

Assignments: Presentations and Writing

Presentations:

One individual oral presentation:

1. **Synoptic account of a critical/theoretical book** or substantial article: a ten-minute oral presentation on an assigned book designed to acquaint the rest of the class with a significant book in modernist studies. *Ten-minute limit will be strictly enforced.* Your primary emphasis should be on precision, concision, and clarity, not on a critical perspective on the work (though your critical perspective will be welcome in the ensuing discussion, where relevant).

Two collaborative presentations:

2. **Contextual presentation drawing from *The New Age* (1907-1922)**, a magazine devoted to politics, literature, and the arts edited by A. R. Orage and now available in searchable digital form on the Web as part of the Modernist Journals Project: <http://www.modjourn.brown.edu>. You will work in pairs to find materials relevant to that week=s reading and email the rest of the class in advance about what you=d like them to read. The presentation should be twenty-five minutes and must include a handout. The site includes a valuable overview essay by Robert Scholes, and a useful section for students doing research.
3. **Disciplinary poaching presentation:** working in groups of three or four, you will read part of a book from another discipline, such as art history, architecture, media studies, or sociology, and brainstorm ways of making use of it in relation to the study of literary modernism. One approach might be to use the book as a lens through which to re-view earlier literary texts we=ve read, or to refocus theoretical or critical issues we=ve discussed (or ought to have discussed). Given the number of people involved in each presentation and its potential scope, we=ll allot forty-five minutes to these presentations.

Writing Assignments

1. **One collaborative essay** (seven pages maximum) based on your *New Age* presentation that summarizes your research and explains the payoff of the contextual connections you find between the magazine materials and a literary text or texts. The payoff should explain why anyone should care about your

contextualization and may come in the form of a fresh close reading or a discussion of new questions raised about the literature or a new perspective on a critical crux. This essay will be due within two weeks of your presentation and will be made available to the rest of the class on OAK.

2. **Critical account of your presentation book** (five pages): here=s where your critical perspective, which I=ve asked you to subordinate to the goal of summary for the purposes of your oral presentation, comes to the foreground: to what degree is the book useful to you as a reader/teacher of modernism? how so? does it suggest new avenues of inquiry? if it doesn=t seem valuable to you, say why. This essay will be due within two weeks of your presentation and will also be made available to the rest of the class through OAK.
3. **Conference Paper** (nine pages) and **Position paper** (five pages). These are the culminating assignments for the seminar: a conference paper on a topic of your devising and a five-page version of it suitable for a seminar at the annual conference of Modernist Studies Association (which happens to be Chicago this year: November 3-6, 2005). For more on the conference and the organization, see the MSA website (<http://msa.press.jhu.edu>), which links to the Chicago conference website (<http://www.luc.edu/msachicago>). All such links will soon be on our OAK site. These will be due at the end of the semester (after classes) at a date to be announced.

Reading for next week:

Stevenson, *The Ebb-Tide*
Conrad, *Heart of Darkness*

Issues to consider: why, do you suppose, has Conrad=s novella eclipsed Stevenson=s in accounts of modernism and in the curriculum? Speculations intrinsic and extrinsic to the texts encouraged.

Provisional Reading/Reporting Schedule: updated 2/3/05

Items marked (x) will be made available as photocopies, either outside my office or on reserve in the library.

1/12 Intro

1/19 R. L Stevenson, *The Ebb-Tide* (1894)
Conrad, *Heart of Darkness* (1899-1900)
Nietzsche and Nordau excerpts, Kolocotroni

1/26 Conrad, *Heart of Darkness*; “The Unlighted Coast” and “The Tale” (x); Preface to *The Nigger of the Narcissus* (in Kolocotroni)

- Lionel Trilling, "On Teaching Modern Literature" (x)
 Ivan Kreilkamp, "A Voice without a Body: the Phonographic Logic of *Heart of Darkness*," *Victorian Studies* 40:2 (Winter 1997): 211-43.
 Wollaeger, excerpt on Conrad from "Propagating Fictions" (x)
Report on Hugh Kenner, *The Mechanic Muse* (1987): **Kimberly**
Report on Lukacs, "The Ideology of Modernism" (x): **Ben**
- 2/2 Forster, *Howards End* (1910)
New Age report 1: Liberalism/Labour Party; 1906 elections; commentaries on the state of literature and culture; socialism; education for the working class; city life, urbanism; pastoral; editor's intro to volumes 1 and 5: **Josh, Katherine, Brian**
Report on Christopher Butler, *Early Modernism* (1994): **Christina**
 Recommended: Sean Latham, "New Age Scholarship: The Work of Criticism in the Age of Digital Reproduction," *New Literary History* (35:3) (Summer 2004) (reserve)
- 2/9 Ford, *The Good Soldier* (1915); selections from Norton Critical (see website)
Recommended: Wollaeger, "Impressionism and Propaganda: Ford's Wellington House Books and *The Good Soldier*"
New Age report 2: World War I, Hueffer, intro to volume 17: **Christina, Dan**
Report on Vincent Sherry, *The Great War and the Language of Modernism* (2003): **Natalie**
- 2/16 Rebecca West, *The Return of the Soldier* (1918); "Indissoluble Matrimony" (x)
Report on Gilbert and Gubar, *No Man's Land* (1988): **Lauren**
Poaching: Architecture: Robert Venturi, *Complexity and Contradiction in Architecture* and/or Hilde Heynen, *Architecture and Modernity*: **Christian, Jeff, Katherine, Brian**
- 2/23 Joyce, *Portrait* (1916)
 Sean Latham, "Hating Joyce Properly," *Journal of Modern Literature* (2002) (x)
New Age report 3: the Irish question, literature, novel, symbolism: **Ben, Kimberly**
Report on two treatments of irony, drawn from *Portrait* casebook, ed. Wollaeger: **Nafissa**
- 3/2 Joyce, *Portrait* (1916)
Report on two essays from casebook: **Brian**
Poaching: music: book to be selected shortly: **Nafissa, Josh, Jenn**
- Spring Break
- 3/16 Lawrence, *The Lost Girl* (1920)
New Age Report 4: **Lauren, Nafissa**
Report on Ann Ardis, *Modernism and Cultural Conflict, 1880-1930*: **Katherine**
- 3/23 T. S. Eliot, *The Waste Land* (1922); "Tradition and the Individual Talent" (x)
Report on Lawrence Rainey, *Revisiting The Waste Land* (2005): **Jenn**

- Report** on Michael North, *Reading 1922* (1999): **Christian**
- 3/30 John Buchan, *The Three Hostages* (1924)
Poaching: Bolter and Grusin, *Remediation: Understanding New Media* (1998): **Lauren, Ben, Dan,**
New Age Report 5: Jeff, Natalie
- 4/6 Wyndham Lewis, *Tarr* (1918; 1928)
Report on Jameson, *Fables of Aggression* (1979): **Jeff**
New Age Report 6: Jenn, Christian
- 4/13 Virginia Woolf, “The Mark on the Wall” (1917); *Between the Acts* (1941)
Report on Joshua Esty, *A Shrinking Island* (2004): **Josh**
- 4/20 Harry Levin, “What Was Modernism” (x)
Raymond Williams, “When Was Modernism” (x)
Poaching: T. J. Clark, *Farewell to an Idea* (1999): **Kimberly, Natalie, Christina**
Report on Hugh Kenner, *The Pound Era*: **Dan**