

**THIS COURSE IS CURRENTLY UNDER DEVELOPMENT.****ENGL244****Modern British Fiction: Newness and Global Modernity**

Instructor: Emily Murphy  
5em18@queensu.ca

What do we mean when we say “modern,” “modernity,” or “modernism”? How do space, nationality, or identity shape the modern experience? This course engages with these questions through the fiction of the first decades of the twentieth century, particularly the modernist period. Three major themes structure the course: Literary London, Literary Paris, and Global Modernity. Through these geographical themes, we will explore the dynamics of celebrity, authorship, personality, and artistry that emerged in the period.

We often expect fiction to represent our reality. It is held to standards of believability and realism that forms like poetry are not. But the texts in this course will expose how the external realities that we look for in fiction were often multiple, changing as the texts focus on different people and places. As we push this idea further, the idea that fiction is representative of certain realities also comes into question: why do we have this expectation of fiction? How does fiction break out of expectation?

We typically read fiction in discrete novels or collections of short stories. But readers in the early twentieth century often came across fiction serialized in journals and juxtaposed to other texts. This course tries to communicate some of these original contexts. The material contexts of fiction also expose how literature exists in a specific media context. Rather than ignoring the mediated nature of text, the critical methodologies of this course use contemporary media and technologies to analyze and manipulate text. Close reading, which many of you are learning in other literature classes, is one of many ways to pay close attention to text. We will explore other methods of paying close attention to text, including mapping, computational analysis, and media-specific analysis.

**Instructor Information**

*Instructor Contact*  
5em18@queensu.ca

*Instructor Office Hours*  
Tuesdays by appointment

**Office Hours**

In the two weeks before an assignment is due I will set up office hours on multiple days for you to come in and discuss your work. In the meantime, you may book a time to see me in my office between 1:00pm and 5:00pm on Tuesdays.

In office hours, I will be willing to discuss ideas for your assignments, look at thesis statements and introductory paragraphs. I will not proof read or review first drafts; neither will your TAs. Please come to all office hour appointments prepared and having thoroughly engaged with the material you plan to write on.

**Teaching Assistants**

Please know who your TA is and only correspond with the TA assigned to evaluate your work. TAs set their own office hours and email policies.

TA Name

TA 1

TA 2

TA 3

TA Contact

contact

contact

contact

## Required Texts

Selvon, Sam. *The Lonely Londoners*.

Rhys, Jean. *Wide Sargasso Sea*.

Stein, Gertrude. *The Autobiography of Alice B. Toklas*.

Woolf, Virginia. *Mrs Dalloway*.

Digital copies of other texts will be available on the course website.

\* All students will be expected to bring copies of the text to class. In some cases, the text will be in paper copy. In some cases, it will be a digital copy, which students may print out, access on e-reader, or access on lap-tops. If the electronic devices policy changes (please see below), I will provide print-outs of digital copies of texts which will be available one week before the class in which we discuss the class. In this case, it will be the students' responsibility to pick up the text with sufficient time to complete their readings for class.

## Evaluation

Assignment	Word Count	Weight	Due Date
1 Methodology Experiment	300-500 words	20%	Variable
1 In-Class Response	500 words	15%	Class 1 Week 3
1 Major Assignment	1500 words*	30%	Class 2 Week 11
3 Pop Quizzes**	N/A	15% total (5% each)	To be determined
1 Final Exam	N/A	20%	To be determined

**\* The major assignment has a digital option which cannot be quantified by word count alone. The major assignment must represent the same amount of work as an essay of 1500 words.**

**\*\*The best three out of four pop quizzes will be counted towards your grade.**

### *Methodology Experiment – Variable Due Date*

20%

This assignment is an opportunity for you to engage with one of the analysis tools that I feature in lectures, to experiment with what kinds of information you are able to draw out of texts, and to evaluate that information with a critical lens. You will be asked to analyze a text that we will discuss in class that day.

Each option asks you to apply a digital analysis tool to one or more texts. You will then produce a written response of up to 500 words that is a critical response to the results you produced using the analysis software. In general, a critical response should keep these kinds of questions in mind: What are the advantages of the digital analysis you performed? What are the disadvantages? What other kinds of information do you need to analyze the text?

**For this assignment, you will be evaluated on the effort and depth of your experimentation with both the software and the literary text. You will not be evaluated on reaching a pre-**

**approved result or on successful application of the software.** All text files and software tutorials will be available on the course website. I will model how to analyze the results of each piece of analysis software in class, but you will be responsible for performing your own analyses on a text of your choice. As these methodologies will be new for many of you, I strongly recommend starting this assignment at least two weeks before it is due (this means reading the text early as well!). You should also seriously consider including screen shot images of the output from your use of the technology. These will help demonstrate illustrate your written discussion.

**There are three options for this assignment each with different due dates:**

*Option 1 – Class 2 Week 4*

The text for today's class is *The Lonely Londoners*. Choose another text on London that we studied during the semester, and use one of the digital mapping tools to map how each text relates to London geographically. Plain text files are available for you to use, but for this assignment I suggest that you keep track of place names during your reading.

For your written response, here are some questions to ask yourself: How does each text's representation of London differ? How are they similar? Can you account for these differences or similarities in light of the history of the city? Can you account for them in light of the subjects featured in the text?

*Option 2 – Class 1 Week 5*

The text for today's class is the magazine *transition*. Apply a textual analysis tool to the periodical publication. Plain text files of all articles in the publication are available for you to use.

For your written response, here are some questions to ask yourself: How do different aspects of a single publication complement or contradict one another? How does your analysis change when you account for the layout of the journal? What different insights do you gain by including or excluding certain entries in the journal? What is the "text" of a magazine or journal?

*Option 3 – Class 1 Week 6*

The texts for today's class are Gertrude Stein's *The Autobiography of Alice B. Toklas* and Radclyffe Hall's *The Well of Loneliness*. Apply a textual analysis tool to each text and compare the results.

For your written response, here are some questions to ask yourself: How does the vocabulary of each text differ? Based on your digital analysis, are these texts about similar themes? Based on your reading of the texts, are they about similar themes?

***In-Class Response – Class 1 Week 3***

**15%**

You will write an in-class critical response of about 500 words (2-3 paragraphs) on one of the texts assigned on this day (Virginia Woolf's *Mrs Dalloway* or **tbd short text**). Options for response topics will be provided in class on the day.

***Major Assignment – Class 2 Week 11***

**30%**

The major assignment may be either 1) a critical essay of 1500 words on one or more assigned text, or 2) a digital project that critically engages with one or more assigned text. For both options, substantial external research is not required, and detailed, close attention to the texts at hand will be the primary criteria for evaluation.

Prompts for both critical essays and digital projects will be distributed in Week Six. If you wish to use the analyses you produced in your Methodology Experiment, I encourage you to do so. However, the Major Assignment must represent a significant expansion from the Methodology Experiment assignment, and TAs will be attentive to whether you incorporated feedback from the Methodology Experiment into your Major Assignment.

***Pop Quizzes – To be determined***

***15% total (5% each)***

Four pop quizzes will be given unannounced at the beginning of class. The quizzes will consist of factual and short-answer questions on the text assigned for that day. The top three out of four pop quizzes will count towards your grade.

If you miss a pop quiz, there will be no opportunities to make up the mark. If you require specific accommodations for this kind of evaluation, please arrange a meeting with me within the first week of class.

***Final Exam – To be determined***

***20%***

A final exam will be held during the official exam period. The exam will consist of short-answer and essay questions. None of the material that has been tested in pop quizzes will be included in the exam. You may not write on a text that you have written on your either your Methodology Experiment or your Major Assignment for the essay portion of the exam.

Please do not make any travel plans during the exam period until the exam schedule has been released. There will be no accommodations for travel plans.

## **Assignment Policies**

Students are required to complete all assignments in the course. If assignments are outstanding, a student will receive a grade of incomplete for the course. Missed quizzes will not result in an incomplete grade; however, there will be no opportunities to make up a missed quiz (please see below for policies regarding accommodation for in-class evaluation).

### ***Assignment Extensions***

Assignment extensions may be granted for reasons of academic conflict and must be requested at least 72 hours in advance of the due date. Any extensions required for personal or health emergencies will be evaluated on a case-by-case basis. Extensions of more than two weeks beyond the due date will not be granted. **TAs may not grant extensions. You must approve any assignment extensions with the Instructor.**

### ***Assignment Submissions***

All written assignments must be submitted in paper at the beginning of the class on the date they are due. Any digital assignments must be uploaded to the DropBox file provided by the Instructor by the beginning of class on the day in which they are due. Assignments submitted after the first 15 minutes of class time will be considered one day late.

### ***Late Assignments***

Assignments submitted after the due date without an approved extension will be penalized 3% per day. Late assignments will only be accepted up to two weeks after the due date, after which time the assignment will receive an incomplete grade.

**All late assignments must be submitted to the instructor, not to a TA.** Late assignments may be submitted in .pdf format by email to the instructor in order to stop the clock on late penalties. However, a printed hard copy of that assignment must be received by the instructor within 24 hours of the email submission. There must be no variation between the .pdf document and the hard copy. Any variation between documents will result in the application of the full amount of late penalties.

Submit all late assignments in hard copy to the instructor either in class or in her English Department mailbox. Do not submit late assignments to the departmental secretaries or to TAs.

### **Email Policy**

I require at least 24 hours to respond to emails, and I will not respond on weekends. If you have questions regarding essays or assignments, you must ask them at least 48 hours in advance of the due date; I will not respond to emails after this point. If you have a question that you can easily answer by looking at the Syllabus, I will refer you there. If a question can be answered best by your TA I will refer you to him or her.

### *Email Etiquette*

Please remember that all emails sent from a Queen's University email address are the property of the university. You should construct your emails to professors and teaching assistants professionally and courteously, including proper salutations, grammatically correct sentences, and well-explained requests. Abusive emails towards TAs or the instructor will not be tolerated.

### **Attendance**

As this is a large class, I will not take attendance. However, please note that in-class pop quizzes cannot be made up at a later date if you are not in attendance with me on the day they are offered.

### **Laptops and Other Electronic Devices**

I prefer that you do not use laptops, tablets, or other electronic devices, but I do not have a rule against them. You may use them if you feel that they are essential or useful to support your learning. If I feel that you are not paying attention in class because of your laptop, I will ask to speak to you about it. If I feel that laptops have in general become a barrier to engagement in the classroom, I reserve the right to disallow them. Cell phones use during tutorial is absolutely disallowed.

Many students require computers in order to effectively take notes and engage in class. As a whole, I expect the class to respect the learning needs of their fellow students. This includes responsible use of electronic devices, preparedness for class discussions, and respect for one another's ideas. In the unfortunate circumstance that I feel it is necessary to change my policy on electronic devices, students who need electronic devices to facilitate their learning will be allowed to continue use. However, I ask these students to speak to me privately about using them in class.

### **Accommodations**

I strongly encourage any students who require accommodations to visit me in office hours early in the term. I am happy to hear how I may accommodate student needs disabilities in the classroom in assignments, documents and materials, and teaching styles. In particular, students who require accommodations for in-class evaluations (including pop quizzes and the final exam) should contact me as soon as possible.

I have included the Queen’s University “Disability Accommodations Statement” below:

*“Queen’s University is committed to achieving full accessibility for persons with disabilities. Part of this commitment includes arranging academic accommodations for students with disabilities to ensure they have an equitable opportunity to participate in all of their academic activities. If you are a student with a disability and think you may need accommodations, you are strongly encouraged to contact Student Wellness Services (SWS) and register as early as possible. For more information, including important deadlines, please visit the Student Wellness website at: <http://www.queensu.ca/studentwellness/accessibility-services/>”*  
(<http://www.queensu.ca/equity/accessibility/policystatements/accommodation-statement>)

I will also note that many of the authors we study in this class struggled with mental illness, were victims of abuse, and several attempted suicide. I do not plan to discuss these issues as part of the class. However, it is possible that they will come up, and in particular much of the non-fiction makes either oblique or direct reference to these issues. I expect that all students prepare for class. However, if you come across issues in your reading that you would rather not discuss in a classroom setting, please set up a meeting with me to cover those issues in a one-on-one setting during office hours.

## Grading

Grades in this class will be awarded as percentages that correlate to letter grades.

### Queen’s Official Grade Conversion Scale

Grade	Numerical Range (Historical)	Grade Point Equivalent
A+	90-100	4.3
A	85-89	4.0
A-	80-84	3.7
B+	77-79	3.3
B	73-76	3.0
B-	70-72	2.7
C+	67-69	2.3
C	63-66	2.0
C-	60-62	1.7
D+	57-59	1.3
D	53-56	1.0
D-	50-52	0.7
F	49 and below	0.0

## Plagiarism and Academic Integrity

Academic Integrity at Queen’s is defined by five fundamental values: honesty, trust, fairness, respect and responsibility. They assume that even under stressful circumstances that you will be honest in your work and that you will not violate the trust of your instructors and evaluators. They expect that you are invested in fair treatment of all your classmates and that you understand that departing from academic integrity is unfair and disrespectful to the work of your fellow students. They ask that you respect the work done by your peers and by previous scholars and students in the field by representing your own work accurately and giving credit where it is due. It assumes that you will take responsibility for the integrity and quality of your

own work. A further breakdown of these values is available here: <http://www.queensu.ca/artsci/students-at-queens/academic-integrity>.

When we talk about departures from Academic Integrity, we most frequently mean plagiarism. Plagiarism is a very serious offence. TAs are trained to identify plagiarism cases and to report them immediately to the instructor.

The Academic Integrity policy is attached to this syllabus, and an electronic copy can be found here: <http://www.queensu.ca/english/sites/webpublish.queensu.ca.english/files/files/PDF/Academic%20Integrity%20150827.pdf>

## Course Schedule

### LITERARY LONDON

#### Week One: January 9 to January 13

##### Class One

Introduction and Class Overview

##### Class Two

*Theme: Modernism in the Magazines*

Lewis, Wyndham. Selections from *Blast* (online resource)

Selections from *The Yellow Book* (online resource)

[Lecture Note: Model digital text analysis for reading magazines for Methodology Experiment Option 2]

#### Week Two: January 16 to January 20

##### Class One

*Theme: The English Novel*

Lawrence, D.H. “Why the Novel Matters.” *Norton Anthology of English Literature*.

Woolf, Virginia. “Mr. Bennet and Mr. Brown.”

--. “Modern Fiction.” *Norton Anthology of English Literature*.

[Lecture Note: Model comparative textual analysis for Methodology Experiment Option 3]

##### Class Two

*Important Date: January 20 last day to drop Winter Term classes without financial penalty*

*Theme: The Flâneur in London*

Woolf, Virginia. *Mrs Dalloway* (required text)

Joyce, James. Selections from “Wandering Rocks” in *Ulysses*.

“Wandering Rocks” Twitter Adaptation.

[Lecture Note: Model digital mapping for the Methodology Experiment Option 1]

[Lecture Note: Pop Quiz on “Wandering Rocks”]

#### Week Three: January 23 to January 27

##### Class One

*Workshop: Methodology Experiment*

*Theme: Continuation of previous class.*

*Mrs Dalloway* – Virginia Woolf

**Class Two****Due Date: In-Class Response***Theme: London and Empire**Mrs Dalloway* – Virginia Woolf**Short accompanying text?****Week Four: January 30 to February 3****Class One***Theme: Modernity and Authorship*Orwell, George. Selections from *Keep the Aspidistra Flying*.

Eliot, T.S. “Tradition and the Individual Talent.”

**Class Two****Due Date: Methodology Experiment Option 1***Theme: The Empire Writes Back*Selvon, Sam. *The Lonely Londoners***Week Five: February 6 to February 10****Class One***Theme Continued*Selvon, Sam. *The Lonely Londoners*.**LITERARY PARIS****Class Two****Due Date: Methodology Experiment Option 2***Theme: Magazines for Expats and Dispatches for Home*Flanner, Janet. Selected articles from “Letter from Paris” column. *The New Yorker*.Hemingway, Ernest. Selections from *A Moveable Feast*.Jolas, Eugene. Selections from *transition*.**[Lecture Note: Pop Quiz on *A Moveable Feast*.]****Week Six: February 13 to February 17****Class One****Due Date: Methodology Experiment Option 3***Theme: The Queer Left Bank*Stein, Gertrude. *Autobiography of Alice B. Toklas*.Hall, Radclyffe. Selections from *The Well of Loneliness*.**Class Two***Theme: Women on the Left Bank*Stein, Gertrude. *Autobiography of Alice B. Toklas*.**Week Seven: February 20 to February 24 — Reading Week, No Classes**

**Week Eight: February 27 to March 3****Class One**

*Theme: Literary Celebrity*

Stein, Gertrude. *Autobiography of Alice B. Toklas*.

Fitzgerald, Zelda. Review of *The Beautiful and the Damned* by F. Scott Fitzgerald.

---. "A Millionaire's Girl."

Fitzgerald, F. Scott. "The Ice Palace."

**Class Two**

*Important Date: March 3 last day to drop Winter Term classes*

**Workshop: Major Project**

*Theme: Nostalgia and Modern Paris*

Allen, Woody, dir. *Midnight in Paris*.

**GLOBAL MODERNITY****Week Nine: March 6 to March 10****Class One**

*Theme: Modernity, Sophistication, and New York*

Loos, Anita. *Gentlemen Prefer Blondes*.

Parker, Dorothy. Selected journalism.

**[Lecture Note: Pop Quiz from *Gentlemen Prefer Blondes*.]**

**Class Two**

*Theme: "Serious Literature" and the Middlebrow*

Loos, Anita. *Gentlemen Prefer Blondes*.

Anderson, Sherwood. "Sophistication" from *Winesburg, Ohio*.

**Week Ten: March 13 to March 17****Class One**

*Theme: The Harlem Renaissance*

Larsen, Nella. Selections from *Passing*.

**[Lecture Note: Pop Quiz from *Passing*.]**

**Class Two**

*Theme: The Black Atlantic*

Rhys, Jean. *Wide Sargasso Sea*.

**Week Eleven: March 20 to March 24****Class One**

*Theme: Modernism and Modernity in the Commonwealth*

Rhys, Jean. *Wide Sargasso Sea*.

**Class Two**

**Due Date: Major Assignment**

*Theme: Newness and Adaptation*

Rhys, Jean. *Wide Sargasso Sea*.

**Week Twelve: March 27 to March 31**

**Class One**

*Theme: Other Modernisms; Other Newness*

Garner, Hugh. Selections from *Hugh Garner's Best Stories*

**Class Two**

*Theme: Other Modernisms; Other Newness (Women and Politics)*

Livesay, Dorothy. Selections from *Right Hand, Left Hand*.

**REVIEW AND WRAP-UP**

**Week Thirteen: April 3 to April 7**

**Class One**

Review and Overflow

**Class Two**

Review and Overflow

**Exam Period: April 13 to April 27**

*Exam date has not yet been set. Please do not book any travel during the exam period. Travel plans will not be accommodated.*