



AMBROSE
UNIVERSITY COLLEGE

EN 400 Modernism (3)

Fall 2009

Instructor: Rita Dirks Heath

Office Hours: 13:00-14:30 T/Th,
or by appointment

Class Times: 9:45-11:00 W/F

Office: Room L2067

Office Phone: 410-2000, ext. 5900

Class Location: Room A2141

E-Mail: rdirksheath@ambrose.edu

Required Texts

Beckson, Karl, intro. and ed. *Aesthetes and Decadents of the 1890s: An Anthology of British Poetry and Prose*. Revised Edition. Chicago: Academy Chicago Publishers, 1993.

Bely, Andrei. *Petersburg*.

Faulkner, William. *As I Lay Dying*. New York: Vintage, 2004.

Huysmans, Joris-Karl. *Against Nature (A Rebours)*: London: Penguin, 2003.

Lawrence, D.H. *Lady Chatterley's Lover*. The Unexpurgated 1928 Orioli Edition. New York: Bantam, 1983.

Wilde, Oscar. *The Picture of Dorian Gray*. Oxford: Oxford UP, 1998.

Woolf, Virginia. *To the Lighthouse*. Oxford: Oxford UP, 2000.

Suggested Critical Texts

Barta, Peter, ed. *The European Foundations of Russian Modernism*

Batchelor, John, ed. *From Decadent to Modernist*

Bradbury, Malcolm. *The Modern American Novel*

Bradbury, Malcolm. *The Modern British Novel*

Bradbury, Malcolm and James MacFarlane, eds. *Modernism: A Guide to European Literature, 1890-1930*

Charlesworth, Barbara. *Dark Passages: The Decadent Consciousness in Victorian Literature*

Dowling, Linda. *Language and Decadence in the Victorian fin de siècle*

Erich, Victor. *Modernism and Revolution: Russian Literature in Transition*

Faulkner, Peter. *Modernism*

Fletcher, Ian, ed. *Decadence and the 1890s*

Gilman, Richard. *Decadence: The Strange Life of an Epithet*

Goldman, Jane. *Modernism, 1910-1945*

- Howe, Irving, ed. *The Idea of the Modern in Literature & the Arts*
- Kime Scott, Bonnie, ed. *Gender in Modernism: New Geographies, Complex Intersections*
- Kolocotroni, Vassiliki, ed. *Modernism: An Anthology of sources and Documents*
- Levenson, Michael, ed. *The Cambridge Companion to Modernism*
- Munro, John Murchison. *The Decadent Poetry of the Eighteen-Nineties*
- Nicholls, Peter. *Modernisms: A Literary Guide*
- Pittock, Murray. *Spectrum of Decadence: The Literature of the 1890s*
- Rabaté, Jean-Michel. *1913: The Cradle of Modernism*
- Ridge, John Ross. *The Hero in French Decadent Literature*
- Ross, Stephen, ed. *Modernism and Theory: A Critical Debate*
- Ruland, Richard and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*
- Weir, David. *Anarchy and Culture: The Aesthetic Politics of Modernism*

Course Description

This course examines the European and American movement(s) that took place in literature between 1890 and 1930. Poetry, essays, and novels will be studied in the context of Modernism—a distinct and vital movement that changed the way we perceive literature and art.

Course Objectives

As one of the most complicated literary phenomena of the twentieth century, Modernism invites the study of its definition in its many manifestations. A large part of the objective of this course is answering the question: What is Modernism?

Course Schedule

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| September | 10 | Introduction |
| | 15 | Early Modernism—Decadence; Symons, <i>The Decadent Movement in Literature</i> (in Beckson) and others (Beckson, Pater, Preminger), <i>et al</i> |
| | 17 | Gilman, <i>Decadence, et al.</i> |
| | 22 | Huysmans, <i>A Rebours</i> |
| | 24 | Barlas, “Terrible Love,” “My Lady’s Bath”; Beerbohm, “A Defence of Cosmetics”; Custance, “Hyacinthus”; Douglas, “Two Loves,” “Rejected” |
| | 29 | Dowson, “Extreme Unction,” “Benedicto Domini,” “A Last Word”; Field, “The Poet”; Gray, “A Crucifix,” “The Barber” |
| October | 1 | Johnson, “The Cultured Faun,” “In Honour of Dorian and His Creator,” “The Destroyer of a Soul,” “Nihilism”; Le Gallienne, “The Decadent to his Soul,” “Beauty Accurst,” “The Boom in Yellow” |
| | 6 | Wilde, “Reading Gael”; Wratislaw, “Frangipani,” “Sonnet Macabre,” “Hothouse Flowers” |

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| | 8 | Wilde, <i>The Picture of Dorian Gray</i> |
| | 13 | <i>The Picture of Dorian Gray</i> |
| | 15 | Faulkner, <i>Modernism, et al.</i> |
| | 20 | Bradbury, <i>The Modern British Novel, Part One, et al.</i> |
| | 22 | Bradbury and McFarlane, "The Name and Nature of Modernism" in <i>Modernism, et al.</i> |
| | 27 | Woolf, <i>To the Lighthouse</i> |
| | 29 | <i>To the Lighthouse</i> |
| November | 3 | Howe, <i>The Idea of the Modern in Literature & the Arts, et al.</i> |
| | 5 | Trotter, "The Modernist Novel" (in Levenson), <i>et al.</i> |
| | 10 | D.H. Lawrence, <i>Lady Chatterley's Lover</i> |
| | 12 | <i>Lady Chatterley's Lover</i> |
| | 17 | Barta, <i>Metamorphoses in Russian Modernism</i> |
| | 19 | Bely, <i>Petersburg</i> |
| | 24 | <i>Petersburg</i> |
| | 26 | McFarlane, "The Mind of Modernism" in <i>Modernism, et al.</i> |
| December | 1 | Ruland & Bradbury, "Modernism in the American Grain," <i>et al.</i> |
| | 3 | Bradbury, <i>The Modern American Novel</i> |
| | 8 | Faulkner, <i>As I Lay Dying</i> |
| | 10 | <i>As I Lay Dying</i> ; Essay due |

Course Requirements

1. Students should do all the prescribed readings before class and be prepared to participate in class discussion.
2. Assignments are due on the dates specified. Late assignments will not be accepted, unless extenuating circumstances can be shown.
3. To receive a passing grade in the course, students must be in attendance during scheduled class times, and all assignments, including Midterms and Exams, must be submitted to the instructor.
4. Students may not submit work done for another class.
5. The student is responsible for all the information given in class, and also for any changes to the syllabus that are announced in class.
6. Assignments and Grade Distribution:

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| Participation in class discussions | 40% |
| Presentation (critical) | 20% |
| Presentation (fiction) | 20% |
| Essay (2500 words) | 20% |

Grading Scale

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|--------|----|-----------|
| 96-100 | A+ | |
| 91-95 | A | Excellent |
| 86-90 | A- | |

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| 82-85 | B+ | |
| 75-81 | B | Good |
| 72-74 | B- | |
| 68-71 | C+ | |
| 63-67 | C | Satisfactory |
| 60-62 | C- | |
| 56-59 | D+ | |
| 50-55 | D | Minimal Pass |
| 0-49 | F | Failure |

Important Notes

It is the responsibility of all students to become familiar with and adhere to academic policies of as are stated in the Student Handbook and Academic Calendar.

Although extensions to coursework in the semester are at the discretion of the instructor, students may not turn in coursework for evaluation after the last day of the scheduled final examination period unless they have received permission for a "Course Extension." Alternative times for final examinations cannot be scheduled without prior approval. Requests for course extensions or alternative examination time must be submitted to the Registrar's Office by the appropriate deadline. Course extensions are only granted for serious issues that arise "due to circumstances beyond the student's control."

We are committed to fostering personal integrity and will not overlook breaches of integrity such as plagiarism and cheating. Plagiarism and cheating can result in a failing grade for an assignment, for the course, or immediate dismissal from the university college. Students are expected to be familiar with the policies in the current Academic Calendar and the Student Handbook that deal with plagiarism, cheating, and the penalties and procedures for dealing with these matters. All cases of academic dishonesty are reported to the Academic Dean.

Students are advised to retain this syllabus for their records.