ENGL3730 - Poetry in Action
Course Outline

Course Co-ordinator: Kim Cheng Boey/ Instructor: Anthony Lawrence
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Consultation hours: Monday 1-3pm
Semester: Semester 2 - 2010
Unit Weighting: 10

Brief Course Description
Introduces students to a range of poems, in English or in English translation, suited to awaking or reviving interest in poetry for students of primary and secondary school age. Emphasis will be laid on poems with lively prosody and rhythm, but examples of free verse and of formal models outside the English accentual-syllabic tradition will also be investigated in terms of their suitability for school-age students' creative writing. Appropriate subject matter for the younger reader will be discussed. Students will be expected to conduct Internet and library searches, to find examples of suitable poetry, and to read these aloud in seminars, and may submit poems of their own composition.

Contact Hours
Seminar for 2 Hours per Week for the Full Term
Seminar combines lecture material and group discussion.

Learning Materials/Texts

Course Objectives
Upon successful completion of this course, students will be able to demonstrate
(1) a broad understanding of English metre and rhythm, both with regard to accentual-syllabic, free verse

Course Outline Issued and Correct as at: Week 1, Semester 2 - 2010

CTS Download Date: 13 July 2010
and other verse forms;
(2) some capacity to read aloud or to compose verse and so guide others in an appreciation of poetry and the techniques by which it can be performed and written;
(3) core skills in written and oral communication, in textual analysis and in research practice.

Course Content
This course will cover a range of poetry from Old English (in translation) to contemporary verse focusing on shorter poems which will appeal to younger readers both for themselves and as models for their own writing. Working with an anthology (such as Seamus Heaney and Ted Hughes' "The Rattle Bag"), students will be introduced to accentual-syllabic scansion, a range of other verse traditions and the formal dimensions of free verse. Suitable models for creative writing exercises will also be discussed. Students will be expected to
- conduct library and/or Internet searches to find supplementary poems of their own;
- read or perform poems in seminars;
- scan and write poems themselves;
- reflect on their own selections of poetry and discuss future directions for their writing, teaching of writing, research into poetry.

Assessment Items
<table>
<thead>
<tr>
<th>Essays / Written Assignments</th>
<th>1) Four 500-word papers, worth 45%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2) One 2000-word introduction to a selection of poems, worth 50%</td>
</tr>
<tr>
<td>Group/tutorial participation and contribution</td>
<td>Seminar participation worth 5%.</td>
</tr>
<tr>
<td>Other: (please specify)</td>
<td>Students must submit all assessment items in order to complete the course.</td>
</tr>
</tbody>
</table>

Assumed Knowledge
10 units introductory (1000) level English or Linguistics courses

Callaghan Campus Timetable
ENGL3730
Poetry in Action
Enquiries: School of Humanities and Social Science
Semester 2 – 2010
Seminar Monday 11:00 - 13:00 [MC132]

IMPORTANT UNIVERSITY INFORMATION

ACADEMIC INTEGRITY

Academic integrity, honesty, and a respect for knowledge, truth and ethical practices are fundamental to the business of the University. These principles are at the core of all academic endeavour in teaching, learning and research. Dishonest practices contravene academic values, compromise the integrity of research and devalue the quality of learning. To preserve the quality of learning for the individual and others, the University may impose severe sanctions on activities that undermine academic integrity. There are two major categories of academic dishonesty:

Academic fraud is a form of academic dishonesty that involves making a false representation to gain an unjust advantage. Without limiting the generality of this definition, it can include:

a) falsification of data;
b) using a substitute person to undertake, in full or part, an examination or other assessment item;
c) reusing one's own work, or part thereof, that has been submitted previously and counted towards another course (without permission);
d) making contact or colluding with another person, contrary to instructions, during an examination or
other assessment item;

e) bringing material or device(s) into an examination or other assessment item other than such as may be specified for that assessment item; and

f) making use of computer software or other material and device(s) during an examination or other assessment item other than such as may be specified for that assessment item.

g) contract cheating or having another writer compete for tender to produce an essay or assignment and then submitting the work as one's own.

Plagiarism is the presentation of the thoughts or works of another as one's own. University policy prohibits students plagiarising any material under any circumstances. Without limiting the generality of this definition, it may include:

a) copying or paraphrasing material from any source without due acknowledgment;

b) using another person's ideas without due acknowledgment;

c) collusion or working with others without permission, and presenting the resulting work as though it were completed independently.

Turnitin is an electronic text matching system. During assessing any assessment item the University may -

- Reproduce this assessment item and provide a copy to another member of the University; and/or

- Communicate a copy of this assessment item to a text matching service (which may then retain a copy of the item on its database for the purpose of future checking).

- Submit the assessment item to other forms of plagiarism checking

RE-MARKS AND MODERATIONS

Students can access the University's policy at: http://www.newcastle.edu.au/policylibrary/000769.html

MARKS AND GRADES RELEASED DURING TERM

All marks and grades released during term are indicative only until formally approved by the Head of School.

SPECIAL CIRCUMSTANCES AFFECTING ASSESSMENT ITEMS

Extension of Time for Assessment Items, Deferred Assessment and Special Consideration for Assessment Items or Formal Written Examinations items must be submitted by the due date in the Course Outline unless the Course Coordinator approves an extension. Unapproved late submissions will be penalised in line with the University policy specified in Late Penalty (under student) at the link above.

Requests for Extensions of Time must be lodged no later than the due date of the item. This applies to students:

- applying for an extension of time for submission of an assessment item on the basis of medical, compassionate, hardship/trauma or unavoidable commitment; or

- whose attendance at or performance in an assessment item or formal written examination has been or will be affected by medical, compassionate, hardship/trauma or unavoidable commitment.

Students must report the circumstances, with supporting documentation, as outlined in the Special Circumstances Affecting Assessment Items Procedure at: http://www.newcastle.edu.au/policylibrary/000641.html

Note: different procedures apply for minor and major assessment tasks.

Students should be aware of the following important deadlines:
· Special Consideration Requests must be lodged no later than 3 working days after the due date of submission or examination.

· Rescheduling Exam requests must be received no later than 10 working days prior to the first date of the examination period.

*Late applications may not be accepted.* Students who cannot meet the above deadlines due to extenuating circumstances should speak firstly to their Program Officer or their Program Executive if studying in Singapore.

**STUDENTS WITH A DISABILITY OR CHRONIC ILLNESS**

University is committed to providing a range of support services for students with a disability or chronic illness. If you have a disability or chronic illness which you feel may impact on your studies please feel free to discuss your support needs with your lecturer or course coordinator.

Disability Support may also be provided by the Student Support Service (Disability). Students must be registered to receive this type of support. To register contact the Disability Liaison Officer on 02 4921 5766, email at: student-disability@newcastle.edu.au. As some forms of support can take a few weeks to implement it is extremely important that you discuss your needs with your lecturer, course coordinator or Student Support Service staff at the beginning of each semester. For more information on confidentiality and documentation visit the Student Support Service (Disability) website: www.newcastle.edu.au/services/disability.

**CHANGING YOUR ENROLMENT**

Students enrolled after the census dates listed in the link below are liable for the full cost of their student contribution or fees for that term.

http://www.newcastle.edu.au/study/fees/censusdates.html

Students may withdraw from a course without academic penalty on or before the last day of term. Any withdrawal from a course after the last day of term will result in a fail grade.

**Students cannot enrol in a new course after the second week of term,** except under exceptional circumstances. Any application to add a course after the second week of term must be on the appropriate form, and should be discussed with staff in the Student Hubs or with your Program Executive at PSB if you are a Singapore student.

To check or change your enrolment online go to myHub: https://myhub.newcastle.edu.au

**STUDENT INFORMATION & CONTACTS**

Various services are offered by the Student Support Unit: www.newcastle.edu.au/service/studentsupport/

The Student Hubs are a one-stop shop for the delivery of student related services and are the first point of contact for students studying in Australia. Student Hubs are located at:

<table>
<thead>
<tr>
<th>Callaghan Campus</th>
<th>Port Macquarie Student Hub</th>
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<tbody>
<tr>
<td>Shortland Hub: Level 3, Shortland Building</td>
<td>The University of Newcastle</td>
</tr>
<tr>
<td>Hunter Hub: Level 2, Student Services Centre</td>
<td>A Block, Administration</td>
</tr>
<tr>
<td>City Precinct</td>
<td>Widderson Road</td>
</tr>
<tr>
<td>City Hub &amp; Information Common, University House</td>
<td>Port Macquarie NSW 2444</td>
</tr>
<tr>
<td>Central Coast Campus (Ourimbah)</td>
<td>Phone: 49215000</td>
</tr>
<tr>
<td>Student Hub: Opposite the Main Cafeteria</td>
<td>Singapore students</td>
</tr>
<tr>
<td></td>
<td>contact your PSB Program Executive</td>
</tr>
</tbody>
</table>

**OTHER CONTACT INFORMATION**

School of Humanities and Social Science
This course outline will not be altered after the second week of the term except under extenuating circumstances with Head of School approval. Students will be notified in advance of the change.

**Online Tutorial Registration:**

Students are required to enrol in the Lecture and a specific Tutorial time for this course via the Online Registration system. Refer - [http://www.newcastle.edu.au/study/enrolment/regdates.html](http://www.newcastle.edu.au/study/enrolment/regdates.html)

NB: Registrations close at the end of week 2 of semester.

**Studentmail and Blackboard:** Refer - [www.blackboard.newcastle.edu.au/](http://www.blackboard.newcastle.edu.au/)

This course uses Blackboard and studentmail to contact students, so you are advised to keep your email accounts within the quota to ensure you receive essential messages. To receive an expedited response to queries, post questions on the Blackboard discussion forum if there is one, or if emailing staff directly use the course code in the subject line of your email. Students are advised to check their studentmail and the course Blackboard site on a weekly basis.
Important Additional Information

Details about the following topics are available on your course Blackboard site (where relevant). Refer -
www.blackboard.newcastle.edu.au/

- Written Assignment Presentation and Submission Details
- Online copy submission to Turnitin
- Penalties for Late Assignments
- Special Circumstances
- No Assignment Re-submission
- Re-marks & Moderations
- Return of Assignments
- Preferred Referencing Style
- Student Representatives
- Student Communication
- Essential Online Information for Students

Faculty of Education and Arts
School of Humanities & Social Science

ENGL 3730: Poetry in Action

Important Additional Information

Written Assignment Presentation and Submission Details

Students are required to submit assessment items by the due date. Late assignments will be subject to the
penalties described below.

Hard copy submission:

- **Type your assignments:** All work must be typewritten in 11 or 12 point black font. Leave a wide margin
  for marker’s comments, use 1.5 or double spacing, and include page numbers.
- **Word length:** The word limit of all assessment items should be strictly followed – 10% above or below is
  acceptable, otherwise penalties may apply.
- **Proof read your work** because spelling, grammatical and referencing mistakes will be penalised.
- **Staple the pages** of your assignment together (do not use pins or paper clips).
- **University Assessment Item Coversheet:** All assignments must be submitted with the University
  coversheet available at: http://www.newcastle.edu.au/study/forms/
- **By arrangement with the relevant lecturer, assignments may be submitted at any Student Hub located at:**
  - Level 3, Shortland Union, Callaghan
  - Level 2, Student Services Centre, Callaghan
  - Ground Floor, University House, City
  - Opposite Café Central, Ourimbah
- **Date-stamping assignments:** All students must date-stamp their own assignments using the machine
  provided at each Student Hub. If mailing an assignment, this should be address to the relevant School. Mailed
assignments are accepted from the date posted, confirmed by a Post Office date-stamp; they are also date-stamped upon receipt by Schools.

*NB: Not all of these services may apply to the Port Macquarie Campus.*

- **Do not fax or email assignments:** Only hard copies of assignments will be considered for assessment. Inability to physically submit a hard copy of an assignment by the deadline due to other commitments or distance from campus is an unacceptable excuse.
- **Keep a copy of all assignments:** It is the student’s responsibility to produce a copy of their work if the assignment goes astray after submission. Students are advised to keep updated back-ups in electronic and hard copy formats.

**Online copy submission to Turnitin**

In addition to hard copy submission, students are required to submit an electronic version of the following assignments to Turnitin via the course Blackboard website available @ [www.blackboard.newcastle.edu.au](http://www.blackboard.newcastle.edu.au/)

- 2 seminar exercises and 2 seminar presentations (500 words) – submission optional
- Final assignment: Anthology with 1500-2000-word introduction – must be submitted to Turnitin

Prior to final submission, all students have the opportunity to submit one draft of their assignment to Turnitin to self-check their referencing. Assignments will not be marked until both hard copy and online versions have been submitted. Marks may be deducted for late submission of either version.

**Academic Integrity**

Integrity, honesty, and a respect for knowledge and truth are the bases of all academic endeavours in teaching, learning and research. To preserve the quality of learning, both for the individual and for others enrolled, the University imposes severe sanctions on activities that undermine academic integrity.

There are two major categories of academic dishonesty:

(a) **Academic Fraud,** in which a false representation is made to gain an unjust advantage by, for example,

- the falsification of data
- reusing one’s own work that has been submitted previously and counted towards another course (without permission)
- misconduct in Examinations

(b) **Plagiarism,** which is the presentation of the thoughts or works of another as one’s own. Plagiarism includes

- copying, paraphrasing, or using someone else’s ideas without appropriate acknowledgement
- failure to identify direct quotation through the use of quotation marks
- working with others without permission and presenting the resulting work as though it were completed independently.
Please note that aiding another student to plagiarise (e.g. by lending assignments to other students) is also a violation of the Plagiarism Policy and may invoke a penalty.

For further information on the University policy on plagiarism, please refer to the Policy on Student Academic Integrity at the following link - [http://www.newcastle.edu.au/policylibrary/000608.html](http://www.newcastle.edu.au/policylibrary/000608.html)

**Penalties for Late Assignments**

Assignments submitted after the due date, without an approved extension of time will be penalised by the reduction of 5% of the possible maximum mark for the assessment item for each day or part day that the item is late. Weekends count as one day in determining the penalty. Assessment items submitted more than ten days after the due date will be awarded zero marks.


**Special Circumstances**

Students wishing to apply for Special Circumstances or Extension of Time should apply online. Refer - ‘Special Circumstances Affecting Assessment Items - Procedure 000641’ available @ [http://www.newcastle.edu.au/policylibrary/000641.html](http://www.newcastle.edu.au/policylibrary/000641.html)

**Assignment Re-submission**

In this course students are NOT able to resubmit an assignment that has been graded. In consultation with the course co-ordinator the SACO may direct a student to repeat an assignment.

**Re-marks & Moderations**

A student may only request a re-mark of an assessment item before the final result - in the course to which the assessment item contributes - has been posted. If a final result in the course has been posted, the student must apply under ‘Procedures for Appeal Against a Final Result’ (Refer - [http://www.newcastle.edu.au/study/forms/](http://www.newcastle.edu.au/study/forms/)).

Students concerned at the mark given for an assessment item should first discuss the matter with the Course Coordinator. If subsequently requesting a re-mark, students should be aware that as a result of a re-mark the original mark may be increased or reduced. The case for a re-mark should be outlined in writing and submitted to the Course Coordinator, who determines whether a re-mark should be granted, taking into consideration all of the following:

1. whether the student had discussed the matter with the Course Coordinator
2. the case put forward by the student for a re-mark
3. the weighting of the assessment item and its potential impact on the student’s final mark or grade
4. the time required to undertake the re-mark
5. the number of original markers, that is,
   a) whether there was a single marker, or
   b) if there was more than one marker whether there was agreement or disagreement on the marks awarded.

A re-mark may also be initiated at the request of the Course Coordinator, the Head of School, the School Assessment Committee, the Faculty Progress and Appeals Committee or the Pro Vice-Chancellor. Re-marks may be undertaken by:

1. the original marker; or
2. an alternate internal marker; or
3. an alternate external marker (usually as a consequence of a grievance procedure).
Moderation may be applied when there is a major discrepancy (or perceived discrepancy) between:

1. the content of the course as against the content or nature of the assessment item(s)
2. the content or nature of the assessment item(s) as against those set out in the Course Outline
3. the marks given by a particular examiner and those given by another in the same course
4. the results in a particular course and the results in other courses undertaken by the same students.

For further detail on this University policy refer - ‘Re-marks and Moderations - Procedure 000769’ available @ http://www.newcastle.edu.au/policylibrary/000769.html

Return of Assignments

Students can collect assignments from a nominated Student Hub during office hours. Students will be informed during class which Hub to go to and the earliest date that assignments will be available for collection. Students must present their student identification card to collect their assignment.


Preferred Referencing Style

In this course, it is recommended that you use the use the MLA referencing system (similar to the APA system) for referencing sources of information used in assignments. Inadequate or incorrect reference to the work of others may be viewed as plagiarism and result in reduced marks or failure.

An in-text citation names the author of the source, gives the date of publication, and for a direct quote includes a page number, in parentheses. At the end of the paper, a list of references provides publication information about the source; the list is alphabetised by authors' last names (or by titles for works without authors). For further information on referencing and general study skills refer - ‘Infoskills’ available @ www.newcastle.edu.au/services/library/tutorials/infoskills/index.html

Student Representatives

Student Representatives are a major channel of communication between students and the School. Contact details of Student Representatives can be found on School websites.

Refer - ‘Information for Student Representatives on Committees’ available @ http://www.newcastle.edu.au/service/committees/student_reps/index.html

Student Communication

Students should discuss any course related matters with their Tutor, Lecturer, or Course Coordinator in the first instance and then the relevant Discipline or Program Convenor. If this proves unsatisfactory, they should then contact the Head of School if required. Contact details can be found on the School website.

Essential Online Information for Students

Information on Class and Exam Timetables, Tutorial Online Registration, Learning Support, Campus Maps, Careers information, Counselling, the Health Service and a range of free Student Support Services is available @ http://www.newcastle.edu.au/currentstudents/index.html

For further information on the seminar schedule, marking scale, assignment topics, set texts, books on short loans and seminar preparation, see the Course-specific Outline
School of Humanities and Social Science

Grading guide

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<th>Description</th>
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<tr>
<td>49% or less</td>
<td>Fail (FF) An unacceptable effort, including non-completion. The student has not understood the basic principles of the subject matter and/or has been unable to express their understanding in a comprehensible way. Deficient in terms of answering the question, research, referencing and correct presentation (spelling, grammar etc). May include extensive plagiarism.</td>
</tr>
<tr>
<td>50% to 64%</td>
<td>Pass (P) The work demonstrates a reasonable attempt to answer the question, shows some grasp of the basic principles of the subject matter and a basic knowledge of the required readings, is comprehensible, accurate and adequately referenced.</td>
</tr>
<tr>
<td>65% to 74%</td>
<td>Credit (C) The work demonstrates a clear understanding of the question, a capacity to integrate research into the discussion, and a critical appreciation of a range of different theoretical perspectives. A deficiency in any of the above may be compensated by evidence of independent thought. The work is coherent and accurate.</td>
</tr>
<tr>
<td>75% to 84%</td>
<td>Distinction (D) Evidence of substantial additional reading and/or research, and evidence of the ability to generalise from the theoretical content to develop an argument in an informed and original manner. The work is well organised, clearly expressed and shows a capacity for critical analysis.</td>
</tr>
<tr>
<td>85% upwards</td>
<td>High Distinction (HD) All of the above, plus a thorough understanding of the subject matter based on substantial additional reading and/or research. The work shows a high level of independent thought, presents informed and insightful discussion of the topic, particularly the theoretical issues involved, and demonstrates a well-developed capacity for critical analysis.</td>
</tr>
</tbody>
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ENGL3730: Poetry in Action Course Outline
specific to the Discipline of English
and to ENGL3730: Poetry in Action

Semester 2, 2010

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SEMINAR SCHEDULE, SECOND SEMESTER 2010
Monday, 11 a.m.–1 p.m., in Mc132

You must submit 2 × 500-word seminar exercises and 2 × 500-word seminar presentations. See pp. 21-23 for seminar exercises and pp. 24-25 for seminar presentations.

1. **26 July**
   Introduction. *Course Notes* will be distributed in this seminar, together with an introductory lecture.

2. **2 August**
   Metrical verse and free verse

3. **9 August**
   Children’s poetry: A brief history
   First seminar exercise due on Monday, 9 August; submit at the beginning of your seminar

4. **16 August**
   Creative writing: Some lurks

5. **23 August**
   Ballads and other narrative poems

6. **30 August**
   Animal poems
   Second seminar exercise due on Monday, 30 August; submit at the beginning of your seminar

7. **6 September**
   Magic, metamorphoses and riddles

8. **13 September**
   The Dreaming or *Altjeringa*

9. **20 September**
   Families, love and hatred
   Saturday, 27 September–Sunday, October 8: SEMESTER RECESS

10. **11 October**
    War and death

11. **18 October**
    Humour and sport

12. **25 October**
    The environment and the landscape

13. **1 Nov**
    Revision
    Final, 1500-2,000 word assignment due on 3rd November; submit by 5 p.m. to the Shortland Hub
ATTENDANCE IN SEMINARS AND SUBMISSION OF ASSIGNMENTS

ATTENDANCE IN SEMINARS

Students are urged to come to all seminars, or at least to ten of the twelve seminars in the semester. Even when compared with other seminar courses in the discipline of English, Poetry in Action is distinctively dependent on group discussion and debate. Oral contributions and feedback are drivers of the learning process in this course. A participation mark awarded for contributions to discussion and group learning. Students need to attend seminars both to make presentations and to understand what is required of them in written exercises and in the final assignment. Those who absent themselves from seminars risk losing contact with this discussion-based course. In fact, past years have shown that students who have missed more than a minimum number of seminars have put themselves at risk of failing Poetry in Action.

Students are allowed to attend classes for which they have not completed the set reading, but they may be recorded as absent. Students may be permitted to leave class early if they check with the lecturer, and explain their reasons, at the start of the class. Students who leave early without explanation may be recorded as absent, and should consider that such an early departure has the appearance of impoliteness to other students to those attending or presenting work at the seminar.

Students who are having difficulty attending requirements should consult with the lecturer and course coordinator. They should also consider applying online for special consideration, setting out their circumstances during the semester, especially if they are having trouble meeting assessment deadlines.

Information on the University policy regarding special circumstances may be found at http://www.newcastle.edu.au/policylibrary/000641.html

The on-line special circumstances form may be found at https://intraweb.newcastle.edu.au/sc/Pages/Login.aspx

Students who need to change their seminar time should notify the lecturer. There is no difficulty coming to the other seminar time on a few occasions during the semester, but please tell the lecturer so that your attendance can be recorded promptly.

ASSIGNMENT SUBMISSION, EXTENSIONS AND LATENESS

It is not possible to pass an English course unless you have completed all written assignments. You must ensure that all written work is submitted, and submitted on time. Due dates for assignments are set out with each assignment.

Students are asked to submit each of the four 500-word assignments in seminars. Two seminar exercises are to be submitted at the beginning of the relevant seminar (on 10 August and 31 August). The two seminar presentation papers should be submitted after the student has presented the poem to the seminar group. If students are late submitting either of the two seminar exercises and wish to avoid a whole-week penalty for late submission, they should post the seminar paper to Anthony Lawrence, School of Humanities and Social Science Office, McMullin Building, University of Newcastle, Callaghan, N.S.W. 2308. Posted assignments should be date-stamped at a Post Office, and will be accepted as submitted at the time of posting. Alternatively, students may submit an exercise through the Hub, though this may lead to further delay.

The final assignment falls due after the final seminar and so will need to be submitted to a student Hub, preferably the Shortland Hub, Level 3, the Shortland Union. Assignments submitted to other Hubs can take days or weeks to reach the School office and the lecturer. If it is inconvenient submitting the final assignment to the Shortland Hub, it would be preferable for students to post it to the lecturer (see address...
above). Students who post by registered mail or express post, students will have a postal receipt for their assignment. *Do not* post assignments to a Hub.

Students are not permitted to hand their assignments in at the School Office, to hand them to a lecturer outside the seminar time, or leave them under a lecturer’s doors. The University hires cleaners to clean a lecturer’s office.

The exercises and presentations will be submitted in seminars and returned in seminars, the minor exception being presentations in Week 12. Students who make a presentation in Week 12 will have their presentation papers returned to them, along with their final assignment, via the Shortland Hub. In October, the lecturer will make known the date from which the final assignments will be made available (probably early December). Students who wish to know their mark for the final presentation should email the lecturer (allowing a week for the assessment to be completed.)

You will receive comments and marks written on the hard copy of your assignments. Your marks will not be posted on Blackboard. If you wish to calculate how you’ve done in the course before official results are posted on the University website, you will need to collect your final assignment from the Shortland Hub.

Before submitting the final assignment, students must upload an electronic copy of the assignment to Turnitin. For details of how to access Turnitin, see p. 15.

When submitting assignments, students should include full details on a cover sheet, and sign the originality declaration. Cover sheets may be printed from [http://www.newcastle.edu.au/study/forms/index.html](http://www.newcastle.edu.au/study/forms/index.html).

When submitting their assignments at the Shortland Hub, students should date-stamp the cover sheet on the clock. Students should retain a copy of every assignment submitted.

If students are seeking an extension on an assignment worth less than 20% of their total assessment, they should apply to the course coordinator, Anthony Lawrence, preferably by email. The course coordinator may ask to see documentation (e.g., a doctor’s certificate) substantiating the request. He will communicate his decision to the student in email form.

In the case of the final assignment, worth 50% of the total assessment, students seeking an extension for medical or compassionate reasons, or because of hardship, trauma or unavoidable commitments, should read the University policy at: [http://www.newcastle.edu.au/policylibrary/000641.html](http://www.newcastle.edu.au/policylibrary/000641.html)

The on-line extension and special circumstances form may be found at [https://intraweb.newcastle.edu.au/sc/Pages/Login.aspx](https://intraweb.newcastle.edu.au/sc/Pages/Login.aspx).

Applications for extension of time and special circumstances forms are usually accompanied by documentation, e.g. a doctor’s certificate. If students cannot attach electronic documentation to their application, they should make a note of the receipt number of their on-line application and take the documentation to the Student Hub, preferably the Shortland Hub. Requests for Extensions of Time on Assessment Items should be usually be lodged within three days of the due date. In cases, e.g., of acute illness the course coordinator will consider applications after the due date.

Late assignments, unless an extension has been applied for and granted, are penalised at a rate of 5% per working day (weekends count as one day).

Students should be aware that marks on individual assignments are regarded as advice to the discipline Assessment Committee, which makes the final decision on the mark awarded.

**COMMENTS ON ASSIGNMENTS**

In marking assignments, lecturers will add comments indicating ways in which the assignment might have been improved. Students should feel free to ask lecturers to clarify comments on their assignment. If, after carefully reading the lecturer’s comments, students feel unable to accept the assessment, they may approach the course coordinator or discipline convenor and ask for a re-mark by another lecturer.
Students are not guaranteed a higher mark by this re-assessment; they may receive a lower mark. If an assignment is re-marked, both marks will be considered by the Assessment Committee when arriving at a course grade.

Since ENGL3730 is a course with only one lecturer, who is also the course coordinator, students who feel unable to approach Mr Lawrence on an assessment issue, should approach the head of the discipline of English, who in Semester 2, 2009, is Dr Ros Smith.

BREAKDOWN OF ASSESSMENT

<table>
<thead>
<tr>
<th>Assignment Type</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Four exercises or presentations (11.25% each)</td>
<td>45%</td>
</tr>
<tr>
<td>Participation in seminars</td>
<td>5%</td>
</tr>
<tr>
<td>Final assignment</td>
<td>50%</td>
</tr>
</tbody>
</table>

ASSESSMENT SCALE

The scale of marks and grades used for English courses is:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>High Distinction (HD)</td>
<td>85-100</td>
</tr>
<tr>
<td>Distinction (D)</td>
<td>75-84</td>
</tr>
<tr>
<td>Credit (C)</td>
<td>65-74</td>
</tr>
<tr>
<td>Pass (P)</td>
<td>50-64</td>
</tr>
<tr>
<td>Fail (F)</td>
<td>0-49</td>
</tr>
</tbody>
</table>

GUIDELINES ON ESSAY-WRITING

1. THE ESSAY

The majority of assignments in English are in essay form. These guidelines address the essentials of essay design and bibliographical style.

An essay is not a mere presentation of facts. We seldom want to find out how much you know; rather, we want to find out what you think, or, more precisely, how you think. A good essay argues a case and supports it with evidence.

A boring and unsatisfactory essay structure consists of the following parts: a first paragraph that restates the topic in other words; a middle essay that quotes from what authorities have said, or from parts of the text that might be used to support a relevant view on the topic, but does not argue for a view relevant to the topic; and a last paragraph that restates the topic in other words again.

It is better if you can find in the essay topic a problem that requires solution, an issue that can be argued both for and against, or a view that is overstated unless other considerations are taken into account. The middle essay then becomes a marshalling of evidence: to find an inductive solution to the problem; to weigh up arguments pro and con, before giving a final judgement; or to set out what can be said in defence of the topic statement but what, in view of competing formulations, would be a better definition of the case. If you conceive of your first paragraph as the proposal of a problem for solution, your last-paragraph conclusion will become non-repetitive and ground-breaking in what it has to say: it will be the solution.
2 THE ESSAY QUESTION

a) The instructional word “discuss”
“Discuss” means “examine by argument,” and it asks you to express your opinion about, or your view on, the idea that follows: e.g., “Discuss Charlotte Brontë’s use of nature in Jane Eyre.” In the context of an English essay, “discuss” does not mean “hold a leisurely conversation” or “toss about ideas that seem relevant.” Nor does it mean “provide a survey of all possible opinions on the subject.” You are being asked to take a stand: to examine an idea, formulate an opinion about it, and support that opinion by a reasoned, coherent argument.

b) Other instructional words

Compare: examine similarities and differences.
Criticise: make a reasoned assessment (whether favourable or unfavourable).
Analyse: break the whole into parts so that you can interpret each part separately and examine internal relationships between parts, before reconsidering the whole.
Relate: describe connections.
Evaluate: analyse strengths and limitations, in order to pass a reasoned judgement.

c) The question

Having noted the instructional word, look carefully at the whole question: e.g., “Discuss Charlotte Brontë’s use of nature in Jane Eyre.” The question does not ask for a catalogue of natural imagery in Jane Eyre; rather, it asks you to determine what use Charlotte Brontë makes of nature — as an agent in the narrative, as a device for revealing character, as a means for creating atmosphere, or as a source of imagery and recurrent motifs.

Your essay should be focussed directly on the essay question. Read the question carefully, and read all of it. Do not simply seize on a few key words and use them as a launching pad for a general discussion of the text. The question should rather give you a basis for planning your essay structure.

d) The word limit

It is not there simply to tell you when to stop writing. A word limit forces you to be selective, to decide what you think are the most important issues, and to express your ideas as clearly and succinctly as possible. A 500-word essay may require less writing than a 2000-word essay, but it does not require less thought. Going substantially over the word limit indicates that you have not drawn up an effective essay plan; falling well short of the word limit indicates that it is not only forethought in which your essay is lacking. You should have to write concisely to fit your argument into the word limit. To introduce repetition and to pad out what you have say are worse faults than falling short of the word limit.

3 ESSAY DESIGN

Your essay will need an opening paragraph that is a deliberate beginning and not an accident: it should establish the character and tone of your argument and its direction, telling the reader what it is you are setting out to determine. Your essay will need a substantial middle that defines and amplifies your argument, making it concrete and convincing. And your essay will need a conclusion that feels like a conclusion and not as if you have run out of steam: it should drive your point home, letting the reader know you have arrived, and precisely where. As has been suggested, conceiving of the topic as proposing a problem (a problem for which you will need to assemble and sort through data to arrive at a solution) is a more promising approach than considering the topic as simply a field in which data needs to be assembled.

4 THE ARGUMENT

Your argument should stand up in public. It should not be based simply on personal taste or private belief but on reasoned judgement. The substance of your argument should consist mainly of evidence you provide to support your opinions or the approach you have taken. In an English essay “evidence” usually takes two forms, citation from the text and reference to authorities. You should instance specific episodes, scenes, passages or lines that support your ideas by providing concrete examples. Examples can be provided either by direct quotation from the text or by reference and description.

When quoting directly, select only what is relevant to your argument. Make sure that the grammar of a quotation coordinates with the grammatical context, the surrounding sentences and clauses. Alterations
to a quotation should be shown in square brackets, where alteration is needed: e.g., “Keats points out that the condition of objects in the completed an art-work is immutable, that ‘not a soul to tell/ Why [the town is] desolate can e’er return.”” Omissions in a quotation are shown with ellipses: e.g., “When Keats’s persona realises that the urn will ‘remain, in midst of other woe . . . a friend to man,’ he is rediscovering a truth about mutability implied by the urn.”

When you refer to the text, avoid merely paraphrasing the author; rather, summarise, criticise and relate. You should make clear how the example supports your argument, why it is relevant, and what interpretation of the passage is suggested by your argument.

5 THE CORRECT USE OF AUTHORITIES vs PLAGIARISM

An authority or critic can provide persuasive support for an argument you have already made (or are about to make). The critic’s opinion can only be a support — never a substitute — for your argument. You should enter into dialogue with the critic’s theory or opinion; it should take its place in the structure of your own argument. Some “authorities” you may find reason to disagree with. Citing a critical opinion that you are setting out to disprove may help establish your essay’s credentials as an argument.

Whenever you make use of a critic, whether you quote the critic directly or simply make use of his or her ideas, you must acknowledge the debt. Where you quote directly, all the words cited should be enclosed in inverted commas or, for longer excerpts, shown as an indented quotation. The borrowing should be introduced with an appropriate acknowledgement, and the context from which the borrowing has been drawn should be noted. Consider this passage from Richard Holmes, Coleridge: Early Visions (New York: Viking, 1989):

In the symbolic killing of the albatross, he [Coleridge] found what might be called a “green parable,” the idea of man's destructive effect on the natural world, so that human moral blindness inadvertently introduces evil into the benign systems of nature, releasing uncontrollable forces that take terrible revenge. The Mariner was thus slowly developed from a sea-yarn out of an old folio into a metaphysical allegory of the Fall, a transformation that Coleridge alone could have accomplished. (Holmes 173)

This is an appropriate citation from the passage:

In Richard Holmes’s view, it is possible to think of The Rime of the Ancient Mariner as a “green parable.” “Human moral blindness” is shown to have introduced “evil into the benign systems of nature” (Holmes 173).

When you make use of an authority’s ideas, even if you do not repeat her or him verbatim, you must still acknowledge the source. The following paraphrase also sufficiently acknowledges a reliance on Holmes: “According to Richard Holmes, Coleridge’s Rime of the Ancient Mariner is an ecological parable based on the myth of the Fall” (173). The brief note in parentheses is sufficient to identify your exact source, as long as full details of the critical text are properly entered in your bibliography. (For this MLA or parenthetic style of reference, see below, “Bibliography”).

Simply placing a note or page number at the close of a borrowing from a critic does not indicate where the borrowing (which might extend over many sentences) begins. It is essential to mark the point at which your indebtedness begins with a phrase like “In Richard Holmes’s view” and to mark the point of closure with a reference. The following sentences do not adequately acknowledge indebtedness to Holmes:

It is possible to think of The Rime of the Ancient Mariner as an ecological parable. Human moral blindness is shown introducing evil into “the benign systems of nature” (Holmes 173).

Acknowledging the critic by name at the beginning of the borrowing is more than a courtesy. Consulting critics and acknowledging them properly raises the level of scholarship of your essay. Students who fail adequately to note the sources on which they have drawn are falling into habits of plagiarism.

6 THE BIBLIOGRAPHY

All assignments should include a bibliography. Even if your bibliography includes no more than details of the edition you have read (or video you have watched) in order to write on a particular novel, poem, play
or film, that information is of use to a marker. It informs the marker which edition you have used, and it informs her or him that you have not consulted critical authorities.

You should list all the books and articles you have used in preparing an assignment, even if you have not quoted from them. Exceptions to this are a dictionary (though if you quote a dictionary’s definitions, you should name the dictionary in your essay) and the Bible (though if you quote from the Bible, you should cite book, chapter and verse in your essay). The Internet is not an exception to this rule. You should give full details of any Internet site you have consulted in preparing a specific assignment.

Importing information irrelevant to your argument from books you have read will result in an inadequate design and argument in your essay. Succumbing to the school-project method of cutting-and-pasting slabs of print from Internet sites will result in an equally inadequate essay. It may, indeed, result in a still more inferior production, given the inaccuracy of data entry and the inferior quality of information in many sites. The Web is a vast storehouse of searchable information, but you are well advised to check even general information (such as the dates of an author’s birth and death, or of his published works) against a reliable reference work like the *Oxford Companion to English Literature*. If you do not exercise critical discrimination, the Internet can become a powerful source of misinformation.

In the bibliography, books and articles should be arranged alphabetically, by authors’ surnames.

Necessary publication details for a book are author, title, editor (where applicable), place of publication, publisher, date of publication and (where applicable) page numbers.

Necessary publication details for an article in a journal are author, title of article, name of journal, volume number of journal, date of publication and page numbers.

Necessary publication details for a work posted on the Internet are author and title (where available), details of publication as for a book or an article (where appropriate), the date of entry, the publisher, the date of accessing the site, a description of the kind of posting such as e-mail or working paper (where necessary), and the full address of the site.

Titles of novels, plays, films, book-length poems or periodicals should be either underlined (*Middlemarch, Hamlet, Citizen Kane, The Prelude, Meanjin*) or italicised (*Middlemarch, Hamlet, Citizen Kane, The Prelude, Meanjin*). The title of a short poem or journal article, a chapter or an essay from a book should be placed inside inverted commas.

The following is a guide to a satisfactory style and format for bibliographical entries.

**Book entries:**


Entries for an anthology and a work in an anthology:


Articles collected in books:


Examples of an article in a periodical:


Examples of entries of electronic publications, in a database or on the Internet:

[Note: Chadwyck-Healey's Literature Online is a valuable database when searching for poetry texts. It is available to students through the University Library.]

[Note: The OzLit Site was found via two other valuable web pages: *Australian Literature on the Internet*, National Library of Australia. <http://www.nla.gov.au/oz/litsites.html>; and *Education Network Australia*, or EdNA Online <http://www.edna.edu.au>.]

[Note: This is an example of a site that has not much to recommend it, or that needs approaching with discrimination by a twenty-first century student of Dickens. Saintsbury’s essentially nineteenth-century view of the great nineteenth-century novelist has dated; its limitations show in the limited space accorded to Great Expectations.]

The recommended reference work to consult for details of bibliographical style is: Gibaldi, *MLA Handbook for Writers of Research Papers*. The style which has been followed here is an MLA style. English lecturers may accept the author-date style used in the School of Education, or accept another style that presents information clearly and consistently, and allows a reader to retrace the steps by which an essay’s content has been assembled. For discussion of the MLA or parenthetic style of reference, see Gibaldi 114–18 and 118–229.

7 ESSAY PRESENTATION

Attach a cover sheet to your assignment. Cover sheets may be printed from http://www.newcastle.edu.au/study/forms/index.html

Fasten the pages of your essay together with a single staple in the upper left-hand corner. Do NOT place it in a plastic sleeve, folder or display book. (Creative Writing portfolios are an exception to this rule. Though display folders are still a headache to mark, a protective folder or a document wallet, in which the separate items are labelled and each item stapled, is an effective means of presenting an assignment for marking.)

Fill out every detail in the cover sheet and sign the declaration of originality.

Make sure you date-stamp the assignment before submitting the final assignment to the Shortland Hub.

Assignments should be word-processed or typed.

Leave a wide left-hand margin for comments.

Double-space assignments, i.e., leave one line blank between each line of text.

A bibliography must be attached to every assignment (see previous section).

Give page numbers for the work(s) quoted.
The parenthetic notes and page references should be keyed to your bibliography. If your essay is only about one work, or you have introduced the name of the author or critic you are discussing, you can simply enclose a page number in brackets: e.g. (103). If there is any doubt about the author or critic being referred to, include the author or the critic’s surname, e.g. (Ellmann 103). If you have referred to more than one work by an author, include part of the work’s title, e.g. (Ellmann, Wilde 103).

**TEXTS**

Matthew Sweeney, ed. *The New Faber Book of Children’s Poems* (Faber)
Seamus Heaney and Ted Hughes, ed. *The Rattle Bag* (Faber).

**NOTE ON SET TEXTS**

*The Oxford Treasury* is particularly recommended for Primary BTch/BA students. *The New Faber Book of Children’s Poems* is best suited for prospective teachers of late Primary and early-year Secondary students. *The Rattle Bag* is recommended for Secondary double degree students. All three are lively and varied selections with much to recommend them to students who like to read poetry and wish to introduce it to others, whatever their age.

In previous years, *The Ring of Words*, edited by Roger McGough for Faber, rather than *The Faber Book of Children's Verse*, has been a set text. McGough’s collection was said to be out of print, however. Students who have access to *The Ring of Words* (for instance, through a secondhand copy) would still find it a satisfactory text for Stages 3 to 4, and for this course.

**NOTE ON ACADEMIC STYLE IN ALL WRITTEN WORK**

When you are writing seminar preparation papers and the final assignment, you should consult the “Guidelines for Essay-Writing” (see pp. 7–12 of the Course Outline) for an appropriate academic style when referring to titles of works, for referencing and for compiling entries in a bibliography. **All written work in this course (as in other courses in the discipline of English) must include a bibliography.** Pass-level undergraduate students should be able to style their bibliographies adequately by referring to the examples in this *Course Outline* (pp. 10–12). The more detailed *MLA Handbook* is made available in the United Campus bookshop primarily for Honours and postgraduate students.

Students and potential teachers of English are encouraged to have a quality dictionary to consult when writing. *The Australian Concise Oxford Dictionary* (2003) is one such dictionary, and should be available from the United Campus bookshop. When writing essays using literary terms, to use these terms with a knowledge of their precise significance in literary discussion, it is important to refer not just to a standard dictionary, but to a literary-critical reference work. M. H. Abrams’s *Glossary of Literary Terms* is expensive but outstanding in the field.

**BLACKBOARD AND LECTURES ONLINE**

The weekly seminar will be mainly devoted to group discussion and your presentations. The coordinator will post texts of weekly lectures online in Blackboard. Many of you will be familiar with the University’s web pages and know how to access lectures on Blackboard. If you are not familiar with the site, here are some directions on how to find the weekly lecture.

To access the on-line learning system Blackboard, from the University home page

http://www.newcastle.edu.au/
click on Students, then Current students
http://www.newcastle.edu.au/students/current/
then click on Blackboard in the right box, under Online tools:
https://blackboard.newcastle.edu.au/webapps/login/
You need to enter your Username and Password to log-in to Blackboard successfully. You need to be enrolled in ENGL3730: Poetry in Action to access this course.

Once you have logged in, you will find you have your own page in Blackboard. Look in the “My Courses” box on the right-hand side of the display, and click on ENGL3730 POETRY IN ACTION (2009 S2 CALLAGHAN).

In the left-hand panel of the ENGL3730 display, you will be able to click on “Course Outline” to find .doc copies of the Faculty Course Outline and of this course-specific Outline.

By clicking on “Course Documents,” you will be able to pull up twelve lectures relating to the thirteen seminars on your course. Once again, the lectures are posted in .doc or .pdf format. The lectures will be posted progressively during the semester. Each should become available ten days before the seminar to which the lecture relates.

Through Blackboard you may also access Turnitin, by clicking on “Assignments” in the left-hand box. The requirements for and advantages of using Turnitin are discussed on the next page.

**TURNITIN**

Turnitin was introduced by the University primarily as a software for detecting plagiarism, and remains a powerful engine for that purpose. It also has a valuable self-education function, and you are encouraged to use it in this way during Poetry in Action. Only for the final assignment is there a requirement submit work to Turnitin. You submit only the 1500–2000-word introduction to Turnitin, and not the poems that you assemble in your anthology. On the cover sheet you attach to the final assignment, you are required to declare that you have uploaded your assignment to Turnitin. The lecturer will be able to check that you have submitted the essay. This is a valuable form of security, if your essay does go astray between the Hub and the lecturer. Turnitin will have a record of the essay and of the date submitted it.

You are advised to do more than just submit your assignment to Turnitin. You should also use Turnitin to check the originality report.

The originality report may show some level of reproduction when you are quoting from the novels or poems you are writing on, and also when you are listing texts and critical works in your bibliography (as long as you have styled your bibliography entries correctly). Turnitin does not reliably distinguish between a reproduction of a string of words without acknowledgment, and a reproduction of a string that is properly acknowledged and referenced — i.e. short quotations shown within inverted commas, longer quotations shown indented, and parenthetic references or endnotes to source each quotation. Your marker is able to check to ensure that such repetition as this is not plagiarism because it has been shown to be a quotation, and can be traced via your bibliography.

You can use the originality report check that all your quotations are properly shown as quotations, whether from Lewis Carroll or Jack Prelutsky, an educational authority or a critic writing on Lewis Carroll. When you have checked and (if necessary) corrected your assignment, upload the corrected assignment as a final submission to Turnitin. Print a Turnitin receipt, if you want a hard copy document to record your submission..

Note, however, that it can take Turnitin twenty-four hours or more to issue an originality report on an assignment. In order to check your originality report, then correct and resubmit an assignment, you should aim to have an assignment completed some days before the due date. Delay obtaining a receipt will not be accepted as an extenuating reason for late submission of the final assignment.

The first two exercises and two presentations are short enough that you are not required to upload them to Turnitin. You must, however, submit the 1500 word or 2000-word Final Assignment to Turnitin.
Occasionally, in past years, the lecturer has needed to ask a student to submit a 500-word exercise or presentation in electronic form so that he can check its referencing. He has the right to do this, and will exercise that right in this course, if he judges it to be necessary.

To find Turnitin in Blackboard, open Blackboard and click on “Assignments” in the left-hand panel.

**SEMINAR PREPARATION**

You are not required to prepare for the first seminar, which will be an introduction to the course, its content, assessment and rationale.

After the second seminar, you are asked to search out and bring to each seminar the text of one poem, preferably one that is relevant to the topic for that week. You may be called on to read the poem you have brought and, as a contribution to discussion, to speak on why you selected it.

Reading aloud in a seminar when you are not presenting a poem is good practice for a seminar when you are making a presentation. It is also a valuable contribution to group learning and discussion.

For the weekly seminar topics, see the Seminar Schedule, p. 1.

**BOOKS IN THE HUXLEY AND AUCHMUTY LIBRARIES**

The Auchmuty and Huxley libraries have large collections of anthologies and collections by individual poets. Some of the anthologies focus on the same themes as the seminars in Poetry in Action: there are anthologies of comic, narrative and magical poems, for instance, and collections of riddles and poems on animals.

Some few of these collections may still be in the Short Loans Collection of the Huxley Library (for the convenience of double degree students), but over the years many seem to have found their way back to the stacks. Copies of the three anthologies set as texts for study are lodged with Huxley Short Loans.

Internet searches for poems have their value, but are fraught with peril, because, while the Internet gives access to much valuable information and much rubbish, the majority of the poems that have been posted on it have an inanity — a purity of drivel — which deserves some other name than rubbish. They are “doggerel”, a term that you will probably hear in use in Poetry in Action seminars. Those of you who have not read much poetry will still be forming your taste during the course — learning about what makes for a good poem, what makes for a bad poem, and what makes a poem doggerel. The advantage of using an anthology compiled by Charles Causley or Iona and Peter Opie, Ted Hughes or Seamus Heaney, is that these scholars and poets have spent a lifetime forming their taste in poetry. They can be relied on to choose nothing but the best. In choosing your best from their best, you avoid doggerel and develop your own taste.


-----, *The Year It All Happened*. St Lucia, Qld.: University of Queensland Press, 2001


Herrick, Steven. *A Place Like This: A Novel*. St. Lucia, Qld.: University of Queensland Press, 1998.


**NOTES:** The following book is available from the Reference section of the Huxley Library:


See also, in the listing above, Helen Morris’s *The New Where's That Poem*.

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**FIRST SEMINAR EXERCISE**

**Date due:** Monday, 9 August  
**Hard Copy Submission:** At the beginning of your Monday seminar  
**Submission to Turnitin:** Not required  
**Word length:** 500 words, not including the poetic text  
**Percentage of assessment:** 11.25%

Select a poem, under 40 lines in length, on a theme of your choice, which has an attractive, lively or interesting rhythm.

A text of the poem must be included at the beginning of your exercise.

The poem may either be a rhyming, metrical poem or an unrhymed poem in free verse. If the poem is rhyming and metrical, scan the poem to determine its metre and discuss any points at which the rhythm seems to you to vary, interestingly or significantly from the metre.

If the poem is unrhyming and in free verse, discuss what formal properties the free verse you have noticed in the free verse (such as repetition or parallelism, changes in tone from the prosaic to the poetic, alliteration or assonance, surprising or emphasising line breaks).
Justify why you would introduce this poem in a pre-school setting, or primary or secondary classroom, or university creative writing seminar, as an example of poetic rhythm. If your primary aim is educational, explain what your aim is in introducing this poem to the setting or classroom, and what activities you would use to achieve this outcome. If your primary aim is literary-creative, explain why the poem is a valuable model or stimulus for writing and what kind of writing exercise would be based on it.

While you may have to use literary or educational terms, as far as possible try to explain your aims in non-technical English, to explain your educational aims, and why you would choose this poem to present in a specified setting.

Notes: Start with the poem, not with a kit of lesson notes or someone else’s scansion exercise. Find a poem you like — that is, one you think has a lively movement. Analyse its metre and rhythm, or its other linguistic structures if it is in free verse. If you like it, the next stage is to analyse your response — why you like it.

A discussion of how to scan accentual-syllabic prosody (or traditional English metre) is included in “Prosody” (see pp. 28-32 of the Course Outline) as well as in the second Blackboard lecture on your course.

Read a poem aloud to discover whether it is in free verse or in metrical, unfree verse. By learning to listen to your own reading, you will learn to hear the regularity of a poem with an accentual-syllabic metre underlying it metre.

Do not include a formal lesson plan. Rather, in discussing what activities you would use in a classroom, or how you would seek to inform and direct discussion in a seminar, set out what your plan is in a paragraph. Learning to sum up a lesson plan in three or four sentences is a valuable skill, not only in this Poetry in Action course!

It is important, in an English course, to communicate our meaning to others. If you are a BTch/BA student, you may use technical pedagogical terms when appropriate. In this course, it is also appropriate that you learn and use some literary-critical or poetic jargon, to explain how a poem works. But it is hoped that the course will provide a forum, not in which we hide behind jargons, but learn to translate each other’s meanings into a common language.

To cut-and-paste a block of outcomes and indicators from the Syllabus is not regarded as a valuable way of outlining your lesson plan or your aims. Refer to the appropriate syllabus, but avoid quoting it in slabs. The more specific the outcomes you have in teaching a particular poem, the more valuable your discussion of the poem is likely to be, and the more concrete your lesson plan is likely to be.

Also important, in an English course, are a high standard of written English and a bibliography presented in an appropriate academic style.

In this exercise and in your presentations, please do not write on A. B. Paterson’s “Mulga Bill’s Bicycle” or Dorothea Mackellar’s “My Country.” Your lecturer has had the first poem recycled past him so often, and has been so flooded with presentations on “droughts and flooding rains” that he is suffering “sunburnt country” burn-out. What you remember from school as a familiar favourite, may have been dished out so often since that it has become wearying to others. Take the opportunity which the course affords, of finding some new poems to enjoy.

SECOND SEMINAR EXERCISE

Date due: Monday, 30 August
Hard Copy Submission: At the beginning of your Monday seminar
Submission to Turnitin: Not required
Word length: 500 words, not including the poetic text
Percentage of assessment: 11.25%
Find or write a poem suitable as a model or a stimulus for a creative writing exercise.

**Why would you use this poem?** With students of what age or ability would you use the poem as a creative writing model? How would you structure the writing class around its presentation? What specific writing outcomes would you try to achieve? What specific skills would you hope students would learn (or have extended) through writing a piece of their own based on some aspect of the model?

**Notes:** There are advantages in presenting a poem you have written yourself; it establishes your credentials to participate in the activity that you expect students in the class to undertake. If, however, you have had little practice writing of verse, the disadvantages in presenting a specimen of your own work will almost certainly outweigh the advantages.

Remember the warning of Seminar 4: **avoid traditional rhyme and metre as models for primary and secondary to follow in their verse-writing.** Asked to imitate rhyming models, nearly all students will produce **doggerel.** They go all out for rhyme and fail to appreciate the essential part that grammatical syntax, careful word-choice, metre and rhythm play in the making of a competent poem. Using as model a poem that has flair and cachet is better than to using one which will allow students to think that doggerel is acceptable. You can achieve the best of both options by including a poem-model not your own and your own attempt to adapt it.

**If you offer haiku in this exercise,** provide a minimum of four — of twelve lines of poetry. Good haiku come in small packages; they are a valuable catalyst for creative work; but a variety of haiku gives younger and older students a better grasp of the challenge and the possibilities of writing this Japanese form in English.

If you choose as a model or stimulus a poem by a poet other than yourself, find an example not discussed at length in Lecture 4 (“Creative Writing: Some Lurks,” posted on Blackboard). Poems briefly mentioned in the lecture you may reinvent your own uses for. If a poem is mentioned in seminar discussion, but not in the lecture, it too is free to be reused, in exercises or presentations.

When preparing presentations, you should access the lecture to ensure that you have not chosen one of the poems discussed at length.

**SEMINAR PRESENTATION PAPERS**

**Dates due:** Will depend on the two seminars in which you choose to present. You should present between 16 August and 25 October.

**Hard Copy Submission:** Give your 500-word paper to the lecturer after you have presenting the poem.

**Submission to Turnitin:** Not required

**Word length:** 500 words, not including the poetic text

**Percentage of assessment:** 11.25% each

During seminars 5–12, you must make **two** presentations of poems to your seminar group. You are expected either to read the poems aloud or to recite poems from memory, after a **short introduction.** You will be awarded no added marks for a long introduction, and may be penalised. After you have read or recited the poem, you may experience applause and praise. Despite this, you are also expected to answer questions.

Each entire presentation should set out to be roughly five minutes in length. (Therefore you should not embark, for instance, on a reading of the whole of Coleridge’s *Rime of the Ancient Mariner.* You could read a section from Coleridge’s *Rime,* however. Conversely, if you choose to present nursery rhymes or action rhymes or haiku, you could put together a set of short poems or chants.)

After the presentation, as has been suggested, the lecturer will invite questions, comments and suggestions from the seminar group. This will give you the opportunity to speak on the additional
information you have gathered on the poet and the poem, on the lesson plan or unit of work you have devised, on the age or ability of the students to whom you would present the poem, and on the outcomes or objectives you hope to achieve by presenting the poem. Don’t try to pack all this information into an introduction or postscript. You’ll lose your listeners.

After making your presentation, you must hand in to the lecturer a printed text of the poem and your paper on the poem. The notes should be 500 words, in which you discuss and analyse the poem, and in which you also set out your educational objectives or rationale for presenting this poem in a particular setting. As with the exercises, the emphasis falls on a summarised lesson plan rather than a formal plan. As with the exercises, the more specific the outcomes the better (no unthinking cut-and-paste, please, of slabs of the English Syllabus). If you are not a BTch/BA student, you can slant the notes more towards critical analysis and/or presentation in a creative writing workshop. The presentation paper must be in essay form, with sentences, paragraphing and a bibliography.

Both the oral presentation and the accompanying notes are assessed.

You may enhance your reading with any visual or auditory aids that you judge appropriate, but playing a tape, CD, video or DVD of someone else reading the poem is unacceptable. Using the overhead projector, the video system in Mc132 or the computer or powerpoint system is acceptable, but you should rehearse in advance, and expect hitches during the actual presentation. This advice is based on the lecturer’s experience in Mc132 and at international conferences. The lecturer prefers an overhead projector and brings in his own CD player, for sound.

The theme of the poem presented should relate to the theme of the seminar. The lecturer reserves the right to reward aptness and originality in the choice of poem when assessing the presentation. It adds much to a seminar when all the poems presented address various aspects of that week’s theme.

You will be asked to nominate ahead of time the weeks in which you will be making your two presentations. The avoids too many students nominating for too few seminars in which to make their presentations. If insufficient time is available in the day seminar for students to make both their presentations, students may be asked to attend the evening seminar (Monday 5–7), in order to make their presentation. This may be necessary in 2009 (but the evening group has pleasures that the day group never know).

As in the seminar exercises, you are urged to begin by choosing a poem that you enjoy, and then to base the discussion and notes around how your pleasure in the poem can be communicated to others.

As in the first seminar exercise, please note the embargo on Paterson’s “Mulga Bill’s Bicycle” and Mackellar’s “My Country.” If you have been reading these notes carefully, you may noticed that other poems of Paterson’s can be smuggled into the course.

**FINAL ASSIGNMENT**

- **Date due:** Monday, 1 November, by 5 p.m.
- **Hard copy submission:** At the Shortland Hub (Level 3, Shortland Union, Callaghan)
- **Submission to Turnitin:** Must be submitted
- **Length of Introduction:** 1500-2000 words
- **Percentage of assessment:** 50%

Write on one of the numbered topics on pp. 24-25.

Your final assignment should be an anthology of 25 poems with an introduction of 1500-2000 words.

You must not refer to the same poem extensively in more than one piece of written work in this course. If you wish, in your final assignment, to draw on poems used in earlier exercises or presentations, you should consult with the lecturer about your reasons for so doing. After consultation, you may be allowed to re-use a poem in your anthology. You should still be careful not to recycle critical or educational discussion from your earlier papers in the introduction.
In compiling your anthology, you need not confine yourself to poems in the set anthologies. In fact, breadth of reference and reading will be seen as a strength of your anthology and your introduction. In compiling your own anthology, you should also note the definition of an “anthology” — “a collection of . . . poems of varied authorship.” An anthology of poems made up of works by fewer than five poets is unacceptable (but see Question 8 for an exception).

The introduction can be more literary-critical or more educational in its focus, according to your own interests. It should include a rationale — why these poems have been selected, what use they will be put to inside or outside the classroom, and/or what their interest is for the general reader. Reading the introductions to other anthologies may help you appreciate the tone and the range of information appropriate to an introduction.

BTch/BA students may make their focus more pedagogic than is usual in a literary or historical introduction. (Considering the introduction as addressed to a fellow teacher would be a good tone to adopt in such an introduction.) A student or students with other programs again may opt for a more literary-critical or historical introduction.

Clear layout and accurate editing of the poems anthologised will be assessed, as well as the originality, range and coherence of the selection. Annotations of difficulties in specific poems will be regarded as a plus. Biographical notes on the poets will be of value. Note, however, that information gleaned from the Internet should be checked against, for instance, The Oxford Companion to English Literature. A bibliography that informs the reader of your source for each poem is essential.

The introduction and any notes you choose to add on the poets and/or poems should make up a total of 1500-2000 words. You need not submit the poems or bibliography to Turnitin. (If such an accident occurs, however, the lecturer will still be able to gauge the effect uploading well-known poems has had on the originality report, and check that the introduction does present the students’ own ideas in her/his own words.)

**FINAL ASSIGNMENT TOPICS**

1. Compile an anthology of 25 poems focussed on a specific theme. The rationale for your choice of theme should be discussed in the introduction.

2. Using the Literature Online Database — a University Library database http://www.newcastle.edu.au/service/library/database/litonline.html — and/or other collections, compile an anthology of 25 eighteenth- or nineteenth-century children’s poems, with an introduction discussing changing constructions or understand-ings of childhood and children’s literature. (You might find Lecture 3, “Children’s poetry: A brief history,” a useful starting-point for your own research.)

3. Compile an anthology of 25 poems of your own and/or others’ composition, for use as models for creative writing in the classroom or in a workshop. Detail in your introduction the qualities of such creative writing models and the activities for which the poems are suited.

4. Compile an anthology of 25 poems in both free verse and Metrical verse, with an introduction comparing the value and usefulness of the two forms of verse, for teaching or study, poetry appreciation or creative writing classes. (If you wish, your introduction can be focussed on the development of free verse in, say, the twentieth century.)

5. Compile an anthology of 25 Australian poems, with an introduction discussing what ideas of nationhood, or of the Australian continent are implicit or explicit in the poems. (If you wish the anthology can focus on Australian Aboriginal songs or poetry.)
6. Compile an anthology of 25 poems drawn from a chronological range of anthologies for children. Discuss in the introduction changes in taste in children’s literature over a period of *more than sixty years*. You may consider whether such changes indicate changing constructions of “childhood,” or, contrariwise, why iconic children’s “classics” remain popular. (You may choose to Australian, British or American anthologies as the focus of your discussion. Some useful anthologies have been placed on Short Loans in the Huxley.)

7. Compile an anthology of 25 poems for very young children (eight years and under), with an introduction discussing what activities different poems will be used to accompany or to stimulate. The anthology can be designed for use in the home, in the infants’ classroom or in an early childhood setting.

8. Compile an anthology of 25 “chapters” or monologues from Young Adult verse novels, and write an introduction to the Young Adult verse novel.

   Notes: i. You will probably find it necessary to discuss Australian YA verse novels, ten examples of which (by Catherine Bateson, Libby Hathorn, Steven Herrick, Michelle Taylor and Margaret Wild) are in Huxley Short Loans.
   ii. In the case of this anthology and introduction, the number of verse novels may be restricted to *four*, and the number of poets to *three*.
   iii. A copy of the lecturer’s introduction to the YA verse novel has been placed on Short Loans in the Huxley.

**PROSODY: AN EXPLANATORY NOTE**

*Prosody*, or *metrics*, is the study of versification, of those features in regular verse which distinguish it from ordinary speech or written prose. In all speech there are different *phonetic* features, or sound features. When we speak for a period of time these features in the sound of our speech recur. The recurrences of these features are *speech rhythms*. In any given language the practice of poets singles out, over generations, the particular phonetic features or speech rhythms on which the metrical conventions of that language are established. The *metre* regulates the number of times the phonetic feature should recur in a line of verse.

In classical Greek and Roman poetry it was the supposed length of time it takes to say a syllable, or “quantity,” which governed the pattern of syllables in a line of verse. Japanese and French poetry regulate the number of syllables in a line of verse. In Old English or Anglo-Saxon poetry the metre was based on two sound-features: a line had to include a certain number of accented syllables, or stressed syllables, and it also had to include a pattern of alliteration.

In fourteenth-century England, around Geoffrey Chaucer’s time, English poetry began to combine the characteristics of Old English and Old French poetry. Old English verse regulated the number of accents in a line, Old French the number of syllables. In Chaucer’s poetry a line of verse had a regular number of stressed or accented syllables, *and* a regular number of syllables in total. Traditional English verse combines two traditions, of counting accented syllables and of counting syllables whether accented or not. For this reason it is called *accentual-syllabic verse*.

This is not to say that Chaucer spoke with a French accent, or even a Cockney accent. *Accent*, in the sense the word is used in prosody, is almost synonymous with *stress*, but it is the kind of stress a syllable acquires in regular verse as opposed to the kind of stress imparted to a syllable in ordinary speech. What makes one syllable more accented or stressed than another is a combination of factors — phonetic factors like loudness, pitch, duration and pausing before or after a syllable. A syllable can acquire stress because of its position in a word. In the noun *Syllable* the stress is always on the first syllable. In the adjective *Syllabic* the stress is always on the second syllable. A syllable can also acquire stress because of its position in a sentence and the sense a speaker gives to the sentence.

English speakers and listeners have no trouble registering conversational stress when talking with each other. They have to use and register stress to be able to create their own meanings and detect the other person’s meaning. Try saying the following sentences, stressing the underlined word:

*Do you know what I mean by stress?*
Do you know what I mean by stress?
Do you know what I mean by stress?
Do you know what I mean by stress?
Do you know what I mean by stress?
Do you know what I mean by stress?
Do you know what I mean by stress?

All these sentences are composed of the same words, but each has a different meaning because each is differently stressed.

Anyone who has mastered English "knows" about stress and accent, that is, can follow a conversation. With a little practice, English users can speak a line of verse with a rhythm other readers will agree to. Those of us for whom English is a first language successfully analysed the language between the age of six months and two years. We may not understand how we use stress or register it, but we do it constantly. We've just lost or forgotten the notes we took at our first birthday party.

In ordinary speech there's a gradation of stress from strong to weak. In metrical verse there's a tendency to flatten out the peaks and the troughs of stress, this being one difference between "stress" and "accent." Traditional English prosody admits no gradations of stress: syllables are deemed to be either accented or unaccented. What that means is that a syllable is more accented or less accented than the syllables adjacent to it. If a syllable is more accented than the ones next to it, we'll usually call that an accented syllable when analysing a line of verse. Accent is not an absolute but a relative phonetic feature. Metre is a binary system; like a computer's systems, it is built up on the supposition that the current is either on or off, the syllable either accented or unaccented. In English, metre is an absolute, an absolutely regular pattern of stressed and unstressed syllables within a line of poetry.

No line of English poetry has ever been written, I hope, which is fully metrical, which contains an absolutely regular pattern of accented and unaccented syllables. When we read poetry, what we should read is the rhythm, with its variety of speech rhythms and gradations of stress: "My mother bore me in a foreign land." Please don't try to read poetry like a computer or robot speaking, with pauses to emphasise the on-off of the accents: "My mo-ther bore me in a for-eign land!" Read the rhythm of a line of poetry, not the metre.

The accentual rhythm of a line of English verse is usually more regular than that in ordinary speech. That is part of the pleasure of verse: we hear in it an order missing in other forms of language. We're a pattern-making, pattern-loving species, and poetry satisfies our craving for order. But the rhythm of a line of verse also breaks away from too-monotonous a metrical pattern. We're not metronomes: we're a play-loving species, and poetry satisfies our craving for freedom. English verse has a tension between metre and rhythm that is like the tension in many art-forms — the tension between creative order and creative freedom.

The process of analysing the metre of a line of verse is called scansion. To scan a line of verse you should first read it aloud — or read it in your mind's ear. At the same time, you have to listen to the rhythm of your reading. In order to learn how to scan verse you have to practise it, not just read this essay or the entry on "Metre" in M. H. Abrams's Glossary of Literary Terms.

In these notes I shall demonstrate scansion using stanza one of Blake's poem, "The Little Black Boy." First, read the lines aloud. Mark the syllables you hear as clearly accented with a back slash: / . Then fill in all the unaccented syllables, being careful to miss none. Unaccented syllables can be marked with a symbol called a mora: - .

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My mother bore me in the southern wild
And I am black but O my soul is white
White as an angel is the English child
But I am black as if bereav'd of light
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Finally, look for a pattern of accented and unaccented syllables within each line. The units of this pattern are called feet. (The word for a line of verse in Latin, versus, meant "a turning," the ploughman turning as he reached the end of his row. Each step along the line he had ploughed was called pes, "a foot.") Mark the feet in each line with a vertical line:

```
```
My mother bore me in the southern wild.

And I am black but O my soul is white.

White as an angel is the English child.

But I am black as if bereav'd of light.

Next, determine the most common foot in each line. There are four regular feet in English verse:

- / an iamb, or an iambic foot
/ - a trochee, or a trochaic foot
- - / an anapaest, or an anapaestic foot
/ - - a dactyl, or a dactylic foot

There are two irregular feet sometimes found in a line:
/ / a spondee, or a spondaic foot
- - a pyrrhic foot

The most common foot in the line partly names the metre. The first stanza of “The Little Black Boy” is written in an iambic metre. In line 3 there is an irregularity: the first foot is a trochee. But the line is still iambic because iambs remain the more common feet. Many iambic lines do open with a first-foot trochee or “inverted iamb”; it is a rhythmic variation that doesn’t startle a listener. The final stage determining the metre is to count the number of feet. The number of feet contributes to the naming of the metre, according to this set of Greek ordinal prefixes:

One foot monometer
Two feet dimeter
Three feet trimeter
Four feet tetramer
Five feet pentamer
Six feet hexamer
Seven feet heptamer

There are five feet in the first lines of “The Little Black Boy.” Hence, the metre is iambic pentameter. Iambic pentameter is by far the most frequent metre in English poetry; it has been much used for dramatic, narrative, meditative, discursive and descriptive verse. When not rhymed, this familiar metre is called blank verse. It is not so frequent in Blake’s Songs of Innocence and of Experience because these poems are at least based on songs — possibly they were written for music — and iambic pentameter is too long a line to be easily set to music.

A metre frequently used in Blake’s Songs is found in “The Lamb”:

Dost thou know who made thee?

Give the stream and o’er the mead.

Here, after marking the accented and unaccented syllables in the first two indented lines, we discover that the common foot is the trochee. There are three full trochees in both lines: the first two lines of “The Lamb” are therefore trochaic trimeters. Lines 3 and 4 likewise begin with three trochaic feet, but end in a single accented syllable. In scansion, a single accented syllable at the end of a line is termed an incomplete or catalectic foot. (Such a catalectic foot enables a trochaic line to end with a monosyllabic rhyme word or masculine rhyme, “feed/ mead.”) The incomplete trochaic foot in lines 3 and 4 of “The Lamb” means that the lines are counted as trochaic tetrameters. The indented lines in “The Lamb” are...
trochaic trimeters; the unindented lines trochaic tetrameters. Trochaic metres are much used by Shakespeare, for the songs in his plays, as well as by Blake in his *Songs*. In “The Lamb” the rhythms of this trochaic metre perhaps contribute a certain jauntiness to the speaker’s confidence:

I a child & thou a lamb,
We are called by his name.

The expectation created by the metre makes it certain we should pronounce “called” as two syllables, “callèd.”

An unusual metre is found in “The Ecchoing Green”:

```
/\ /\ /\ /\
The Sun│does arise│
/\ /\ /\ /\
And make hap│py the skies│
/\ /\ /\ /\
The mer│ry bells ring│
/\ /\ /\ /\
To wel│come the Spring│
/\ /\ /\ /\
The sky│lark and thrush│
/\ /\ /\ /\
The birds│of the bush│
/\ /\ /\ /\
Sing loud│er around│
/\ /\ /\ /\
To the bells│chearful sound│
/\ /\ /\ /\
While our sports│shall be seen│
/\ /\ /\ /\
On the Ec│choing Green│
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This is a mixed metre, but there are enough anapaests to describe it as an *anapaestic dimeter* with *iambic substitutions* rather than vice versa, an iambic dimeter with anapaestic substitutions. Anapaestic and dactylic metres exert a strong grip on how they can be read. They are metres which tend to be read metrically rather than rhythmically, distorting the speech rhythms in their syntax. In other contexts, we might expect that “make” (in line 2) or the first syllable of “chearful” (in line 8) would be accented, but the anapaestic metre seems to insist that these syllables be unaccented, to preserve a lilting rhythm. The crudely lilting rhythms of anapaestic and dactylic metres are well suited to reproducing the effects of physical action. In “How They Brought the Good News from Ghent to Aix” Robert Browning used such a metre to evoke the violent galloping of horses. Here, while the anapaestic rhythm suggests the vigour of the children’s “sports,” it can also bring the poem to a diminuendo conclusion:

And sport no more seen,
On the darkening Green.

Blake’s “Night” has an unusually complex stanza:
The sun descending in the west

The evening star does shine

The birds are silent in their nest

And I must seek for mine

The moon like a flower

In heavens high bower

With silent delight

Sits and smiles on the night

In the first four lines, iambic tetrameters (lines 1 and 3) alternate with iambic trimeters (lines 2 and 4). As a separate four-line stanza or quatrain, this stanza is frequently met with in narrative poetry, where it is called the ballad stanza. In hymns, it is called common measure. Lines 5 to 8 of "Night" are again in anapaestic dimeter (with iambic substitutions). Coming after the quiescent first four lines, the short anapaestic rhythms of the concluding four lines of the stanza help to make the moon seem more active in her influence, even though she only "sits and smiles." Energy and passivity are contrasted in this poem of Innocence before being finally reconciled, as they are in Revelation, when the lion lies down with the lamb.