ENGL 3915:  
(4 credits; Interdisciplinary Capstone Course credit)  
Spring 2018; Wednesdays, 9:00 - noon; Fordham London Centre

John P. Harrington, Academic Dean, Fordham London Centre, Professor of English  
Office Hours: Tuesdays, noon – 12:00

Course Description:

Matthew Arnold, a very influential and controversial English poet and essayist of the 19th century, presented in 1857 the theory that “intellectual deliverance is the peculiar demand of those ages which are called modern; and those nations are said to be imbued with the modern spirit most eminently in which the demand for such a deliverance has been made with most zeal, and satisfied with most completeness.”

British literary modernism is associated with London and the post-war period of 1915-1925, and particularly with the “annus mirabilis” of 1922, when many new literary works appeared in what was perceived as a new, “modern” literary style. But just as Arnold located “the modern spirit” across different times from the classical to his contemporary, this course will focus on the nature of literary modernism in the early 20th century and connect it to modernism in the early 21st century, our contemporary. Literary modernism a century ago developed in the context of social conditions that resemble our own: migrations and immigrations; tensions between Global and Local orientations; consciousness of society under siege by anarchy; and the increasing influence of technology. For the poet T. S. Eliot, the accomplishment of the writer James Joyce as "giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history." We will explore how that shape was achieved in 1915-1925 and how that is attempted in London today.

London was an intellectual, cultural, and literary center in the early 20th century, and it is that today. This course will draw on the Fordham University focus for study abroad in London as “the city as text” by visiting both historical locations in the city and the region and also contemporary centers of cultural activity including significant sites, museums, theaters, and music venues.

As an Interdisciplinary Capstone Course, “London Modernisms” will draw on the disciplines of historical studies and literary studies, compare them, and integrate them. Our treatment of modernism will be interdisciplinary, particularly drawing on history and art history, and it will include British guest lecturers most qualified in 20th century political, social, and visual histories.

Requirements for the course will include joining group excursions on class time and independent ones outside class time; participation in discussions in an active classroom; reports based on
historical or literary perspectives; independent engagement with current events in London; and presentations on individual research projects. This class will meet in the city of London and it will bring London the city into our classroom.

Course Learning Outcomes:

This course will present a general chronology of notable modern British literature works in prose, poetry, and drama in 1915-1925 in historical context; students will learn this chronology and understand the significance and distinctive characteristics of historical events and literary works in it; students will learn interdisciplinary methods through visiting faculty members and comparing the methodologies of historical and literary studies; students will learn the actual and the cultural geography of modern and contemporary London through visits to its sites, cultural institutions, and performing arts venues; students will use and improve verbal and written communication skills through presentations and writing assignments.

Course Requirements and Assessment:

1. Active oral class participation and excursions [20%]: throughout the term.

2. One short class report, written (2-3pp) and oral presentations [15%]:
   Due January 31: Report on Royal Observatory Greenwich.
   Describe the historical, scientific, and cultural importance of the observatory using external sources and notes from the visit.
   Email to jharrington15@fordham.edu before 2:00 class September 20

3. One short (2-3 pp.) essay of one-month assessment of the course [0% but included in #1]: Week 6. This is not weighted individually but is considered part of the participation grade.
   Due February 21: In a short essay, describe the most successful and the least engaging parts of the course to date. You can select as examples course readings, organization of class time, or course requirements. You can also suggest new elements not evident in the course to date.

4. Due Feb. 28: In-Class Mid-term Examination in Class [15%].

5. One review (3 pp.) of a play, other performance, or exhibition of your choice related to the course [15%]:

6. One research report (5-10 pp.), topics to be developed in class, that include historical context and literary analysis; verbal presentation in class and final written paper [Abstract 15%; Presentation and Paper 20%]:
   Due April 11: Abstract
   Due April 18 and April 25: Presentations
   Due April 25: Final paper
Attendance:

Fordham University Undergraduate Handbook: “Students are expected to attend every class of every course for which they are registered. Each class meeting has its own dynamics and provides a unique opportunity for learning.

Fordham university London Attendance Policy 2017 [link to come]

Academic Integrity Policy:

"A University, by its nature, strives to foster and recognize originality of thought, which can be recognized only when people produce work that is theirs alone and properly acknowledge information and ideas that are obtained from the work of others. It is therefore important that students must maintain the highest standards with regard to honesty, effort, and performance."

Full information on infractions of academic integrity including punishments up to and including dismissal from Fordham University can be found at: http://www.fordham.edu/info/25380/undergraduate_academic_integrity_policy

Course Syllabus:

In order to take full advantage of related events as they occur in London, we will make changes to this plan. You must check frequently for updates to this schedule.

January 17

Week 1: Overview; Course Web Site; Interdisciplinary Capstone Course design; Course Resources
BBC British History Timeline: Historical Studies as Discipline
Oxford English Literature Timeline: Literary Studies as Discipline

ICC Methodology and key texts for term:
Matthew Arnold, “On the Modern Element in Literature” (1857)

January 24

Week 2: [Meet at Royal Observatory Greenwich]
Modernism of Social Content: Prose Fiction
Joseph Conrad, The Secret Agent (1907)
Historical Accounts of Greenwich Observatory Bombing in 1894
Events Listings: Joseph Conrad Society UK: http://www.josephconradsociety.org/

Travel Directions to Greenwich.docx

January 31:

Week 3: Modernism of Social Content:
Joseph Conrad, The Secret Agent (1907)
Virginia Woolf, “Joseph Conrad” (1914)

DUE: “City as Text" Excursion Report (2-3 pp and class presentation) on Royal Observatory Greenwich. Describe the historical, scientific, and cultural importance of the observatory using external sources and notes from the visit.

[February 1-4: A&S Trip to Berlin]

February 7:

Week 4: Modernism of Social Content: Drama
BBC History of Modern British Theatre
Bernard Shaw, Pygmalion (1914)
Zadie Smith, “Speaking in Tongues”

February 14: [Meet at Imperial War Museum, 2:00pm: IWM London]

Week 5: Social Modernism: Cultural History
Guide: Historian of British war and its literature, particularly emanating from World War I.
Meet at class time by the naval guns outside the main entrance
Required Readings:
2. Links to Selected Texts of WWI poems: Selected Poems for IWM.docx

February 21:

Week 6: Modernism of New Form: Prose Fiction
James Joyce, Ulysses (1922) (excerpts)
Gutenberg: http://www.gutenberg.org/ebooks/4300 (Chapter 6)
T. S. Eliot, “Ulysses, Order, and Myth” (1923)
Contemporary Writers: Parallels to Classical Literature

Due: One short (2-3 pp.) essay of one-month assessment of the course. This assignment is not graded, but completion of it counts as part of the participation requirement for the course. Due before class October 11 by email to: jharrington15@fordham.edu.
In a short essay, describe the most successful and the least engaging parts of the course to date. You can select as examples course readings, organization of class time, or course requirements. You can also suggest new elements not evident in the course to date.

February 28:

Week 7: Midterm Examination

[March 5 - 9: London Term Break, No classes]

March 14:

Week 8: Modernism of New Form: Poetry

T. S. Eliot, Prufrock and Other Poems (1919)
T. S. Eliot, The Waste Land (1922)

March 21:

Week 9: Modernism of New Form in Visual Arts

[Meet at Tate Britain Museum]
Modernism of New Form in Visual Arts
French Post-impressionists in London Exhibition

March 28:

Week 10: Modernism of New Form: Visual Arts and Architecture
Visitor: Art Historian of Twentieth Century Art
Reading: Mrs Dalloway
Reading: Roger Fry - French Post-Impressionists.doc

Due: Final date for submission of one review (3 pp.) of a play, other performance, or exhibition of your choice related to the course. Assignment is simply to report: Who, What, Where, When, How, and Why?

April 4:

Week 11: End of Decade: 1925

Virginia Woolf, Mrs Dalloway (1925)
Framing Question: In the introduction to the Penguin Classics edition, Elaine Showalter writes: "Mrs Dalloway demands out judgment of its heroine" (xi). How do we judge Clarissa Dalloway?

Framing Questions: Compare the London city portrayals of Woolf and Smith.

Electronic Resources:
Tate Museum Bloomsbury Timeline and Resources:
http://www.tate.org.uk/learn/online-resources/bloomsbury-group

Discussion and Collaboration:
Abstract London Modernisms Questions.docx

April 11:

Week 12: City as Text Group Excursion: Bloomsbury Walking Tour


Events Listings: Virginia Woolf Society of UK: http://www.virginiawoolfsociety.co.uk/

Abstract: Outline for Research Project Presentations and Papers
Due by email (jharrington15@fordham.edu) before class trip.

April 18:

Week 13: End of Decade: 1925

Presentations of Research Project: Last names A through and including H
Virginia Woolf, Mrs Dalloway (1925)

April 25:

Week 14:

Presentations of Research Projects: Last names I through and including W
Submission of Written Research Papers

Review and summary:
Matthew Arnold, “On the Modern Element in Literature” (1857)

[Exam Week: May 2]
Course Resources:

Required book texts.

These are inexpensive British printed editions that you are required to bring to class. These four paperbacks are easily available in London new or used. Other than these printed editions, we will make full use of electronic resources (including James Joyce, since it will be an excerpt):


Required book excerpts:

Provided:

Download: James Joyce, *Ulysses*  
Gutenberg: http://www.gutenberg.org/ebooks/4300

Other texts will be provided electronically; additional titles may be required for individual research projects.

Additional Readings and Course Electronic Resources:

Joseph Conrad:

The Secret Agent archive: https://archive.org/details/secretagentasimp031220mbp

Joseph Conrad Society UK: http://www.josephconradsociety.org/
Historical Account of Greenwich Observatory Bombing in 1894:  
https://www.theguardian.com/science/the-h-word/2016/aug/05/secret-agent-greenwich-observatory-bombing-of-1894

Bernard Shaw:

Pygmalion etext:  http://www.bartleby.com/138/  
BBC History Modern British Theatre: http://www.bbc.co.uk/timelines/zwx9j6f#z2njxsg  
Photo Gallery of Pygmalion:  
Bostridge on Pygmalion at 100:  
http://www.telegraph.co.uk/culture/theatre/theatre-features/10755716/Why-My-Fair-Lady-betrays-Pygmalion.html  
Zadie Smith, “Speaking in Tongues"

James Joyce:


Virginia Woolf on Ulysses, The Modernism Lab, Yale:  

Links from the James Joyce Society: http://joycesociety.org/links.html  
The Joyce Project Ulysses online: http://cas.umt.edu/english/joyce/#

T. S. Eliot:

Exploring The Waste Land:  
http://world.std.com/%7Eraparker/exploring/thewasteland/explore.html  
The Waste Land Hypertext: http://eliotswasteland.tripod.com/  

T. S. Eliot, 'The Love Song of J. Alfred Prufrock' (1919)  
T. S. Eliot, The Waste Land (1922)  
T.S. Eliot, He Do the Police in Different Voices (Draft of The Waste Land with Pound's annotations)  
T.S. Eliot, 'Tradition and the Individual Talent'  
T.S. Eliot, 'The Metaphysical Poets'
Electronic Resources:
He Do the Police in Different Voices: http://hedothe_police.org/
Fiona Shaw reading The Waste Land (mainly because it's glorious): https://www.youtube.com/watch?v=dYTzceCBQxQ


T. S. Eliot Society of UK: http://www.eliotsociety.org.uk/

Virginia Woolf:

Mrs Dalloway Electronic Text: https://ebooks.adelaide.edu.au/w/woolf/virginia/w91md/

Mrs Dalloway’s London Mapping Project: https://www.google.com/maps/d/u/0/viewer?mid=1mRbzQIldTLYlty-9AEnjh6JTog&hl=en_US&ll=51.5127768755441%2C-0.14194999999992513&z=13

Mrs Dalloway Mapping Project: http://mrsdallowaymappingproject.weebly.com/

Virginia Woolf Society of Great Britain: http://www.virginiawoolfsociety.co.uk/

Tate Museum Bloomsbury Resources: http://www.tate.org.uk/learn/online-resources/bloomsbury-group


Related Texts and General Sources:


BBC British History Timeline: http://www.bbc.co.uk/history/british/launch_tl_british.shtml

Roger Fry, Vision and Design: https://archive.org/stream/visiondesign00fryr#page/n11/mode/2up
Keynes, "Economic Consequences of Peace" excerpts:  
http://sourcebooks.fordham.edu/halsall/mod/1920keynes.html

“Only connect the prose and the passion, and both will be exalted, and human love will be seen at its highest. Live in fragments no longer.”

E. M. Forster, Howards End