This course will begin with a focus on British modernism, from its immediate antecedents in Hardy, the World War I poets, and Joseph Conrad through to authors such as Joyce, Eliot, and Woolf. British Modernism at times displayed aspects of a self-conscious movement, but the readings will also emphasize the difficulty of viewing it as a simple literary period, given that some of its major texts were written by American and Irish authors, and that a central Modernist author like Yeats begins in late nineteenth-century decadence and ends on the cusp of World War II. With texts by Churchill, Stoppard, Achebe, Heaney, and Appiah, the second part of the course will carry these questions about coherence and continuity through to a focus on the even more dispersed literature of the period after World War II.

**Particulars**

In addition to regular and intensive reading, this course requires the following:

-- 1 presentation of 5-10 minutes. The final shape of the presentations will depend on enrollment, but you should expect to introduce the class to what you see as the questions raised by a particular author or a particular text.

-- 3 essays, totaling approximately 24 pages
   -- 2 short (6 page) essays, the first on a pre-WWII author or text and the second on a post-WWII author or text
   -- 1 longer (12 page) final essay. This essay may expand and refine one of your shorter essays, or it may be on an entirely different topic. We will discuss possible topics for this in class as the date approaches

**Essays:** All submitted work must be on time and printed in a 12-point font like Times or Palatino. I will not accept late work, and any extensions must be arranged in advance. We will discuss potential paper topics in class ahead of time, but provided that it meets the broad course criteria, and provided that you get prior approval from me, you are always encouraged to develop your own topics.

**Participation:** As a very significant portion of your grade, this reflects your class discussion, your presentation, and your LearnLink postings. Because this course is not a lecture but a seminar, it succeeds only if everyone participates.

**Attendance:** You are expected to attend all classes. After two absences you will lose 3% from your final grade for each further unexcused absence. If extraordinary circumstances arise, contact me as soon as possible.

**Citation:** All citations should follow the MLA format as given on Emory’s Writing Center website, which we will discuss in class.

**Plagiarism:** This class will operate under Emory College’s definition of plagiarism:

“A writer’s facts, ideas, and phraseology should be regarded as his or her property. Any person who uses a writer’s ideas or phraseology without giving due credit is guilty of plagiarism.”

In accordance with Emory regulations, if I suspect plagiarism, I am obliged to hand the matter over to the Dean’s office for handling by the Honor Council. The penalties range from no credit for the assignment to expulsion. We will discuss plagiarism in detail before you submit any written work for this course.

**LearnLink:** Our conference will serve as a notice board where I will post this syllabus (and all changes to it), assignment details, announcements, etc. The conference also provides a means for extending discussion outside of class. You are encouraged to read the other postings – this conference should be interactive, not static.
Emory Writing Center: The tutors at Writing Center offer a valuable resource for all undergraduates, and I urge you to use it. To make an appointment, go by the Center at 205A Callaway North and sign up or call the Center at 727-0886 to reserve time. Be aware that they are very busy around midterms and at the end of the semester. If you need to cancel your appointment, let them know so they can make your time available to another student. When you come for your meeting, bring a typed draft of your essay and a pen and paper for taking notes.

Grades
Your semester grade will be based on the following percentages:

- Participation (including your presentation) 20%
- Short Essay 1 (due: 2/25) 20%
- Short Essay 2 (due: 4/12) 20%
- Final Essay (due 5/8) 40%

In grading essays for this class, I look for the following: substance (how much do you actually say), sophistication of argument (is your argument interesting and surprising, or is it safe and easy), style and diction (do you say what you say effectively and engagingly), grammar (do you say it correctly), clarity (do you say it clearly), and completion (do you say everything you need to say).

The grade descriptions here are not formulas: because every essay is different, every grade reflects the balance of strong and weak elements in a particular essay. One B paper may have a good argument weakened by awkward or unclear writing, while another may have very engaging writing but a weak argument, and a third might have a slightly less challenging argument but fewer formal problems. The argument in a C+ paper may have more potential than that in a B- paper, but the C+ paper may also have other more serious problems. A grammatically flawless but essentially empty essay will not get an A, nor will a brilliant argument obscured by weak grammar. The argument won’t be clear without the correct grammar, and the grammar serves no real purpose if it doesn’t help communicate anything. Finally, individual mistakes usually won’t detract from your grade as much as the general appearance of carelessness will. You should be able to spell every word you use independently of any machine, but spelling errors in the age of the spell-checker are simply rude.

A: This essay is excellent. The argument is substantive, effectively and efficiently made, subtle, and original. The writing is clear, engaging, and direct. This essay has no significant grammatical, typographical, or spelling errors.

B: This essay has some relatively minor problems, but no major structural weaknesses. The argument is characterized by all of the same things that characterize an A argument, but to a lesser extent, or perhaps with one element weaker than the others. The writing is clear and engaging, with minor exceptions, but may not flow as well or may have passages of summary and description that do not contribute directly to the argument. There are scattered grammatical, typographical, or spelling errors.

C: This essay has more serious problems, perhaps even at a structural level. The argument may be inconsistent and, despite some stronger sections, too often vague, unclear, simplistic, or disorganized. The writing may be clear, effective, or engaging in passages, but it is not consistently so. This, in turn, is probably due to an excessive number of errors or other problems.

D: This essay has extensive problems, at both surface and structural levels. The argument is unclear and ineffective to an extent that overpowers any strong points. The writing is vague and even confusing. There may be enough serious errors that they obscure other elements of the essay, making the argument and the writing hard to evaluate.

F: This essay may have a few interesting elements, but it clearly has too many serious problems to be acceptable. The argument is unclear or weak enough that it may be hard to make out. The writing is unclear and confusing. It has serious and frequent grammatical, typographical, and spelling errors.

Required texts:
Stallworthy, Abrams, and Greenblatt, eds. *The Norton Anthology of English Literature*, vol. 2C. If you have the complete volume 2 you’re welcome to use it, but it must be the 7th edition.
Joyce, James. *A Portrait of the Artist as a Young Man* (Vintage International ed.).
Woolf, Virginia. *Mrs. Dalloway*.

**Suggested texts** (these will also be on reserve):
Bradbury and McFarlane, eds. *Modernism 1890-1930*.
Norton Critical Editions of W.B. Yeats, T.S. Eliot, and Joseph Conrad are also available on an optional basis at the book store.

**Reserve Desk texts:**
Along with the optional books and several shorter pieces we’re reading (including Yeats’s play *Purgatory* and the Appiah article), the reserve texts for our course will include the following:
Cahoon, Lawrence E., ed., *From Modernism to Postmodernism: an Anthology*.
Childs, Peter. *Modernism*.
Kolocotroni, Goldman, and Taxidou, eds., *Modernism: An Anthology of Sources and Documents* (also available as an online text through netlibrary.com).
North, Michael, *Reading 1922: a Return to the Scene of the Modern*.

**SCHEDULE**
With the exception of *Portrait*, *Mrs. Dalloway*, and *Cloud Nine*, all of our texts are in the Norton. Nearly all of our readings will be primary texts, though you may find it helpful from time to time to read some selections from the Bradbury and McFarlane volume or the *Cambridge Companion*. While the syllabus contains a large amount of material that demands attentive reading, I have built some slack into the schedule to allow for discussions on which we might want to spend more time. I will try to give notice of any significant changes to the syllabus at least 2 weeks ahead of time.

**Week 1**
**Wednesday 1/16** Introduction
**Friday 1/18** Norton, “Introduction” to Volume 2C (1897-1913)
John Ruskin: from *Lectures on Art [Imperial Duty]* (2019)
John Atkinson Hobson: “The Political Significance of Imperialism” (2020)
Suggested: Bradbury and McFarlane Ch. 1, “The Name and Nature of Modernism”

**Week 2**
**Wednesday 1/23** Joseph Conrad: *Heart of Darkness* (1957)
**Friday 1/25** Conrad: *Heart*, continued
Chinua Achebe: “From An Image of Africa: Racism in Joseph Conrad’s Heart of Darkness” (2035)

**Week 3**
**Monday 1/28**
Suggested: Malcolm Bradbury, “London 1890-1920” (Bradbury and McFarlane 172)
James Longenbach, “Modern Poetry” (*Cambridge* 100)
**Wednesday 1/30**
**Friday 2/1**
Rupert Brooke: “The Soldier” (2050)
Edward Thomas: “Tears” (2052), “Rain” (2053)
Modern English Literature
Cliff, Spring 2002

(2056), “Glory of Women” (2057)
Ivor Gurney: “The Silent One” (2061)
Isaac Rosenberg: “Louse Hunting” (2063)
Wilfred Owen: “Anthem for Doomed Youth” (2066), “Dulce Et Decorum Est”
(2069), “Strange Meeting” (2070), “Disabled” (2071)
May Wedderburn Cannan: “Rouen” (2074)

Week 4
Monday 2/4 Joyce: “Araby” (2236), Portrait Books I and II
Wednesday 2/6 Joyce: Portrait Books III and IV
Friday 2/8 Joyce: Portrait Book V

Week 5
Individual Talent” (2395), “The Metaphysical Poets” (2401)
Suggested: Lawrence Rainey, “The Cultural Economy of Modernism” (Cambridge 33)
Sara Blair, “Modernism and the Politics of Culture” (Cambridge 157)
Suggested: G.M. Hyde, “The Poetry of the City” (Bradbury and McFarlane 337)
“Leda and the Swan” (2110), “Crazy Jane Talks With the Bishop” (2116)

Week 6
Monday 2/18 Virginia Woolf: A Room of One’s Own (2153)
Suggested: Marianne Dekoven, “Modernism and Gender” (Cambridge 174)
Wednesday 2/20 Woolf: Room, cont., begin Mrs. Dalloway
Friday 2/22 Woolf: Mrs. Dalloway

Week 7
Daughter” (2330), “Why the Novel Matters” (2341), “Piano” (2347),
“Tortoise Shell” (2348), “How Beastly the Bourgeois Is” (2356)
ESSAY #1 DUE
Wednesday 2/27 Katherine Mansfield: “Daughters of the Late Colonel” (2409), “Garden-Party” (2423)
Jean Rhys: “Mannequin” (2438) “Not Shooting Sitting Birds” (2442)
Friday 3/1 George Orwell: “Shooting an Elephant” (2457), “Politics and the English Language” (2462)

Week 8
Monday 3/4 No Class
Wednesday 3/6 Louis MacNeice: “Sunday Morning” (2513), “The Sunlight on the Garden” (2514),
“Bagpipe Music” (2514), “Soap Suds” (2515), “Star-Gazer” (2516)
W.H. Auden: “Petition” (2501), “On This Island” (2502), “Spain 1937” (2502),
“Musée des Beaux Arts” (2505), “Lullaby” (2505), “In Memory of W. B.
Yeats” (2506), “Their Lonely Betters” (2508), “In Praise of Limestone”
(2509), “The Shield of Achilles” (2511)
the Person from Porlock” (2453), “Pretty” (2455)
Dylan Thomas: “The Force That Through the Green Fuse Drives the Flower” (2517),
“After the Funeral” (2518), “There Was a Saviour” (2519), “The Hunchback in
the Park” (2520), “Poem in October” (2521), “Fern Hill” (2522), “Do Not Go
Gentle into That Good Night” (2524)

Week 9
SPRING BREAK 3/11 – 3/15

Week 10
Monday 3/18 Yeats, Purgatory (handout), “Under Ben Bulben” (2121)
Wednesday 3/20 Harold Pinter, Dumb Waiter (2594)
Friday 3/22 Samuel Beckett, Endgame (2471)
Week 11

Week 12


Friday 4/5 Doris Lessing: “To Room Nineteen” (2541)

Week 13
Monday 4/8 Nadine Gordimer: “The Moment before the Gun Went Off” (2572)
Alice Munro: “Walker Brothers Cowboy’ (2706)

Wednesday 4/10 Edna O’Brien: “Sister Imelda” (2745)

Friday 4/12 Fleur Adcock: “The Ex-Queen Among the Astronomers” (2759), “Poem Ended by a Death” (2760), “The Soho Hospital for Women” (2761)

ESSAY #2 DUE

Week 14
Monday 4/15 Tom Stoppard, *The Real Inspector Hound* (2785)

Wednesday 4/17 Caryl Churchill, *Cloud 9*

Friday 4/19 V.S. Naipul: “One Out of Many” (2722)

Week 15
Monday 4/22 Anita Desai: “Scholar and Gypsy” (2768)

Wednesday 4/24 Craig Raine: “The Onion, Memory” (2839), “A Martian Sends a Postcard Home” (2840)
Paul Muldoon: “Gathering Mushrooms” (2856), “Milkwood and Monarch” (2858)

Friday 4/26 Salman Rushdie: “The Prophet’s Hair” (2843)

Week 16
Monday 4/29 Last Day of Class

FINAL ESSAY DUE on exam date for class