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| 科目コード／科目名 (Course Code / Course Title) | その他／英語表現演習 8 (English Seminars 8) | | |
| テーマ／サブタイトル等 (Theme / Subtitle) | Modernism IV: Pound | | |
| 担当者名 (Instructor) | マグラフリン(MCLAUGHLIN MATTHEW) | | |
| 学期 (Semester) | 秋学期(Fall Semester) | 単位 (Credit) | 2単位(2 Credits) |
| 科目ナンバリング (Course Number) | EAL3811 | 言語 (Language) | 英語 (English) |
| 備考 (Notes) | 申込カード記入用科目コード:AM207 | | |

授業の目標(Course Objectives)

This English literature course aims to help students develop their English abilities in the four core skills of listening, reading, speaking, and writing through a combination of various texts, media and in-class activities. Students enrolled in this course will have the opportunity to enhance their abilities to analyze a text of literature through close reading of the original text, the provision of supplementary notes, letters by the author, videos and audio materials to aid students in their reading and interpretation of the source text from various perspectives and thereby facilitate their overall understanding of some of Ezra Pound's poetry, with a strong focus on the first section of Pound's most well-known and celebrated work, *The Cantos*.

More specifically, in class we will devote much time to studying Pound's *A Draft of XXX Cantos* and the numerous themes and motifs that emerge throughout the poem such as the cycle of history, economics, politics, powerful historical figures and traditional concepts of hell, purgatory and heaven that have been passed down through the western Christian tradition, via writers such as Alighieri Dante.

In terms of skills related to English ability and proficiency, students will have the opportunity to improve their English listening skills through the interpretations of the text provided by their teacher in class, listening to some audio recordings of Pound reading his own poetry, and by watching videos about the author (Ezra Pound) or his poetry, presented by other professors, analysts, critics and fans, which will be recommended as a way to supplement their knowledge of the course. Pair and group discussions will be held in regular classes on questions directly related to the text and given to students beforehand to prepare. Presentations will also be conducted in class (around Week 8 of the course) to help students improve their written proficiency (in preparing for the presentation) and their spoken English proficiency when they give the presentation in class. Three written homework assignments will be distributed on selected supplementary materials (but only discussed fleetingly during class time) and students will be expected to submit them on time. Some guidelines on how to complete these assignments will also be provided by the teacher, to help students improve their abilities in English written composition and expression.

Finally, for the course project, students will be required to conduct some extensive reading on their own, by reading either Ezra Pound's *The Spirit of Romance*, *Literary Essays* or *Guide to Kulchur*, all works of prose. These three volumes will help students gain a better understanding of some of the main tropes that appears throughout Pound's poetry, including *The Cantos*. Students will keep a journal on new vocabulary, interesting or favourite quotations and brief summaries of the reading content as they proceed throughout the semester. Students will submit their course project at the end of the semester for evaluation.

Successful completion of this course should indicate an understanding of...

1. the historical background and contexts of Modernism and the major Modernist poets;
2. the style, structure, aesthetics and revolutionary aims of Pound's poetry, with a particular focus on *A Draft of XXX Cantos* (student's textbook);
3. several ways of analyzing a text, through supplementary readings and slides provided in class.

This course also involves the development of the following skills...

1. the ability to interpret and discuss a text, based on its historical and cultural context
2. the ability to inform an original text through the use of secondary sources
3. the ability to interpret and understand the literary analysis of other critics and writers
4. the ability to present an argument or summary of one's opinion on a literary work

授業の内容(Course Contents)

This course, predominantly conducted in English, will offer enrolled students the opportunity to read and discuss Ezra Pound's *A Draft of XXX Cantos*, while also listening to some of the cantos contained in this book, recorded previously by Pound himself.

Much has been written on Ezra Pound's poetry by literary scholars and critics to date. Therefore, some supplementary notes and commentary will be provided to assist students in their comprehension of the book. Most supplementary notes have been

drawn from a detailed and exhaustive book of notes and annotations by Carroll Terrell called *A Companion to the Cantos of Ezra Pound* and a collection of essays containing literary criticism of Pound's poetry called, *Ezra Pound: The Critical Heritage*, edited by Eric Homberger. To further assist students in their elucidation of the text, key excerpts from letters and essays penned by Pound will also be included, taken from *Literary Essays, Guide to Kulchur* and *The Selected Letters of Ezra Pound: 1907–1941*, edited by D. D. Paige. This is to ensure that students are equipped with a richer background on both biographical and literary aspects of Pound's life, work and aesthetic philosophies. Moreover, where possible, annotated versions of Pound's poems will be provided, without which the poems can be very difficult to follow. Finally, a few online videos in which other professors of English literature (such as Yale Professor Langdon Hammer) discuss Ezra Pound's work and legacy as a modernist poet and writer will be included in this course to offer students the opportunity to hear other perspectives and opinions on the book from people who have experience analyzing these texts before.

授業計画 (Course Schedule)

1. **A Background to Modernist Writers: Pound, Eliot, Williams, Zukofsky and others**
After explaining the syllabus, assignments (including presentations to be conducted in Lesson 8), the course project and course requirements, this session will provide students with background information on Modernist literature, the major authors of this movement (Eliot, Pound, Williams, Stein, Zukofsky, Cummings, Stevens, H. D., Moore etc.), before moving on to the life of Pound, his struggles and triumphs, public reception as a poet, especially after his arrest at the conclusion of WWII and later incarceration at St. Elizabeths Hospital, and his general artistic aims when he set out to write *The Cantos* and other major works of his canon.
2. **The Cantos: A Poem including History**
In our second lesson together, we will focus on Pound's major aims when he set out to write this long poem. In particular, we will talk about the themes of history and its cyclic nature, which are a recurring theme throughout the book. The teacher will provide a brief outline (in list form) of some of the historical figures who will appear in *A Draft of XXX Cantos*. We will also briefly discuss details from the Preface (pp. v–viii) and various supplementary materials will be distributed to help students have a background and solid understanding of Pound's intentions when he set out to write the cantos, before beginning a study of the poem proper, in the following week. Finally, assignment #1, on selected letters by Pound will be distributed and explained in this week.
3. **Setting Sail: The Early Cantos [Cantos I–IV] (pp. 3–16)**
In this third lesson, we will focus on the the first four cantos in *A Draft of XXX Cantos*, which are Cantos I–IV. In this lesson, the teacher will also introduce students to the musical structure of fugue; an important concept to understand in relation to *The Cantos*, with frequent references to Kay Davis' research on this particular topic in her work, *Fugue and Fresco*.
4. **The Early Cantos II [Cantos V–VII] (pp. 17–27)**
Our third lesson will pick up from where we left off at the end of Lesson 2. The reading assignment for this week is shorter than the previous week. Therefore, we will begin by reviewing the difficult content from Lesson 3 first before moving on to a discussion of Cantos V–VII. Supplementary notes from the work of Miyake, who traces the influence of pre-Raphaelites, such as Dante Gabriel Rossetti, his sister and his father, will also be mentioned in this lesson, in order to enrich students' understanding of the mysteries of love theme that appears throughout the Cantos as well.
5. **The Malatesta Cantos [Cantos VIII–X] (pp. 28–47)**
In this very important lesson, we will focus our discussions upon a key historical figure who features in the early cantos: Sigismundo Malatesta. We will discuss his life, the role he played in Italy's history and why Pound is fascinated with such a historical figure. We will also discuss Pound's use of quotations, allusions and blending of various languages throughout *The Cantos*, including his inclusion of the original Italian here. Students will be given a kind reminder to submit Assignment **1 at the end of this week. Moreover, assignment 2** on some of Pound's essays will be distributed and explained in this week.
6. **Malatesta & Confucius [Cantos XII–XIV] (pp. 48–63)**
In Lesson 6, we will continue discussing the life of Sigismundo Malatesta. Another major historical figure, Confucius / Kung, who appears frequently throughout Pound's work (including in proses works and translations outside of *The Cantos*) will be discussed. We will focus on the influence of Confucianist thinking and philosophy on Ezra Pound and also discuss any connections or points in common between Confucius and Malatesta Sigismundo.
7. **War & Usury [Cantos XV–XVII] (pp. 64–79)**
In this lesson we will focus on one of Pound's primary concerns related to economics: the theme of usury. In particular, we will briefly look at Pound's economic beliefs (expounded in *ABC of Economics* and elsewhere) and his embrace of C. H. Douglas' social credit ideas and policies, and later on other economic ideas of writers such as Gesell and Del Mar. Pound's beliefs in the economic origins and causes of war will be briefly touched upon, including how the loss of dear friends (such as Gaudier-Brzeska in WWI) deeply affected him.
8. **Presentations (Assignment 3)**
At the halfway point of the semester, students will have a chance to present on one of several topics related to Ezra Pound's *The Cantos*. Each student will be expected to provide a 3-minute short presentation (PowerPoint slides are

optional) followed by 1–2 minutes of questions from the audience on the content presented. Students can choose between 3 options for their presentation: 1) Present on one of the historical figures or people referred to in *A Draft of XXX Cantos*; 2) Present on another author who influenced Pound (for example Browning, Rossetti, Yeats etc.); 3) Present on another work by Pound (such as his prose or translations). (*NOTE 1: Presentations may be carried over into Lesson 9, depending on the total number of students enrolled in the class. *NOTE 2: The presentation topic can overlap with the course project topic.) Students will also be given a kind reminder to submit Assignment #2 (on selected Pound essays) at the end of this week.

9. **Historical Figures: Cantos XVIII–XXI (pp. 80–100)**

There will be some brief comments on presentations from the previous work before returning to the textbook. (In cases where there is a large number of enrolled students, presentations may carry over into this lesson as well, Lesson 9). In these cantos, more famous historical figures appear, such as Napoleon and Karl Marx. The theme of this lesson is essentially the same as Lesson 7: economics and war, which will be discussed in relation to Napoleon, Marx and other historical figures. The final assignment, Assignment #4 (a response paper) will be distributed and explained along with the choice of 3 essays, to which students can respond by agreeing or disagreeing with the criticism of Pound's poetry.

10. **The Greeks: Cantos XXII–XIV (pp. 101–114)**

Although students will be required to read less for this week's class, Pound quotes several passages in the original Greek. Therefore, we will focus briefly on the Greek alphabet and more importantly, which Greek poets and playwrights feature prominently throughout *The Cantos*, including in these cantos.

11. **Cantos XXV–XXVI (pp. 115–128)**

We will continue to discuss certain historical events and figures who appear in these cantos. As Sigismundo Malatesta makes a brief reappearance here, we will also review aspects of his life mentioned in earlier cantos during this lesson.

12. **Cantos XXVII–XXX (pp. 129–149)**

Students will complete their reading of *A Draft of XXX Cantos* in this week. As students are required to read slightly more than usual, content from this lesson may be conducted over two lessons (Lessons 12 and 13) if necessary.

13. **Comprehensive Review & Mock Exam**

In our penultimate class for this course, we will look back over the major themes that appeared throughout *A Draft of XXX Cantos* as well as recap the major figures or characters who appeared in this work. Finally, we will discuss Pound's technique, poetic forms and the reception of this iconoclastic work by other critics and contemporaries. The mock exam will follow the exact same format as the final examination. To prepare for the possible essay topics (Section III of the exam), students will form groups, share ideas and then present a short group summary to the class. Students should take notes during this time, which they can draw upon during the last section (the essay question) of their final examination.

14. **Final Examination**

The final examination will cover all parts of the text covered under this syllabus and supplementary materials covered throughout the semester. Students will be given 95 minutes to complete the exam (essentially the full 100 minutes will be used but with a 5-minute break between Session 1 (Sections 1 & 2) and Session 2 (Section 3) of the exam). Please be prepared for multiple-choice questions, short-answer questions on key themes, motifs or quotations from the text, *A Draft of XXX Cantos*, or Pound's body of work, and a final essay question. The final examination will follow the exact same format as the mock exam conducted in the previous lesson, Lesson 13.

授業時間外(予習・復習等)の学習 (Study Required Outside of Class)

Students should be prepared to analyze the readings using a variety of resources. It is essential that students have read the assigned reading sections before attending each class. Supplementary materials (notes, letters, analysis, MP3 audio files and videos) will also be provided by the teacher and reading, viewing or listening to these extra materials will offer students a chance to enrich their understanding of the primary text. Three homework tasks and one course project will be assigned and students are expected to submit them on time.

成績評価方法・基準 (Evaluation)

最終テスト(Final Test)(30%)/Assignment 1 (Selected Letters)(10%)/Assignment 2 (Selected Essays)(10%)/Assignment 3: Presentation(10%)/Assignment 4: Response Paper(10%)/Course Project (Extensive Reading)(10%)/In-class discussions & participation(20%)

テキスト(Textbooks)

1. Pound, E. 1990. *A Draft of XXX Cantos*. New Directions (ISBN:978-0-8112-1128-4)
- Pound, E. *Literary Essays*. (New Directions: 1968)

参考文献 (Readings)

1. Terrell, C.. 1993. *A Companion to the Cantos of Ezra Pound*. University of California Press (ISBN:978-0520082878)
2. Cookson, W.. 2002. *A Guide to the Cantos of Ezra Pound (Revised edition)*. Persea (ISBN:978-0892552467)
3. Leary, L.. 1969. *Motive and Method in the Cantos of Ezra Pound*. Columbia University
4. Miyake, A.. 1991. *Ezra Pound and the Mysteries of Love: A Plan for the Cantos*. Duke University Press Books (ISBN:978-0822311058)
5. Homberger, E. (ed.). 1972. *Ezra Pound: The Critical Heritage*. Routledge & Kegan Paul (ISBN:978-0710072603)

6. Davis, K.. 1994. *Fugue and Fresco: Structures in Pound's Cantos*. National Poetry Foundation (ISBN:978-0915032075)
7. Gibson, M. E.. 1995. *Epic Reinvented: Ezra Pound and the Victorians*. NCROL (ISBN:978-0801431333)
- Pound, E. & Paige, D. D. *The Selected Letters of Ezra Pound: 1907-1941*. (New Directions: 1971)

その他(HP等) (Others(e.g.HP))

1. Slide presentations (used during each lecture) and annotated versions of the assigned weekly reading sections will be uploaded, on an ad hoc basis, or will be sent to students by e-mail to help them review the text, relevant background information and facilitate their understanding of the text.
2. Students will also be required to read and keep a journal on one of Ezra Pound's prose works, such as *The Spirit of Romance*, *Literary Essays*, or *Guide to Kulchur*, as part of their extensive reading course project conducted over the semester.

注意事項 (Notice)