

ENGL201**Introduction to Modernism**

Instructor: Dr. Emily Murphy

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Website: <http://bit.ly/2CKIFEf>Forum: <http://bit.ly/2Cys4Gg>

Office: Clearihue D231

Classroom: Cornett B129

Course Hours: Tuesday, Wednesday, Friday 12:30-1:30pm

What do we mean when we say “modern,” “modernity,” or “modernism”? How do space, nationality, or identity shape the modern experience? How does art respond to modernity? This course engages with these questions through the literature of the first decades of the twentieth century, and lecture content will attempt to communicate some of the original contexts of modernist literature, including the ways that literature was mediated and its attempts to alienate or welcome its audience, to engage with contemporaneous theories of the human mind, to explore the injustices of colonialism, or to contend with an ever-increasing rate of social and cultural change.

Instructor Information**Office Hours**

Please book a time to see me in my office between 1:30pm and 4:00pm on Tuesdays. If you do not book an appointment, I may not be in my office.

In office hours, I will be willing to discuss ideas for your assignments, and look at thesis statements and introductory paragraphs. I will not proof read or review first drafts. Please come to all office hour appointments prepared and having thoroughly engaged with the material you plan to analyse.

Texts to Purchase

Norton Anthology of English Literature, Volume F

Ibsen, Henrik. *Hedda Gabler*

Woolf, Virginia. *Mrs. Dalloway*

* 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 Digital Map	300-500 words	20%	Class 2 Week 7
1 Blog Post	500 words	10%	Variable
1 Blog Response	350 words	5%	Variable
1 Major Assignment	1500 words*	30%	Class 2 Week 11

3 Pop Quizzes**	N/A	15% total (5% each)	Variable
1 Final Exam	N/A	20%	To be determined

Digital Map—Class 2 Week 7

20%

This assignment is an opportunity for you to engage with the kinds of information you are able to draw out of texts using different reading strategies, and to evaluate that information with a critical lens. You will apply one of the digital mapping tools provided to the “Wandering Rocks” episode of James Joyce’s *Ulysses* (1922).

You will then produce a written assignment of up to 500 words that is a critical response to the results you produced using this kind of analysis. In general, a critical response should keep these kinds of questions in mind: What are the advantages of the analysis you performed? What are the disadvantages? What other kinds of information do you need to analyze the text? You can also ask yourself more specific questions: How might this differ for other texts? Can you experiment with another text from class to get a sense of this? Can you account for your results in light of the subjects represented in the texts?

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. I will provide a full marking rubric for this assignment during the course.

Software tutorials will be available on the course management website, and I will book large blocks of time for you to work with your peers while I am present for questions that might come up. I will also model how to write a response paper based on digital methods in class, but you will be responsible for performing your own original work. As this methodology 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!). As you work, you should consider what kinds of visuals (screen shots or links, for instance) you might need to include in your response in order to provide evidence for your claims. Plain text files are available for you to use, but for this assignment I also suggest that you keep track of place names during your reading.

Blog Post — Variable

10%

You will produce a blog post for the course-specific blog that explores a single idea that you come across in your reading. Think of the blog post like a response paper: allow yourself to engage deeply with one or two ideas in your reading as they come up; demonstrate how you’ve been thinking about the text; feel free to bring in outside ideas, or to stick closely to the ideas within the text. You will be evaluated on your effort and engagement with the text. Pull out interesting ideas, ask questions, and stretch yourself.

I will pass around a sign-up sheet for this assignment in the first week of class. These assignments are to be posted on the course blog at least 72 hours in advance of the class in which we discuss the text you have signed up for, and your peers will respond to them in this forum. As your peers will rely on your timely submission in order to complete their own assignments, late submission will receive a grade of 0. I may draw on your ideas in lecture. If for any reason you do not wish to use your own name or identifying marks in your blog profile, you are free to use a pseudonym; the blog will be open only to students enrolled in the class. Please come see me during office hours as soon as possible if you have any other concerns.

Blog Response — Variable

10%

You will respond generatively and constructively to a Blog Post by one of your peers. See if you can expand on their ideas; think about what their response revealed to you that you had not thought about; suggest ways that their post can deepen or nuance its thinking. You will be evaluated on your honest engagement with the ideas of your peers and your ability to comprehend and draw out their ideas.

I will pass around a sign-up sheet for this assignment in the first week of class. You may not sign up for a response on the same day or text for which you write a Blog Post. You will post your response at least 24 hours in advance of the class in which we discuss the text you have signed up for. Late submission will receive a grade of 0.

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 sound argument and detailed, close attention to the texts at hand will be the primary criteria for evaluation.

Prompts for the Major Assignment will be distributed in Week Seven. If you wish to use the analyses you produced in your Digital Map or in your Blog Posts, I encourage you to do so. However, the Major Assignment must represent a significant expansion from previous assignments, and I will be attentive to whether you incorporated feedback from previous assignments into your Major Assignment.

If you wish to do an assignment other than those indicated in the prompts, you must submit a short, formal proposal to me by email by 4:00pm on Friday, March 2nd (Week 8) for approval. This proposal can double as your introductory paragraph. I will provide feedback on its feasibility.

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 Digital Map 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 result in grade of 0 rather than 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

You must request any assignment extensions at least 72 hours in advance of the due date. If, as sometimes happens, you require an extension for a personal or health emergency after this 72-hour period, I will assess need on a case-by-case basis. I will not grant extensions of more than one week beyond the due date.

Assignment Submissions

Assignment submission formats for this class will vary widely and you must check the submission guidelines on the detailed assignment descriptions. Submission methods include:

- Essays: submitted in paper copy at the beginning of class;
- Blog Posts and Responses: submitted to the Course Forum;
- Digital Assignments: files submitted to DropBox or URL emailed to instructor.

You must submit all assignments **before or at the beginning of class**. Assignments submitted after the first 10 minutes of class will be considered one day late. For digital submission, you must allow plenty of time for any delays (email lag, upload times, etc) as I will not accommodate them.

Late Assignments

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

Late essays 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 (closes at 4:00pm). Do not submit late assignments to the departmental secretaries.

* Note that all assignments submitted to the course blog have different late policies.

Etiquette

Classroom Etiquette

This classroom should be a place in which all students are able to challenge their own and their peers' ideas; in order to do this the classroom must be a place where we respect one another and respond constructively to each others' ideas. Disagreement is good; I encourage it. I will not tolerate disrespect or abusive behaviour.

Email Policy

Your emails to your instructor are the property of the university and a primary mode of communication in this educational and professional context. When you send me an email, please use appropriate greetings—including using my name and your own name in salutations—please write clearly in complete sentences, and provide me with the contextual information to understand whatever questions you might have.

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 assignment-related emails after this point. If you have a question that you can easily answer by looking at the Syllabus, I will refer you there.

Attendance

As this is a large class, I will not take attendance. Please note that in-class pop quizzes cannot be made up at a later date if you are not in attendance 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 phone use for personal communication during class 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 and Accessibility

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.

Many of the authors we study in this class struggled with mental illness, were victims of abuse, and several attempted suicide. Some of the same issues emerge in assigned texts. I expect that all students prepare for class and that you have engaged thoroughly with course content thoroughly before we meet. However, if you come across issues in your reading that you would rather not discuss in the classroom, please set up a meeting with me to discuss the content of the assigned reading in a one-on-one setting during office hours instead.

Grading

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

UVic Grade Scale

Grade	Numerical Range
A+	90-100
A	85-89
A-	80-84
B+	77-79

B	73-76
B-	70-72
C+	67-69
C	63-66
C-	60-62
D+	57-59
D	53-56
D-	50-52
F	49 and below

Plagiarism and Academic Integrity

Academic Integrity at UVic 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.

The UVic Policy on Academic Integrity states that “[s]tudents are responsible for the entire content and form of their work” (University Calendar 2017-2018, 46). This means that ignorance of what counts as a departure from academic integrity is not a valid excuse for committing it. You should familiarize yourself thoroughly with these policies and ask your instructor or consult the Centre for Academic Communication well in advance of submitting an assignment if you have any doubts.

When we talk about departures from Academic Integrity, we most frequently mean plagiarism. Plagiarism is a very serious offence. Its definition under UVic policy states that

A student commits plagiarism when he or she:

- submits the work of another person in whole or in part as original work
- gives inadequate attribution to an author or creator whose work is incorporated into the student’s work, including failing to indicate clearly (through accepted practices within the discipline, such as footnotes, internal references and the crediting of all verbatim passages through indentations of longer passages or the use of quotation marks) the inclusion of another individual’s work
- paraphrases material from a source without sufficient acknowledgment as described above

The university reserves the right to use plagiarism detection software programs to detect plagiarism in essays, term papers and other work.

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The full Academic Integrity policy is available in the UVic University Calendar, <https://web.uvic.ca/calendar2017-09/pdfs/undergraduate-201709.pdf>, beginning on page 46.

Course Schedule

WEEK ONE (JANUARY 3, 5)		
Class One	Introduction and Class Overview	In-class reading; Syllabus Part 1
Class Two	Decadence	Syllabus Part 2 Baudelaire, Charles. "The Painter of Modern Life" (1863) Course website
WEEK TWO (JANUARY 9, 10, 12)		
Class One	Modern Life	Syllabus Part 3 Ibsen, Henrik. <i>Hedda Gabler</i> (1891)
Class Two	Early Drama	Ibsen, Henrik. <i>Hedda Gabler</i> (1891)
Class Three	Early Drama	Ibsen, Henrik. <i>Hedda Gabler</i> (1891)
WEEK THREE (JANUARY 16, 17, 19)		
Class One	Early Drama	Ibsen, Henrik. <i>Hedda Gabler</i> (1891)
Class Two	Modernism and Colonialism	Conrad, Joseph. <i>Heart of Darkness</i> (1902) Norton 1951
Class Three	Modernism and Colonialism	Conrad, Joseph. <i>Heart of Darkness</i>
Important Dates	January 16th: Last day for 100% reduction of second term fees for standard courses. January 19th: Last day for adding courses that begin in the second term.	
WEEK FOUR (JANUARY 23, 24, 26)		
Class One	Modernism and Colonialism	Conrad, Joseph. <i>Heart of Darkness</i>
Class Two	Modernism and Colonialism	Conrad, Joseph. <i>Heart of Darkness</i>

WEEK FOUR (JANUARY 23, 24, 26)		
Class Three	Imagisme	<p>Hulme, T.E. Selections from “Romanticism and Classicism” (1924 [1911-12]) <i>Norton</i> 2058</p> <p>Pound, Ezra and F.S. Flint. “A Few Don’ts By an Imagiste” (1913) <i>Norton</i> 2065</p> <p>Pound, Ezra. “In the Station of the Metro” (1913) <i>Norton</i> 2069</p> <p>H.D. (Hilda Doolittle). “Oread” (1914) <i>Norton</i> 2069</p> <p>H.D. (Hilda Doolittle). “Sea Rose” (1916) <i>Norton</i> 2070</p>
WEEK FIVE (JANUARY 30, 31, FEBRUARY 2)		
Class One	Vorticism and Manifesto	<p>Lewis, Wyndham. Selections from <i>Blast</i> (1914) Course website</p> <p>Loy, Mina. “Feminist Manifesto” (1914) <i>Norton</i> 2078</p>
Class Two	The Avant-Garde	<p>Buñuel, Luis. “Un chien andalou” (1929) Course website</p> <p>Carrington, Leonora. “The Oval Lady” (1937-38) Course website</p> <p>Breton, André and Paul Eluard. Selections from <i>La Révolution surréaliste</i> (1927) Course website</p>
Class Three	Theories of Poetry	<p>Eliot, T.S. “Tradition and the Individual Talent” (1919) <i>Norton</i> 2554</p> <p>Jolas, Eugene. “Revolution of the Word” (1929) Course website</p>
WEEK SIX (FEBRUARY 6, 7, 9)		
Class One	Stein	<p>Stein, Gertrude. Selections from <i>Tender Buttons</i> (1914) Course website</p> <p>Stein, Gertrude. “If I Told Him, A Completed Portrait of Picasso” (1924) Course website</p>

WEEK SIX (FEBRUARY 6, 7, 9)		
Class Two	Irish Modernism	Yeats, W.B. "Leda and the Swan" (1923) <i>Norton</i> 2102 Yeats, W.B. "The Second Coming" (1919) <i>Norton</i> 2099
Class Three	Irish Modernism	Joyce, James. "Araby" (1914) <i>Norton</i> 2278 Joyce, James. "The Dead" (1914) <i>Norton</i> 2282
Important Dates	February 19th: Last day for 50% reduction of tuition fees for standard courses.	

READING BREAK

WEEK SEVEN (FEBRUARY 20, 21, 23)		
Class One	Annus mirabilis	Eliot, T.S. "The Waste Land" (1922) <i>Norton</i> 2529
Class Two	Annus mirabilis	Joyce, James. "Wandering Rocks" Episode from <i>Ulysses</i> (1922) Course website
Class Three	TBA	Model Response Paper; Overflow
Due Dates	February 22: Digital Mapping Assignment Due	
WEEK EIGHT (FEBRUARY 27, 28, MARCH 2)		
Class One	Language and Dialect	MacDiarmid, Hugh. "A Drunk Man Looks at A Thistle" (1926) Course website
Class Two	Parody	MacDiarmid, Hugh. "A Drunk Man Looks at A Thistle" (1926)
Class Three	Theories of Fiction	Woolf, Virginia. "Mr. Bennet and Mrs. Brown" (1924) Course website Lawrence, D.H. "Why the Novel Matters" (1936) <i>Norton</i> 2507
Important Dates	February 28th: Last day for withdrawing from full year and second term courses without penalty of failure	

WEEK NINE (MARCH 6, 7, 9)		
Class One	Virginia Woolf	Woolf, Virginia. <i>Mrs. Dalloway</i> (1925)
Class Two	Woolf and Empire	Woolf, Virginia. <i>Mrs. Dalloway</i> (1925) Tagore, Rabindranath. "In the Eyes of a Peacock" (1939) Course website Gandhi, Mahatma. "Satyagraha—Not Passive Resistance" (2 September 1917) Course website
Class Three	Woolf, War, and Illness	Woolf, Virginia. <i>Mrs. Dalloway</i> (1925) Sassoon, Siegfried. "The Effect" (1918) Course website Sassoon, Siegfried. "The Glory of Women" (1918) <i>Norton</i> 2025
WEEK TEN (MARCH 13, 14, 16)		
Class One	The Modern Girl	Fitzgerald, F. Scott. "The Ice Palace" (1920) Course website Fitzgerald, Zelda. "What Became of the Flappers" (1925) Course website St. Vincent Millay, Edna. "What My Lips Have Kissed and Where and Why" (1920) Course website
Class Two	Middlebrow Moderns	Gibbons, Stella. Selections from <i>Cold Comfort Farm</i> (1932) Course website Woolf, Virginia. "On 'Middlebrow'" (1942) Course website
Class Three	TBA	Overflow and Final Assignment Workshop

WEEK ELEVEN (MARCH 20, 21, 23)		
Class One	Expatriate Modernists	Hemingway, Ernest. Selections from <i>A Moveable Feast</i> (1964) Course website Rhys, Jean. Selected stories from <i>The Left Bank and Other Stories</i> (1927) Course website
Class Two	The Harlem Renaissance	Hughes, Langston. "The Weary Blues" (1926) Course website Hughes, Langston. "I, Too" (1926) Course website Cullen, Countee. "Yet Do I Marvel" (1925) Course website
Class Three	Harlem, Race, Modernism	Hurston, Zora Neale. "Sweat" (1926) Course website
Due Date	March 23: Major Assignment Due	
WEEK TWELVE (MARCH 27, 28, 30)		
Class One	The Auden Generation	Auden, W.H. "Spain" (1937) <i>Norton</i> 2680 Cunard, Nancy. "Authors Take Sides on the Spanish War" (1937) Course website
Class Two	Canadian Modernism	Livesay, Dorothy. Selections from <i>Journey With My Selves</i> (1990) Course website Kennedy, Leo. "The Future of Canadian Literature" (1928) Course website
Class Three	Late Modernist Drama	Beckett, Samuel. <i>Endgame</i> (1957) Course website
WEEK THIRTEEN (APRIL 3, 4, 6)		
Class One	Late Modernist Drama	Beckett, Samuel. <i>Endgame</i> (1957)
Class Two	Late Modernist Drama	Beckett, Samuel. <i>Endgame</i> (1957)
Class Three	Exam Prep	