

**Eng. 479/579: Major Authors: Virginia Woolf**  
**CRN 26081, 26102**  
**MWF 1:00; 140 Allen**

**Winter 2015**  
**Prof. L. Westling**  
**Office:** 827 PLC  
**Hours:** W 2:30-4:00,  
Th. 1:30-3:30  
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**Texts** (available in UO Bookstore, with exceptions indicated)

- Woolf, Virginia. *Jacob's Room*  
*Mrs. Dalloway*  
*To the Lighthouse*  
*The Waves*  
*Between the Acts*  
Selected essays [on Internet-  
<https://ebooks.adelaide.edu.au/w/woolf/virginia/w91c/>, or in Norton  
*Anthology*]
- \*Beer, Gillian. *Virginia Woolf: The Common Ground* [pdf's of selected essays on Blackboard  
two copies on reserve in the library]  
Woolf, Virginia, *Diary*, Vol. 5 (pdf)

**Course Description**

Following Woolf's development as a writer from her first mature novel to her last, we will concentrate on reading her work closely, and at the same time understanding its relationship to the rich ferment of British and Continental Modernism of which it was a vital part. Woolf began her life as a Victorian but lived her writing life in the midst of the most influential group of Modernist artists and thinkers in England--the Bloomsbury Group that included E.M. Forster, Leonard Woolf, T.S. Eliot, J.M. Keynes, Roger Fry, Vanessa Bell, Duncan Grant, and Lytton Strachey. She defined her work in concert with but also in resistance to aesthetic movements of her youth, her brother's Cambridge friends, her sister's painting, and her father's Victorian intellectual inheritance. In 1908 she said she wanted to "achieve a symmetry by means of infinite discords . . . some kind of whole made of shivering fragments." Absorbing lessons from painting, physics, biology, music, and political theory as well as literary experimentation, her work anticipated many of the concerns of our own day. Her novels and essays dislocate narrative authority, explore subjectivity and epistemology, explore gender, critique the culture of militarism, and embrace truly democratic perspectives on human experience.

**Requirements**

Regular attendance (grade drops a letter for every class missed beyond three); active class participation; punctual completion of all assigned work. There will be some informal class reports, several short papers, and two mid-term exams. Participation will be worth roughly 10% of the final grade, reports and papers 40%, and each exam 25%. These are approximate percentages, however, because improvement will be rewarded. **Papers must be turned in at the beginning of class on the due date to receive full credit. Make-ups and incompletes are not possible except in cases of documented disaster. All work must be your own. Please review university policy at <http://www.uoregon.edu/~conduct/sai.htm> for further explanation. Graduate students will have additional requirements; see below \*\*.**

**Course Schedule**

Week 1—January 5 Introductions, Myths and Facts about Woolf and Bloomsbury. Begin *Jacob's Room*.  
Jan. 7 Have read "How Should One Read a Book?" (Blackboard) and *Jacob's Room*, Chs. 1-2.  
Jan. 9 *Jacob's Room*, Chs. 3-4; and "Modern Fiction" (Blackboard)

- Week 2---Jan. 12 *Jacob's Room*, Chs. 5-8; and Raymond Williams, "The Bloomsbury Fraction" (Blackboard)  
 Jan. 14 *Jacob's Room*, Chs. 9-12.  
 Jan. 16 *Jacob's Room*, Chs. 13-end; **Paper due.**
- Week 3---Jan. 19 **Martin Luther King Holiday**  
 Jan. 21 *Mrs. Dalloway*, beginning to Mrs. Dalloway's return to her house after sky-writing aeroplane over Ludgate Circus (p. 29 in Harvest/Harcourt ed.).  
 Jan. 23 *Mrs. Dalloway*, to Noon as struck by Big Ben (p. 94 in Harvest ed.).
- Week 4---Jan. 26 *Mrs. Dalloway*, through Septimus Smith's suicide (p. 151 in Harvest ed.)  
 Jan. 28 Finish *Mrs. Dalloway*. **Paper due IF you want to write about this novel, OR wait until *To the Lighthouse*..**  
 Jan. 30 *A Room of One's Own*.
- Week 5---Feb. 2 **Mid-Term Exam**  
 Feb. 4 *To the Lighthouse*, Sections i-vi of "The Window," and Beer, "The Victorians in Virginia Woolf: 1832-1941" (Blackboard)  
 Feb. 6 *To the Lighthouse*, Sections vii—xiv of "The Window."
- Week 6---Feb. 9 *To the Lighthouse*, finish "The Window" and "Time Passes."  
 Feb. 11 *To the Lighthouse*, "The Lighthouse, Sections i-vi.  
 Feb. 13 *To the Lighthouse*, finish "The Lighthouse." **Paper due IF you did NOT write on *Mrs. Dalloway*.**
- Week 7---Feb. 16 *The Waves*, Physics, and Subjectivity. Read *Waves* to p. 46;  
 Feb. 18 *The Waves*, pp. 46--107.  
 Feb. 20 *The Waves*, pp. 108—164.
- Week 8--- Feb. 23 *The Waves*, p. 165--235.  
 Feb. 25 *The Waves*, 235-end. **Mid Term Exam.**  
 Mar. 27 *Between the Acts*, pp. 1—top of 37; Beer, "Physics, Sound, and Substance: Later Woolf" (Blackboard)
- Week 9---Mar. 2 *Between the Acts*, pp. 37—75 (before the pageant); *Diary*, Vol 5, 6 August, 1937—29 September, 1938.  
 Mar. 4 *Between the Acts*, pp. 76—top 122; *Diary* 5, 15 April, 1939 (Blackboard).  
 Mar. 6 *Between the Acts*, pp. 122-mid 154. *Diary* to end of 1939.
- Week 10---Mar. 9 Finish reading *Between the Acts*. Read 3 Jan. to 28 Aug. 1940 in *Diary* .  
 Mar. 11 Read to 25 July 1940 in *Diary*.  
 Mar. 13 Beer, "*Between the Acts*: Resisting the End." Exam review. **Paper due.**

**\*\*[Graduate Students will have several extra meetings, TBA, will read the Hermione Lee biography and an extra novel, and will write a term paper, topic to be selected in consultation with Instructor.]**