



2019 Series 1 Course F

Title	<i>The Waste Land</i> – T. S. Eliot
Dates	Fridays 8 March – 12 April 2019
Time	10 am – 12 noon
Venue	Leith Bowling Club, 2 Duke Street, North Dunedin
Convenor	Alan Jackson Email: alanjackson@xtra.co.nz Phone: 473 6947
Developer	Chris Ackerley
Course fee	\$45

The Waste Land is a very personal poem, in that its “rhythmical grumbling” responds to an acute turmoil in Eliot’s domestic and spiritual life, at a time when both his marriage and state of mind were in crisis.

All six sessions will be presented by Emeritus Professor Chris Ackerley, Department of English and Linguistics. The focus will be not simply on the elucidation of Eliot’s notorious “difficulty” (though that is an essential part of the process), but rather upon the poetic elements that make such explication luminous and compelling.

All applications must be received by **Thursday 7th February, 2019**. You will receive a response to your application by **Monday 16th February, 2019**.

Please contact the Programme Secretary courses@u3adunedin.org.nz, phone 467 2594 with any queries.

***The Waste Land* – T. S. Eliot**

- 8 March** **The dramatic voice of the Eliot “persona”**, as instanced most obviously in 'The Love-song of J. Alfred Prufrock' and with more subtlety in 'Portrait of a Lady' (arguably, Eliot's masterpiece), then as modulated into the more complex “voice” of the implied speaker in *The Waste Land*.
- 15 March** **Backgrounds to *The Waste Land***, ranging from the biographical and religious details of Eliot's life to the use of the Grail Legend as a structuring device; with a consideration of the poetic elements of both the Tradition and the Modernist ethos of “Make it New”.
- 22 March** **Part II of *The Waste Land*** as the most immediate dramatic core of the entire poem, the dialogue (or lack thereof) between the neurotic woman and the depressed man defining the central issues of the poem, the central panel of a triptych flanked by passages of aristocratic ennui and working-class squalor.
- 29 March** **Part I of *The Waste Land***, moving from the opening pangs of (unwanted) new life stirring to the final image of the corpse buried in the garden, the dramatic core, however, being the moment of ecstasy and repression in the Hyacinth Garden.
- 5 April** **Part III of *The Waste Land***, depicting, with precise reference to the city of London, the beginnings of a move away from the desolation.
- 12 April** **Parts IV and V of *The Waste Land***, dramatising (IV) a “death by water” that is both drowning and baptismal, then (V) a journey across the dry terrain towards the possibility, however faint, of the waters that might give relief to the parched land, this journey as the expression of the possibility of spiritual and emotional relief.