

## English 272: Modern Literature

CRN: 81583, Section #001, MWF 10:30am-11:20am, 309 Hodges Hall

**Instructor Name:** Erin K. Johns (Speese)  
**Office:** G07 Colson Hall  
**Hours:** 11:20am-10:20am MW, by appointment

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### Modernist Identities and the Aesthetics of Form

From Ezra Pound's oft quoted line, "Make it new," to imagist poetic form, to impressionist and surrealist art, to stream-of-consciousness narrative technique, as a movement, modernism was obsessed with the connections between newly emerging early twentieth-century identities, Freudian subjectivity, and formal aesthetics. Following these three literary and historical developments, this class explores the connections between modernist literary form (via poetry, short story, and the novel) and the understanding of personal, public, and political identities. Examining a wide range of literary texts in terms of modernist classification of the "brows": the high brow (Ezra Pound, T.S. Eliot, D.H. Lawrence, Virginia Woolf), the middle brow (H.G. Wells), and the low brow (H.P. Lovecraft), we will look for connections between the construction of identities related to class, race, sexuality, and gender in dialogue with critical discussions of modernist style, form, and genre. Ultimately, this class examines British and American modernism in terms of sociohistorical and ideological influence on the developments of modernist aesthetics, showing that modern identity is created by the historical, social, scientific, and critical discourses of its time.

#### Required Texts

##### Primary (Books)

- Faulkner, William. *As I Lay Dying: A Norton Critical Edition*. Ed. Michael Gorra. New York: W.W. Norton and Co, 2010. Print.
- Joyce, James. *Dubliners*. Mineola: Dover, 1991. Print.
- Larsen, Nella. *Passing*. Mineola: Dover, 2004. Print.
- Lawrence, D.H. *Lady Chatterley's Lover*. Mineola: Dover, 2006. Print.
- Ramazani, Jahan, Richard Ellmann, and Robert O'Clair. Eds. *The Norton Anthology of Modern and Contemporary Poetry*. Vol. 1: Modern Poetry. New York: W.W. Norton and Co, 2003. Print.
- Woolf, Virginia. *To the Lighthouse*. Annotated Ed. New York: Harcourt, 2005. Print.

##### Primary (Available via E-Campus unless website URL is given)

- Cather, Willa. "Paul's Case." *Willa Cather: Stories, Poems, and Other Writings*. New York: Library of America, 1992. 468-488. Print.
- DuBois, W.E.B. "Of Our Spiritual Strivings." *The Souls of Black Folk*. New York: Signet, 1995. 42-53. Print.
- Fitzgerald, F. Scott. "The Jelly-Bean." *Six Tales of the Jazz Age and Other Stories*. New York: Charles Scribner's Sons, 1925. 17-34. Print.
- Forster, E.M. "The Machine Stops." 1909. < <http://archive.ncsa.illinois.edu/prajlich/forster.html> >. Web.
- . "The Story of a Panic." *The Collected Tales of E.M. Forster*. New York: Alfred A. Knopf, 1947. 3-38. Print.
- Freud, Sigmund. "Femininity." *Freud on Women: A Reader*. Ed. Elisabeth Young-Bruehl. New York: W.W. Norton, 1990. 342-362. Print.
- . "Selections from 'Fragment of an Analysis of a Case of Hysteria.'" *Freud on Women: A Reader*. Ed. Elisabeth Young-Bruehl. New York: W.W. Norton, 1990. 69-88. Print.
- Hammett, Dashiell. "Creeping Siamese." *Dashiell Hammett: Crime Stories and Other Writings*. New York: Library of America, 2001. 522-537. Print.
- Hemingway, Ernest. "Hills Like White Elephants." *The Short Stories*. New York: Simon and Schuster, 1995. 273-278. Print.
- . "The Killers." *The Short Stories*. New York: Simon and Schuster, 1995. 279-289. Print.
- Hurston, Zora Neale. "How It Feels to Be Colored Me." *Mules and Men: An E-Text Edition*. < <http://xroads.virginia.edu/~ma01/grand-jean/hurston/chapters/how.html> >. Web.
- . "Spunk." *Zora Neale Hurston: Novels and Stories*. New York: Library of America, 1995. 949-954. Print.
- Lovecraft, H.P. "The Colour Out of Space." *The Best of H.P. Lovecraft: Bloodcurdling Tales of Horror and the Macabre*. New York: Ballantine Books, 1982. 185-206. Print.

- Mansfield, Katherine. "Bliss." *The Short Stories of Katherine Mansfield*. New York: Alfred A. Knopf, 1976. 337-350. Print.
- . "The Garden-Party." *The Short Stories of Katherine Mansfield*. New York: Alfred A. Knopf, 1976. 534-549. Print.
- Siegel, Jerry and Joe Schuster. "Superman." *Action Comics #1*. DC Comics: 1938.  
< <http://xroads.virginia.edu/~UG02/yeung/actioncomics/cover.html> >. Web.
- Wells, H.G. "The Crystal Egg." *The Literature Network*. Jalic Inc, 2000-2011. < <http://www.online-literature.com/wells/hg/2878/> >. Web.
- Wharton, Edith. "Souls Belated." *The Selected Short Stories of Edith Wharton*. Ed. R.W.B. Lewis. New York: Charles Scribner's Sons, 1991. 26-48. Print.
- Woolf, Virginia. "Professions for Women." *Women and Writing: Remarkable Pieces on the Writing Life of Women*. Ed. Michele Barrett. Orlando: Harcourt, 1980. 57-63. Print.
- . "Women and Fiction." *Women and Writing: Remarkable Pieces on the Writing Life of Women*. Ed. Michele Barrett. Orlando: Harcourt, 1980. 43-52. Print.

Secondary (Available via E-Campus or Library Database)

- Doherty, Gerald. "The Chatterley/Bolton Affair: The Freudian Path of Regression in *Lady Chatterley's Lover*." *Papers on Language and Literature: A Journal for Scholars and Critics of Language and Literature*. 34.4 (1998): 372-387. *MLA International Bibliography*. Web. (MLA International Bibliography on the Library Database Page)
- Gay, Peter. "A Climate for Modernism." *The Lure of Heresy: From Baudelaire to Beckett and Beyond*. New York: W.W. Norton & Co, 2008. 1-30. Print.
- Rubenstein, Roberta. "'I meant nothing by The Lighthouse': Virginia Woolf's Poetics of Negation." *Journal of Modern Literature*. 31.4 (2008): 36-53. *MLA International Bibliography*. Web. (MLA International Bibliography on Library Database Page)
- Sullivan, Nell. "Nella Larsen's *Passing* and the Fading Subject." *African American Review*. 32.3 (1998): 373-386. *MLA International Bibliography*. Web. (MLA International Bibliography on Library Database Page)

**Grade Breakdown**

In-Class Component

In-Class Participation..... 10%

Written Component

Modernism Paragraphs & Bibliography..... 15%

Abstract..... 10%

Annotated Bibliography..... 5%

Final Paper..... 20%

Exams

Midterm Exam..... 15%

Final Exam..... 25%

Grading for Written Assignments and Exams

- A: Ideas are well-developed, original, and succeeds in mastering the technical goals for the assignment.
- B: Ideas are written with considerable care and attention. They are developed and detailed. Aspects of the technical goals still need work and/or ideas need development.
- C: Ideas and structure are acceptable. The student needs to make more effort to master the technical goals and/or develop a thoughtful and focused analysis of the text.
- D: Student has made some effort to achieve the assignment goals, but basic fundamentals of writing and analysis need improvement.
- F: Does not achieve the assignment's technical goals and/or it does not present a focused or thoughtful analysis of the text.

**Format** (For All Typed Assignments—Follow MLA Guidelines in *Easy Writer*)

- Double Spaced
- 1" Top & Bottom Margins, 1" Left & Right Margins
- 12 pt., Times New Roman

- Do Not Double Space Header
- All Typed Pieces Must Have a Title

#### Websites for the Class

- MIX (for e-mail): <http://www.mix.wvu.edu>
- E-Campus (for electronic copies of class work): <http://ecampus.wvu.edu>. (Use MIX ID & Password)

#### Attendance

Regular attendance is necessary for you to succeed in my class. You may miss up to 3 classes with no penalty. I don't even need to know why you missed. After 3 absences, each absence will **LOWER** your final grade by a letter. If 6 or more absences occur, you will **FAIL** the course. If you miss a conference, it will count as one absence. Excessive tardiness will result in the lowering of your final grade by a full grade level. For each 3 instances of tardiness, your final grade level will be lowered a full grade level. For example, if you have 3 tardies, then your grade is marked down one grade level lower, and if you have 6 tardies, then your grade is marked down two grade levels, etc... **If you miss any or all classes during the first week, these absences count toward the attendance policy.**

Also, if you know in advance that you will be missing class, you must contact me beforehand if you would like to turn in your work early. In addition, if you miss a class, you are responsible for the work due during your absence or on the following days after your absence. A missed class will not give you an extension for the work due. Under no circumstances do I accept e-mailed work. If you miss a class for whatever reason, you miss the opportunity to turn in your work.

#### Cell Phones

There is really no reason to have a cell phone on every second of everyday. Otherwise, turn them off when you enter the classroom. Frequent interruptions by cell phones (either through calls or text messaging) will **lower** your participation grade to an **F** for the semester.

#### Office Hours and E-Mail

Office hours (listed above) provide a great chance to talk one-on-one. Please stop by to ask questions—or just to say hello. You may drop in during these times or make an appointment with me to talk about any questions or comments you have about your progress in the course. I'd be happy to talk with you via email as well, and you can expect that I will respond to you (in email or in class) from 9am to 5pm on Monday through Friday. So that we can use e-mail and the Internet to extend course conversations in a variety of ways, please activate and check your MIX account. (Note: you can forward MIX to another account.)

In addition, this is a writing class. Improperly formatted e-mails are not allowed. In every e-mail, you must have an opening remark (Dear so and so), the body of the e-mail, a closing remark (Sincerely, etc...), and your full name (first and last) written at the bottom. In addition, e-mails should be properly formatted—meaning using proper sentence structure, capitalization, and the absence of text/IM language (like **u** for **you**). If you do not follow proper e-mail format, then you forfeit the opportunity of receiving a response from me.

#### Late Work & Missed Deadlines

Under no circumstances do I accept late work. Your work must be organized, collected, and ready to be turned in at the beginning of the class period in which it is due. There are no exceptions to this rule. Please, make sure that you have ink in your printer and that your printer is functioning in advance of the day when a paper is due. Make sure that you have paper. Remember to save and back-up your work often. If you do not have your work, then you receive a 0/F on that assignment. Outside of emergencies, I do not and will not give extensions on work that is due.

#### Plagiarism

Plagiarism is the inclusion of another's words or ideas as your own in a paper you submit for this class. This includes having another person write a paper for you, turning in another student's work who has previously had an English 272 class, taking any or all information, writing, or ideas from the internet without proper MLA in-text citations and works cited entries, and pulling any information, writing, or ideas from any other type of source that is not your own work. To avoid plagiarism, you should always use proper MLA in-text citations for all quotations (which are direct word for word quotations in quotation marks) and for all paraphrased

information (which is the use of others' ideas and information, which has been converted into your own language). For specific in-text guidelines, reference MLA in-text citation guidelines.

If you do plagiarize, the maximum penalty is an Unforgivable "F" in the course, which means that you have to re-take and pass English 272 during another semester and that the "F" is never removed from your QPA or from your transcript. Your instance of plagiarism will be documented with the proper authorities—including the deans or assistant deans of the college of your chosen major, English department writing coordinators and chairs, and the dean of student relations.

### Social Justice

This class fully supports the WVU social justice policy for the classroom. For more information on specific policies and guidelines, see the Social Justice website at: <http://socialjustice.wvu.edu/>.

### Schedule of Work

Week	Date	In-Class	Homework/Assignments (Due Date Listed)
1	8/22	Introduction; Syllabus	
	8/24	Introduction to Modernism	Peter Gay Reading, on E-campus
	8/26	Aesthetics of Modernism	In Modern Poetry (MP)-Lowell (MP 926-927), Pound (MP 928-941), & Eliot (MP 941-950)
2	8/29	Modernism and Identity Politics	Woolf "Professions for Women" & "Women and Fiction" (E-Campus); DuBois "Of Our Spiritual Strivings" (E-Campus)
	8/31	Modernism and Freud	Freud "Femininity," "Analysis of a Case of Hysteria,"
	9/2	Modernist Precursors-Emily Dickinson, Walt Whitman, Thomas Hardy, & Gerard Manley Hopkins; Intro to Modern Poetry	Intro to Modern Poetry-MP (xxxvii-lxiii) Whitman (MP 4, 18, 23), Dickinson (MP 34, 35, 37, 38, 39, 41), Hardy (MP 48, 51, 53), Hopkins (MP 67, 77, 81) MoP #1
3	9/5	Labor Day Recess; NO CLASS	
		<b>British Modernism</b>	
	9/7	A.E. Housman, Siegfried Sassoon, & Wilfred Owen	Housman (MP 84, 85, 90), Sassoon (MP 388, 389, 391), Owen (MP 525, 527, 530, 532)
	9/9	e.e. cummings	Cummings (MP 548, 549, 550, 551, 556) MoP #2
4	9/12	Mina Loy & H.D.	Loy (MP 269-282), H.D. (MP 395-400)
	9/14	William Butler Yeats, Archibald MacLeish, & Hugh MacDiarmid	Yeats (MP 100-101, 105, 110-111, 118, 123-124, 129-130, 134, 135-136, 142-143), MacLeish (MP 515, 516), MacDiarmid (520, 521, 522)
	9/16	T.S. Eliot	Eliot (MP 463, 469, 470, 472-487) MoP #3
5	9/19	E.M. Forster	"The Story of a Panic" and "The Machine Stops" (E-Campus)
	9/21	James Joyce	"The Dead" in <i>Dubliners</i> (119-152)
	9/23	Katherine Mansfield	"Bliss" and "The Garden Party" (E-Campus) MoP #4
6	9/26	Virginia Woolf	<i>To the Lighthouse</i> (1-74)
	9/28	Virginia Woolf	<i>To the Lighthouse</i> (74-126)
	9/30	Virginia Woolf	<i>To the Lighthouse</i> (127-211) MoP #5
7	10/3	Woolf Secondary Text Review for Midterm Exam	Rubenstein (MLA International Bibliography Database), Secondary Text
	10/5	<b>Midterm Exam</b>	
	10/7	<b>Class Cancelled-Away at Conference</b>	Final Paper Abstract Due at 10:30am via E-mail
8	10/10	D.H. Lawrence	<i>Lady Chatterley's Lover</i> (Chapters 1-9)
	10/12	D.H. Lawrence	<i>Lady Chatterley's Lover</i> (Chapters 10-14)

	10/14	D.H. Lawrence & Secondary Text	<i>Lady Chatterley's Lover</i> (Chapters 15-End) Doherty Reading (MLA International Bibliography Database), Secondary Text MoP #6
		<b>American Modernism</b>	
9	10/17	Ezra Pound & Amy Lowell	Pound (MP 351-353, 354-368), Lowell (MP 198-200)
	10/19	Robert Frost , Wallace Stevens, & William Carlos Williams	Frost (MP 203-207, 208-209, 211, 213, 214), Stevens (MP 237-240, 244-246, 248, 251-252, 255-257, 267), Williams (MP 286, 289, 290, 294-295)
	10/21	Gertrude Stein, Marianne Moore, & Edna St. Vincent Millay	Stein (MP 178-185, 197), Moore (MP 433-434, 438-439, 446, 451-452), Millay (MP 510-514) MoP #7
10	10/24	Claude McKay & Jean Toomer	McKay (MP 500-503), Toomer (MP 558-561) Bibliography Due
	10/26	Langston Hughes	Hughes (MP 687-704, 964-967)
	10/28	Stevie Smith, & Countee Cullen	<b>Last Day to Drop</b> Smith (MP 705-715), Cullen (MP 727-732) MoP #8
11	10/31	Edith Wharton & Willa Cather	Wharton "Souls Belated" (E-Campus) Cather "Paul's Case" (E-Campus)
	11/2	F. Scott Fitzgerald & Ernest Hemingway	Fitzgerald "The Jelly Bean" (E-Campus) Hemingway "Hills Like White Elephants" & "The Killers" (E-Campus)
	11/4	Zora Neale Hurston	"How It Feels to Be Colored Me" (Web, See Address in Primary Texts), "Spunk," & (E-Campus) MoP #9
12	11/7	Nella Larsen	<i>Passing</i> (Part 1) Annotated Bibliography Due
	11/9	Nella Larsen	<i>Passing</i> (Part 2)
	11/11	Nella Larsen	<i>Passing</i> (Part 3) MoP #10
13	11/14	Larsen Secondary Text	Sullivan Reading (MLA International Bibliography Database), Secondary Text
	11/16	William Faulkner	<i>As I Lay Dying</i> (vii-xii, 3-49)
	11/18	William Faulkner	<i>As I Lay Dying</i> (50-97) MoP #11
14	11/21-11/25	Thanksgiving Recess; No Class	
15	11/28	William Faulkner	<i>As I Lay Dying</i> (98-149)
	11/30	Faulkner Secondary Text	Fowler (315-328), O'Donnell (329-335) *In Criticism section of Norton <i>As I Lay Dying</i> Text*
		<b>Middle to Low Brow Modernism</b>	
	12/2	Dorothy Parker	Parker (MP 535-537); Final Paper Due
16	12/5	H.G. Wells & H.P. Lovecraft	Lovecraft "The Colour Out of Space" (E-Campus) Wells "The Crystal Egg" (Web, see address in Primary Texts)
	12/7	Superman & Dashiell Hammett	Siegel & Schuster (Web, see address in Primary Texts) Hammett "Creeping Siamese" (E-Campus) <b>Last Day to Withdraw-12/8</b>
	12/9	Evaluations; Final Exam Review	MoP #12
17	12/14	<b>Final Exam</b>	Time: 11am-1pm; Tentative Day and Time