

ENGLISH 213 A - WINTER 2008 / VECHINSKI

NOT MERELY "TRANSITIONAL": BRITISH LITERATURE BETWEEN MODERNISM & POSTMODERNISM MODERN & POSTMODERN LITERATURE

Monday - Thursday 11:30am-12:20pm in Sieg 227

Course web page: <http://www.myspace.com/engl213a>

Course email address: engl213a@u.washington.edu

Instructor: Matthew James Vechinski

Email: mjvechin@u.washington.edu

Office: Art 353

Winter 2008 office hours: Tuesday/Wednesday 12:30-1:30pm

COURSE DESCRIPTION

This course is designed as a survey of British literature from roughly 1920 to 1970 that will pay special attention to how aesthetic aspirations of that time reflect social and historical circumstances. We will begin by reading two seminal texts of the 1920s, Virginia Woolf's *Mrs. Dalloway* and T. S. Eliot's *The Waste Land*, in conjunction with critical pieces that seek to define modernism as a period or literary movement. From there we will move directly to theories of postmodernism written later in the twentieth-century and pair them with Angela Carter's 1972 novel *The Infernal Desire Machines of Doctor Hoffman*. Then we will return to the 1930s and work our way back up the 1970s, considering the place of various works of British literature written between the easier-to-distinguish touchstones of modernism and postmodernism. We will look at how and why these poems and fictions exhibit aesthetic inclinations from either end of the spectrum. Our investigations will attempt to specify their value in their contemporary moment and today—not as mere “transitional texts” ahead of or behind the times, but as literary works meriting attention in their own right.

REQUIRED TEXTS & MATERIALS

The following texts are required:

- Course reader available at Ave Copy Center (4141 University Way NE)
- Virginia Woolf, *Mrs. Dalloway*
- Angela Carter, *The Infernal Desire Machines of Doctor Hoffman*
- Christopher Isherwood, *Berlin Stories*
- Samuel Beckett, *Three Novels: Molloy, Malone Dies, The Unnamable*
- Jean Rhys, *Wide Sargasso Sea*

Note: The Isherwood and Beckett books listed above are collections of more than one novel. We will only read *Goodbye to Berlin* from *Berlin Stories* and *Malone Dies* from Beckett's *Three Novels*. Unfortunately, *Goodbye to Berlin* and *Malone Dies* are no longer in print as separate texts.

The five required novels are available at the University Bookstore. (I submitted a late order for *Three Novels* and *Wide Sargasso Sea*, so these books might not be in stock until later in January.) You may purchase these books elsewhere, but please be certain that you buy the proper edition (check the ISBNs given on course web page) because when we don't all have the same edition of a novel, it can become very difficult to accurately refer to passages in the text during class discussion. Used copies of the novels can usually be ordered from online booksellers.

Bring the course reader to every class, along with the novel that we are currently reading or just completed.

You are expected to purchase a new blue book to use for each exam.

GRADING

Your final grade will consist of the following grades:

20% = Midterm exam (covers Weeks 1-5)

20% = Final exam (covers Weeks 6-10)

30% = Argumentative essay (five to six pages)

20% = Response paper (600+ words) and in-class reading and discussion

10% = Four participation write-ups of 300+ words each

For the argumentative essay and response paper activity, I give grades on the 4.0 scale but only use the following increments, rounding up when necessary: 4.0, 3.7, 3.5, 3.3, 3.0, 2.7, 2.5, 2.3, 2.0, 1.7, 1.5, 1.3, 1.0, 0.7, 0.5, 0.3.

EXAMS

The midterm and final exam will each consist of three short answer identification questions and two essay questions. The three short answer questions ask you to identify the author and work of a passage and describe where the passage is situated relative to the work as a whole. You are expected to spend no more than 10 minutes on this section of the exams. The first essay question will ask you to perform a close reading of a given passage, and the second essay question will ask you to pair an idea from one of the critical pieces with a work of fiction or poetry. You may use your course texts and notes when answering the essay questions. (Texts and notes must be in hard copy; you may not use laptops or other electronic devices during the exam.) You *might* be offered more than one question and allowed to choose the one you wish to answer.

Whereas originality is stressed for the essay you write in this class, for the exams you are asked to simply to show that you have learned course concepts and know how to apply them to or pair them with the required fiction texts. These exams will be graded on content, but obviously if your writing is unclear or illegible or contains many errors your ideas may be misunderstood.

ESSAY

You will write one argumentative essay (five to six pages in length) in response to a question supplied by the instructor, which will require you to write on topics related to the course theme and

on particular texts read for this class. In short, you will need to determine the place of a work of fiction or poetry dating from 1930-1966 relative to modernism or postmodernism. You must use both literary texts and critical non-fiction texts in your essay, and you will not be allowed to use any outside research for this assignment.

All essay assignments are expected to include interpretations that are valid, original, and significant. You will be graded on the form of your essay as well as its content.

The essay must be:

- Typed using 12-point Times New Roman font
- Formatted according to MLA style conventions (a Works Cited page is mandatory)
- Double-spaced
- Set with one-inch margins at top and bottom, 1.25" margins on left and right sides
- Stapled

The essay will be due during the normally scheduled final exam time for the course, but there will be a way to turn in the assignment before that time if necessary.

RESPONSE PAPER AND IN-CLASS READING & DISCUSSION

You will be grouped with three other students and assigned to one specific class during Weeks 2 to 9. (If students happen to drop the course, groups will carry on with the numbers remaining unless a group should be reduced to one person, in which case that student will be added to another group.)

At least a week in advance your group will be given three questions to answer in the form of a response paper at least 600 words in length. The questions will focus on ideas and passages from the reading assigned for that class, but they also relate to texts and themes we have discussed previously. Each group member is to respond to *one* of the three questions. Since you will be reading your response papers aloud, they should be written with that mode of delivery in mind. (In particular, you must integrate quotations carefully.)

Your group will be required to meet with the instructor prior to submitting your response paper summaries to ensure that you understand the reading for the specific class, appropriately divide up the questions among yourself, and avoid duplicating each other's responses.

48 hours prior to the assigned class, you must individually email a 150-word summary of your response paper to the course email address (engl213a@u.washington.edu) so that they can be distributed to the rest of the class via the course web page. Include the text of your summary in the body of your email. *Do not send attachments.*

During the assigned class, you will read your full response paper out loud. (Please keep the length of your paper as close to 600 words as possible to minimize the time spent reading the papers.) You will be called on to elaborate on your ideas and answer questions from other students. The goal is to build an engaging discussion around your responses rather than conduct a question and answer session. You are expected to ask questions of the audience to promote and maintain the conversation about your paper if necessary. At the end of the class, you must give the instructor a

hard copy of your response paper, formatted according to the guidelines for the essay listed above. Indicate the word count of your paper at the end of the document.

Your grade for this assignment will encompass all four stages—the meeting with the instructor, the summary of your response paper, the response paper itself, and your participation in the class discussion—and you will be evaluated individually, not as a group. However, you must complete all four stages of the assignment; you will not be given partial credit for only one or two stages.

PARTICIPATION WRITE-UPS

Four times during the quarter you must account for your participation in class by preparing a write-up of at least 300 words, formatted as you would an essay, that answers the following questions:

- What did you contribute to the discussion?
- Why was contribution relevant at that point in our conversation?
- How did the class follow up on your contribution?

Choose to write about a contribution that allows you to best address those questions. It is fine to write about a discussion you had in a small group during class, but you may not write about your participation in conversation about *your* response paper. The grade you receive for the write-up will take into consideration the quality and relevance of your contribution as well as the quality of the self-reflection in the write-up.

A write-up is due the Thursday of Weeks 3, 5, 7, and 10. You may turn in your write-up at any time, but you may not submit more than one write-up during each period (Weeks 1-3, 4-5, 6-7, 8-10) and you will not receive extra credit for additional write-ups. Bring your write-up to class as a hard copy, with the word count indicated at the end of the document. Emailed write-ups will not be accepted.

MISSING CLASS, RESCHEDULING EXAMS & LATE WORK

If you know you're going to miss a class, there is no need to email to let me know (unless an exam is scheduled for that day). Please get the notes from that day from a classmate.

If you are unable to take an exam during the class it is scheduled for, you must make arrangements *prior to that class* to reschedule the exam. At the instructor's discretion, rescheduled exams may feature different questions and/or offer you no choice among or between questions.

The course calendar is sufficiently detailed to allow you to plan ahead. Only in extenuating circumstances will I grant extensions or reschedule exams.

Late participation write-ups and essays will not be accepted. You will receive no points or a 0.0 for a grade if they are late.

You must complete all four stages of the response paper activity on time: the meeting with the instructor, the summary of your response paper, the response paper itself, and your participation in the class discussion. You will not be given partial credit for only some of the stages. If you miss the deadline for emailing your response paper summary, you will not be allowed to circulate it yourself.

Difficulties with technology do not excuse late work. You are expected to save your files to different locations for safekeeping, backup your files, and make and keep hard copies for your reference. You should anticipate problems technology may create and have alternate strategies ready for times when technology fails.

Given my late policies I do not excuse absences in person or over email. If you contact me to explain the reasons behind an absence and I acknowledge the receipt of your email or say thank you for letting me know, that does not mean that I consider your absence legitimate or that late penalties do not apply to you. A documented medical excuse is the only way to be exempted from these policies.

ONLINE RESOURCES & EMAIL POLICIES

Firstly, the online resources for this class are only meant to supplement regular class attendance.

The course calendar will be exclusively available through the course web page. You can also access it directly at <http://www.google.com/calendar/embed?src=engl213a%40u.washington.edu>. I will periodically update it to correspond with our actual progress as a class and announce major schedule changes during class.

I will use the bulletins and blog on the course web page to provide you with additional information and suggestions to help you as you progress through the course. The response paper summaries will also be distributed as bulletins and blog posts. It is your responsibility to check the page; I will not remind you to do so. (Using certain features in MySpace will make it easier for you to keep up with bulletins and blog posts, but you must set these up yourself. Please refer to the document about the course web page in your reader for more information.)

I will reply to messages you send directly to me (mjvechin@u.washington.edu) within 24 hours, excluding weekends. I usually only check my email two to three times each day. I do not accept assignments or drafts sent to me via email without prior arrangement, but you are encouraged to use email to ask me questions or ask for clarifications.

ACADEMIC DISHONESTY

Plagiarism is presenting someone else's words or ideas as your own. In your work for this class, you will be asked to use only what you have learned in lectures, discussions, and certain required texts, so the question of citing outside sources should not even be an issue. When taking exams, you are expected to work individually and follow all instructions exactly.

As a matter of policy, any student found to have plagiarized any piece of writing or cheated on an exam in this class will be immediately reported to the Vice Provost for Student Relations. Please understand that plagiarism and cheating are serious violations and are punished severely by the university.

Plagiarism is one form of academic dishonesty but not its only form. Multiple submissions and unapproved collaboration are other forms, just to give two additional examples. Potentially dishonest and unethical practices will be acknowledged and investigated on a case by case basis.

OUR CLASS AS A COMMUNITY

I'd like to think of our class as a community exploring the course topic. You will learn from and inform your peers through actively participating in class. Being involved in our community will help you to know how to write essays and response papers that are original and relevant to our knowledge community. Merely parroting the texts we read or the instructor is not intrinsically rewarded because it does not extend collective practices of knowledge making. Neither is relying on outside sources that we have not considered as a group. Being an informed participant in our community's discussions requires that you keep up with the readings and attend class regularly.

My philosophy is that, unless I am prompting you to recall details from a text, I ask questions where I am genuinely interested in what you think, questions without specific right or wrong answers. Yet our discussions should be grounded in evidence and critical thinking. Students ultimately will need to make up their own minds on certain issues and ways of seeing.

Often I ask students to explain the ideas they share or ask them to push those ideas further. In those cases I am hoping that students can share the thinking behind their ideas or extend their ideas, since in your writing for this course you will need to do just that. I know that this is a challenge to do on the spot; at any time during a discussion, feel free to pass or take some time to reflect. By questioning or pushing students in class discussion, I am not rejecting student ideas. As students, you are entitled to question my ideas or ask for further explanations during class discussions, and I will try my best to justify my methods and point of view.

I realize some students will not feel comfortable speaking in front of the whole class despite my best efforts to create a welcoming atmosphere. All students, however, will be expected to participate in small group activities conducted in class and work with their groups for the response paper activities. If group situations pose problems for you, please contact me.

Respect for diversity of all kinds is vital to creating a safe and stimulating intellectual environment. In discussion and when writing, treat others with respect despite our differences—in race, religion, age, gender, sexual orientation, class, ability and disability, political beliefs, and so on.

DISABILITY ACCOMMODATION FOR STUDENTS

Please let me know if you need accommodation of any sort. You can come directly to me, or I can work in conjunction with UW Disabled Student Services (DSS) to provide what you require. I am also willing to take suggestions specific to this class to meet your needs.

OTHER CONCERNS

If you have any concerns about the course or about me as an instructor, please see me as soon as possible. If you are not comfortable talking with me or are not satisfied with the response that you receive, you may address your concerns to Professor Miceal Vaughan, Director of Undergraduate Programs for the Department of English, at eungrad@u.washington.edu.

ENGLISH 213 A - WINTER 2008 / VECHINSKI

NOT MERELY "TRANSITIONAL": BRITISH LITERATURE BETWEEN MODERNISM & POSTMODERNISM MODERN & POSTMODERN LITERATURE

I. MODERNISM (1920s & BEFORE)

Bradbury, Malcolm. "'Modernity' in England." *The Social Context of Modern English Literature*. New York: Schocken, 1971. 20-35.*

Woolf, Virginia. *Mrs. Dalloway*. 1925. New York: Harcourt, 1990. ISBN 0156628708.†

Eysteinsson, Astradur. Excerpt from "The Making of Modernist Paradigms." *The Concept of Modernism*. Ithaca, NY: Cornell UP, 1990. 8-30.

Eliot, T. S. "The Waste Land." 1922. *The Annotated Waste Land with Eliot's Contemporary Prose*. Ed. Lawrence Rainey. New Haven: Yale UP, 2005. 57-74.

II. POSTMODERNISM (1969 & BEYOND)

Jameson, Fredric. "Postmodernism and Consumer Society." *The Anti-Aesthetic: Essays on Postmodern Culture*. Ed. Hal Foster. Seattle: Bay Books, 1983. 111-25.

Carter, Angela. *The Infernal Desire Machines of Doctor Hoffman*. 1972. New York: Penguin, 1994. ISBN 0140235191.†

McHale, Brian. Excerpts from "From Modernist to Postmodernist Fiction: Change of Dominant" and "Some Ontologies of Fiction." 1987. *Postmodernist Fiction*. London: Routledge, 1989. 3-11; 26-40.

Larkin, Philip. Poems from *High Windows*. London: Faber and Faber, 1974. 17, 21-22 30, 32-33, 42.

Tuma, Keith. Excerpts from "Reading Modern and Postmodern British Poetry." *Fishing by Obstinate Isles: Modern and Postmodern British Poetry and American Readers*. Evanston, IL: Northwestern UP, 1998. 1-4, 12-20, 26-30.

Brathwaite, Kamau. Poems from *Islands*. London: Oxford UP, 1969. 47-48, 65-67, 85-86.

— — —. Poems from *Other Exiles*. London: Oxford UP, 1975. 3-5, 8-9, 36-37.

III. BETWEEN (1930 TO 1966)

Isherwood, Christopher. *Goodbye to Berlin*. 1939. *The Berlin Stories*. New York: New Directions, 1988. ISBN 0811200701.†

Orwell, George. Excerpt from "Inside the Whale." 1940. *A Collection of Essays*. New York: Harvest, 1981. 221-42.

Auden, W. H. Poems from *Selected Poems (Expanded Edition)*. Ed. Edward Mendelson. New York: Vintage, 2007. 20; 22-25; 53-57; 66-68; 87; 95-97.

Hynes, Samuel. Preface to *The Auden Generation: Literature and Politics in England in the 1930s*. New York: Viking, 1976. 9-15.

Cunningham, Valentine. "Vin Rouge Audenaire?" *British Writers of the Thirties*. Oxford: Oxford UP, 1988. 16-28.

Bergonzi, Bernard. Excerpts from "The Novel No Longer Novel." 1970, 1979. *The Situation of the Novel*. 2nd ed. London: Macmillan, 1979. 11-15, 18-20, 29-34.

Beckett, Samuel. *Malone Dies*. 1951, 1956. *Three Novels: Molloy, Malone Dies, The Unnamable*. New York: Grove, 1994. ISBN 0802150918.†

Bunting, Basil. "Briggflatts." 1965. *Complete Poems*. Ed. Richard Caddel. New York: New Directions, 2000. 58-79.

Gilbert, Sandra M. and Susan Gubar. Excerpt from *The Madwoman in the Attic*. 1979. *Authorship: From Plato to the Postmodern*. Ed. Séan Burke. Edinburgh: Edinburgh UP, 2000. 151-61.

Rhys, Jean. *Wide Sargasso Sea*. 1966. New York: Norton, 1982. ISBN 0393308804.†

NOTES

*Also available as a PDF on the course web page.

†Purchase these novels for the course; they are not included in the course reader.

IDENTIFICATION QUESTIONS

Study the passages we discussed in class. Chances are the passages selected for the exam will be one of the passages we looked at—probably not one that we analyzed thoroughly, though—or proximate to one of them. If that isn't the case, then it's likely one of the themes that we considered at some length will be identifiable in the chosen passage.

When describing the place of the passage in relation to the work as a whole,

- do not focus on the general attributes of the writer.
- do not overly generalize the individual work.
- avoid being reductive to the extent that you ignore the specifics of the passage.

When discussing placement in fiction, stress the point in the narrative in which the passage appears and be attentive to what characters, events, and settings are referenced.

When discussing placement in poetry, be sure to mention the specific images or ideas evoked in the passage and how they connect with the larger subject and emotion of the poem. Treat the individual poem as the work, not the collection of poems, and be especially careful not to refer too much to general attributes of the poet.

CLOSE READING ESSAY QUESTIONS

Locate the passage in context. Be sure you address who is speaking and to whom (if it is a specific character and not the reader). The suggestions above for identification questions will also serve you well here.

Focus on the passage, not general attributes of the author and not general conceptions of the work as a whole. Do not sacrifice specificity to generality, in other words. When students remain at the level of generality, they often speak of these attributes and conceptions as if they are self-evident when what they really need to do is show how they actually manifest in the work. A hint: you can write a competent close reading without ever mentioning the author's name. Refer to the speaker of a poem or the narrator of a fiction: the person of the author is not necessarily equivalent to either.

Do use the bolded text as the starting point for your close reading. It serves to limit the scope of your observations, ensuring that you can produce a short yet sufficiently complex close reading in just twenty minutes. You will receive fewer points if you do not adequately address the bolded text.

Focus on word choice. A close reading is supposed to show how the specific language used in the passage gives rise to meaning. If you only discuss the meaning, you're missing the explanation of how that meaning is made possible by language.

Don't "quote and run." Follow up quotations with reflections on the language used and the statements made. Introduce your quotations and integrate them into the body of your response; quotations shouldn't appear out of nowhere, and the way you present them to the reader helps to set the stage for the reflections you will later make about them.

Don't simply restate the passage and refer to obvious surface details. A close reading is supposed to bring out details that a reader might not be aware of if he or she is reading simply for the immediate sense of the passage. That said, the details you reveal must be valid to others, meaning they need to be grounded in the evidence of the passage. So I suggest that you don't deliberately *try* to be original in your reading, simply focus on going beyond restatement.

Focus on tone in relation to meaning, rather than tone alone. Tone, for the most part, is based on the emotional import of words. Chagrin could be used as a synonym for disappoint. Both seem to be "negative" words, but isn't it obvious that thwarted expectations are undesirable? Some might say that chagrin has more of an emotional charge, but chagrin does not signify *more* disappointment and therefore *more* distress. However, it does imply a certain *kind* of distress. What does it mean for a writer to choose the word chagrin over disappoint, and how does this choice ultimately impact meaning? Indeed, it is important to think about meaning as more than just the emotional coloring of individual words.

PAIRING ESSAY QUESTIONS

Unfortunately, notes that you've taken during class are not a useful reference during the exam. You should make two additional sets of notes based on your class notes. These notes should be brief but suggestive; rather than spell out everything, they should prompt associative thinking while you're writing the exam.

Set one: notes highlighting key ideas for each critical piece. You should be able to pick out a series of points argued in a critical piece and understand how they work together to form one perspective on an issue. This will provide you with an idea of what points may be referenced in the prompt and make it easier to quickly restate and explain them as part of your response. Also, it is obvious when you don't have a sense of the critical piece as a whole and try to work with one point from it: just as you would do in a close reading of a literary text, you need to situate the part in relation to the whole to fully address its meaning.

Set two: mark specific passages in literary texts that you could cite during the exam. I suggest having an arsenal of three to four specific references (that you can provide a page number for) per work or author. Sometimes the prompt will ask you to cite an example, and if you don't you'll lose points. But even if you're not specifically asked to use examples, you should, because often times many of ideas you offer will not be affirmed without them. They will remain abstract and seem tentative without actual evidence to back them up, in other words. And it is always better to provide a quotation instead of a generalization. Two additional hints: 1.) When you mark the passages, associate them with concepts from the study sheet. That way you'll remember what the passages will serve to illustrate; 2.) Choose passages that can illustrate issues of content as well as form, because chances are the prompt will ask you to address both. Sometimes a passage best illustrates form and not content, or vice versa, so be aware of that.

ENGLISH 213 A - WINTER 2008 / VECHINSKI

STUDY SHEET: MIDTERM EXAM

When writing your essays on the midterm exam, you should be prepared to discuss the following concepts and their relation to either modernism or postmodernism. Also, think of these key terms as our shared vocabulary, and so using them appropriately in your essays will help you make your points more clearly.

A

- alienation
- allusion
- art emotion
- autonomous artwork
- avant-garde

C

- chaos of modern life
- classicism
- collective fiction
- consumer culture
- contemporary
- content

D

- difficulty

E

- epic
- epistemology

F

- form
- fragmentary

H

- historical paradigm

I

- impersonality
- identity
- individualism
- innovation

J

- juxtaposition

M

- middlebrow
- modern
- modernism(s)
- modernity (or modernities)
- modernization
- multiplicity
- myth

N

- national literature
- nostalgia

O

- ontology
- order

P

- paradox

P

- parody
- pastiche
- perspective
- postcolonial
- postnational
- postmodernism(s)

R

- reactionism
- realism
- religiosity
- romanticism

S

- schizophrenia
- secularization
- social construction
- social novel
- non-narrative structuring devices

T

- time
- tradition

U

- unity
- urban life

OPTIONAL STUDY SESSION

Thursday, February 7 | 3:30-4:20
Balmer 203

ENGLISH 213 A - WINTER 2008 / VECHINSKI

MIDTERM EXAM: IDENTIFICATION



Name _____

Identify the author and full title of the works from which the following passages have been excerpted. Provide two complete sentences or so describing the place of each passage in relation to the work as a whole. You will receive up to 5 points for each of the three passages. If you do not identify at least the title correctly, you will not receive partial credit for an answer. You may not refer to your books or notes during this portion of the exam, and you may not use computers or electronic devices.

1.
and older women went to funerals of girls

who died hot stretched and soft with fever
because they could not afford to pay the doctor's fees
or were too proud to take the neighbour's gift of eggs.
And to the bleeding child's relations came the black bible'd comforters:

*the lord is love, he will provide
salvation army blankets
though they could hardly dare to think
that Cynthia who spat her lungs up pink*

at night, would find a place beside
the parson's pampered blue eye'd child
there'd be imperial preference up above;
eternal colour prejudice and love

2.
It was impossible to converse with him for he had no interest in anyone but himself and he offered his companion only a series of monologues of varying lengths, which often apparently contradicted themselves but always, in a spiral-line fashion, remained true to his infernal egoism. I never heard another man use the word 'I', so often. But I sensed an exemplary quality in his desperate self-absorption. I had not met anyone who lived with such iron determination since I left the Minister. He reminded me of the Minister.

'Yet I am always haunted by a pain I cannot feel. Isolated in my invulnerability, yet I am nostalgic for the homely sensation of pain...'

A bloody froth blew back in our faces from the mouths of the straining horses and yet we galloped on without sparing them until we reached a strange place, one of those flamboyant chapels built by the Jesuits and long since abandoned. The moon was dying but still fitfully illuminated the crumbling façade and the bushes which grew in the roofless interior, where a startled frog splashed out of the pool of rainwater in the font when we entered with the picnic basket [...]

3.

(And I Tiresias have foresuffered all
Enacted on this same divan or bed;
I who have sat by Thebes below the wall
And walked among the lowest of the dead.)
Bestows one final patronizing kiss,
And gropes his way, finding the stairs unlit...

She turns and looks a moment in the glass,
Hardly aware of her departed lover;
Her brain allows one half-formed thought to pass:
"Well now that's done and I'm glad it's over."
When lovely woman stoops to folly and
Paces about her room again, alone,
She smooths her hair with automatic hand,
And puts a record on the gramophone.

Hand in this sheet when you are finished, and you will be given the essay prompts.

Name _____

Write two essays in response to the prompts below. For each of the two essay types, you may choose only one option. (Conflating the options will severely reduce your score.) Your answers must be written in a blue book—and don't forget to put your name on the front of it. Each essay is worth up to 20 points. Ten minutes into the class period you may refer to your books or notes during this portion of the exam, but you may not use computers or electronic devices.

1. Perform a close reading of one of the passages below. Your close reading should situate the passage in its context and discuss how the words chosen give rise to meaning. Pay special attention to the phrase appearing in bold print: use that as focal point of your close reading, and connect it to other related details in the passage. Do not merely restate the obvious and do not simply list observations. All of your interpretations must be justified by the language contained within the passage.

A. From "Going, Going" by Philip Larkin

[...] And when

You try to get near the sea
In summer...

 It seems, just now,
To be happening so fast;
Despite all the land left free
For the first time I feel somehow
That it isn't going to last,

That before I snuff it, **the whole
Boiling* will be bricked in
Except for the tourist parts—
First slum of Europe:** a role
It won't be so hard to win,
With a cast of crooks and tarts.

And that will be England gone,
The shadows, the meadows, the lanes,
The guildhalls, the carved choirs.
There'll be books; it will linger on
In galleries; but all the remains
For us will be concrete and tyres.

Most things are never meant.
This won't be, most likely; but greed
And garbage are too thick-strewn
To be swept up now, or invent
Excuses that make them all needs.
I just think it will happen, soon.

*The whole boiling means the entire quantity or whole party. *John Brockett's Glossary of North Country Words*, 1825.

B. From *Mrs. Dalloway* by Virginia Woolf

And of course she enjoyed life immensely. It was her nature to enjoy (though goodness only knows, she had her reserves; it was a mere sketch, he often felt, that even he, after all these years, could make of Clarissa). Anyhow there was no bitterness in her; none of that sense of moral virtue which is so repulsive in good women. She enjoyed practically everything. If you walked with her in Hyde Park now it was a bed of tulips, now a child in a perambulator, now some absurd little drama she made up on the spur of the moment. (Very likely, she would have talked to those lovers, if she had thought

them unhappy.) **She had a sense of comedy that was really exquisite, but she needed people, always people, to bring it out, with the inevitable result that she frittered her time away, lunching, dining, giving these incessant parties of hers, talking nonsense, sayings things she didn't mean, blunting the edge of her mind, losing her discrimination.** There she would sit at the head of the table taking infinite pains with some old buffer who might be useful to Dalloway—they knew the most appalling bores in Europe—or in came Elizabeth and everything must give way to *her*. She was at a High School, at the inarticulate stage last time he was over, a round-eyed, pale-faced girl, with nothing of her mother in her, a silent stolid creature, who took it all as a matter of course, let her mother make a fuss of her, and then said “May I go now?” like a child of four; going off, Clarissa explained, with that mixture of amusement and pride which Dalloway himself seemed to rouse in her, to play hockey. And now Elizabeth was “out,” presumably; thought him an old foggy, laughed at her mother’s friends. Ah well, so be it. The compensation of growing old, Peter Walsh thought, coming out of Regent’s Park, and holding his hat in hand, was simply this; that the passions remain as strong as ever, but one has gained—at last!—the power which adds the supreme flavour to existence,—the power of taking hold of experience, of turning it round, slowly, in the light. (78-79)

2. Write an essay in response to one of the prompts given below. In your essay, you should draw equally upon the one critical piece specified in the prompt and one literary work of your choice—you will automatically lose points for referencing more than one text of each type.

A. Bradbury claims that “the belief of certain modern artists that common social symbols and myths, and shared literary languages, have been lost in the conditions of the modern world has not been universally felt within the English tradition” (29). Restate Bradbury’s point and discuss its significance, both in his essay and for our class. Discuss whether his view would hold true for both modernism and postmodernism and why or why not. Choose one literary text whose author makes use of social symbols, myths, or literary language in a certain way and show how the use of these devices reflect an attitude towards the modern world and an attitude towards the English literary tradition.

B. According to Jameson, “[n]ot only are Joyce and Picasso [artists once thought to be innovative] no longer weird and repulsive, they have become classics and now look rather realistic to us. Meanwhile, there is very little in either the form or the content of contemporary art that contemporary society finds intolerable and scandalous” (124). Explain the point Jameson makes here about avant-garde practices and realism, and relate his point to both modernism and postmodernism. Discuss a passage from one literary work that exhibits avant-garde practices or realism and explain how the passage can be used to classify it as modernist or postmodernist literature. (Your classification scheme need not be the same as Jameson’s, but you should justify the departures you make from his thought.)

C. Eysteinsson argues that modernism “is viewed as a kind of aesthetic heroism, which in the face of the chaos of the modern world (very much a ‘fallen’ world) sees art as the only dependable reality and as an ordering principle of a quasi-religious kind” (9). Explain what he means by aesthetic heroism, and discuss whether his view would hold true for both modernism and postmodernism and why or why not. Examine one literary work’s response to the chaos of the modern world. Explain how you think the response suggests an attitude about the potential of art, its power and/or its limitations. (You need not focus solely on what Eysteinsson regards as art’s potential for order.)

When you hand in your essays, put this sheet—with your name on it—inside your blue book.

Write a five- to six- page essay that includes an argument about how *one* literary text from the second half of the quarter should be classified respective to modernism and/or postmodernism. It must meet all of the following conditions:

- Use three course texts total where *at least*
 - one of the following three literary texts is the central focus of your essay
 - *Goodbye to Berlin* (you may talk about the work as a whole *or* one or two individual stories)*
 - Auden's *Selected Poems* (do not use more than three poems)*
 - *Malone Dies*
 - "Briggflatts"
 - *Wide Sargasso Sea*
 - one is a nonfiction critical piece from the course reader that you engage with
 - one text (literary or critical) is from the first half of the quarter
- *If you use Isherwood or Auden as a second literary text, the same restrictions apply
- The scope of your essay must be consciously limited and maintain a consistent voice
- Your argument must be valid, that is, backed up by textual evidence
- Your argument must be relevant, significant, and original to your audience

Imagine your audience as a reader familiar with the basic course theme, familiar with the literature you close read, and unfamiliar with the specifics of the critical pieces that you engage with. For your argument to be significant to your audience, you must be able to show why your classification scheme matters, that there are salient reasons for and implications of classifying the literary text as you did.

Do not use any additional sources in this essay. Any critical perspectives you want to pair with fictional texts must come from engagement with critical pieces we've read in this course. That means that you should not rely on commonplace definitions of modernism and postmodernism but instead agree or disagree with the specific points made about those categories by the authors of the critical pieces in the course reader.

Pay special attention to your introduction and conclusion. Use the introduction to frame your argument: give a sense of what upcoming sub-arguments will explore and affirm. Use the conclusion to reflect on the significance of your argument: why does your argument matter to a reader considering how to classify the transitional literary text you chose?

Do not underestimate the amount of thinking that must go into this essay before you write it, and consider that, although this thinking is necessary to complete the assignment, much of it may not actually make it into the essay itself. I ask that all students email a description of their arguments to the class email address (engl213a@u.washington.edu) by Monday, March 10 at 5pm. I will reply to all emails received before that deadline and offer feedback on your ideas. Please allow at least 48 hours for a response.

WHAT YOU WILL BE GRADED ON

A successful essay will be original and relevant to the essay's intended audience described above; will follow the guidelines for close reading, engagement, and argument taught in this class (see the handouts in the course reader); will follow this assignment description; and will present a valid argument. The organization of your paper should appropriately guide your reader through your argument. I expect papers to be proofread and largely free of spelling and grammatical errors. An abundance of errors and/or errors that affect the meaning of your prose will lower your grade. Not following the formatting guidelines outlined on the syllabus will also affect your grade as will not meeting the length requirement or not observing the constraints about the number and types of texts you may use. *You must use the MLA citation format and include a works cited page.* (The works cited page does not count toward your length requirement.) If your essay is more than six pages, I will stop reading it at the end of the sixth page.

TURNING IN YOUR ESSAY

This essay is due by Wednesday, March 19 at 2:30pm. *Late essays will not be accepted and you will receive a 0.0 as a grade for the assignment.* You may turn in hard copies directly to me after class and on Wednesday, March 19 at my office (353 Art) between 1:30 and 2:30pm. Otherwise, deposit your completed essay in the drop box outside my office at your own risk. (I won't put out the drop box until the last day of class. Keep in mind that the Art Building will probably be locked in the evenings and may be locked Sundays.) Only with prior approval may you email your essay to the course email address.

EXTRA HELP

I am more than happy to read drafts and offer feedback on your writing, although I ask that you contact me well before the due date to arrange for me to read a draft and tell me what aspects you'd like me to comment on. Whenever possible, I prefer to meet with students in person after I have read their drafts. I will not read and comment on drafts sent via email if you have not first made arrangements with me. Do not ask me to proofread your essay or ask me to tell you how to format it.

I am offering additional office hours on Monday, March 17 from 10 to noon and again from 2 to 4. I will see students then on a first come, first serve basis at my office, 353 Art. If you wish to discuss a complete draft, I highly recommend contacting me first so I can arrange for you to transmit the draft to me electronically in advance of the office hours; that way I can read it before we meet, which will make for a more in-depth conference.

Some of you may want to consider discussing your essay with tutors from the English Department Writing Center, the Odegaard Writing and Research Center, or the CLUE evening drop-in study center in Mary Gates Hall. Please keep in mind that at the end of the quarter appointments at writing centers on campus fill up fast.

STUDENT EVALUATION OF INSTRUCTION

E=Excellent; VG=Very Good; G=Good; F=Fair; P=Poor; VP=Very Poor

PERCENTAGES ¹

	Respondents	PERCENTAGES ¹						MEDIAN	Adjusted Median
		E (5)	VG (4)	G (3)	F (2)	P (1)	VP (0)		
1. The course as a whole was:	25	16	20	48	8	4	4	3.2	3.5
2. The course content was:	25	16	32	44	4	4		3.5	3.7
3. The instructor's contribution to the course was:	25	24	32	28	8		8	3.7	3.9
4. The instructor's effectiveness in teaching the subj. matter was:	25	20	20	32	20		8	3.2	3.5
COMBINED ITEMS 1-4	100	19	26	38	10	2	5	3.4	3.6

Relative Rank

	Respondents	E (5)	VG (4)	G (3)	F (2)	P (1)	VP (0)	MEDIAN	Relative Rank
5. Course organization was:	25	20	24	40	12	4		3.4	3
6. Instructor's preparation for class was:	25	32	40	16	8	4		4.1	1
7. Instructor as a discussion leader was:	25	20	24	24	24	4	4	3.3	7
8. Instructor's contribution to discussion was:	25	28	28	20	12	8	4	3.7	5
9. Conduciveness of class atmosphere to student learning was:	25	16	8	40	20	12	4	2.9	14
10. Quality of questions or problems raised was:	24	21	21	42	8	4	4	3.3	8
11. Student confidence in instructor's knowledge was:	25	40	36	8	12		4	4.2	2
12. Instructor's enthusiasm was:	25	20	24	28	20	4	4	3.3	17
13. Encouragement given students to express themselves was:	25	24	12	36	16	8	4	3.1	18
14. Instructor's openness to student views was:	25	28	20	32	12	4	4	3.4	11
15. Interest level of class sessions was:	25	12	12	24	24	20	8	2.4	16
16. Use of class time was:	25	12	12	44	24		8	2.9	6
17. Instructor's interest in whether students learned was:	25	12	24	36	20		8	3.1	15
18. Amount you learned in the course was:	25	16	12	44	12	16		3.0	10
19. Relevance and usefulness of course content were:	25	12	20	36	28	4		3.0	13
20. Evaluative and grading techniques (tests, papers, etc.) were:	25	12	16	28	44			2.7	12
21. Reasonableness of assigned work was:	25	20	24	36	12	4	4	3.3	4
22. Clarity of student responsibilities and requirements was:	25	20	16	32	20	12		3.1	9

Much Higher (7) (6) Average (5) (4) (3) (2) (1) Much Lower

Relative to other college courses you have taken:

	Respondents	Much Higher (7)	(6)	Average (5)	(4)	(3)	(2)	(1)	MEDIAN
23. Do you expect your grade in this course to be:	25		16	20	36	16	8	4	4.1
24. The intellectual challenge presented was:	25	12	24	36	20	4	4		5.1
25. The amount of effort you put into this course was:	25	4	40	12	32	12			5.0
26. The amount of effort to succeed in this course was:	25	16	32	24	20	8			5.4
27. Your involvement in course (assignments, attendance, etc.) was:	25	8	20	32	36	4			4.8

28. On average, how many hours per week have you spent on this course?

Percent

Under 2
4 2-3
12 4-5
33 6-7
17 8-9
17 10-11
4 12-13
4 14-15
4 16-17
18-19
4 20-21
4 22 or more

Respondents: 24
Class median: 7.5
Hours per credit: 1.50

29. From the total average hours spent, how many do you consider were valuable in advancing your education?

Percent

9 Under 2
13 2-3
13 4-5
30 6-7
13 8-9
13 10-11
4 12-13
14-15
4 16-17
18-19
20-21
22 or more

Respondents: 23
Class median: 6.5
Hours per credit: 1.30

30. What grade do you expect in this course?

Percent

4 A (3.9-4.0)
25 A- (3.5-3.8)
25 B+ (3.2-3.4)
17 B (2.9-3.1)
17 B- (2.5-2.8)
4 C+ (2.2-2.4)
C (1.9-2.1)
8 C- (1.5-2.1)
D+ (1.2-1.4)
D (0.9-1.1)
D- (0.7-0.8)
E (0.0)
Pass
Credit
No Credit

Respondents: 24
Class median: 3.2

31. In regard to your academic program, is this course best described as:

Percent

43 In your major
22 A distribution requirement
22 An elective
4 In your minor
4 A program requirement
4 Other

Challenge and Engagement Index

CEI = 5 (decile rank)

1. Percentages are based on the number of students who rated each item.

WI08:01036
SURVEY ID

Respondents: 25
Enrollment: 39
Classes: 1

C
Form Type

Mailbox: 354330
ChairCopy? Yes
printed: 3/24/2008

COURSE EVALUATIONS

What is your intended major? Finance & International Business

Why did you take this particular class and section?

It fit into my schedule just right and it was a ULPA cred.

I tried to integrate different forms of discussion and instruction throughout the quarter. Which forms were effective? Which didn't work so well? Why?

"write your answer" on the note card. Everyone talked, less stagnant, kept you awake and engaged. The student led discussions were not so good. Keep the student led discussions to a minimum.

Please comment on the quality of lectures I delivered. Did you find them engaging and well organized, filled with the right amount of useful information? If not, please point out the particular faults that detracted from the lectures, or describe what made some lectures better than others.

I believe I learned the most from your lectures than group presentations. They were the most relevant part of the class.

How successfully do you think I facilitate discussions? Do you find that I control the discussion too much or not enough? Am I able to keep the class on topic yet allow for a diversity of viewpoints?

your helpful. I like your diversity of viewpoints and understand its hard to balance interesting class discussions versus no clarity of it.

Some students did not participate much in class. Why have you participated or chosen not to participate? What can I do to make class discussion more welcoming?

I tried to participate but had a hard time. I only spoke when I felt like I had something more profound to say. Please use the note card based discussion.

What did you think of the participation write-ups? Were they a fair and effective way of measuring class participation? Why/why not?

I liked them, not only do they contribute to class participation, it solidified the knowledge I learned from class.

What did you think of the response paper activity: writing the summaries and the papers, reading and discussing your papers in class, and listening to other groups' defenses? How do you suggest that I improve the activity?

I liked the response paper activity except for the discussions in that you had to make out if you were just discussing or if you were actually writing.

What did you think of the midterm and final exams: the format, the actual questions, and the grading? Did I provide enough of the right kind of assistance to help you study? Explain your answer.

yes, you were there to those who needed help.

Were the expectations for the major assignments and exams adequately explained? Was it clear why you received the grades you did? Explain your answer.

yes, you made it clear, I was not confused by the assignments.

What is your intended major? *International Business*

Why did you take this particular class and section?

I needed more english credits and was interested in the course description.

I tried to integrate different forms of discussion and instruction throughout the quarter. Which forms were effective? Which didn't work so well? Why?

I enjoyed the times that we broke up and did close readings the most and then discussed because you really got to hear from everyone.

Please comment on the quality of lectures I delivered. Did you find them engaging and well organized, filled with the right amount of useful information? If not, please point out the particular faults that detracted from the lectures, or describe what made some lectures better than others.

I felt lectures were helpful and always gave a lot of good background information on the work. We always had a chance to ask questions if a concept didn't make sense ^{or} which was helpful as well. _{to us}

How successfully do you think I facilitate discussions? Do you find that I control the discussion too much or not enough? Am I able to keep the class on topic yet allow for a diversity of viewpoints?

I think discussions are well facilitated as far as staying on topic but I felt some of the topics were a little vague to start with and didn't want to speak up for fear of being wrong

Some students did not participate much in class. Why have you participated or chosen not to participate? What can I do to make class discussion more welcoming?

It felt like there wasn't much focus or structure to the discussion which left it open for lots of interesting discussion but made it very intimidating to jump in at first.

What did you think of the participation write-ups? Were they a fair and effective way of measuring class participation? Why/why not?

I think participation write-ups were a very unique and effective way to grade participation because even if students are generally quieter they could find at least some contribution and defend it if they attended class.

What did you think of the response paper activity: writing the summaries and the papers, reading and discussing your papers in class, and listening to other groups' defenses? How do you suggest that I improve the activity?

I didn't write my response paper until the end of class and I really wish I had done it sooner. I found it rewarding and really helped me to look at one reading in depth.

What did you think of the midterm and final exams: the format, the actual questions, and the grading? Did I provide enough of the right kind of assistance to help you study? Explain your answer.

The format was good and grading was fair but I just didn't know what to expect because we had never turned in a paper or graded writing to you before. The handout we got after the midterm

Were the expectations for the major assignments and exams adequately explained? Was it clear why you received the grades you did? Explain your answer. ^{was} helpful.

→ handout again really explained what you wanted from the midterm that I didn't understand when I was taking it.

What is your intended major?

English (maybe)

Why did you take this particular class and section?

I wanted to take a smaller class that was literature-based.

I tried to integrate different forms of discussion and instruction throughout the quarter. Which forms were effective? Which didn't work so well? Why?

The charts you put on the board were very helpful, and I liked the response paper discussions, too. I didn't like the notecard activity as well because it lead to more fragmented discussions.

Please comment on the quality of lectures I delivered. Did you find them engaging and well organized, filled with the right amount of useful information? If not, please point out the particular faults that detracted from the lectures, or describe what made some lectures better than others.

Very well organized. Engaging, also - you gave us opportunities to respond & listened to our responses.

How successfully do you think I facilitate discussions? Do you find that I control the discussion too much or not enough? Am I able to keep the class on topic yet allow for a diversity of viewpoints?

Very well - I think it's the right balance

Some students did not participate much in class. Why have you participated or chosen not to participate? What can I do to make class discussion more welcoming?

I participated a fair amount. It's hard for me to participate as much sometimes because I'm thinking about all the different ways to look at a topic. I don't think there's much more you can do to get people to participate more, because there's probably

Joining the same way that I am

What did you think of the participation write-ups? Were they a fair and effective way of measuring class participation? Why/why not?

I liked them, but they also were a way for people to just say something in class since I write about it.

What did you think of the response paper activity: writing the summaries and the papers, reading and discussing your papers in class, and listening to other groups' defenses? How do you suggest that I improve the activity?

I liked the response papers - I'm glad you had us meet with you beforehand; this really helped us to see what you were looking for. You could improve it by requiring that students write a few questions for other groups' papers to read to. We had a discussion.

What did you think of the midterm and final exams: the format, the actual questions, and the grading? Did I provide enough of the right kind of assistance to help you study? Explain your answer.

The study session really really helped me. The questions on the exam were good, but I wish we had a little bit more time for the overall exam.

Were the expectations for the major assignments and exams adequately explained? Was it clear why you received the grades you did? Explain your answer.

Yes - you explained requirements extremely well, and I liked that a lot.

What is your intended major? English

Why did you take this particular class and section?

I took this class because I thought it would follow up on what I learned last quarter in 202

I tried to integrate different forms of discussion and instruction throughout the quarter. Which forms were effective? Which didn't work so well? Why?

I really enjoyed the presentation process I think your thinking ahead to make us read ahead was helpful. I just wish the class would have engaged more

Please comment on the quality of lectures I delivered. Did you find them engaging and well organized, filled with the right amount of useful information? If not, please point out the particular faults that detracted from the lectures, or describe what made some lectures better than others.

I really enjoyed your lectures. I found them more helpful than some + most of the class discussion among peers.

How successfully do you think I facilitate discussions? Do you find that I control the discussion too much or not enough? Am I able to keep the class on topic yet allow for a diversity of viewpoints?

I think that your technique, as it is, is very conducive to learning as well as enjoyment from the class as a whole

Some students did not participate much in class. Why have you participated or chosen not to participate? What can I do to make class discussion more welcoming?

Honestly the times I didn't participate I had 1 of 3 reasons.

- A. I hadn't completed the reading
 - B. I agreed fully (to the point I could only say)
- I fully and couldn't articulate it
- Agree

What did you think of the participation write-ups? Were they a fair and effective way of measuring class participation? Why/why not?

Great way to make us reflect on our own experience. Also helpful for making people speak up.

Yes. Certainly fair! I'd rather this system than abstract teacher evaluation of participation.

What did you think of the response paper activity: writing the summaries and the papers, reading and discussing your papers in class, and listening to other groups' defenses? How do you suggest that I improve the activity?

I think it's great.

I wish students would talk more.

What did you think of the midterm and final exams: the format, the actual questions, and the grading? Did I provide enough of the right kind of assistance to help you study? Explain your answer.

Yes.

I just failed to study the poetry as much as I should have for midterm!

Totally my fault you told us!

Were the expectations for the major assignments and exams adequately explained? Was it clear why you received the grades you did? Explain your answer.

Yes. I think your instruction + time spent explaining was very clear + well administered!

What is your intended major? *English*

Why did you take this particular class and section? *I have an interest in the works we've read throughout the course and I felt the class would stretch my abilities to classify literature*

I tried to integrate different forms of discussion and instruction throughout the quarter. Which forms were effective? Which didn't work so well? Why? *Instruction was generally thorough and effective. Some of the more discussion based classes were hindered by the students' lack of participation.*

Please comment on the quality of lectures I delivered. Did you find them engaging and well organized, filled with the right amount of useful information? If not, please point out the particular faults that detracted from the lectures, or describe what made some lectures better than others.

Yes.

How successfully do you think I facilitate discussions? Do you find that I control the discussion too much or not enough? Am I able to keep the class on topic yet allow for a diversity of viewpoints?

Sometimes I find your ability to sit through silence debilitating to the class's learning. While I recognize that dealing w/ silence is both your responsibility and ours as students, sometimes it just gets a little ridiculous.

Some students did not participate much in class. Why have you participated or chosen not to participate? What can I do to make class discussion more welcoming?

I participate when I feel I have something valid to contribute to the discussion. I don't want to speak up and repeat what's already been said or simply agree with someone who follows up.

What did you think of the participation write-ups? Were they a fair and effective way of measuring class participation? Why/why not?

I liked the write-ups. I thought it gave me a good opportunity to reflect on the quality of my participation in respect to the discipline as a whole.

What did you think of the response paper activity: writing the summaries and the papers, reading and discussing your papers in class, and listening to other groups' defenses? How do you suggest that I improve the activity?

I didn't like the "group" aspect that much. I felt that aspect of the assignment made it a bit overly complicated.

What did you think of the midterm and final exams: the format, the actual questions, and the grading? Did I provide enough of the right kind of assistance to help you study? Explain your answer.

I thought the exams provided a good survey of what we learned over the course of the quarter. You were available for assistance and held a review session - that was great!

Were the expectations for the major assignments and exams adequately explained? Was it clear why you received the grades you did? Explain your answer.

Yes and yes.