I, too, dislike it; there are things that are important beyond all this fiddle. Reading it, however, with a perfect contempt for it, one discovers in it after all, a place for the genuine.

— Marianne Moore, “Poetry” (1921)
COURSE OUTLINE

Contents

Course Convenor, Lecturer, and Tutor 2
Course Tutor 2
School Office 2
Course Description 3
Units of Credit 3
Aims of the Course 3
Required Texts 3
Recommended Texts 3
Course Format 3
Attendance Requirements 4
Student Learning Outcomes and Graduate Attributes 4
Teaching Strategies and Their Rationale 5
Philosophy of Teaching 5
Assessment 5
Purpose of Assessed Tasks 6
Assessment Criteria 6
Submission to Turnitin 7
Note on Late Submission of Assessed Tasks 8
Extension Procedure 8
Special Consideration 8
Academic Honesty and Plagiarism 8
Course Evaluation and Development 9
Course Schedule and Readings 10

Course Convenor, Lecturer, and Tutor

Dr Sean Pryor
Room 213, Level 2, Robert Webster Building
Telephone: 9385 7315
Email: s.pryor@unsw.edu.au

Course Tutor

Chris Oakey
Email: c.oakey@unws.edu.au

School of the Arts and Media (SAM) Office

Room 312, Level 3, Robert Webster Building
Telephone: 9385 4856
Email: sam@unsw.edu.au
Course Description

We will study some of the most accomplished and influential poems written in English from 1680 to 1900. We will read the works of a wide range of poets in a variety of genres, and will consider these works in their historical contexts. We will also discuss a set of key problems in poetics, or the theory of poetry, from rhyme and metre to the political functions of poetry. We will thus use each week’s group of poems to test a key feature of poetic theory, and will use that theory to gain a better understanding of the poems’ historical meanings. The aim is thereby 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.

This Course is worth 6 Units of Credit

Aims of the Course

This course aims to

• deepen students’ knowledge of the history of poetry in English from 1680 to 1900,
• develop students’ understanding of the theoretical issues involved in reading poetry, and of recent and contemporary debates in poetics, and
• improve students’ ability to write clearly and persuasively about English literature.

Required Texts


Recommended Texts

• 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.

All required and recommended texts are on sale in the University Bookstore, on Open Reserve in the library, or available online through the library catalogue.

Course Format

Two one-hour lectures and one tutorial per week:

• Lectures: Week 1 to Week 12
  Monday, 9-10 a.m., Robert Webster 327
Wednesday, 9-10 a.m., Robert Webster G17

- **Tutorials: Week 2 to Week 13**
  - Monday, 12-1 p.m., Robert Webster 302
  - Monday, 1-2 p.m., Robert Webster 302
  - Monday, 2-3 p.m., Robert Webster 302

### Attendance Requirements

- A student is expected to attend all three class contact hours: two lectures and one tutorial each week. Attendance will be taken at lectures.

- A student who attends less than 80% of class contact hours without justification 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 students experience illness, misadventure, or another occurrence that makes absence from a class or activity unavoidable, they should seek permission from the Course Convenor. The application should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

- The Course Convenor may excuse a student from classes for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A student seeking approval to be absent for more than one month must apply in writing to the Dean.

- A student who has submitted the appropriate documentation but attends less than 66% of the classes or activities will be asked by the Course Convenor to apply to discontinue the course without failure.

- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: [https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/](https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/).

### Student Learning Outcomes and Graduate Attributes

By the end of this course students will have developed:

- knowledge and enjoyment of English poetry written between 1680 and 1900,
- the ability to consider poems in their historical context,
- an understanding of key issues in the theory of poetry, and the ability to bring that theory to bear on the reading of specific poems, and
- the ability to think critically and write persuasively about poetry.

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. Understanding of how texts are produced.

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, 5, and 6.

**Teaching Strategies and their Rationale**

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, and for this reason lecture attendance is compulsory. 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.

**Philosophy of teaching**

In our teaching, we aim to foster interactivity, student agency, and the pleasure of scholarly knowledge and learning. We recognise and welcome a diverse student cohort with different needs and investments in the processes of learning. We understand, too, that these needs and investments change and develop over the duration of a course or a degree. Our aim, then, is to facilitate ways for students to engage critically and creatively with the disciplinary bases of their study. This ability to acquire and to question disciplinary knowledge will be an ongoing resource in students’ professional and personal lives, continuing beyond the immediate context of any one course or program.

**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 25% of your final mark
- 1000 words
- Questions will be provided in class
- Develops attributes 1, 3, 5, and 6
- Due 4 p.m., **21 August** (Week 4)

**Major Essay**
- Worth 35% of your final mark
- 2000 words
- Questions will be provided in class
- Develops attributes 1, 2, 3, 4, 5, and 6
- Due 4 p.m., **18 September** (Week 8)

**Final Exam**
- Worth 40% of your final mark
- Content announced in class
- Develops attributes 1, 2, 3, 4, 5, and 6

Note: the Final Exam for this course will occur some time during the formal UNSW Examination Period for Second Semester (7-22 November). Students are expected to write the final exam at this time, and will not be excused unless they provide evidence of circumstances such as serious illness or bereavement. Recreational travel is not an acceptable reason for missing the final exam.

**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 Final 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 support your analysis with careful reference to the text
- ability to use a technical vocabulary in your analysis
- ability to mount a persuasive argument about the poem

**Major Essay**
- all criteria listed for the Minor Essay
- ability to incorporate theoretical discussion into your analysis of the text
- ability to engage with secondary criticism, and to give consistent, correct citations
Final Exam

- all of the criteria listed for the Minor Essay
- ability to incorporate theoretical discussion into your analysis of the text

Submission to Turnitin

All written assignments are to be submitted to Turnitin on the course Moodle site.

You must submit written work in a 12-point font, double spaced, and paginated. Do keep an electronic and hard copy for yourself.

If you have any problems submitting via Turnitin, send the Course Convener a Microsoft Word version of your assignment immediately, together with an explanation of the problem you are encountering. You should then follow the protocol outlined here: http://teaching.unsw.edu.au/moodle-students-help.

If you have trouble logging in, or you cannot see your course once you log in, please contact the IT Service Centre for assistance:

   IT Service Centre: itservicecentre@unsw.edu.au
   Internal: x51333
   External: (02) 9385-1333
   International: +61 2 9385 1333

If you have difficulty using the Moodle environment or tools, please contact External TELT support. Moodle Mobile is now supported on this version of Moodle.

   External TELT Support: externalteltsupport@unsw.edu.au
   Internal: 53331
   External: (02) 9385 3331
   International: +61 2 9385 3331

Please do not send the Course Convener a copy of your assignment unless you are unable to submit via Turnitin. Once you have submitted you will receive a receipt to confirm that you have successfully submitted. Keep this receipt as proof of the date and time that you lodged your assignment. If you do not receive such notification, you must ask the Convener, by email, to check whether your upload was successful.

Please be aware that when you submit a UNSW course assignment online, through a facility such as Turnitin, you are automatically acknowledging that you have understood and abided by the University requirements in respect of student academic misconduct. These are outlined in the Student Code Policy and Student Misconduct Procedures, both of which are available here: https://my.unsw.edu.au/student/academiclife/assessment/StudentMisconduct.html.

In submitting online, you are also declaring that the assessment item is your own work, except where acknowledged, and has not been submitted for academic credit previously in whole or in part. In addition, you are declaring that the assessor of this item may, for assessment purposes:

   - provide a copy to another staff member of the University, and
• communicate a copy of this assessment item to a plagiarism checking service (such as Turnitin), which may then retain a copy of the assessment item on its database for the purpose of future plagiarism checking.

Note on Late Submission of Assessed Tasks

If your assessed task is submitted after the due date, a penalty of 3% per day (including Saturdays, Sundays, and public holidays) will be imposed for up to two weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay is handed in two days late, it will attract a penalty of 6% and the mark will be reduced to 66. If the same essay were to be 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 two weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS 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 to the Course Authority before the due date. The form can be downloaded here: https://sam.arts.unsw.edu.au/students/resources/forms/
• The Course Authority should respond to the request within two working days.
• 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 as soon as the approved extension time has passed.
• A student who has missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
• This procedure does not apply to assessment tasks that take place during regular class hours or to tasks specifically identified by the Course Authority as not subject to extension requests.
• For more information, see the FASS 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, see https://my.unsw.edu.au/student/atoz/SpecialConsideration.html.

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 delivers 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 to presentations where someone paraphrases another’s ideas or words without credit, and to piecing together quotations and paraphrases, without referencing and without the 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 her or his 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; and seeking payment for completing academic work.

- **Duplication**: submitting your own work, in whole or in part, when it has previously been prepared or submitted for another assessment or course at UNSW or another university.


The Learning Centre also provides substantial written materials, workshops, and tutorials to aid students, including information on:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing, and time management
- The appropriate use and attribution of 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 that 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.

UNSW makes use of Turnitin, which detects similarities between submitted tasks and other sources. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

**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.
ARTS 2033 Schedule
Semester 2, 2014

There are no tutorials in Week 1, and no lectures in Week 13. Because of the Public Holiday on 6 October, in Week 10 there is only one lecture and there are no tutorials. In each tutorial we will discuss the poetry and the theories examined in the previous week’s lectures.

Page references for listed poems are to the fifth edition of The Norton Anthology of Poetry.

Lectures (Weeks 1-12)
Monday 9-10 a.m., Robert Webster 327
Wednesday 9-10 a.m., Robert Webster G17

Tutorials (Weeks 2-13)
Monday 12-1 p.m., Robert Webster 302
Monday 1-2 p.m., Robert Webster 302
Monday 2-3 p.m., Robert Webster 302

Week 1 (28 July): 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-checked 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:

**Week 2** (4 August): 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:**
• 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 3** (11 August): 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:**

**Week 4** (18 August): What is Metre? — Part the First: Classical Scansion

**Poetry:**
• Charles Wesley, [My God! I Know, I Feel Thee Mine] (pp. 652-3)
• Jonathan Swift, “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:**


**Minor Essay** due 21 August.

**Week 5** (25 August): *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:*


**Week 6** (1 September): *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:*

**Week 7** (8 September): *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:**

---

**Week 8** (15 September): *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:**
(All the pieces in this issue of PMLA dedicated to “The New Lyric Studies” are very interesting: http://www.mla.org/journals/toct/pmla/123/1.)


Major Essay due 18 September.

Week 9 (22 September): What is a Lyric? — Part the Second: Society

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:

Mid-Semester Break (29 September)

Week 10 (6 October): What is History?

NO MONDAY LECTURE, NO TUTORIALS (Public Holiday, 6 October)

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:

**Week 11** (13 October): *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:**

**Week 12** (20 October): *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 Cynarac” (pp. 1211-12)

**Poetics:**