

## **ENGL 671: 20<sup>th</sup> Century British and Irish Literature Survey S20**

**Mondays 4:00-6:50 pm**

**G10 Colson Hall**

**Prof. Lisa Weihman**

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### **2020 Visions of 1922: British and Irish Modernist Studies after the *Annus Mirabilis***

**“The Christian Era ended at midnight on Oct. 29-30 of last year. You are now in the year 1 p.s.U. [post scriptum *Ulysses*]” – Ezra Pound to H. L. Mencken**

1922 is the year that saw the publication of T.S. Eliot’s *The Waste Land*, James Joyce’s *Ulysses*, Virginia Woolf’s *Jacob’s Room*, Isaac Rosenberg’s *Poems*, Katherine Mansfield’s *The Garden Party and Other Stories*, among many other key modernist texts. 1922 is also the year the Irish Free State was established, and Yeats becomes a senator; it is the year F.W. Murnau releases the film *Nosferatu*; it is the year William Blunden wins the Hawthornden Prize for Poetry and David Garnett (now nearly forgotten) wins the Tait Prize for *Lady Into Fox*. It is the year Marcel Proust died and the year Philip Larkin was born.

The historical and intellectual legacy of 1922 remains a highwater mark for modernism as a movement, as the immediate impact of the Great War on art and culture is reassessed and measured. This course will examine the legacy of 1922 and the current state of Modernist Studies as a field, moving outward from a reading of key texts published in that year and their reception through time. We will examine both our evolving understanding of modernism as a global movement and the enduring, often contested canonicity of these English and Irish authors and texts.

This is designed to be a Master’s level course, and as such, I will focus primarily on canonical authors who are frequently anthologized and taught in the undergraduate surveys (courses you may one day be teaching); while the enrollment for this course is often a mix of new MA candidates, experienced MA candidates and often quite a few Ph.D. candidates, this is very much designed to be an entry-level graduate course.

A secondary focus of this class will involve pedagogy: how do we teach these texts to undergrads?

#### **Measurable Learning Outcomes:**

- Students will gain a solid overview of some of the major authors, historical happenings and cultural changes in 20<sup>th</sup> C British and Irish modernism
- Students will plan, organize and construct research projects that engage with critical debates about 20<sup>th</sup> C British and Irish literature and culture
- Students will compose critical questions and lead class discussion
- Students will prepare, design and present an oral presentation of their work in progress
- Students will analyze the critical writing of scholars and peers
- Students will develop their skills as “constructive critics” during peer review, through oral and written responses

**Required Texts:**

Virginia Woolf, *Jacob's Room*

William Butler Yeats, *Poems*

James Joyce, *Ulysses*

T.S. Eliot, *The Waste Land*

David Garnett, *Lady Into Fox*

Katherine Mansfield, *Stories*

Elizabeth Von Arnim, *The Enchanted April*

**Expectations and Obligations:**

- Come to every class prepared to discuss the assigned texts and participate in discussion often. Every student is expected to contribute to discussion, if only in some small way, in every class.
- Expect to read the equivalent of a novel per week, anywhere from 250-300 pages. Schedule time for this reading; it is the major activity of the class.
- If class must be rescheduled for some reason (natural disaster, illness, conference travel, whatever), please be mindful of the "alternate plans" we will put into place to account for the lost time (which will likely involve online discussion or small group meetings arranged in advance). If you need to miss a class, please let me know in advance (if possible).
- One of the benefits of graduate work in our department is the mix of MA, MFA, MAPWE, and PhD students in the same classes. This often means that we have new MA students in the same room as "veteran" students who are nearly finished with their coursework. You all have much to learn from one another. A healthy, constructive learning environment will be highly valued in this class. Expect to become a supportive member of the community by contributing to class conversation. Work to engage one another's ideas during discussion, and to be as inclusive as possible of diverse viewpoints. While not everyone will have something valuable to add to every conversation, I want us to work collectively against any one student's impulse to dominate or abdicate class discussion. I will strive to keep a balance of voices in our discussions, and I will call on people who are infrequent contributors to conversation. Similarly, if you are someone who frequently dominates conversation, please be self-aware enough to allow your peers space to find their voices, too. Some people need a moment of thought-gathering before jumping into the fray; others are more comfortable with rapid-fire debate. Neither position is inferior to the other. I try not to shut down productive discussion, but I will do my best to moderate discussion in order to find a productive middle ground.
- Expect to do some additional cultural or historical research as necessary to understand the context of the literature we are studying. We do not have time to cover every possible topic relating to our time period during class, but you may wish to learn more to further your own understanding.
- Ask questions if you are confused about anything and offer any suggestions you may have for improving the class at any point in the semester, either during class or privately with me.
- Complete each assignment in a timely manner to the best of your ability.
- Offer constructive criticism during peer review. As many of you know (or will soon know from teaching undergraduates), the exercise of offering peer review is more valuable to the reviewer than to the reviewed. In other words, trying to help others really will help you to do better in your own work.
- Be skeptical about the value of peer commentary on your work. Ideally, everyone gives everyone their best advice, but not all advice is equal. Feel confident in your choices, and when in doubt about questionable or dodgy advice, seek a second opinion (or go with your gut instinct).
- Choose a research topic related to the authors and subjects we are studying; clear any unusual or secondary topics with me before initiating work
- Follow appropriate academic conventions for submitting work, including appropriate citation methodology. *Write with the expectation that what you are producing for this class might eventually be published.*

## Assignments:

Assignments for this class are designed to teach you the conventions of academic writing and oral presentations. You will prepare informal reading responses and weekly discussion questions on our primary texts, formal responses to secondary texts, master the fine art of writing a conference presentation abstract, write and present a 15 minute conference paper, offer peer review notes to a classmate, design assignments to teach undergrads about one of our authors, and write a formal research paper.

- **Weekly Reading Responses.** For each new text, you will write an informal 150+ word response to what we've read. **This should include at least one substantive discussion question that will be shared with the class.** Think of these short responses as a chance to think out loud on the page about the week's reading ahead of class discussion, and a chance to take notes toward the final paper. These and all assignments for this class should be emailed to me at [lgweihman@mail.wvu.edu](mailto:lgweihman@mail.wvu.edu).
- **Teaching *Ulysses* to Undergraduates:** We will be reading and discussing 7 of the 18 sections of James Joyce's *Ulysses*, and each of you will be responsible for leading class discussion of one of those sections. On our final day of Joyce discussion, you will each be responsible for leading the class through a plan for teaching your section to undergraduates. Imagine that you have 75 minutes and a bright group of English majors who you've already introduced to Joyce's biography. They've read the chapter you've been assigned in an anthology, divorced from the rest of the novel. How do you go about teaching this section? How do you put it into context? What supplemental resources are available to you and to them? How do you organize your lesson plan? Matt Huculak's website <http://matthuculak.com/ulysses/> is a good starting point for resources, and I will post others in eCampus.
- **Annotated Bibliography Project:** For this class, everyone will find, read, and produce an annotated bibliography of 3 high quality secondary sources related to the author you plan to work with in your final research project. Each entry should include a full, correct citation, summary of the major arguments of the essay, and at least three relevant quotations from the essay, and you should send these three essays as a PDF to me so that I can include them in eCampus.
- **Conference presentation abstract:** 150 words maximum; will be posted to eCampus
- **Conference presentation:** 2,000 words (8 pages; 15 minutes plus discussion). You will need to submit a working draft to me and to your peer respondent by 5:00 on Friday, 4/17. You can continue to refine the draft over the weekend, but your respondent and I will need time to prepare questions in advance. This should be considered a first draft of your research paper, and I will give you written and oral feedback on it.
- **Peer Respondent:** You will read your partner's working draft and prepare a few key, constructive points of feedback to offer after their presentation. The respondent should also take notes on the presentation Q&A for their partner.
- **Discussion Leadership:** Come prepared to kick start our conversation about the day's author and/or reading. We'll rotate through the class roster and everyone will do this twice (once on a section of *Ulysses*, and once on one of the other six authors). This is not formal; just prepare a few biographical details about the author, if relevant, and have a few points of discussion to present.
- **Pedagogy Project:** This will be a collaborative project where you and a partner will design assignments to teach undergraduates one of the authors or texts (other than Joyce) that we are reading together this semester. A written summary of this assignment sequence will be posted to eCampus. You are free to imagine this as a single class, two related class sessions, or a longer sequence of interrelated assignments, so long as you collaborate with your partner. Imagine your audience to be students in a 300-level majors-only class.
- **Final Research Paper:** 3,000+ words (12+ pages). Must be relevant to the work of our class and must include both primary and secondary research.

**A Note about Grades:** The writing that you produce for this class is privileged over everything else because this is the work that you will take with you into the future. Take the small assignments seriously – be a good community member – but remember that your final research paper is what “counts” the most in the final grade. I also want to remind everyone that grades are not the only thing you acquire in a graduate class. You acquire a scholarly reputation. The teachers you study with now are the ones who will be writing letters of recommendation for you in the future. We all look for the well-rounded student, the one who demonstrates responsible self-management, consideration, good collaborative skills, etc. How well you lead class discussion, how thoughtful and constructive your critiques of fellow students might be – these are the things we all write about in our letters of recommendation.

### **Grade Descriptors:**

**A – Excellent Work.** The assignments for this course have been completed in a professional and timely manner. The written assignments are clearly organized, choose compelling evidence to substantiate analysis, and engage with the subject at hand in a thoughtful and thought-provoking way. Written work requires no substantive or stylistic revisions and could conceivably be submitted to an academic journal for publication with only minor revisions. Oral work is well-researched and presented in an articulate, easy-to-follow manner, with clearly designed and relevant support materials.

**B – Good Work.** The assignments for the course have been completed in a professional and timely manner. The written assignments show substantial engagement with the subject at hand, but the analysis is either partially incomplete, invoking weak evidence, or manifests some difficulty with organization. Written work requires some substantive revisions, but few or no stylistic ones. Oral work is well-researched and presented in a reasonably organized, if not consistently articulate, fashion; the supporting materials are relevant, with minimal flaws in design.

**C – Below Average Work.** The assignments for this course have been completed, but not necessarily in a timely or professional manner. The written assignments show effort by the student, but the analysis is incomplete, evidence is inappropriate or there is a lack of evidence, or there is significant difficulty with organization. Written work requires significant substantive or stylistic revisions. Oral work reflects some, but not thorough, research; the presentation is organized, but not presented in an articulate fashion; the supporting materials are relevant, but not complete.

**D – Insufficient Work.** The assignments for the course have not been completed in a professional or timely manner. The written assignments show a lack of effort on the part of the student, and a lack of engagement with the assignment. Written assignments lack analysis, evidence, and organization; extensive substantive and stylistic revisions are necessary. Oral work shows minimal effort at research, organization, and design, undermining the student’s ability to explain the subject of his/her presentation to the class.

**F – Inadequate work.** The assignments for the course have not been completed. Written assignments, when submitted, show a significant lack of effort on the part of the student, and a lack of engagement with the assignment and the subject matter of the course. Such work is marked by the absence of analysis, evidence, and organization; engagement with the course materials is necessary before extensive revisions are even possible. Oral work demonstrates a lack of effort by the student to pursue or to organize the research necessary for oral presentation.

**Academic Integrity Statement**

The integrity of the classes offered by any academic institution solidifies the foundation of its mission and cannot be sacrificed to expediency, ignorance, or blatant fraud. Therefore, I will enforce rigorous standards of academic integrity in all aspects and assignments of this course. For the detailed policy of West Virginia University regarding the definitions of acts considered to fall under academic dishonesty and possible ensuing sanctions, please visit <https://provost.wvu.edu/governance/academic-standards-resources>

Should you have any questions about possibly improper research citations or references, or any other activity that may be interpreted as an attempt at academic dishonesty, please see me before the assignment is due to discuss the matter.

**Inclusivity Statement**

The West Virginia University community is committed to creating and fostering a positive learning and working environment based on open communication, mutual respect, and inclusion.

If you are a person with a disability and anticipate needing any type of accommodation in order to participate in this class, you must advise me of this fact during the first two weeks of the semester and make appropriate arrangements with the Office of Accessibility Services (293-6700). For more information on West Virginia University's Diversity, Equity, and Inclusion initiatives, please see <http://diversity.wvu.edu>.

**Adverse Weather Commitment**

In the event of inclement or threatening weather, everyone should use their best judgment regarding travel to and from campus. Safety should be the main concern. If you cannot get to class because of adverse weather conditions, you should contact me as soon as possible. Similarly, if I am unable to reach our class location, I will notify you of any cancellation or change as soon as possible (ideally by 9:00 am or earlier), using your official WVU email address, to prevent you from embarking on any unnecessary travel. If you cannot get to class because of weather conditions, I will make allowances relative to required attendance policies, as well as any scheduled tests, quizzes, or other assessments.

**Pledge of Support for Undocumented Students**

As an educator, I fully support the rights of undocumented students to an education and to live free from the fear of deportation. I pledge confidentiality to any student who wishes to disclose their immigration status, and I will work with students who require immigration-related accommodations.

**Weapons Policy:** Possession or storage of a deadly weapon, destructive device, or fireworks in any form (as defined by West Virginia State Code) is prohibited on the West Virginia University campus in University-leased facilities and in University vehicles.

Any University faculty member, staff member, or student who has been found in violation of this policy shall be subject to disciplinary action for misconduct which may include termination or expulsion as well as criminal prosecution. Individuals not affiliated with the University shall be subject to criminal prosecution.

<https://strategicinitiatives.wvu.edu/policies/university-policies-policies/deadly-weapons-destructive-devices-policy>

ENGL 671 2020 Visions of 1922 Spring 2020			
WK	Date	Readings	Discussion Leader
1	1/13	Susan Stanford Friedman "Definitional Excursions"	LW
2	1/20	Martin Luther King, Jr. Day	
3	1/27	Virginia Woolf, <i>Jacob's Room</i>	
4	2/3	James Joyce, <i>Ulysses</i> (Telemachus, Nestor, Proteus)	T: N: P:
5	2/10	James Joyce, <i>Ulysses</i> (Calypso, Oxen of the Sun, Circe)	C: O: Ci:
6	2/17	James Joyce, <i>Ulysses</i> (Penelope) Teaching <i>Ulysses</i> Presentations	LW
7	2/24	William Butler Yeats, <i>Selected Poems TBA</i> David Lloyd, "The Poetics of Politics: Yeats and the Founding of the State" from <i>Anomalous States</i> (pdf)	
8	3/2	T.S. Eliot, <i>The Waste Land</i> Lawrence Rainey, "The Price of Modernism" in <i>Norton Critical Edition</i> Delmore Schwartz, "T.S. Eliot as the International Hero" in <i>Norton Critical Edition</i>	
9	3/9	Annotated Bibliography Projects	
10	3/16	SPRING BREAK	
11	3/23	David Garnett, <i>Lady Into Fox</i>	
12	3/30	Katherine Mansfield, <i>Stories</i>	
13	4/6	Elizabeth Von Arnim, <i>The Enchanted April</i> Conference Presentation Abstract Due	
14	4/13	Pedagogy Presentations Conference Paper Draft due by Friday 4/17 at 5:00	
15	4/20	Conference Presentations	
16	4/27	Wrap Up/Catch Up/Writing Workshop Day Research Paper due by Monday, May 4 at 5:00	