

# Modernism, Experimentation and Form

## Seminar 1

### What is Modernism?

Tutor: Dr Ulrika Maude

Literary Modernism is characterised by dazzling experimentation, perplexing narrative and poetic form and often contradictory aesthetic and ideological tendencies. The desire to 'Make it new!' is combined with a nostalgic yearning for a lost and at times primitive past; the admiration and fetishization of technology and science is paired with a suspicion of their dehumanising threat, and while Modernist writing is often politically and sexually radical, it also frequently expresses a fascination with totalitarian ideologies.

This inaugural seminar will ask what it means to be modern, and how the term modernism should be understood.

#### Reading List

Charles Baudelaire, 'The Painter of Modern Life' (1859-60) [Selected passages of this essay will be made available through e-reserves]

Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction' (1936) [Selected passages of the essay will be available through e-reserves]

T. S. Eliot, 'Tradition and the Individual Talent' (1919) [Available in the *Norton Anthology of English Literature*, pp. 2319-2325]

Ezra Pound, 'A Few Don'ts by an Imagiste' (1913) [Available in the *Norton Anthology of English Literature, Volume F*, pp. 2004-2007]

Virginia Woolf, 'Modern Fiction' [Extracts will be made available through e-reserves]

Virginia Woolf, 'Kew Gardens' (1919) in *The Mark on the Wall and Other Short Fiction*. Oxford World's Classics. Ed. David Bradshaw. Oxford: Oxford University Press, 2008.

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## Seminar 2

### Early Modernism: Joyce and Mansfield

Tutor: Dr Ulrika Maude

In this seminar, we will discuss James Joyce's early short story sequence, *Dubliners* (1914), and Katherine Mansfield's impressionist prose, and analyze the formal and thematic characteristics of early modernism.

#### Reading List

James Joyce, *Dubliners*. Oxford World's Classics. Oxford, Oxford University Press, 2008.

Katherine Mansfield, *Selected Stories*. Oxford World's Classics. Ed. Angela Smith. Oxford: Oxford University Press, 2008.

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## Seminar 3

### High Modernism: T. S. Eliot

Tutor: Professor Andrew Bennett

Please read widely in T.S. Eliot's collected poems. In the seminar, we are likely to focus on some of the early poems ('The Love Song of J. Alfred Prufrock', 'Portrait of a Lady', 'Gerontion') and, in particular, on *The Waste Land*.

#### Reading List

The standard edition is T.S. Eliot, *Collected Poems, 1909-1962* (London: Faber and Faber, 1968). There are helpfully annotated versions of the *Waste Land* in the Norton Anthology of English Literature; in the Norton Critical Edition of *The Waste Land*, ed. Michael North (New York: Norton, 2004); and in Lawrence Rainey, ed., *The Annotated Edition of 'The Waste Land'* (New Jersey: Yale University Press, 2004). For a sense of how *The Waste Land* developed, it is also worth looking at *The Waste Land: A Facsimile and Transcript of the Original Drafts including the Annotations of Ezra Pound*, ed. Valerie Eliot (London: Faber and Faber, 1971).

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## Seminar 4

### High Modernism: Virginia Woolf

Tutor: Dr Ulrika Maude

In this seminar, we will focus on Woolf's essay, 'Street Haunting: A London Adventure' (1927) and her most radically-experimental novel, *The Waves* (1931), which leads the reader to 'the world that lies submerged in our unconscious being'.

#### Reading List

Virginia Woolf, 'Street Haunting: A London Adventure' [This essay will be made available through e-reserves]

Virginia Woolf, *The Waves*. Oxford World's Classics. Ed. Gillian Beer. Oxford: Oxford University Press, 1992.

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#### Week 5

#### How to Write an Essay?

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#### Week 6

#### Reading Week

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#### Week 7

### Modernist Poetry and the Object

Tutor: Dr Andrew Blades

Many of the 'isms' associated with modernist poetry – imagism and objectivism especially – sought to renegotiate the way we write the relationship between subject and object. This seminar will focus on some key poems by Moore, Stevens, Pound and Williams, asking how they study and 'know' objects through their poetry.

#### Reading List

Marianne Moore, 'To a stiff-winged grasshopper', 'To a Steam Roller', 'Holes bored in a workbag by the scissors', 'Poetry', 'To a snail', in *The Poems of Marianne Moore* (London: Faber, 2003)

Ezra Pound, 'The Encounter', 'In a Station of the Metro', 'Hugh Selwyn Mauberley', in *Selected Poems 1908-1969* (London: Faber, 2004)

Wallace Stevens, 'Metaphors of a Magnifico', 'Valley Candle', 'Of the surface of things', 'Anecdote of the jar', 'Thirteen ways of looking at a blackbird', 'The American Sublime', 'The poem that took the place of a mountain', in *Collected Poems* (London: Faber, 2006)

William Carlos Williams, 'The Rose', 'The Red Wheelbarrow', 'On Gay Wallpaper', 'Nantucket', 'The attic which is desire', in *Selected Poems* (London: Penguin, 2000)

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## **Week 8**

### **Gender and Modernism: Stein, H.D., Rukeyser, Brooks**

Tutor: Dr Rowena Kennedy-Epstein

Exploring the relationships between modernist experimentation and gender politics, this seminar will focus on four long poems by women writers: Gertrude Stein's 'History or Messages from History', H.D.'s 'Trilogy', Muriel Rukeyser's 'The Book of the Dead', and Gwendolyn Brooks's 'Annie Allen'.

#### **Reading List**

Gertrude Stein, 'History or Messages from History'. *Gertrude Stein: Selections*. Ed. Retallack. Berkeley: UC Press, 2008 (Copies will be made available).

H.D., *Trilogy*. Manchester: Carcanet Press, 1997.

Gwendolyn Brooks, 'Annie Allen' (Out of print. Copies will be made available).

Muriel Rukeyser, 'The Book of the Dead'. *The Collected Poems of Muriel Rukeyser*. Eds. Kaufman and Herzog. Pittsburgh: University of Pittsburgh Press, 2006. (Copies will be made available).

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## Week 9

### Late Modernism: Samuel Beckett

Tutor: Dr Ulrika Maude

Beckett wrote his four novellas, *The Expelled*, *The Calmative*, *The End* and *First Love* in the final months of 1946, in the wake of the Second World War. They are the first texts he originally composed in French, and later (himself) translated into English. They inaugurate what is often called 'Beckett's mature style', which has become synonymous with late modernism.

#### Reading List

Samuel Beckett, *The Expelled, The Calmative, The End with First Love*. Ed. Christopher Ricks. London: Faber, 2012.

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#### General Reading

Albright, Daniel, *Untwisting the Serpent: Modernism in Music, Literature, and Other Arts* (Chicago: University of Chicago Press, 2000)

Albright, Daniel. *Quantum Poetics: Yeats, Pound, Eliot, and the Science of Modernism*. Cambridge: Cambridge University Press, 1997.

Albright, Daniel. *Beckett and Aesthetics*. Cambridge: Cambridge University Press, 2003.

Armstrong, Tim. *Modernism, Technology and the Body*. Cambridge: Cambridge University Press, 1998. Beasley, Rebecca. 'Theorists of Modernist Poetry'. London: Routledge, 2007.

Armstrong, Tim. *Modernism*. Themes in 20<sup>th</sup> Century Literature. Cambridge: Polity, 2007.

Beasley, Rebecca. 'Theorists of Modernist Poetry'. London: Routledge, 2007.

Bradshaw, David and Kevin J. H. Dettmar, eds. 'A Companion to Modernist Literature and Culture'. Oxford: Blackwell, 2008.

Childs, Donald J. *Modernism and Eugenics: Woolf, Eliot, Yeats, and the Culture of Degeneration*. Cambridge: Cambridge University Press, 2001.

Costello, Bonnie, *Shifting Ground: Reinventing Landscape in Modern American Poetry* (Harvard: Harvard University Press, 2003)

- Davis, Alex & Lee M. Jenkins, *The Cambridge Companion to Modernist Poetry* (Cambridge: Cambridge University Press, 2007)
- Ellmann, Maud. *The Nets of Modernism: Henry James, Virginia Woolf, James Joyce and Sigmund Freud*. Cambridge: Cambridge University Press, 2010.
- Felski, Rita. *The Gender of Modernity*. Cambridge: Harvard University Press, 1995.
- Kenner, Hugh, *A Homemade World: The American Modernist Writers* (London: Marion Boyars, 1977)
- Kolocotroni, Vassiliki and Jane Goldman, eds. 'Modernism: An Anthology of Sources and Documents'. Edinburgh: Edinburgh University Press, 2009.
- Levenson, Michael, ed. *The Cambridge Companion to Modernism*, 2<sup>nd</sup> ed. Cambridge: Cambridge University Press, 2011.
- Lewis, Pericles. *The Cambridge Introduction to Modernism*. Cambridge: Cambridge University Press, 2007.
- Linett, Maren Tova. *The Cambridge Companion to Modernist Women Writers*. Cambridge: Cambridge University Press, 2010.
- Mao, Douglas. *Solid Objects: Modernism and the Test of Production* (Princeton: Princeton University Press, 1998)
- Marcus, Laura. *The Tenth Muse: Writing About Cinema in the Modernist Period* (Oxford: Oxford University Press, 2007)
- Marshik, Celia. *British Modernism and Censorship*. Cambridge: Cambridge University Press, 2006.
- Marshik, Celia, ed. *The Cambridge Companion to Modernist Culture*. Cambridge: Cambridge University Press, 2014.
- Maude, Ulrika. *Beckett, Technology and the Body*. Cambridge : Cambridge University Press, 2009.
- Maude, Ulrika and Mark Nixon, eds. *The Bloomsbury Companion to Modernist Literature*. London: Bloomsbury, 2015 (forthcoming).
- McLoughlin, Kate, ed. *The Modernist Party*. Edinburgh: Edinburgh University Press, 2013.
- Nicholls, Peter, *Modernisms: A Literary Guide*, 2nd ed. (Basingstoke: Palgrave Macmillan, 2009)
- Olson, Liesl, *Modernism and the Ordinary* (Oxford: Oxford University Press, 2009)

- Pease, Allison, *Modernism, Mass Culture, and the Aesthetics of Obscenity* (Cambridge: Cambridge University Press, 2000)
- Peppis, Paul. *Sciences of modernism: Ethnography, Sexology and Psychology*. Cambridge: Cambridge University Press, 2014.
- Potter, Rachel, *Modernism and Democracy: Literary Culture, 1900-1930* (Oxford: Oxford University Press, 2006)
- Rainey, Lawrence S., *Institutions of Modernism: Literary Elites and Public Culture* (New Haven: Yale University Press, 1998)
- Rainey, Lawrence, ed. 'Modernism: An Anthology'. Oxford: Blackwell, 2005.
- Scott, Bonnie Kime, ed. *Gender in Modernism: New Geographies, Complex Intersections*. Champaign-Urbana: University of Illinois Press, 2007
- Sheehan, Paul. *Modernism, Narrative and Humanism*. Cambridge: Cambridge University Press, 2002.
- Sheehan, Paul. *Modernism and the Aesthetics of Violence*. Cambridge: Cambridge University Press, 2013.
- Sherry, Vincent, *The Great War and the Language of Modernism* (Oxford: Oxford University Press, 2003)
- Siraganian, Lisa, *Modernism's Other Work: The Art Object and Political Life* (Oxford: Oxford University Press, 2012)
- Trotter, David. *Paranoid Modernism: Literary Psychosis, Experimentation, and the Professionalization of English Society*. Oxford: Oxford University Press, 2001.
- Trotter, David. *Cinema and Modernism: Essays on Literature and Film*. Critical Quarterly Book Series. Oxford: Blackwell, 2007.
- Whitworth, Michael H. *Einstein's Wake: Relativity, Metaphor, and Modernist Literature* (Oxford: Oxford University Press, 2002)