



**VICTORIA UNIVERSITY**  
MELBOURNE AUSTRALIA

# COLLEGE OF ARTS

UNIT OF STUDY GUIDE

## **STUDYING POETRY AND POETICS**

### **ACL1002**

Semester One 2014

St Albans Campus

Subject Co-ordinator: Dr Rose Lucas

# ACL1002 Studying Poetry and Poetics

We acknowledge the Elders, families and forebears of the Wurundjeri and Boonwurrung tribes of the Kulin Nation who were the custodians of University land for many centuries. We acknowledge that the land on which we meet was the place of age old ceremonies of celebration, initiation and renewal and that the Kulin Nation people's living culture had and has a unique role in the life of this region.

## CONTENTS

|                           |    |
|---------------------------|----|
| UNIT CALENDAR.....        | 3  |
| GENERAL INFORMATION ..... | 4  |
| INTRODUCTION.....         | 8  |
| UNIT OUTLINE .....        | 10 |
| ASSESSMENT.....           | 15 |

# UNIT CALENDAR

| Week                            | Lecture: Wednesday 10-11 4C404  | Tutorial/ Workshop   |
|---------------------------------|---|--|
| 1. Feb 24                       | Introduction: What is Poetry? Subject Outline   | Anonymous Ballads  |
| 2. March 5                      | a) The English Renaissance (c. 1550-1700) and the sonnet form<br>b) A vocabulary for Poetry       | Shakespeare Sonnets  |
| 3. March 12                     | Writing the Essay in Literature<br><br>Reading: 'Rhythm, form and metre' in the Leonard anthology | John Donne<br><br>Andrew Marvell   |
| 4. March 19                     | English Romanticism (c. 1800-1850): Robert DeYoung  | Wordsworth<br><br>William Blake  |
| 5. March 26                     | Imagism and Literary Modernism (1910-1930)  | Ezra Pound, e.e.cummings, William Carlos Williams, H.D<br><br>1. CLOSE READING EXERCISE DUE in-class |
| 6. April 2                      | Confessional Poetry   | Sylvia Plath, Robert Lowell, Anne Sexton   |
| 7. April 9                      | Poetry and the Visual: Ian Syson  | Concrete poetry  |
| 8. April 16                     | Performance Poetry  | Luka Lesson and performance poetry   |
| <b>Easter Break April 18-25</b> |   |  |
| 9. April 30                     | Australian Voices: Place and History  | Murray, Hope, Wright, Oodgeroo, Walwicz<br><br>2. POETRY JOURNAL DUE, 4PM Friday May 2               |
| 10. May 7                       | Reading Week: No classes  |  |
| 11. May 14                      | Poetry and Song: Robert DeYoung   | Selected song lyrics   |
| 12. May 21                      | Poetry: Writing and Reading   | Performance of selected poems<br><br>3. LONG ESSAY DUE In-class                                      |

# GENERAL INFORMATION

### Scholarly Writing

An academic course of study requires students to read and rely on the research data, reasoned arguments and insights of others. Part of what it means to be a 'scholar' is to engage with the work of others, either to extend or refine one's own ideas or to critique the work of others. Acceptable practice involves giving credit where credit is due, that is, acknowledging the work of others in your own work.

### VU website

- [Student life \(vu.edu.au/student-life\)](http://vu.edu.au/student-life) – Everything you need to know about studying at VU, from your first day to your graduation and beyond.
- [Course structures \(vu.edu.au/courses/browse-for-courses/course-handbooks-guides/course-structures\)](http://vu.edu.au/courses/browse-for-courses/course-handbooks-guides/course-structures) – Understanding how your course is set up will help you select your units and track your progress through your degree.
- [Calendars & timetables \(vu.edu.au/student-life/calendars-timetables/timetables\)](http://vu.edu.au/student-life/calendars-timetables/timetables) – Find when and where your classes are held. It is worth checking My Timetable close to the start of semester in case anything has changed.
- [Student email \(vu.edu.au/student-tools/student-email\)](http://vu.edu.au/student-tools/student-email) – Learn how to access your student email account. We will send you important emails during the semester and it is crucial that you are able to access this information.
- [Assignment cover sheets & forms \(vu.edu.au/student-tools/student-forms\)](http://vu.edu.au/student-tools/student-forms) – Download your assignment cover sheets and access many other student administration forms related to your enrolment.
- [Students' rights and responsibilities \(vu.edu.au/about-us/vision-mission/student-charter\)](http://vu.edu.au/about-us/vision-mission/student-charter) – It is important for you to know your rights and responsibilities as a student at Victoria University so that you are able to exercise them appropriately.
- [Referencing Guidelines \(vu.edu.au/library/referencing-copyright/referencing-guides\)](http://vu.edu.au/library/referencing-copyright/referencing-guides) - here you will find a guide to the writing and presenting of essays. It contains an overview of structuring essays, of providing comprehensive references (Oxford, Harvard and APA) and of compiling a reference list. On this page is a student's guide to **plagiarism**, how to avoid it and the penalties involved in engaging in plagiarism or academic dishonesty.

### Teaching and Learning support

VU provides a range of face-to-face and online support for all students for assistance with assignments and writing, and learning effective ways to study and manage time.

[1] Learning Support Services staff offer one-on-one consultations at Footscray Park and St Albans campuses; go to <https://vu.edu.au/cf/abs/default.cfm> or call 9919 4744 to make an appointment. You can also submit a draft of your assignment/s for feedback and comments directly to [studentlearning@vu.edu.au](mailto:studentlearning@vu.edu.au).

## ACL1002 Studying Poetry and Poetics

[2] **Writing Space** is a peer-assisted writing centre where students can speak to a writing mentor (a senior student) about assignments, particularly what you are writing, what you plan to write, or have the mentor read over what you have written.

- Footscray Park: Level 2 of the Learning Commons in Building P between 2-6pm, Mondays to Wednesdays, and 12-4pm, Thursdays and Fridays.
- St Albans: Learning Commons Open Area (opposite Careers offices) between 2-6pm, Mondays to Wednesdays, and 12-4pm, Thursdays and Fridays.

**Writing Space** generally runs from week 2 to week 12 each semester

[3] **SNAP.VU** [snap.vu.edu.au/](http://snap.vu.edu.au/) is the latest addition to online learning support at Victoria University. SNAP.VU is a social learning site where you can create a profile and get resources recommended to you based on your study interests

- personalise your pages
- ask and answer other students' questions on the discussion forum
- read and comment on blogs
- watch and rate videocasts made by other VU students
- create and join online study groups
- find out how you can get involved in students supporting student learning

[4] The **Learning Hub** [tls.vu.edu.au/vucollege/learninghub/index.html](http://tls.vu.edu.au/vucollege/learninghub/index.html) offers various academic support services to students, including:

- Study skills workshops
- [Transitional issues](#) for students new to higher education
- [FAQs](#) - the questions often asked by students
- Skills needed for your studies e.g. [oral presentations](#)
- [General study skills](#) - What is a lecture? What is a tutorial?
- [Exam](#) techniques
- [Writing academic essays](#)
- Information specific to [particular units or courses](#)
- [Postgraduate](#) and [international](#) students
- [Mentoring](#)
- [Plagiarism](#)

# ACL1002 Studying Poetry and Poetics

## Useful resources

[vu.edu.au/study-with-us/your-study-options/how-courses-work](http://vu.edu.au/study-with-us/your-study-options/how-courses-work)

[vu.edu.au/campuses-services/student-support/learning-study](http://vu.edu.au/campuses-services/student-support/learning-study)

[learningandteaching.vu.edu.au/student\\_skills\\_and\\_learning/support\\_for\\_student\\_learning/](http://learningandteaching.vu.edu.au/student_skills_and_learning/support_for_student_learning/)

## Handing in assignments

Assessments to be handed into your tutor in-class, or in nominated pigeon holes. All essays must have a signed cover sheet/

## Extensions

Extensions for assignments are granted on medical or compassionate grounds only. Some form of documentation must be provided. Not planning your work schedule in relation to other assignments is insufficient grounds for an extension.

Requests must be made to your tutor, in writing, prior to the due date.

## Penalties for late assignments

Work submitted late without an extension will be penalised at a rate of one mark per day for a period of one week (5 working days). Work submitted more than five working days late without an extension will be graded on a pass/fail basis only, with no corrections or comments.

## Special consideration

Special consideration may be available if you have difficulty attending classes or completing work because of medical, family or personal problems. Please contact Student Services if these unforeseen circumstances arise for you.

If you feel that illness or personal difficulties have impaired your performance you may ask for Special Consideration which can facilitate late submission, and alternative arrangements for assignments. This can cover both emotional and physical difficulties. You need to contact a student counsellor to arrange this.

## Supplementary Assessment:

Students who achieve a final result between 45 and 49% will be given the opportunity to complete a supplementary assessment.

## Arrangements for students with a disability

Please speak to the Unit Coordinator.

**Please note that students must submit all assessments for the unit in order to pass.**

## ACL1002 Studying Poetry and Poetics

### Student Feedback and Complaints

VU students are encouraged to provide feedback to help us develop and improve our courses, teaching, facilities and services. If there is something you are not happy with and you have not succeeded in resolving the matter informally, you can make a **formal complaint** to the University, which will be investigated to find a resolution. You can seek assistance in making a complaint from a **Student Advisor**. For more information go to [www.vu.edu.au/student-life/getting-help/student-complaints-resolution](http://www.vu.edu.au/student-life/getting-help/student-complaints-resolution).

### Student Evaluation System (SES) - Data & Reports

SES is the Student Evaluation Survey, the name for the combined student evaluation instruments. SES consists of the Student Evaluation of Unit (SEU) and Student Evaluation of Teaching (SET). Students are asked to complete the SEU and SET near the end of this unit of study. You can complete the SES online or on paper at the discretion of your Unit of Study Coordinator.

# INTRODUCTION

This subject offers an introduction to the study of poetry within the English language tradition. It gives a brief overview of some key literary movements and tracks ways in which poetry has evolved over time. Our main approach will be to a) learn some of the specific forms and vocabulary associated with poetry, and b) to build confidence with analysing individual poems, considering how the *structure* of a poem intersects with its *ideas* to produce a text that a reader can interpret.

A number of students come to poetry with an apprehension about its difficulty; this subject aims to both provide students with skills for reading poetry and to discover the significant pleasures of this distilled literary art form.

### Format:

**This subject has a 1 hour lecture and a 2 hour workshop each week. The lectures will provide some general background to ideas and texts, as well as some demonstrated readings; the workshops will be the opportunity for student discussion of particular poems. Students are required to attend all sessions.**

### Class Materials:

There are two required texts for this subject, both available from the bookshop:

John Leonard (ed.) *Seven Centuries of Poetry in English* (Oxford University Press)

ACL1002 Studying Poetry and Poetics Unit Reader

Most of the poems set for study are in this anthology or in the Unit Reader. However, there are some that aren't; these can be found online. Sites such as poetryfoundation and poets.org can be useful.

### Staff:

**Unit Coordinator:** Dr Rose Lucas Room: St Albans 8.224

Email: [Rose.Lucas@vu.edu.au](mailto:Rose.Lucas@vu.edu.au)

### Learning Outcomes:

1. Students will learn to present literary arguments in a variety of verbal and textual settings and formats.
2. Students will be introduced to the practice of tutorial discussion and debate in which problem solving is an important aspect.
3. The literary texts studied will ensure students negotiate literary representations of diverse cultures.

### Core Graduate Attributes:

1. is an effective problem solver in a range of settings, including professional practice



## ACL1002 Studying Poetry and Poetics

2. can locate, evaluate, manage and use information effectively
3. communicates effectively
4. can work both autonomously and collaboratively
5. can work effectively in settings of social and cultural diversity

### Recommended Secondary Readings

This subject is designed for you to focus primarily on the particular reading of poems themselves. However, there are a range of secondary materials which will be useful to your understanding of poetry and which also will be required for your Long Essay. You can also look up specific poets and/or periods in the library (eg, William Carlos Williams, Modernism):

- ***The New Princeton encyclopedia of poetry and poetics***, ed. Alex Preminger and T.V.F. Brogan. New York: MJF Books, 1993. REF 808.103 NEW
- Terry Eagleton, ***How to Read a Poem***, 2007
- Michael J. Bugeja, ***The Art and Craft of Poetry***, Cincinnati: Writers' Digest, 1994. STA 808.1 BUG
- Amittai F Aviram, ***Telling rhythm: body and meaning in poetry***, Ann Arbor: University of Michigan Press, 1994. STA 809.1 AVI
- John Hollander, ***The work of poetry***. New York: Columbia University Press, 1997. STA 808.1 HOL
- Stephen Matterson and Darryl Jones, ***Studying Poetry***. London: Hodder, 2000. STA 808.1 MAT
- Phil Roberts, ***How Poetry Works*** [1986]. Penguin, 2000.
- Barry Spurr, ***Studying Poetry***. Melbourne: Macmillan, 1997. STA 808.1 SPU
- (video) ***What was Modernism?*** STA 809.041 WHA
- (video) ***Distant Voices: Myth, Symbolism and Allusion in Poetry***. STA 808.1 DIS
- (video) ***Six Centuries of Verse***. AV 821 SIX (all 15 episodes!!)

### Useful Web Material

- [Glossary of literary and poetic terms](#)
- [Poetry Magic web site](#)
- [Out of the Garrets](#) (**Age** feature 3 August 2007)
- [Sometimes Whole: Gathering Isles, Disrupted Centers and Occupying Forces in Juliana Spahr's and Eliot Weinberger's Post 9/11 Poetics](#)
- [Poetica](#) (ABC Radio National)
- [Poem Hunter](#)

## UNIT OUTLINE

### Week 1

**Topic: a) Outline of the Unit**

**b) What is Poetry?**

**Lecture:** Students will be introduced to the topics and areas of poetry to be covered in ACL1002 Studying Poetry and Poetics as well as the assessment requirements for the Unit. We will begin to discuss poetry as a literary genre which makes its meaning in different ways and requires specific methods for reading.

**Tutorial:** Introduction of students to each other and to the tutor; discussion of student and lecturer/tutor expectations for the Unit; review of reading and assessment requirements. **There are no presentations in week 1.**

**Questions:**

How do these poems make their meaning?

What is the effect of their rhyming schemes and rhythms?

How would you characterise their overall themes?

What is the relation between 'poetry' and 'song'?

**Poems for study in class:** Anonymous Ballads (Leonard anthology)

### Week 2

**Topic: The English Renaissance**

**Lecture:** This lecture will give a brief overview of the period of the English Renaissance, and an introduction to the form of the sonnet. It will also introduce a vocabulary for talking and writing about poetry.

**Tutorial:** Shakespeare Sonnets

**Questions:**

What are the recurring characteristics of a sonnet?

What is the effect of writing poetry within such formal structures?

Listening to and analysing specific sonnets

**Poems to study in Class:** Shakespeare sonnets 18, 65, 87, 116

**Additional Poems:** All Shakespeare sonnets included in Leonard

# ACL1002 Studying Poetry and Poetics

## Week 3

**Topic: a) The metaphysical poets: an introduction**

### b) Writing the Essay in Literature

**Lecture:** This lecture give a brief contextualisation of the metaphysical poets and an introduction to Donne and Marvell in particular. It will also discuss the expectations of written work in literature, with particular reference to both the Close Reading Exercise and the Long Essay.

**Tutorial:** John Donne and Andrew Marvell

#### Questions:

What are the religious ideas underpinning these poets?

In what ways do these poems represent love of God, sexual/romantic love and the concept of mortality?

**Poems to study in class:** Donne: 'Death be not Proud,' 'Valediction Forbidding Mourning'; Marvell: 'To His Coy Mistriss'

**Additional Poems:** Donne, 'To His Mistriss Going to Bed,' Marvell, 'The Garden.'

## Week 4

**Topic: Romanticism**

**Lecture:** This lecture will discuss central aspects of the Romantic period, considering its key characteristics of emphasis on subjectivity, the natural world (especially in the light of the Industrial Revolution) and models of creativity.

**Tutorial:** Wordsworth, Blake and Keats

#### Questions:

How does Wordsworth represent the natural world?

According to 'Daffodils,' what is the nature of the poetic process?

What are the images Blake uses in 'London'? What is the nature of his critique?

What images does Keats use to describe the change from summer into autumn? What is their effect?

**Poems to study in class:** Wordsworth: 'Daffodils' (unit reader), 'Westminster Bridge'; Blake: 'Nurses Songs 1 and 2', 'London,' Keats 'To Autumn.'

**Additional Poems:** Wordsworth, 'Surprised by Joy'; Coleridge 'Kubla Khan'; Keats 'La Belle Dame Sans Merci'

# ACL1002 Studying Poetry and Poetics

## Week 5

### Topic: Imagism and Literary Modernism

**Lecture:** In 1912, Ezra Pound wrote about the primacy of the image as the foundation of poetry. This lecture will give an overview of some of the factors influencing literary modernism and its new approaches to thinking about poetry.

### Tutorial: Questions:

What is the effect of such radical disruptions to our expectations of form?

How is the image central to the functioning of these poems?

Can a pared back poem express as much complexity as a more elaborate one?

How do you respond to these poems?

**Poems to study in class:** Pound: 'In a Station of the Metro'; Williams: 'The Red Wheelbarrow' (unit reader), 'The Dance,' 'As the cat'; e.e.cummings: 'My sweet old etcetera.'

**Additional Poems:** Pound: 'The River Merchant's Wife,' H.D. 'Heat,' 'Oread' (unit reader), Marianne Moore 'The Mind is an Enchanted Thing.'

## Week 6

### Topic: Confessional Poetry

**Lecture:** This lecture will examine the so-called confessional style of poetry evident in mid-century America.

**Tutorial:** Sylvia Plath, Anne Sexton, Robert Lowell

### Questions:

What is the role of the private in the writing of poetry?

Do these poems engage or repel a reader?

In what ways can poetry be a kind of 'writing cure' for a poet? Does this make it interesting/valid for the reader?

**Poems to study in class:** Plath: 'Morning Song,' 'Tulips,' 'Daddy'; Sexton: 'Her Kind,' (unit reader) 'Woman with Girdle'; Lowell: 'Memories of West Street and Lepke'

**Additional Poems:** Plath: 'The Applicant,' 'Mystic'; Sexton: 'Pain for a Daughter.'

# ACL1002 Studying Poetry and Poetics

## Week 7

**Topic:** Poetry and the Visual

**Lecture:** How does the visual layout of poetry impact upon its reception? What is meant by 'the sign' and the 'signified', and how is it problematized by concrete poetry?

**Tutorial:** Concrete poems included in unit reader

**Questions:**

How do these poems make us think differently about 'meaning' and interpretation?

What is the relationship between concrete poems and consumer culture?

How is the visual appearance of the poem instrumental in shaping our response to it?

## Week 8

**Topic:** Poetry and Performance

**Lecture:** What are the additional elements brought to bear in the reading/performance of poetry? What is performance poetry, and how does it operate in contemporary Australia?

**Tutorial:** The performance poetry of Luka Lesson.

<http://www.lukalesson.com.au/>

**Questions:**

How does Slam/Performance poetry make us feel differently about the genre and tradition of poetry?

How important is 'content,' or the spoken text, in the presentation of performance poetry?

What are the key elements of performance poetry (if we don't count line length, layout etc)?

## Week 9

**Topic:** Australian Voices

**Lecture:** How is place and the idea of history variously represented in Australian poetry?

**Tutorial:** Murray, Wright, Oodgeroo, Walwicz, McCormick

**Poems to be studied in class:** : Ania Walwicz 'Australia'; Murray 'Driving through Sawmill Towns'; A.D. Hope 'Australia'; Oodgeroo 'No more Boomerang'; Harwood 'Suburban Sonnet'; Wright 'Train Journey'; 'Nigger's Leap, New England,' Patterson 'The Travelling Post Office,' McCormick 'Advance Australia Fair.'

# ACL1002 Studying Poetry and Poetics

## Week 10

Reading Week No Classes

## Week 11

### Topic: Poetry and Song

**Lecture:** How do the written lyrics of songs interact with the other communicative devices of music?

### Tutorial:

Students will bring in copies of selected song lyrics in addition to youtube of performance.

### Questions:

Do song lyrics function as poetry when not performed as music? What is the difference between poetry and song?

What are the additional communicative devices which operate within song?

## Week 12

**Lecture:** Writing and Reading poetry

### Tutorial: Performing Poetry.

Students will each give a formal presentation of a poem of their choice to the class.

Final discussion.

## ASSESSMENT

The assessment for this unit is as follows:

|    |                        |     |
|----|------------------------|-----|
| 1. | Close Reading Exercise | 20% |
| 2. | Poetry Journal         | 20% |
| 3. | Long Essay             | 40% |
| 4. | Class Presentation     | 20% |

|                                  |
|----------------------------------|
| <b>1. Close Reading Exercise</b> |
|----------------------------------|

**600 words**

**Due: In-class Week 4, March 19**

**Worth: 20%**

**In this assessment you are required to compare and contrast the following two poems.**

Bear in mind the following:

- Always do a plan for your essay before you begin writing.
- Work your way *closely* through each poem separately before you compare them. Use the Introduction to make overview comments re both poems; then analyse each poem separately, followed by a Conclusion which mirrors your Introduction.
- Always consider the relation between the *form* of a poem (layout, rhyme, rhythm, imagery, use of enjambment etc) and its *ideas*.
- Quote directly from a poem to show where your ideas have come from.
- Always use a proper essay style: Introduction, Body of Essay (series of interrelated key points organised into paragraphs), Conclusion.
- Always do at least one draft of your work, taking the time to read it aloud and edit it before submitting. Make sure your work is proofread for errors, consistency and fluency. It needs to be double spaced, on side of the page only, leave sufficient margins for comments, number pages and attach cover sheet.

## ACL1002 Studying Poetry and Poetics

### Rain

by Hone Tuwhare

1970

I can hear you

making small holes

in the silence

rain

If I were deaf

the pores of my skin

would open to you

and shut

And I

should know you

by the lick of you

if I were blind

the something

special smell of you

when the sun cakes

the ground

the steady

drum-roll sound

you make

when the wind drops

But if I

should not hear

smell or feel or see

you

you would still

define me

disperse me

wash over me

rain

### The Tyger

by [William Blake](#)

1794

Tyger! Tyger! burning bright

In the forests of the night,

What immortal hand or eye

Could frame thy fearful symmetry?

In what distant deeps or skies

Burnt the fire of thine eyes?

On what wings dare he aspire?

What the hand, dare sieze the fire?

And what shoulder, & what art,



## ACL1002 Studying Poetry and Poetics

Could twist the sinews of thy heart?

And when thy heart began to beat,

What dread hand? & what dread feet?

What the hammer? what the chain?

In what furnace was thy brain?

What the anvil? what dread grasp

Dare its deadly terrors clasp?

When the stars threw down their spears,

And water'd heaven with their tears,

Did he smile his work to see?

Did he who made the Lamb make thee?

Tyger! Tyger! burning bright

In the forests of the night,

What immortal hand or eye

Dare frame thy fearful symmetry?

### 2. Poetry Journal

**Due: Week 9, by 4pm Friday May 2**

**Worth: 20%**

In the Poetry Journal, you need to respond to at least 3 poems per session, from sessions 1-9. The Journal needs to begin immediately after our first class and is handed in on the Friday of week 9. These journal responses are more informal than your Close Reading exercise, but should reflect the following in a paragraph to half a page:

- How did you respond to this poem?
- What did you like/not like about it?
- What do you think it's trying to say?
- What are some of its most noticeable characteristics? (think about structure as well as ideas)

The Journal writings can be collected in a separate book or can be an electronic document printed out for submission. Focus on engaging with the poem, giving me your honest thoughts and responses – this is the criteria for this assessment, not the accuracy or otherwise of your interpretation.

## 3. Long Essay

Due: In-class Week 12, May 21

Word length: 1200-1500 words

Worth: 40%

Topics (Choose One):

1. ***'Poetry is a language of intense and concentrated emotion and/or ideas; it can raise profound human issues through a focus on the particular.'*** Consider the nature of this 'language' in 3-4 poems studied, and selected from at least 2 different sections. You will need to consider what the specifics of poetic language are and how they might vary across time and to what effect
2. ***'Using the sonnet form provides a poet with a regimented shape in which to explore life's broad questions of love, faith, desire, fear of mortality.'*** Discuss in relation to 3-4 sonnets selected from Shakespeare and John Donne.
3. ***'Romanticism puts the self and the natural world at the core of the luminous perceptions which give rise to poetry. Is this always the case?'*** Discuss in relation to 2-3 poems selected from Wordsworth, Blake, Coleridge and Keats.
4. ***'The intense and concentrated image lies at the core of modernist poetry, allowing it to make a break from the more decorative traditions of the past.'***  
  
Discuss in relation to at least 3-4 poems selected from Pound, William Carlos Williams, H.D., T.S. Eliot, Marianne Moore, e.e.cummings.
5. ***'The Confessional poets used the material of intensely personal experience to create a poetic that was both cathartic for the poet and emotionally immediate for the reader.'*** Do you agree?  
  
Discuss in relation to 3-4 poems selected from Plath, Sexton and Lowell.
6. ***'Performance poetry foregrounds the body – its breath, energies and presence.'*** How does this focus on the physicality of performance influence the way in which we receive Lesson's work?  
Discuss in relation to 3-4 of Lesson's poems on videos on his website: [lukalesson.com.au](http://lukalesson.com.au).
7. ***Wright's 'Nigger's leap: New England,' Oodgeroo's 'No more Boomerangs,' and Walwicz's 'Australia' offer particular views of Australia's history and cultural identity.*** Choose 2 of these, and contrast with the views expressed in 'Advance Australia Fair.'
8. ***'Both playful and serious, concrete poetry scrambles the relationship between the signs of language and stable meaning.'*** Choose 3-4 examples of concrete poetry and consider the ways in which the highlighted use of visual techniques contribute to the overall effect of these poems/
9. ***Poetry and Song both utilise a variety of devices to convey their meaning – such as breath, rhyme, rhythm, words, melody, imagery.*** Look closely at 3-4 song lyrics – and selected videos of performance - in order to consider the ways in which song builds upon and deviates from the structural effects of poetry.

## ACL1002 Studying Poetry and Poetics

**NB:** The task of the Long Essay also requires you to use 2-3 secondary sources (ie, not the poems themselves), but additional writings *on* the poems or the periods which can be used to help you answer the topic. You may NOT use internet sites; instead you need to refer to published books and scholarly articles as found in the library. The reasons for this aspect of the essay are: a) that by reading others' views, you are assisted in formulating your own; b) you gain a sense of what some of the issues 'out there' might be in relation to the poems and the topic; and c) you develop your skills of scholarly research and proper documentation which are essential for your academic progress.

Please select and use consistently a referencing style for your sources as per VU referencing guide. I suggest that you make sure you include a quotation from a secondary source to ensure that it's clear what comes from the critic and what comes from you. Please familiarise yourself with the VU guide to plagiarism.

### Criteria:

- The formulation of an argument in explicit response to the topic.
- The inclusion of Introduction, Key Points, Conclusion and Bibliography
- Appropriate use of referencing 2-3 secondary sources
- Fluent and grammatical written expression
- Clear and direct engagement with each of the individual poems selected in order to build your overall argument/discussion.
- Essays submitted on time, double spaced on one side of the page, sufficient margins for comments, pages numbered, word length adhered to.
- Essays need to be proofread and at least one draft done.

## 4. Class Presentation

**Due: submit as a powerpoint in the class where presented**

**Worth: 20%**

Every student must give a presentation to the class. You will be allocated a week for your presentation in Week 1.

This task requires you to:

- Select one of the poems set for study that week and, in your preparation, undertake a close reading of the poem.
- Use the discussion questions set for that week to help shape your discussion of the poem.
- Read the poem aloud to the class
- Present your analysis of the poem via a series of 3-4 power point slides highlighting your key ideas.
- Initiate discussion in the class concerning your poem/topic
- Submit the power point for assessment the same day as presentation.

# ACL1002 Studying Poetry and Poetics

## Guidelines for Assessment Criteria:

### Pass (50-59)

- Basic understanding of the topic and reference to theory
- Displays problems with written fluency, expression, analysis and interpretation
- Basic grasp of the main concepts, ideas and theories relevant to the topic
- Contains problems with presentation and formatting
- Contains little or no referencing or reference back to academic texts
- Basic use of relevant resources and research for the topic but not in any extended sense
- Basic skills in independent/original research and critical thinking
- Contains referenced appropriate bibliography however, contains some problems

### Credit (60-69)

- Draws confidently upon a number of sources
- Contains a clear argument supported by evidence
- Goes well beyond basic understanding of the topic
- Competently written and with sound analysis and interpretation
- Ability to understand and apply with some originality the main conceptual ideas and theories relevant to the topic
- Minor errors only in presentation
- Appropriate use of relevant resources and research for the topic
- Some evidence of independent/original research and critical thinking
- Appropriately formatted and referenced notes and bibliography

### Distinction (70-79)

- Fluently written and with strong evidence of sophistication in analysis and interpretation
- Strong conceptual grasp of relevant ideas and theories
- Very good support of general arguments with appropriate illustrations and examples
- Minor errors only in presentation
- Appropriate use of relevant sources and research including some work not recommended by lecturer for the topic
- Evidence of independent/original research and critical thinking
- Appropriately formatted and referenced notes and bibliography

## ACL1002 Studying Poetry and Poetics

### High Distinction (80-100)

- Shows originality and an ability to assess and consistently apply a theoretical framework
- Sophisticated expression and structure
- Shows a very high level of written fluency and intellectual sophistication in analysis and interpretation of topic
- Very high level of conceptual facility in dealing with relevant theories and ideas
- Detailed support of general arguments with appropriate illustrations and examples
- Virtually error-free in presentation and formatting
- Extended use of relevant sources and research beyond what is suggested for the assessment Strong evidence of independent/original research and critical thinking
- Appropriately formatted and referenced notes and bibliography