

ENGLISH 286 SECTION 01

Winter 2003

Course Outline

This course is meant to be an introduction to the most influential writers of the 20th Century and the context in which they worked. The works will provide the opportunity to develop critical thinking skills, by looking at the major creative techniques of Ezra Pound, T.S. Eliot, W.B. Yeats, James Joyce and Percy Wyndham Lewis, and their critical principles. Other relevant writers will be considered as well.



TEXTS:

Dettmar, Kevin and Jennifer Wicke. *The Longman Anthology of British Literature: The Twentieth Century*. 2nd Ed. Vol. 2C. Toronto: Longman, 2003.

Furberg, J. and R. Hopkins. *College Style Sheet*. Vancouver: Vancouver Community College, 1986.

ASSIGNMENTS:	Date	Weight
Quizzes	see p. 2	20%
Research Project	assigned	20%
Analytical Essay	Mar 20	30%
Final Exam	Apr 18?	15%
Class participation		<u>15%</u>
Total		100%

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Course Timetable

Time line:

PART ONE:

Jan. 7 - 9

OVERVIEW AND POUND

Watch Eliot video. Overview of course.

Jan. 14 - 23	The Poetry of Ezra Pound.		To be supplied.
PART TWO: ELIOT			
Jan. 28 - Feb 6	The Poetry	(quiz)	p.2347
Feb 11 - 13	The Prose		
PART THREE: W.B. YEATS AND MYHOLOGY			
Feb 18 - 25	The Poetry of Yeats		p. 2246
Feb 27	Mythology in the Modern World		
PART FOUR: THE PROSE REVOLUTION			
Mar. 4 - 6	Conrad - <i>The Heart of Darkness</i>	(quiz)	p. 2020
Mar 13	Virginia Woolf		p. 2485
Mar 18 - 25	James Joyce	(quiz)	p. 2270
Mar 27	Percy Wyndham Lewis		p. 2167
PART FIVE: Drama			
Apr 1	T.S. Eliot		To be supplied.
Apr 3 - 8	Samuel Beckett	(quiz)	p. 2271

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Essay Overview

	format	purpose
1. Quizzes	as on page 2.	Motivate preparation for longer works.
2. Research assignment	individually assigned given in class max. 3 page summary	Demonstrate ability to find, and understand relevant background material and cite and document it properly.
3. Analytical Essay	Mar 20 max. 8 pages	Demonstrate thorough understanding of a major work on the course.

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 items. The rest of the items will be open for choice with dates assigned by the instructor. Students are welcome to trade items, as long as they keep the teacher informed well ahead of the assignment dates.

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Analytical Essay

Due Date: March 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 more than one writer 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. James Joyce's use of epiphany.
3. Ezra Pound's use of free verse.
4. W.B. Yeats' use of mythology.
5. Eliot's use of the resonant interval to get specific effects as demonstrated in three different poems.
6. Wyndham Lewis's BLAST.
7. The use of Jungian archetypal symbols in three poems, each by a different author. (NOT to be done as three mini-essays).
8. Pick a work of interest and discuss it with Peter to determine a possible direction.

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Final Exam

April 18? 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 3 or 4 works on the course.
Show what effects the allusions have on the poems, and the reader.
3. Find an **epiphany** in one of Joyce's stories. Show how it works.
4. Define **stream of consciousness** and discuss two different examples of it.
5. Take a set of five lines from a poem on the course that have no personal pronouns, and restate them in **personal** terms.

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 understanding 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 understood 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
12:00 pm and 12:50 p.m.
on
Tuesdays and Thursdays
in my office
or at any convenient time by appointment.**

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