

Syllabus: Making and Re-Making Modernism

(ENGL 438W* E100 – Topics in Modernism, Summer 2017)

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6:30-10:30pm Wednesdays

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Course Description: Modernist literary culture was built on strong relationships between writing and other kinds of making. Writers and artists were publishing their own magazines, printing their own pamphlets, and staging their own experimental plays. Virginia Woolf hand-printed and published her own books; Ford Madox Ford started his own magazine; Stephen Spender and W. H. Auden worked with Group Theatre; and the Omega Workshops brought Post-Impressionist art to chairs, lampshades, and armoires. Taking matters of literary circulation and publication literally into their own hands, modernist writers emphasized the importance of the handmade in an increasingly mechanized world. In this course, we will examine modernist little magazines, small presses, interdisciplinary artistic workshops, and theatrical productions from 1900 to 1945 in order to understand the collaborative practices and aesthetic imperatives of modernist DIY culture. Our reading of modernist texts in all genres will be informed a constellation of contemporary and modernist critical works on taste, class, and the avant-garde.

Now that about a century has passed since these artistic collaborations took place, the objects that modernists made are being re-made and re-distributed through library special collections and digitization initiatives. Everything from scraps of fabric from dance costumes to hand-printed books are being included in new digital collections as modernist works begin to come out of copyright. We will use resources such as the *Modernist Journals Project*, the *Modernist Archives Publishing Project*, and the *Modernist Versions Project* in order to work with high-resolution images of rare books.

In this course, we're going to pair critical and theoretical reading with practice, taking a cue from the modernists and from more recent Digital Humanities "maker culture," and make some things ourselves. We will undertake experiments both analogue and digital: we'll try our hands at bookbinding (by learning how to make books just as the Woolfs made them on their dining-room table in 1917); we'll do exercises in creative writing inspired by modernist forms; and we'll also learn how to make digital editions from images of historical objects. No technical knowledge or experience with book arts is necessary in this course: we'll start by learning everything from scratch, as the modernists often did. You will, however, come away from this course with new digital skills including markup strategies for encoding literary texts; an understanding of how physical books are made; and a thorough grounding in modernist literary history and culture.

Date	Topic	Readings	Work Due
May 10	Introduction: Modernism Now		
May 17	Magazine Modernisms	Selections from <i>BLAST</i> (1914); <i>The English Review</i> (1908-11); <i>The Little Review</i> (1914-22); <i>Rhythm</i> (1911-13); <i>The Crisis</i> (1910) and <i>The Egoist</i> (1914)	
May 24	Digitizing Modernist Texts	Review of Modernist Digital Archives and Projects	Digital Edition Building Workshop (In-Class)
May 31	Small Presses and DIY Printing	Woolf, Virginia. <i>Monday or Tuesday</i> . London: Hogarth Press, 1918	Book and Pamphlet Making Workshop (In-Class)
June 7	Publishing Poetry	Selections from T. S. Eliot, <i>Poems</i> . London: Hogarth Press, 1918	Digital Edition
June 14	Images and Image- Making	Selections from Ezra Pound, <i>Lustra</i> . London: Elkin Mathews, 1917 Selections from H. D. <i>Sea Garden</i> London: Constable, 1916	
June 21	Making and Re- Making the Stage	Beckett, Samuel. <i>Not I</i> (Beckett on Film)	Final Project Proposal and Bibliography
June 28	Making a Writing Career: Journalism and Short Stories	Mansfield, Katherine. <i>Je Ne Parle Pas Français</i> . London: The Heron Press, 1920	
July 5	International Modernism and the Mass Market	Selections from Penguin <i>New Writing</i>	

July 12	Painting on the Furniture: Literature and the Domestic Arts	Selections from Fry, Roger. <i>Vision and Design</i> . London: Chatto & Windus, 1920	
July 19	Joyce & Co	Joyce, James. <i>Dubliners</i> . London: Grant Richards, 1914	
July 26	Irish Modernisms	<i>Dubliners</i> (continued)	Final Project Draft
August 2	Making the Short Story Collection	<i>Dubliners</i> (continued)	
August 9	Making the Middlebrow	“When the Waters Came” by Rosamond Lehmann	
August 16	Conclusion: Final Project Showcase		Final Project Due

A Note on Texts

Texts for this course will be available for free on Canvas in “Files” under “Readings.” The only exception is Beckett’s *Not I*, which will need to be purchased or borrowed (it’s available within the *Collected Shorter Plays* at the SFU book store).

Grading

Participation: 10%

In-Class Writing Exercises and Reading Questions: 20%

Digital Edition: 20%

Final Project Proposal and Bibliography: 10%

Final Project Draft: 10%

Final Project: 30%

Assignment Descriptions

The following paragraphs briefly outline the graded components of the course. You will receive a detailed instruction and resource sheet for each of these assignments when they are discussed in class.

Participation

Please keep in mind that attendance is necessary but not sufficient when it comes to participation. It is crucial to join in the conversations we're having in class by sharing your views and listening actively and respectfully to your peers.

In-Class Writing Exercises and Reading Questions

This course is designated "Writing Intensive," so you will have ample opportunity to practice your writing and receive feedback. To give you as much practice as possible, in every class we will complete a short writing exercise together. The idea here is to write freely and plentifully and to work through any nervousness you might have about the blank page. These written pieces will be graded for completion, so if you come to class and turn in the exercise, you will receive full marks. I will read and provide feedback on your written work, paying particular attention to matters of style and expression that should help you in your academic writing and in your final project as well.

At the end of each exercise, I will also ask one fact-based question about the week's reading, which you will answer for an additional mark.

Digital Edition

For this assignment you will build an edition of modernist poem, story, play, or essay of your choosing (a list to choose from will be provided in class, but you can also feel free to find your own text if you'd like). You will make your own new machine-readable digital text using skills we will learn in our in-class workshop. For your chosen text you will also write a brief critical introduction and provide a standard set of basic information about the text (date and place of publication, author, etc.) When your text is finished, you will have the opportunity to contribute it to the Open Modernisms anthology project.

Final Project

You have two options for the final project: 8-10 page **critical essay** on any of the texts from the course, answering a question of your own devising, **OR** a **creative and/or digital piece** with an accompanying 6-8 page written project statement that explains the project's relation to modernist making. Examples of creative and digital projects will be discussed in class and detailed guides will be available for various types of assignments (including mapping, photography, creative writing, fine arts, digital narratives, and web projects).

Regardless of which option you choose, the final project will be graded in three stages:

1) Proposal and Bibliography

For this stage you will write a 250-word proposal outlining your essay topic and/or creative project idea. For the essay option, you should include a proposed question you'll seek to answer in your paper, and for the creative/digital option you should include a proposed title for the creative/digital piece. For both options, you will include a bibliography in MLA Style with five sources that will inform your work.

2) Draft

This stage offers you an opportunity to receive feedback on your work before you submit your final project. You can submit whatever you have done by the deadline for this option (a full draft of an essay would be wise, but you can submit an outline here if you prefer).

3) Final Submission and Showcase

For both the essay and the creative options, you'll submit the project itself on the last day of class, but you should also be ready to share your project during class in a "lightning round" showcase. You might want to produce a poster, a short PowerPoint, or simply a very brief oral presentation. Whatever mode of address you choose, the floor will be yours to tell the class about your project and your experience making it.

Course Policies

It is your responsibility to familiarize yourself with and abide at all times by the SFU "Code of Academic Integrity and Good Conduct" (<https://www.sfu.ca/policies/gazette/student/sio-01.html>).