Fall 8-15-2007

ENG 3601-001: Virginia Woolf and her Friends

Ruth Hoberman
Eastern Illinois University

Follow this and additional works at: http://thekeep.eiu.edu/english_syllabi_fall2007

Part of the English Language and Literature Commons

Recommended Citation
http://thekeep.eiu.edu/english_syllabi_fall2007/113

This Article is brought to you for free and open access by the 2007 at The Keep. It has been accepted for inclusion in Fall 2007 by an authorized administrator of The Keep. For more information, please contact tabrunz@eiu.edu.
English 3601 Virginia Woolf and her Friends
Fall 2007
e-mail: rhoberman@eiu.edu
Office hours: MF 11-12; Tu 1-3

Texts:
Woolf: *Between the Acts, Moments of Being, Monday or Tuesday, Mrs Dalloway, Orlando, A Room of One's Own, To the Lighthouse, The Voyage Out, The Years*
Strachey: *Eminent Victorians*
Hand-outs and on-line works by Forster, Fry, Eliot, Mansfield

Goals
By the end of the semester you should have a good understanding of Virginia Woolf's concerns, literary experiments, and milieu. I hope you will have come to admire her books; certainly you'll have a better understanding of why she wrote the way she did. The emphasis on her "friends" means you should also have a sense of how complex authorship is: the extent to which it is always mediated by relationships to other writers, to readers, to publishers, to cultural and historical events. And you should have a deeper understanding of "modernism"—the imprecise term we use for the wave of experimentalism that peaked during the 1920s and in which Woolf and her friends were deeply involved. Because Woolf was herself responsive to the political issues of her day—among them socialism, feminism, imperialism, and fascism—you should have a better sense of British history during the first half of the twentieth century, and perhaps a clearer sense of your own values in relation to these ideas, which, after all, still affect us. Finally, you should have developed an opinion on one of the big, abstract questions haunting literary study: to what extent does the "author" matter? Should what we know about a writer's life shape our response to a text?

Requirements:
Two formal papers, one short (3-4 pp.), and one long (6-8 pp.), the second paper revised at least once (15/20)
Midterm and final (10/20)
Frequent brief in-class writing (or at-home) assignments (15)
Presentation (10)
Participation (10)

I base essay grades on Guidelines for Evaluating Writing Assignments in EIU's English Department
Note that because I grade on a 100-point scale, missing assignments affect your grade tremendously.
Grading scale: 91-100: A; 81-90: B; 71-80: C; 65-70: D; below 65 = F

In groups of two, I will ask you to give a 10-15-minute presentation on Woolf's relationship with one of her friends. This should not be purely biographical. Focus on the friend's achievements, his/her relationship with Woolf, and possible mutual influences or shared concerns that you detect. Before you start your presentation, consult with me about sources, focus, and the date of your presentation. Plan on putting a substantial amount of time into preparation: I encourage you to use some aspect of this relationship as the basis for your final paper. For some of these presentations, the entire class will read a piece of writing, and you may, if you like, lead the discussion of that writing as well as provide a 10-15 minute presentation. If you are presenting on an artist, find samples of her/his work and consult secondary material on him/her.
Possible "friends": Vanessa Bell (painter), Leonard Woolf (novelist and political writer), Clive Bell (art critic), *Roger Fry (art critic), *Katherine Mansfield (writer), *Vita Sackville-West (writer), *T. S. Eliot (essayist and poet), *Lytton Strachey (biographer), Ethel Smyth (composer), Duncan Grant (painter),
John Maynard Keynes (economist), *E. M. Forster (novelist), Lady Ottoline Morrell (hostess)

**Policies**

English Department Statement Concerning *Plagiarism*:
Any teacher who discovers an act of plagiarism—"The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work" (Random House Dictionary of the English Language) has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including the immediate assignment of a grade of F for the assigned essay and the course, and to report the incident to the Judicial Affairs Office. Respect for the work of others should encompass all formats, including print, electronic, and oral sources.

**Attendance:** This class involves a heavy reading load; plan your time so that you can keep up with the reading. Attendance at every class is expected. Note that a portion of the grade is based on class participation and in-class writing—both of which require keeping up with the reading and (obviously) being in class. *Excessive absences will result in a grade of 0 for the participation portion of your grade.*

If illness or personal emergency keeps you from class, let me know; when you return, ask about hand-outs and reading assignments you may have missed.

**Late work:** In-class writing may not be made up. In the case of serious illness or personal emergency, talk to me, and I'll see that you're not penalized. Writing assignments handed in late or by students who are not in class will not be accepted, unless you have spoken to me ahead of time about your situation. NO assignment will be accepted more than *a week after the due date.* If you're having problems with a writing or reading assignment, come see me. Stop by my office any time; I'll be happy to talk if I'm there, even if it's not an official office hour. I'm also a compulsive e-mail checker.

If you have a documented *disability* and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

**EWP:** this is a writing-intensive course; your final paper may be used in your electronic writing portfolio.

**Syllabus** (tentative)

I.

**MAugust 20:** introduction to course.

**W 22:** "A Sketch of the Past" in *Moments of Being*

**Fri 24:** "A Sketch of the Past"

**M27:** *The Voyage Out.* (1915)

**W29:** Voyage

**F31:** Voyage

**MSeptember 3:** Labor day. No class.

**W5:** Voyage

**F7:** Voyage

**M10:** Voyage. Presentation: Leonard Woolf

**W12:** *Monday or Tuesday.* (1921)

**F14:** Monday or Tuesday.
M17: Essay #1 due. Monday or Tuesday.
W19: Presentation: *Katherine Mansfield. Read “Prelude” (1918) (hand-out)
F21: “Garden Party” (1922) (on line)

M24: Mrs Dalloway (1925)
W26: Mrs D
F28: Mrs D

MOctober1: Mrs D.
W3: Mrs D
F5: Presentation: *Eliot. Presentation: Read “the Waste Land” (1922) (on line)

M8: “The Waste Land”
W10: Midterm
F12: Fall break. No class

M15: To the Lighthouse. (1927)
F19: Lighthouse. Presentation: Vanessa Bell

M22: Lighthouse
W24: Lighthouse
F26: Lighthouse

M29: *Forster. Presentation: Read “The Road from Colonus” (1911) (hand-out)
W31: Forster, “Arthur Snatchfold” (1928) (hand-out)
FNovember 2: A Room of One’s Own. (1929). Hand in proposal for essay #2.

M5: Room
W7: Orlando (1928)
F9: No class

M12: Orlando. Presentation. *Vita Sackville-West
W14: Orlando
F16: Orlando. Hand in first version of essay #2.

Thanksgiving break

M26: Presentation: *Strachey: Read “Preface” and “Thomas Arnold” in Eminent Victorians (1918)
W28: Orlando.
F30: Between the Acts. (1941)

MDecember3: Between the Acts
W5: Between the Acts
F7: Between the Acts. Hand in final version of essay #2.

There will be a cumulative final exam during exam week.