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ENG 5061-001

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English 5061
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Office Hours: MWF 11-12; Th 9-10

Texts:
Childs, Modernism
Ford, The Good Soldier (1915)
Forster, Howards End (1910)
Joyce, Dubliners (1914)
Lawrence, Sons and Lovers (1913)
Loy, Mina, Lost Lunar Baedeker
Mansfield, Collected Stories
Wells, Ann Veronica (1909)
West, Return of the Soldier (1918)
Woolf, The Voyage Out (1915)
Yeats, Collected Poems

On reserve in Booth Library:
Tickner, Lisa. Spectacle of Women (about the suffrage movement)
Gilbert and Gubar, No Man's Land
Scott, Gender in Modernism (anthology)
Friedman and Fuchs, Breaking the Sequence (on experimental women's writing)

Articles on e-reserve:
Cullingford, “Yeats and Gender” from Cambridge Companion to Yeats
Felski, on “Nostalgia,” The Gender of Modernity [listed as Stewart]
Gilbert and Gubar, “Battle of the Sexes” from No Man’s Land
Green, “New Woman” from Ardis, Women’s Experience of Modernity
from Huyssen, ch. 3 from After the Great Divide
Millett, from Sexual Politics [listed as Lawrence, “Oedipal”]
Scott, introduction from Gender of Modernism

Goals:
“Anybody who thinks about what modernism now means will rightly look more closely at the period between 1907 and, say, 1925”—Frank Kermode (qtd. Pykett 8).

“In the dim mainly forgotten backward of 1908 and 1910 a few men in London groped toward the ‘revolution of the word’” —Ezra Pound (qtd. Pykett 8).

Over the last twenty years, the concept of “modernism” has been under debate. Does it designate a chronological period or a set of characteristics? Is it defined by a sudden rupture with the Victorian past? If so, does the rupture occur in 1890? 1895? 1900? 1914? If not (as seems
more likely) why do modernists themselves seem so intent on rejecting their forebears and defining their task as “new”? These are some of the questions we’ll be talking about, with a particular focus on British literary modernism between 1909 and 1918.

We will examine the period through the lens of gender, long a recurring theme in this conversation. Traditionally modernist literature has been defined through and around the “men of 1914” (Wyndham Lewis, T.S. Eliot, Ezra Pound, James Joyce). Feminist literary critics, however, have tended to push its boundaries backwards, into the “sexual anarchy” of the late 19th century (Elaine Showalter’s term)—a time when the “new woman” and the “decadent” challenged traditional notions of gender and sexuality. Some feminists have pushed to redefine modernism in more inclusive terms, adding women writers to its canon; others have preferred to keep the narrow definition, renaming it “male modernism.” Some see this “male modernism” as a defense against women’s progress; still others have aligned modernist experimentalism with *écriture feminine*, arguing that difficult, alogical, syntactically disrupted texts undermine patriarchal ways of thinking. Most recently, cultural critics have read the period in terms of complex intersections, with gender one of many factors shaping how and what people write; and in terms of complex interdependencies, with men and women conversing with and helping, as well as attacking, each other.

My goal for the class is to revisit some of the major texts of modernism’s formative years with all these approaches and questions in mind. The result should be a better understanding of British literature and culture between 1909 and 1918 and of the theoretical issues associated with both modernism and gender criticism.

**Requirements**

*Participation, WebCT (15):* Don’t miss class. If an emergency arises, please let me know. Plan to read carefully for each class and come with specific questions or issues you want to make sure we talk about. One the days we discuss on-line material, please bring hard copy to class.

*WebCT:* I have found this to be a valuable way of exchanging ideas and responses to the reading. I will not be evaluating or responding to postings week by week, but I will look at the end of the semester and evaluate your participation on the basis of your postings’ thoughtfulness, precision, usefulness to your classmates, and frequency. Let us know about useful links or other discoveries you make, and I will do the same. Check WEBLINKS regularly for useful sites, and DISCUSSIONS for classmates’ comments.

*Class presentations (15):* Each student will be expected to give two presentations: one with a partner, introducing a primary text; one individually, on a specific article or person or historical event.

For your partnered text-introduction, divide the work so that one person gives a 10-minute overview of the book’s publication history (when, by whom, any problems or controversies, reception?) and historical/biographical context (Was it part of a culture-wide conversation? Anything useful the author said about it? Where does it fall in the author’s career?). The second person provides an annotated bibliography as a hand-out (4-6 articles) and gives a 10-minute
presentation on the one article that seemed most useful and relevant. Also come with 3-5 discussion questions (decided on between you) to initiate our discussion of the primary text.

For individual presentations: when you present on an article, spend 10 (AT MOST) minutes supplying the following information:
Context: Where, when was it published? Does it set up an argument with which it then disagrees?
Thesis: what overall point does the essay make? What are some major supporting ideas?
Pick one specific example you found particularly interesting or convincing.
What problems or questions did it leave you with?

For a historical event or biographical presentation, focus on whatever aspects seem most relevant to our reading, taking AT MOST 10 minutes of classtime.

Written assignments
--The short paper (15) will be on an article, poem, or story that you find through the Modernist Journals Project (choose your text from a British journal or magazine published between 1901 and 1918). In your paper, explain what you can find out about the author and journal in which it appeared, then explore its relevance to the ideas and works we have been discussing. What “modernist” characteristics does it have? What kinds of assumptions about gender and sexuality are reinforced or challenged? With what specific issues or events or texts might it be in conversation?
--The annotated bibliography (10) should provide substantial (at least 5-6 sentences) information about 4-6 scholarly articles relevant to the topic of your final paper. Use MLA format for your citation, then summarize each article’s thesis and supporting ideas.
--Paper proposal: Explain what you have learned from your preliminary research about the questions and controversies involving your chosen work. What openings for further research or disagreement do you see? How will you research and develop your ideas?
--Final paper of 10-20 pp. (25): Provide a brief review of the literature leading in to your own thesis about your chosen text. Possible topics: explore the treatment of gender in a lesser known author/work discovered through your reading of the modernist journals; enter into the ongoing conversation about gender in relation to one of the works on the syllabus; explore how a work on the syllabus participates in a conversation about gender going on at the time it was published (relating it to a specific issue or text, or looking at the writer’s involvement in a cause or community or relationship in which this was an issue).
--There will be a final during exam week (20)

Grades: Paper grades will be based on “Guidelines for Evaluating Writing Assignments in EIU’s English Department.” I plan to use number rather than letter grades; this will convert into your final grade as follows: 91-100=A; 81-90=B; 70-80=C. 65-69=D

English Department statement on 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 immediate assignment of a grade of F for the assigned essay and a grade of NC for 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.

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.

Tentative Syllabus
Wed Jan 14: Introduction to the course.

Report 1: The WSPU 1903-1909
Recommended: “The woman question” at the MJP website
“The Flaneur” under articles on WebCT
Tickner and Scott (on reserve at library): material on suffrage movement

Wed Jan 28: Forster, *Howards End*
Presentation 1:
Report 2: Felski on “Nostalgia” (e-reserve)

Wed 4: Lawrence, *Sons and Lovers*
Presentation 2:
Report 3: Huyssen, “Mass Culture as Woman” (e-reserve)

Wed 11: Lawrence, *Sons and Lovers*
Report 4: Otto Weininger’s *Sex and Character* (hand-out of excerpts)
Report 5: Kate Millett, from *Sexual Politics* (e-reserve)

Presentation 3 (on *Blast*):
Recommended: Barbara Green, “The New Woman’s Appetite for ‘Riotous Living’” in *Women’s Experience of Modernity 1875-1945* (on e-reserve)
Essay on *Blast* at MJP website
Report 6: 1910 Exhibition: Cezanne and the Post-Impressionists
Report 7: Futurist Manifesto (1909)

Wed 25: By Friday March 6, 6pm: Each person post the title and date of your selected article, story or poem from one of the “modernist journals” or from “the New Freewoman” or “The Egoist”: make sure the journal is British and that it appeared between 1901 and 1918.
Everyone should print out and read all the assigned material and come prepared discuss it.
Report 8: Dora Marsden and the Freewoman/New Freewoman/Egoist
Wed March 4: Hand in essay #1. Joyce, *Dubliners*
Presentation 4:
Report 9: the Aisling tradition; woman as Irish national symbol
Report 10: Parnell and the Home Rule movement

Wed 11: Joyce, *Dubliners*; Yeats, selected poems from *Responsibilities*.
Report 11: Maud Gonne
Report 12: Cullingford on “Yeats and Gender” (e-reserve)

Spring break

Wed 25: Woolf, *The Voyage Out*
Presentation 5:

Wed April 1: Woolf, Mansfield, selected short stories. **Hand in annotated bibliography and paper proposal.**

Wed 8: Ford, *The Good Soldier*
Presentation 6:
Report 13 Gilbert, “Soldier’s Heart” from *Behind the Lines* (e-reserve)

Wed Ap15: West, *Return of the Soldier*
Presentation 7:
Report 14: Craiglockhart and J. H. R. Rivers
Report 15: Fussell chapter 1 from *The Great War and Modern Memory*

Wed 22: Loy, selected poems.
Presentation 8:
Report 16: Marie Stopes and *Married Love*

Wed 29: Yeats, selected poems from *Wild Swans at Coole*. Hand in final paper.