

ENGLISH 290 SECTION 01

Fall 2002

Course Outline

This course is meant to be an introduction to the work of T. S. Eliot and the context in which he worked. The poetry will provide the opportunity to develop critical thinking skills, by looking at the major creative techniques of Eliot and Ezra Pound, and their critical principles.



TEXT:

Eliot, T. S. *The Complete Poems and Plays of T.S. Eliot*. London: Faber, 1969.

ASSIGNMENTS:	date	weight
Quizzes	see p. 2	20%
Research Project	assigned	20%
Analytical Essay	Nov 20	30%
Final Exam	Dec 13?	15%
Class participation		<u>15%</u>
Total		100%

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Course Timetable

Time line:

PART ONE: Sep. 4 - 6 Sep. 11 - 13	THE OVERVIEW Watch Eliot video. Overview of course. The Poetry of Ezra Pound.		
PART TWO: Sep. 18 Sep. 20 - 27	EARLY DEVELOPMENTS "Preludes" "The Love Song of J. Alfred Prufrock"	(quiz)	p. 22 p. 13
PART THREE: Oct. 2 - 4	CRITICAL SUCCESS <i>The Sacred Wood</i> , "Tradition and the Individual Talent."		
PART FOUR: Oct. 9 - 18 Oct. 23 - 25	BOMBSHELL <i>The Waste Land</i> "The Hollow Men", "Sweeney Agonistes"	(quiz)	p. 60 p. 81
PART FIVE: Oct. 30 Nov. 1 - 6	CONVERSION "Journey of the Magi" "Ash Wednesday"		p. 103 p. 89
PART SIX: Nov. 8 - 13 Nov. 15 - 20	POETIC DRAMA <i>Murder in the Cathedral</i> Students' choice of other play.	(quiz) (quiz)	p. 237 p. 283 - 583
PART SEVEN: Nov. 22 - 29	FULFILMENT <i>Four Quartets</i>	(quiz)	p. 169
PART SEVEN: Dec. 4 - 6	POST MORTEM <i>Cats</i>		p. 207

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Essay Overview

	format	purpose
1. Quizzes works.	as on page 2.	Motivate preparation for longer Weights vary.
2. Research work understand material.	individually assigned given in class max. 3 page summary	Demonstrate ability to find, and use relevant background
3. Analytical Essay	Nov 20 max. 8 pages	Demonstrate thorough understanding of a major work on the course.
4. Final Exam used to	Dec 13? in-class essay Open book Notes allowed.	Demonstrate understanding of literary devices and how they are achieve specific effects.

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Research Assignment

Due Date: Determined individually. 3 pages Value: 20%

List of Key Names and Words:

Ezra Pound	F.H. Bradley	Vorticism	D.H.
Lawrence			
Percy Wyndham Lewis	Lancelot Andrewes	Cubism	
Archetype			
W.B. Yeats	Henry Reid	Dada	Canterbury
James Joyce	The City	Jazz	Burnt Norton
Vivienne Eliot	Thames	Dante	East
Coker			
Bloomsburys	Guy Fawkes	Virgil	The Dry
Salvages			
Virginia Woolf	Anglo-Saxon	Laforgue	Little
Gidding			
Bertrand Russell	Faber & Faber	Sophocles	Valery Eliot

1. Look up the assigned word in at least three different sources. The more sources the better, unless they duplicate the same information.
2. Note its various meanings.
3. Discuss its history in itself and also its relevance to Eliot.
4. Demonstrate your ability to use parenthetical references and to provide proper documentation in a list of Works Cited, following the method specified by The Modern Language Association.
5. You will be given 5 minutes or so in class to indicate what you have discovered. Your written submission must come in one week after the class presentation.
6. The written submission must read as a well written, coherent essay, in the third person, and must conform to the proper rules of format as specified in the course outline.

The four students who volunteer to go first will have their choice of terms. The rest of the terms will be assigned at random, but students are welcome to trade terms, as long as they keep the teacher informed well ahead of the assignment dates.

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Analytical Essay

Due Date: November 20. 8 pages Value: 30%

The scope here is very broad. Primarily the student is asked to pick one work that is of particular interest to him or her, and to show why it is of interest. The emphasis is on the ability to show how and why the piece works the way it does.

Some research should be involved, but it should be quite secondary, and used only in a supportive role.

More than one work may be involved, if so desired. Works by writers other than Eliot may be involved.

Questions that could be addressed would be, major theme or themes. Structure. Diction. Rhythm and rhyme.

The following is a preliminary list of possible topics. It can be altered and augmented by class discussion, closer to the time of the assignment.

1. Prufrock as an image of modern man.
2. The effects of rhythm in Sweeney Agonistes.
3. The inner spiritual journey. Use "Journey of the Magi", "Ash Wednesday"
4. Destructive effects of modern culture on the psyche, as demonstrated in *The Waste Land*, and or "The Hollow Man."
5. Eliot's use of the resonant interval to get specific effects as demonstrated in three different poems.
6. False value and real values in *The Cocktail Party*.
7. The use of symbols in "Burnt Norton".
8. Pick a work of interest and discuss it with Peter to determine a possible direction.

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Final Exam

December 13? Two hours.

This exercise will take the form of an in-class essay. It is not meant to test your memory, but rather your interpretive skills.

1. Find five brief examples of **free verse** from the poetry of Eliot and Pound. Define what free verse is, and show how your examples demonstrate its various components.
2. Find five different examples of simple **allusions** in Eliot's poetry. Show what effects the allusions have on the poems, and the reader.
3. Find an **objective correlative** in one of Eliot's poems. Show how it works.
4. Define the **auditory imagination** and discuss two different examples of it.
5. Take a set of five lines from an Eliot poem that have no personal pronouns, and restate them in **personal** terms.
6. Discuss one striking example (5 lines maximum) of Eliot's use of **rhyme and rhythm**.

EVALUATION OF MARKS AND EXERCISES

The mark you receive on each exercise and essay will be a number anywhere from 0 to 9. The conversion scale used to translate numbers into grades at the end of the course is as follows:

9 A+	7 A-	5 B	3 C+	1 D
8 A	6 B+	4 B-	2 C	0 F

9 Used only for very exceptional work. Perhaps some special insight that deserves extra

recognition.

- 8** As for 7 but with fullest possible development or tighter over-all unity.
- 7** The kind of work that might be expected at the next level up. Complete and clear under-standing and presentation with a high degree of originality.
- 6** As for 5 but with virtually no errors in expression, editing, or proof-reading.
- 5** As for 4 but with strong evidence that everything is under control. No significant errors.
- 4** All is very clear. Subject is thoroughly studied and understood. Some degree of originality is involved. Errors in expression and mechanics are few and far between.
- 3** Varies. May mean virtually no errors in expression are present; things are clear, but there is little sign of creativity. May mean a very good paper but weak spelling and/or grammar.
- 2** Some weaknesses in expression, but nothing major. The basic material is obviously under-stood well, but not much attempt to put it into a new light or point of view.
- 1** Several errors in spelling, punctuation, or difficult language expressions. Subject not thoroughly discussed and/or not thoroughly understood.
- 0** Lack of clear expression makes failure automatic. Subject being discussed is obviously not understood or is obviously inaccurately presented.
- R** Paper returned without mark because proper conventions of format such as margins, title page, double spacing, page numbering, were not observed. Alter and resubmit as soon as possible. No marks are lost.

CLASS PARTICIPATION will be graded approximately as follows:

- 1** For presence (85% of time or better) in class
- 2 - 3** For presence plus consultation during or after class
- 4 - 5** For presence plus occasional remarks and/or questions
- 6 - 7** For presence plus regular remarks and/or questions
- 8 - 9** For presence, regular remarks, and generating the participation of others. People who choose not to speak in public may participate by proxy documents or comments through another person (the teacher if desired). Marks may be deducted for distracting or disruptive behaviour, such as frequent talking not connected to class business at hand.

EVALUATION OF QUIZZES:

The following scale will be used for the quizzes on the novels:

9 = 95 - 100%	6 = 80 - 84%	3 = 65 - 69%
8 = 90 - 94%	5 = 75 - 79%	2 = 60 - 64%
7 = 85 - 89%	4 = 70 - 74%	1 = 50 - 59%

WORDS: 1 page printed = 225 significant words; 1 page hand-written = 125

RULES OF FORMAT

NB: PAPERS WHICH NEGLECT THESE STANDARD RULES OF FORMAT WILL BE RETURNED UNMARKED.

1. Use white, unruled, unlined paper of standard size (8 1/2 x 11 inches).
2. Essays that are too hard to read because of ink colour, faintness, or type size, and essays that are hand-written, will be returned unmarked.
3. Print on one side of the page only. Only 12 point print size should be used. Smaller sizes will not be accepted; larger sizes will affect word count.
4. Double space only, for essays. Larger spacing between lines will affect word count. Indent and single space long quotes.
5. Leave margins of 1 1/2" on left and top, and 1" on the right and bottom.
6. Number pages in upper right hand corner, about 3/4" in from edges of paper. Do not circle the page number or put dashes or other marks with it. Pages with titles at the top, such as the first page of an essay or chapter or some other subdivision, should either be left unnumbered or be numbered at the bottom centre, about 3/4" from edge of paper.
7. Pages should be clipped or stapled together. Essays that lack such, or use other devices will not be accepted.
8. **USE A TITLE PAGE.**
Include a title, your name, course and course number, the due date, the assignment number, and the name of the instructor. Use neat, clear spacing.
9. **TITLES:**
YOUR OWN TITLES SHOULD NOT BE UNDERLINED OR PUT IN QUOTATION MARKS.
Titles of short stories, poems, magazine articles, chapters of books, and generally any title that is within a larger work, should be put in quotation marks.
Titles of plays, novels, and collections of short stories and poems -- in fact, the title of any piece that stands by itself, independent of other works -- should be

underlined.

If your title contains the title of another work, then the borrowed title should be either underlined or put in quotes according to the rules just mentioned.

10. Papers should look neat and tidy. Please do not write in changes on a final draft, or submit

a draft with a lot of white outs. As much as possible papers should have a professional quality to them. Do not fold, spindle or mutilate.

RULES FOR WRITTEN ENGLISH

These are examples of what NOT to do. When Peter marks your papers, he will put numbers corresponding to the numbers below, beside the language concerns that show up on your papers.

1. Don't use no double negatives.
2. Each pronoun agrees with their antecedent.
3. When dangling, watch your participles.
4. Don't use commas, which aren't necessary.
5. Verbs has to agree with their subjects.
6. About those sentence fragments.
7. Try to not ever split infinitives.
8. Its important to use apostrophe's right.
9. Always read what you have written to see if you any words out.
10. Corect speling is impordant.
11. Prepositions are not suitable words to end sentences with.
12. In my opinion I think that an author when they are writing shouldn't get into the habit of making use of too many unnecessary words that are not really needed.
13. Don't employ ampersands & other symbolic marks.
14. Don't use contractions.
15. When writing a sentence that has a subpart or two don't forget to put in a comma or two sometime or other so the reader will not go mad from confusion or die from lack of breath.
16. Eschew archaic, rare, obscure and dialectical argot.
17. Profanity sucks.
18. Don't abbrev.
19. Just between you and I, case is important.
20. Use slang? NOT!
21. A writer mustn't shift your point of view.

22. Don't change to a new tense when you were in another.
23. Don't use a run-on sentence, you got to punctuate it proper.
24. In letters themes reports articles and stuff like that we use commas to keep a string of items apart.
25. Prufreed. (*And don't write in no little changes by hand neither!*)
26. Last but not least, lay off clichés like the plague.

THIS IS YOUR INVITATION

**Come and see me ANYTIME.
Ask for a free book.**

**I will be available particularly for YOU between
1:30 pm and 2:20 p.m.
on
Wednesdays and Fridays
in my office
or at any time by appointment.**

**Peter Montgomery
Office: Paul 326 Phone: 370-3342
Internet address: montgomery@camosun.bc.ca
Starbase MONTGOMERY:
<http://www.camosun.bc.ca/~peterm>**