopedia of Poetry & Poetics*, 4th edn (Princeton: Princeton University Press, 2012).
- The Oxford Dictionary of National Biography, in which you will find very helpful entries on all of the poets included in this course: [www.oxforddnb.com.wwwproxy0.library.unsw.edu.au](http://www.oxforddnb.com.wwwproxy0.library.unsw.edu.au).

### **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.