

13 September 2021



English Literature

Critical Practice:

Poetry

Handbook

2021-22

INTRODUCTION TO CRITICAL PRACTICE COURSES

These courses have been designed to intensify your awareness of the critical tools central to the study of English Literature. In your Pre-Honours years, you were given a brief introduction to formal and critical discourses in the first semester, and over the rest of those two years you were provided with an overall sense of the historical development of literary forms and genres. Collectively, the Critical Practice (CP) courses build upon that training. The practical skills and range of knowledge acquired over the year will equip you with a command of the precise critical terminology necessary for Honours level study in both third and fourth years.

The four CP courses Poetry, Performance, Prose, and Criticism will expand your sensitivity to specific generic conventions and extend your knowledge of associated critical vocabulary. This, in turn, will hone your skills in the close reading, description, and analysis of a variety of texts. In the Performance course in particular you will be encouraged to reflect upon the meaning and effect of texts in relation to their staging, exploring a range of different aspects and styles of theatre.

If you have any specific queries about the courses you may consult the Course Organiser; additionally, you may consult full time members of staff during their office hours. While the CP courses do, of course, count for credit toward your degree in their own right, the skills acquired in them are also designed to be transferable. In particular, the critical terminology acquired should be used to inform your analysis of the texts you study in the rest of your Honours courses, including your Dissertation (where appropriate).

Critical Practice: Poetry

General Information

COURSE ORGANISER: Dr Alan Gillis (alan.gillis@ed.ac.uk)

COURSE ADMINISTRATOR: Michael Butler (michael.butler@ed.ac.uk)

CREDIT WEIGHTING

All Critical Practice courses are worth 10 credits.

Please refer to your respective Degree Programme Table (for those within the School of LLC see http://www.drps.ed.ac.uk/19-20/dpt/drps_llc.htm) to see the ways in which the CP courses contribute towards your overall degree classification.

ASSESSMENT

The course will be assessed at the end of the course, with a final assessment due on **Monday 6th December 2021. This submission will be made up of two parts:**

Part 1 (40%) is a close reading exercise of 1,000 words;

Part 2 (60%) is an essay of 1,500 words.

Full Information on assessment and regulations available separately.

LEARNING OUTCOMES

On completion of this course, the student will be able to:

1. identify a range of poetic techniques and verse forms;
2. analyse and discuss the conjunctions of theory and practice in named poems;
3. recognise different critical approaches to the poetic artefact, and ways of reading that combine thematic and formal issues;
4. demonstrate a set of practical skills and range of knowledge that will complement and supplement other course work undertaken in the honours years

MODERATION OF ASSESSMENT

In accordance with QAA expectations, as specified in Chapter B6 of the UK Quality Code for Higher Education, the primary purpose of moderation is to ensure that assessment criteria are being applied fairly and consistently and that there is a shared understanding of the academic standards that students are expected to achieve. Moderation also provides an opportunity to assure the quality of feedback provided to students on their assessed work, in terms of its sufficiency, clarity, helpfulness and timeliness, and to comment on aspects related to the design and implementation of the assessment that may feed into future enhancements of the assessment. Critical Practice assessments are sample second marked. Second markers also moderate every piece of feedback produced by the first marker and the mark distribution for their batch to ensure that assessments have been marked in line

with the marking scale, that the range of available marks is used appropriately, that the feedback properly explains the grade awarded, and that all problematic scripts (including fail marks, rubric infringements, etc.) have been carefully considered. Critical Practice Course Organisers have overall responsibility for moderation of CP courses. This means second markers can refer individual problematic scripts or script runs to the relevant Course Organiser, who has oversight of overall mark distributions for the course. Moderators at all levels have the power either to confirm or to adjust marks and feedback in consultation with the original markers before final confirmation at the Exam Board. Only moderators can determine the existence of grounds for mark adjustment, and all decisions confirmed by the Exam Board are final. Exam Boards and External Examiners oversee the entire marking and moderation process

COURSE RATIONALE

The course will introduce students to the critical skills they need to read a variety of poetic forms. It will examine a range of the key techniques of versification, including metre and rhythm, imagery and metaphor, rhyme and verse forms. The aim is to enhance the ways in which poetry can be read and to give you a critical vocabulary with which to define and explore this process. The course will also consider a wide range of poetic modes and explore how these have changed over time. It will also consider some of the key critical questions that bear upon the interpretation of poetry.

Lectures will describe and analyse poetic technique with reference to specific examples and will suggest their wider application for students to develop either in their own reading or on other courses where relevant. Students will be free as usual to consult course lecturers, or any other member of staff, during office hours. Questions and exercises suggested in lectures during the course will direct students towards putting into practice the concepts introduced.

COURSE DELIVERY

This year, the course will be delivered via five 2-week blocks:

1 Poetic Form	Prof Francis O’Gorman
2 Verse forms	Dr Simon Cooke
3 Lyric	Prof Penny Fielding
4 Vernacular	Dr Alan Gillis
5 Gender	Dr Suzanne Trill

Lectures will be pre-recorded rather than delivered in-person.

You will find **lecture recordings** in named folders in LEARN, the virtual learning environment for the course, which is accessed via MyEd.

Each lecture will be split into shorter sections, to suit the video medium. Each video lecture will be accompanied by a further reading guide, and PowerPoint or handout.

Lectures will be posted by 12 noon on the first Monday of each block.

For the hour **12pm-1pm, on the second Monday of each block**, the lecturer will be available to answer questions in a **live chat Q&A session**. This will take place on Microsoft Teams (further information on accessing these will be available on Learn).

Make sure to watch the lectures (a) in the right order; (b) taking notes on the important points and things you don't follow; and (c) in plenty of time to think about what the lecturer has said and to formulate questions to ask them in the Q&A forum. **You can post your question(s) there at any time between watching the lecture and the hour of the session AND/OR during the session itself**; but before you do so, please check that no-one else has already posted the same question! This will help the lecturer make efficient use of the time available.

There will also be further Q & A sessions with the course convenor for general info and queries about assessment.

The lecture recordings and Q&A chat transcripts will remain available all year.

FULL PROGRAMME

20/09/2021, 12pm-1pm General Info Q&A Session Dr Alan Gillis

BLOCK 1: POETIC FORM

27/09/2021 Lecture available on LEARN Prof Francis O’Gorman
04/10/2021, 12pm-1pm Q&A Session Prof Penny Fielding

BLOCK 2: VERSE FORMS

11/10/2021 Lecture available on LEARN Dr Simon Cooke
18/10/2021, 12pm-1pm Q&A Session Dr Alan Gillis

BLOCK 3: LYRIC

25/10/2021 Lecture available on LEARN Prof Penny Fielding

01/11/2021, 12pm-1pm Q&A Session Prof Penny Fielding

BLOCK 4: VERNACULAR

08/11/2021 Lecture available on LEARN Dr Alan Gillis
15/11/2021, 12pm-1pm Q&A Session Dr Alan Gillis

BLOCK 5: GENDER

22/11/2021 Lecture available on LEARN Dr Suzanne Trill
29/11/2021, 12pm-1pm Q&A Session Dr Suzanne Trill

ASSESSMENT Q&A

22/11/2021, 12pm-1pm Q&A Session Dr Alan Gillis

WORKSHOPS

The lectures and Q&A sessions will be supplemented by a Workshop which each student will be required to attend. These will be skills-based guidance classes, and will provide an opportunity for further discussion about your study and assessment.

Further information about the Workshops will be released in due course.

SET TEXTS

For each block, the lecturer will supply a PDF of poems which they will discuss in the lecture and/or they would like you to read and further consider in light of the lecture.

The cumulated 5 PDFs of poems will constitute the primary text for the course.

FURTHER READING

POETRY

On Learn you will find links to the *English Literature Poetry Anthology*. This is split into three volumes (in order to be more manageable). The three links are to PDFs of poetry that have been scanned from *The Norton Anthology of Poetry* and the two-volume *Norton Anthology of Modern and Contemporary Poetry*.

In practical terms, these are best suited to be read on a computer screen or on a tablet. Please note they are large documents to be printed out (circa 500pp in total).

POETRY CRITICISM

Each block lecturer will provide information on further reading. The following is more general guidance as recommended and further reading:

- Attridge, Derek. *Poetic Rhythm: An Introduction*. London: Cambridge: Cambridge University Press, 1995.
- ___ and Thomas Carper. *Meter And Meaning: An Introduction To Rhythm In Poetry*. London: Routledge, 2003.
- Brooks, Cleanth. *The Well-Wrought Urn: Studies in the Structure of Poetry*. New York: Dobson, 1968.
- ___ and R.P. Warren. *Understanding Poetry*. New York: Holt, Rinehart and Winston, 1960.
- Cook, Jon (ed.). *Poetry in Theory: An Anthology, 1900-2000*. Oxford: Blackwell, 2004.
- Eagleton, Terry. *How to Read a Poem*. Oxford: Blackwell, 2007.
- Easthope, Antony. *Poetry as Discourse*. London: Methuen, 1983.
- Fenton, James. *An Introduction to English Poetry*. London: Penguin, 2002.
- Furniss, Tom, and Michael Bath. *Reading Poetry: An Introduction*. 2nd ed. London: Prentice Hall, 1996.
- Fussell, Paul. *Poetic Meter and Poetic Form*. London: Random House, 1979.
- Gross, Harvey. *Sound and Form in Modern Poetry*. University of Michigan Press, 1964.
- Hurley, Michael and Michael O'Neil (ed.). *Poetic Form: An Introduction*. Cambridge: Cambridge University Press, 2012.
- Koch, Kenneth. *Making Your Own Days: The Pleasures of Reading and Writing Poetry*. New York: Simon and Schuster, 1998.
- Lennard, John. *The Poetry Handbook*. 2nd ed. Oxford: Oxford University Press, 2005.
- Nowottny, Winifred. *The Language Poets Use* (1965). London: Bloomsbury, 2000.
- Paterson, Don. *The Poem: Lyric, Sign, Metre*. London: Faber and Faber, 2018.
- Preminger, Alex and T.V.F. Brogan (eds.). *The New Princeton Encyclopedia of Poetry and Poetics* (3rd ed.). Princeton University Press, 1993.
- Wainwright, Jeffrey. *Poetry: The Basics*. Routledge, 2004.
- Wimsatt, W.K. *The Verbal Icon: Studies in the Meaning of Poetry*. [1954] London: Methuen, 1970.
- Wolosky, Shira. *The Art of Poetry: How to Read a Poem*. New York: Oxford University Press, 2001.

For poetry online, the following are recommended:

- <https://www.poetryfoundation.org/>
- <https://poets.org/>
- <https://poetryarchive.org/>
- <https://www.scottishpoetrylibrary.org.uk/>