Modernism and Empire

Description: This seminar studies a selection of important modernist texts that explicitly respond to and represent aspects of empire alongside texts of European imperialism from the closing years of the nineteenth century. By reading these texts together the seminar not only recovers important lines of connection and influence between late nineteenth century literary genres, some popular (the adventure novel, the bildungsroman, the realist novel), and the canonical works of high modernism, but also works to substantiate the contention that modern imperialism and the epistemological and psychological crises it provoked were crucial sources for modernism's signal formal techniques and thematic concerns.


Schedule:
Week 1  T (9/27)  Introduction; essays by Jameson & Said  (pdfs; blackboard)
Week 2  T (10/4)  Schreiner, *The Story of an African Farm*
Week 3  T (10/11)  Haggard, *King Solomon’s Mines*
Week 4  T (10/18)  Kipling, *Plain Tales from the Hills*; first papers due (on Kipling story)
Week 5  T (10/25)  Conrad, *Heart of Darkness*
Week 6  T (11/1)  Harrington, ed., *Modern & Contemporary Irish Drama*:
                    Lady Gregory and Yeats, *Cathleen Ni Houlihan*; Lady Gregory, "Our Irish Theatre," *Spreading the News,* & *The Rising of the Moon*; abstracts due
                    Synge, "Preface to *Playboy of the Western World,*" *Playboy of the Western World*;
Week 8  T (11/15)  McKay, *Constab Ballads* (pdf; blackboard); bibliographies due
Week 9  T (11/22)  Woolf, *The Voyage Out*
Week 10  T (11/29)  Forster, *A Passage to India*
Week 11  T (12/6)  Final Papers due (10-12 pp), 4pm, 522PLC
Expectations and Requirements:

ASSIGNED READINGS: The reading for this course is sometimes heavy and always challenging. You will need to keep up with the reading schedule.

COURSE WEBSITE (blackboard.uoregon.edu): You will need to access the site periodically throughout the class. The syllabus, paper topics, and other course-related materials will be posted.

CLASS PARTICIPATION: Regular and productive class participation is expected in graduate seminars; participation makes up 10% of the final grade.

ATTENDANCE: At the start of every class, you should sign the attendance sheet (if you arrive late, it is your responsibility to make sure the sheet is signed). Missing more than one session will result in a lowered final grade (1 quarter grade for each absence beyond 1).

OFFICE HOURS: MW 1:00-3:00, and by appointment (hours open to change).

PRESENTATIONS: Over the term, each seminar participant will give a brief, 5-10 minute presentation (time strictly enforced) on recent scholarship related to the text/topic under discussion (course reserve books and the MLA bibliography should be your principal source for this scholarship); two or three presentations per class session (10% of final grade). I'll provide additional information on presentations. Please come talk to me during office hours before presenting.

PAPERS: You will write two papers: a concise close analysis of a short story by Kipling (3-4 pp), due fourth week (10/18); a conference length research paper (10-12 pp), due eleventh week (12/6). I will provide topics for the close analysis paper; you will design final paper topics in consultation with me; final papers must draw on research and include an annotated bibliography. Paper abstracts (200-250 words) due sixth week (11/1); bibliographies due eighth week (11/15). As a rule, I do not give extensions. If you have a good reason for an extension, you must contact me before the paper is due. I'll deduct a third of a grade for each day papers are late (weekends count as two days). After a week, I will not accept late papers.

ANNOTATED BIBLIOGRAPHY: Each seminar participant will research, compile, and annotate a bibliography of 10 pieces of recent scholarship related to your final paper topic (20% of final grade); these critical texts will serve as basic research for your final paper. Your primary resource for this research should be recent scholarly journals or books indexed in the MLA bibliography.

GRADING: Participation, 10%; presentation, 10%; 1st paper 20%; bibliography, 20%; final paper, 40%.

PLAGIARISM: Unacknowledged borrowing of others' words or ideas constitutes plagiarism, a serious academic crime that results in disciplinary action up to expulsion. If you have doubts or questions about plagiarism or the University's policy on it, come talk to me or see the University's Student Conduct Code (conduct.uoregon.edu).

STUDENTS WITH DISABILITIES: If you have a documented disability and anticipate needing accommodations in this course, please make arrangements with me as soon as possible. Please request that the office of Disabilities Services send a letter verifying your disability (ds.uoregon.edu).
RESERVE BOOKS

All books on reserve under ENG 670 in Knight Library Reserve Room (first floor)

Adams, David. *Colonial Odysseys: Empire and Epic in the Modernist Novel*
PR888.I54 A33

Begam, Richard and Michael Valdez Moses, eds. *Modernism and Colonialism*
PR478.M6 M63

Booth, Howard J. and Nigel Rigby, eds. *Modernism and Empire*
PR428.I54 M63

Brantlinger, Patrick. *Rule of Darkness: British Literature and Imperialism, 1830-1914*
PR469.I52 B73

Eagleton, Terry, Fredric Jameson, and Edward Said. *Nationalism, Colonialism, and Literature*
PR8753.N38

Hobsbawm, E. J. *The Age of Empire, 1875-1914*
D359.7.H63 1987

McClintock, Anne. *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest*
DA16.M37

McKay, Claude. *Complete Poems*
PS3525.A24785 A17

Parry, Benita. *Postcolonial Studies: A Materialist Critique*
PR9080.P366

Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation*
D34.L29 P73

Said, Edward W. *Culture and Imperialism*
PN761.S28

Sharpe, Jenny. * Allegories of Empire: The Figure of Woman in the Colonial Text*
PR830.W6 S5

Torgovnick, Marianna. *Gone Primitive: Savage Intellects, Modern Lives*
NX456.5.P7 T67

Williams, Patrick and Laura Chrisman, eds. *Colonial Discourse and Post-colonial Theory: A Reader*
JV51.C73