

LT202 Versions of Modernity 2011-12

Module Tutors

Kopal Gautam (kgauta@essex.ac.uk)
Vivien Kogut Lessa de Sa (vklds@essex.ac.uk)
Susan Oliver (soliver@essex.ac.uk)
Anat Vernitski (avern@essex.ac.uk)
(please ask your tutors about their arrangements for office hours)

Module Supervisor

Karin Littau (5A.204, Tel: ex 2629, klittau@essex.ac.uk)

Where and When

Lectures are on Tuesdays 2-3.

Room numbers and seminar times are posted on the departmental notice-board.

Module Outline

What is modernity? How did it change our perception of the world? What impact did it have on literary culture? This module gives students a map of the literary landscape from the 1790s to the 1970s, examining literature's engagement with the challenges and inventions of modern life. Students will study major works of poetry, drama and fiction from the English and European traditions, focusing in particular on these works' negotiations of moments of transition between the old and the emerging new. In helping students to identify key historical junctures crucial to literary experiment and stylistic development, this module lays the groundwork for specialised study in the third year. At the end of the module students will be familiar with the contexts and literary innovations associated with diverse versions of modernity: Romanticism, Realism, Symbolism, High Modernism, the Avant-Garde, and Postmodernism.

Aims, Objectives and Outcomes

- To advance an understanding of English and European literature from the 1790s to the 1970s
- To explore key junctures of literary formal experiment
- Skills in textual and contextual analysis
- Ability to make connections between relevant periods and materials

Learning and Teaching

Weekly 1 hour lecture and 1 hour class. Students must set aside approximately 8 hours each week for preparing the requisite reading.

Assessment

45% coursework: 2 essays (2,000 and 4,000 words)

5% participation

50% examination (3 hours)

Coursework Deadlines

Essay 1: Week 9 - Tuesday 29 Nov 2011, 4pm (for details about submission, see below)

Essay 2: Week 30 - Monday 23rd April 2012, 4pm (for details about submission, see below)

Return Date

Essay 1: Week 16 - Monday 16th January 2012

Essay 2: Week 35 - Monday 21st May 2012

Essay Writing

- Your essays are expected to follow the Departmental Style Guide and may be penalised if they do not: <http://www.essex.ac.uk/lifts/resources/StyleGuide.pdf>
- The Departmental Handbooks contain marking criteria, which provide a useful guide as to what markers are looking for in essays: <http://www.essex.ac.uk/lifts/resources/handbooks.aspx>.

Submission of Essays

- All essays must be submitted online in the first instance. Please see website for instructions on how to submit essays online: <https://courses.essex.ac.uk/ocs/>
- Follow the instructions for online submission, making sure that you have a watermarked copy to print out and submit by 4pm on the following day to the administrator in the General Office (5A.201) with a completed essay cover sheet which may be accessed at <http://courses.essex.ac.uk/lt/documents>
- Make sure you attach your essay cover sheet to your work, and sign it. BRING YOUR REGISTRATION CARD WITH YOU.
- If you are obliged to send your printed essay by post, keep a copy of it, and send it by Recorded Delivery.
- Essays will be returned to you via the General Office in order for the marks to be recorded. You may expect to collect marked essays within four weeks of submission (during term time).

Primary Reading List (in that order)

- William Wordsworth & Samuel Taylor Coleridge, *Lyrical Ballads* (Penguin, 2006)
- Jane Austen, *Emma* (Penguin, 1996)
- Emily Brontë, *Wuthering Heights* (Penguin, 2003)
- Charles Dickens, *Great Expectations* (Penguin, 2004)
- Henrik Ibsen, *Four Major Plays: The Doll's House, Ghosts & Hedda Gabler* (Oxford World's Classics, 2008)
- Oscar Wilde, *The Picture of Dorian Gray* (Oxford World's Classics, 2008)
- Charles Baudelaire, *The Flowers of Evil* (trans. J. McGowan) (Oxford World's Classics, 1993)
- Stéphane Mallarmé (PDFs provided)
- T. S. Eliot, *The Waste Land* (Faber and Faber, 2002)
- Virginia Woolf, *To the Lighthouse* (Penguin, 2000)
- Franz Kafka, *The Castle* (Penguin, 2000)
- Dada and Surrealism (PDFs provided)
- Russian Futurism (PDFs provided)
- Samuel Beckett *Not I* (PDF provided), *The Unnamable* (Faber and Faber, 2010)
- Sots-Art (PDF provided)
- Jean Rhys *Wide Sargasso Sea* (Penguin, 2011)
- Italo Calvino, *If On A Winter's Night A Traveller* (Vintage Classic, 2007)

Works written in languages other than English will be studied in translation, although students with a reading knowledge of the original language may wish to consult the original. If possible, obtain the editions specified below.

Other Information

PDFs of texts studied will be made available on the CMR. Please check CMR regularly for handouts and other study material.

Week by Week Schedule

Romanticism

Week 2	Introduction to Versions of Modernity	(Karin Littau)
Week 3	Wordsworth and Coleridge <i>Lyrical Ballads</i>	(Susan Oliver)
Week 4	Jane Austen <i>Emma</i>	(Susan Oliver)

Realism

Week 5	Emily Brontë <i>Wuthering Heights</i>	(Maria Cristina Fumagalli)
Week 6	Charles Dickens <i>Great Expectations</i>	(Susan Oliver)
Week 7	Henrik Ibsen <i>The Doll's House & Hedda Gabler</i>	(Jonathan Lichtenstein)
Week 8	ESSAY WRITING WEEK (Deadline: Week 9, Tuesday 29th November 2011)	

Aestheticism

Week 9	Oscar Wilde <i>The Picture of Dorian Gray</i>	(Val Morgan)
Week 10	Charles Baudelaire <i>The Flowers of Evil</i> (selection) ¹	(Maria Cristina Fumagalli)
Week 11	Stéphane Mallarmé (selection) ²	(Matt ffytche)

Modernism

Week 16	T. S. Eliot <i>The Waste Land</i>	(Kopal Gautam)
Week 17	Virginia Woolf <i>To the Lighthouse</i>	(Gael Harvey)
Week 18	Franz Kafka <i>The Castle</i>	(Colin Riordan)

Avant-garde

Week 19	Dada & Surrealism: Ball, Ray, Breton & others	(Karin Littau)
Week 20	Russian Futurism: Khlebnikov, Gnedov & others	(John Haynes)
Week 21	Samuel Beckett <i>Not I & The Unnamable</i>	(Elizabeth Kuti)

Postmodernism

Week 22	Sots-Art: Prigov & others	(Anat Vernitski)
Week 23	Italo Calvino <i>If On A Winter's Night A Traveller</i>	(Marina Warner)
Week 24	Jean Rhys <i>Wide Sargasso Sea</i>	(Jak Peake)
Week 25	Review and Revision	(Susan Oliver & Karin Littau)

Please note: there will be no lectures in the Summer Term. Revision will take place in the seminars in Week 30 and Week 31.

Background Reading

Below is a list of ten classic secondary critical works covering each of the periods studied on LT202. It is strongly recommended that you familiarize yourself with those works, since they will help you understand the wider context for each of the set texts.

In the lectures and seminars you will be given additional secondary reading suggestions on specific authors. You are also encouraged to use the library as a hunting ground for secondary criticisms of your own!

1. Ian Watt, 'Realism and the Novel Form', and 'The Reading Public and the Rise of the Novel', in *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (Harmondsworth: Penguin, 1957)
2. Marilyn Butler, *Romantics, Rebels, and Reactionaries. English Literature and its Background 1760-1830* (Oxford: Oxford UP, 1981)
3. M. H. Abrams, *The Mirror and the Lamp. Romantic Theory and the Critical Tradition* (Oxford: Oxford University Press, 1953)
4. Georg Lukacs, *The Meaning of Contemporary Realism* (London: Merlin Press, 1963)
5. Elaine Showalter, *A Literature of their Own: British Women Novelists from Brontë to Lessing* (Princeton, N.J.: Princeton University Press, 1977)
6. Edmond Wilson, *Axel's Castle: A Study in the Imaginative Literature of 1870-1930* (New York: Farrar, Straus and Giroux, 1931, 2004)
7. Malcolm Bradbury and James McFarlane (eds) *Modernism 1890-1930* (Harmondsworth: Penguin, 1976)
8. Peter Nicholls, *Modernisms. A Literary Guide* (Houndmills: Macmillan, 1995)
9. Matei Calinescu, *Five Faces of Modernity. Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism* (Durham: Duke University Press, 1987)
10. Linda Hutcheon, *A Poetics of Postmodernism* (London: Routledge, 1988)

¹ Baudelaire list of poems (see CMR):

'Parisian Dream' / 'Rêve Parisien'
 'A Carcass' / 'Une charogne'
 'The Swan' / 'Le Cygne'
 'Dusk' / 'Le Crépuscule du soir'
 'The Seven Old Men' / 'Les Sept Vieillards'
 'I love you as I love ...' / 'Je t'adore à l'égal ...'
 'The Jewels' / 'Les Bijoux'
 'The Cat' / 'Le Chat'
 'Head of Hair' / 'La Chevelure'
 'Exotic Perfumes' / 'Parfum exotique'
 Spleen II
 Spleen IV
 'Invitation to the Voyage' / 'L'Invitation au voyage'

² Mallarme list of poems (see CMR):

'Apparition' (1863)
 'Sea Breeze' (1864)
 'Sigh' (1864)
 'When Shadow threatened with the fatal law' (1883)
 'Will New and Alive the Beautiful Today' (1885)
 'The Onyx of her Pure Nails Offered High...' (1887)
 'Lace Passes into Nothingness' (1887)
 *'Dice Thrown Never Will Annul Chance' (1895) [This poem is long, and rather than supplying a scan I am giving a couple of external links to translations that are already online. These can be found at <http://www.ubu.com/historical/mallarme/index.html>; <http://www.poetryintranslation.com/PITBR/French/MallarmeUnCoupdeDes.htm>]