

Pericles Lewis  
 March 27, 2008  
 Final Syllabus for CL 598b/English 971b  
 Spring 2008

### **Moderns, 1914-1926**

An intensive research-oriented course on British literature, 1914-1926, with some attention to European, Irish, and American influences. Major figures to be considered include Joyce, Lawrence, Shaw, O'Casey, Yeats, Pound, Eliot, Strachey, Woolf, and Forster. The final syllabus depends on student interests. I would also be happy to discuss French or other European literature in more detail if enough students are interested.

This class will pursue several research questions relating to British literature during and after the first world war, in the period of "high modernism." It is presumed that students already have some familiarity with major works by Eliot, Yeats, Woolf, Joyce, and Lawrence, although detailed knowledge of their work is not a pre-requisite. Students will pursue group research projects related to topics of their own choosing, which may be in the fields of the novel, poetry, drama, intellectual history, or some combination of these. Some possible topics include:

- How much did the modernists know about the development of psychoanalysis and how did they discuss or respond to it?
- What Russian literature were the modernists reading and how did this affect their sense of their own literary endeavors?
- How did the techniques of free indirect discourse and stream of consciousness develop in the period?
- To what extent, and in what demonstrable ways, was literary modernism a response to the experience of the first world war?
- What was the influence of figures associated with the modernist movement and techniques, like Dorothy Richardson and May Sinclair, who have since become less read?
- How much did the modernists know about contemporary discoveries in the physical sciences and how did they discuss them?
- How did the modernists respond to such contemporary political movements as socialism, feminism, liberalism, nationalism, and imperialism?
- What were these writers' attitudes to formal religion and to alternatives such as atheism, neo-paganism, spiritualism, and the occult?

By the end of January, students are asked to decide on a field of research and to meet with others working in the same field to decide on an agenda for research.

Students are encouraged to make use of and contribute to a new on-line project developed to support the course, the Modernism Lab. The Modernism Lab is a virtual space dedicated to collaborative research into the roots of literary modernism. The main components of the website are a database containing information on the activities of 24 leading modernist writers during this crucial period and a wiki consisting of brief interpretive essays on literary works and movements of the period.

The project as a whole aims to recover the social and intellectual webs that linked these writers—correspondence, personal acquaintance, reading habits—and their influence on the major works of the period. I am interested, too, in broadening the canon of works studied in the period by paying attention to minor works by major authors, major works by minor authors, and works that may have been influential in their time but that are no longer much read.

The prototype of the Modernism Lab is accessible at:

<http://zuckuss.its.yale.edu:16080/modlabtest/>. A working model should be available by mid-January at <http://modernism.research.yale.edu/>.

Students are asked to enter at least 25 items in the modernism database and to write three short interpretive essays for the wiki over the course of the semester. Jesse Schotter will serve as the webmaster for the course and will offer assistance in making use of the Lab website. He will hold a couple of demonstration sessions to show you how the site works.

### **Meeting time**

Thursdays 1:30-3:20 in LC 319

Research groups will meet an additional three times per semester with the instructor, Thursdays noon-1:00 at Istanbul Café, 245 Crown Street. Research groups are also encouraged to meet weekly on their own.

### **Requirements**

Working in research groups, students will write three short (less than 1000 words) essays each on works (other than the required texts for the course) relevant to their research topics. These are due February 21 (on a work written during the war), March 24 (on a work written 1919-1922), and April 21 (on a work written 1922-1926). You should submit the essay on the due date to a peer in your research group, who will read it and suggest editorial changes. Submit the final version to me a week later. You will give one or two oral presentations of **no more than ten minutes** on your ongoing research; the oral presentation may be based on one of your short essays, but you should not simply read a paper aloud. A list of suggested topics for short essays and presentations will be available. Each student will also gather at least 25 data items relevant to the group's research topic. Research groups will pool these essays and data and will edit each other's work. *Students may choose between a third wiki or an afternoon of database entries.*

For the final paper, *due May 12*, you may submit a group project of 20-25 pages, which should form the basis for a publishable, co-authored article, or you may submit an individual essay of about 12 pages. Group projects should include a brief statement about which members of the group did what work. This may well incorporate some of the writing you've done for your short essays. All students are welcome (and encouraged) to publish their short essays on the wiki. After the end of the course, I will be happy to continue to work with those who have produced group projects that show promise for journal publication.

## Intellectual Property

Since this course involves collaborative research, it presents special questions of intellectual property. Essays published on the wiki will have their authors identified and will include the line “copyright Yale University.” You are the owner of anything you write for the wiki and may re-use it as you see fit. For material you produce collectively in your research group or by using the data in the database, appropriate acknowledgments should be made in any future publication. This can range from a note of acknowledgment to co-authorship, depending on the extent of others’ contributions to the published work. I would appreciate the opportunity to provide links on the Modernism Lab to any publications resulting from research for the course. I hope that this course will provide a useful model for pursuing collaborative research in the humanities, where research has traditionally been a solitary pursuit.

Consult the *MLA Handbook* or *The Chicago Manual of Style* for guidelines about documentation. Short papers should be submitted electronically to [pericles.lewis@yale.edu](mailto:pericles.lewis@yale.edu). Your final essays should be printed in 12-point font, with margins of one inch. You should document all your sources for any ideas or information if you are unsure whether they originated with you. (This includes any information you find on the web; it is normally unnecessary, however, to footnote class discussion or widely known biographical or historical facts). Graduate School regulations require that I report all cases of plagiarism to the Executive Committee. You can find further information in a pamphlet entitled “Sources: Their Use and Acknowledgment.” See <http://www.dartmouth.edu/~sources/>.

## Readings

January 17

### 1914

Required:

*BLAST*

(accessible on-line at: <http://dl.lib.brown.edu:8080/exist/mjp/index.xml> or <http://classes.yale.edu/05-06/engl301a/website/archival.htm> [click on the picture of BLAST])

Please pay particular attention to the manifestos and the first chapter of Ford Madox Hueffer’s *The Saddest Story* (later *The Good Soldier*)

### Discussion of aims of the course.

January 24

### 1915

Required:

Ford Madox Ford, *The Good Soldier*

Recommended:

Ch. 3, “The Avant-Garde and High Modernism,” in *The Cambridge Introduction to Modernism*

Other possible texts:

Rupert Brooke, *1914 and other poems*

Ford Madox Ford, “Antwerp”

Ezra Pound, *Cathay*

May Sinclair, *A Journal of Impressions in Belgium*

*Des Imagistes* (1914 Imagist anthology)

### Identification of research groups.

January 31

**1916**

Required:

James Joyce, *Portrait of the Artist as a Young Man*

Other possible texts:

Rose Macaulay, *Non-combatants and others*

G. B. Shaw, *Pygmalion* (performed 1914, published 1916)

W. B. Yeats, "Easter, 1916"

W. B. Yeats, *Reveries over Childhood and Youth*

**Each research group to submit an initial agenda for research. Vote on shared texts.**

February 7

**1917**

Required:

T. S. Eliot, *Prufrock and Other Observations*

Possible texts:

W. B. Yeats, *The Wild Swans at Coole*

*Wheels* poetry journal, in Beinecke; call number 1977 S27 (1916-1921)

February 14

**1918**

Required:

Excerpts from Sinclair and Richardson

Possible texts:

James Joyce, *Exiles*

James Joyce, *Ulysses*, episodes 1-7 published in *The Little Review*

Siegfried Sassoon, *Counter-Attack and Other Poems*

Lytton Strachey, *Eminent Victorians*

Rebecca West, *The Return of the Soldier*

February 21

**1919**

Required:

Wilfred Owen, *Poems* and selections from Sassoon

Possible texts:

Joyce, *Ulysses*, episodes 8-12 published in *The Little Review*

John Maynard Keynes, *The Economic Consequences of the Peace*

George Bernard Shaw, *Heartbreak House* (published 1919, performed 1920)

**First short essays due (on works written during the war).**

February 28

**1920**

Required:

Conrad, *The Shadow-Line*

Possible texts:

T. S. Eliot, *The Sacred Wood*

Katherine Mansfield, *Bliss and Other Stories*

Ezra Pound, *Hugh Selwyn Mauberley*

Joyce, *Ulysses*, episodes 13-14 published in *The Little Review*

W. B. Yeats, *Michael Robartes and the Dancer*

March 27

**1921**

Required:

D. H. Lawrence, *Women in Love*

Other possible texts:

Aldous Huxley, *Crome Yellow*

W. B. Yeats, *Four Plays for Dancers*

Those working on *Ulysses* should read episode 15

April 3

**1922**

Required:

Further discussion of Lawrence

T. S. Eliot, *The Waste Land*

T. S. Eliot, "Ulysses, Order, and Myth"

Joyce, *Ulysses*, episodes 1, 4, 7, 10, and excerpts of 15, 17, and 18

Other possible texts:

D. H. Lawrence, *Fantasia of the Unconscious*

Katherine Mansfield, *The Garden Party and Other Stories*

Virginia Woolf, *Jacob's Room*

April 10

**1923**

Further discussion of *Ulysses*; Yeats poems

Possible texts:

D. H. Lawrence, *Kangaroo*

D. H. Lawrence, *Studies in Classic American Literature*

Sean O'Casey, *The Shadow of a Gunman*

or: additional texts from 1922

April 17

**1924**

Required:

E. M. Forster, *A Passage to India*

Possible texts:

Sean O'Casey, *Juno and the Paycock*

April 17

**1924**

Required:

Virginia Woolf, *to the Lighthouse* (published 1927)

Possible texts:

Sean O'Casey, *The Plough and the Stars* (1926)

George Bernard Shaw, *Mrs. Warren's Profession*

Virginia Woolf, *Mrs. Dalloway*

W. B. Yeats, *A Vision*

**April 28: Third short essays or database entries due (on works written 1922-1926).**

**May 1**

Graduate Student Conference

**Texts available at Labyrinth Books**

Required

Ford, *The Good Soldier* (Broadview)

Joyce, *Portrait of the Artist as a Young Man* (Penguin)

Lawrence, *Women in Love* (Penguin)

Woolf, *To the Lighthouse* (Harcourt Brace)

Recommended

Lewis, *Cambridge Introduction to Modernism*

Recommended for those who wish to work further on Joyce's *Ulysses*

Joyce, *Ulysses*, ed. H. W. Gabler (Vintage)

Blamires, *The New Bloomsday Book*

Gifford, *Ulysses Annotated*

**Other recommended critical texts**

Hans Ulrich Gumbrecht, *In 1926*

Samuel Hynes, *A War Imagined*

Michael North, *Reading 1922*

Jean-Michel Rabaté, *1913*