

# »The Vision in Our Minds«

## Modern British literature and the Challenge of the Imaginary

**Lecturer:** PD Dr. Stefan L. Brandt, Guest Professor

**Basic information:** Hauptseminar, 2 SWS, ECTS-Studium, ECTS-Credits: 7; application at KOS.

**Room and time:** AR-K 122/123, Thursdays, 14-16.

**First session:** April 3, 2008.

**Modules:** LCMS-BA-M8.1 (Literarisches Leben/Medieninstitutionen und Medienpolitik) ab 4; LCM-MA-M2.1 (Epochen der Literatur-, Kultur- und Mediengeschichte) ab 4; EL-3 (Epochen und übergreifende Traditionsstränge) ab 4; AL4 (Institutionen und Medien der literarischen Vermittlung und ihre Geschichte) ab 4; ENG-GHR-M5.1 (Textsorten) ab 4; ENG-GYM-M7.4 (Autoren(-gruppen)) ab 4; Sek I & II-B3 (Englische Literatur von 1650 bis zur Gegenwart) ab 4; ENG-BK-M6.3 (Autoren (-gruppen)) ab 4.

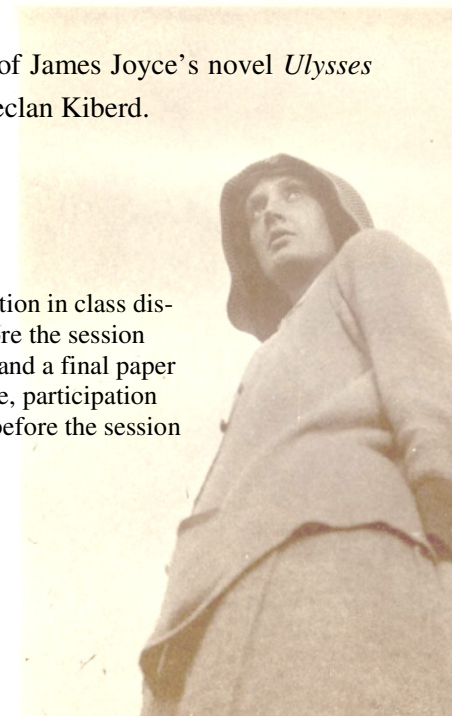
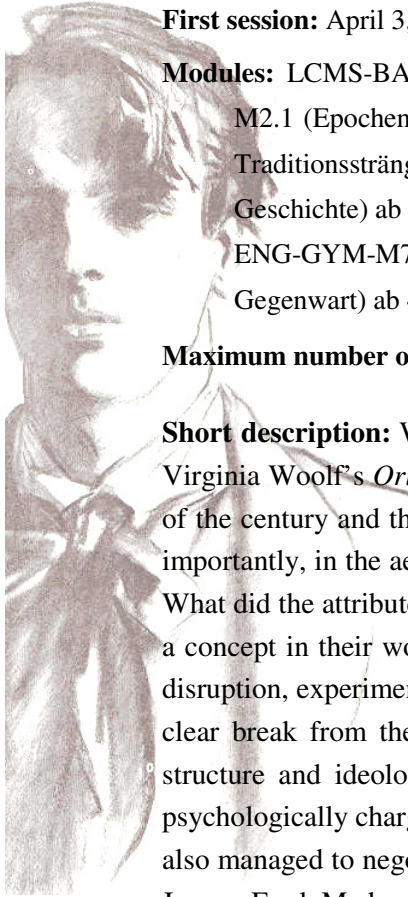
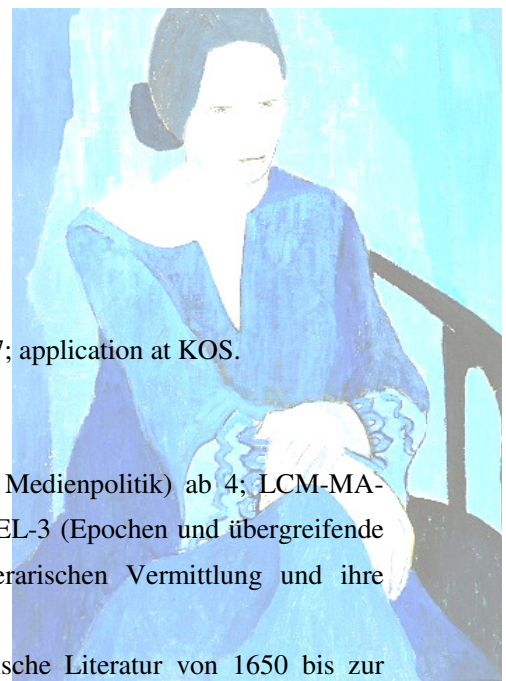
**Maximum number of participants:** 50

**Short description:** What do Joseph Conrad's *Heart of Darkness* (1902), James Joyce's *Ulysses* (1922), and Virginia Woolf's *Orlando* (1928) have in common? All these novels, written in the period between the turn-of-the century and the Second World War, are described as »modern« - not only in the historical, but, most importantly, in the aesthetic and stylistic sense. But what exactly are the implications of the term »modern«? What did the attribute signify to British writers of the early 20<sup>th</sup> century since so many of them deployed it as a concept in their works? And, finally, how were »modern« techniques of writing (fragmentation, allusion, disruption, experimentation, etc.) developed and modified during this period? Do »modern« texts represent a clear break from the tradition of the Victorian novel, or are there any common denominators, as far as structure and ideology are concerned? The course will deal with British Modernity as a culturally and psychologically charged phenomenon that challenged conventions and reader expectations in many ways, yet also managed to negotiate the needs and fears of the Modern Age. While treating canonized works by James Joyce, Ford Madox Ford, Dorothy Richardson, W.B. Yeats, Virginia Woolf, and Samuel Beckett, the seminar will also examine the theoretical background of Modernism in academic criticism as well as a few cinematic examples of a »modern aesthetics.« This course will require the active participation and preparation of each participant. You are asked to bring yourself in creatively with your own ideas and suggestions for group work.

It is highly recommended that you purchase the following version of James Joyce's novel *Ulysses* for this seminar: Penguin Books, 1992 [first edition 1922]. Introduction by Declan Kiberd.

### Credit requirements:

For 5 or 7 credit points: regular attendance, lively participation in class discussions, and at least 9 entries in the discussion forum before the session (1/3), an oral presentation as part of an expert group (1/3), and a final paper (10-12 pp. / 17-20 pp.) (1/3). For 2 credit points: attendance, participation in class discussions, and 8 entries in the discussion forum before the session (50%), oral presentation as part of an expert group (50%).



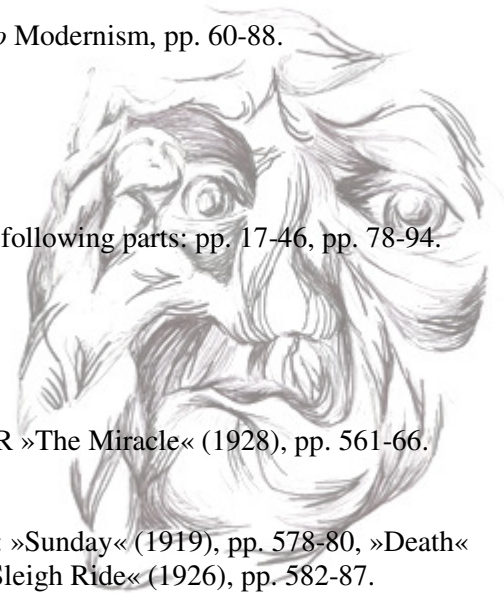


**Deadline for Final Papers: Thursday, July 31, 2008. Note: There is no (!) extension of this deadline.**

**Syllabus**

- 03. Apr. Introduction to British Modernity**
- 10. Apr. What is ›High Modernism‹?**  
Art Berman, »High Modernism« (1994), from: *Preface to Modernism*, pp. 60-88.
- 17. Apr. The Modern Aesthetic**  
*The Hours* (dir. Stephen Daldry, 2002).\*
- 24. Apr. The Spirit of Modernity**  
Joseph Conrad, *Heart of Darkness* (1902), especially the following parts: pp. 17-46, pp. 78-94.

**HEART OF**

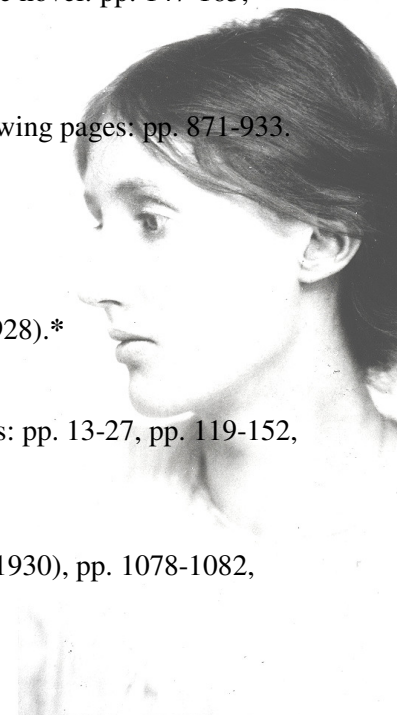
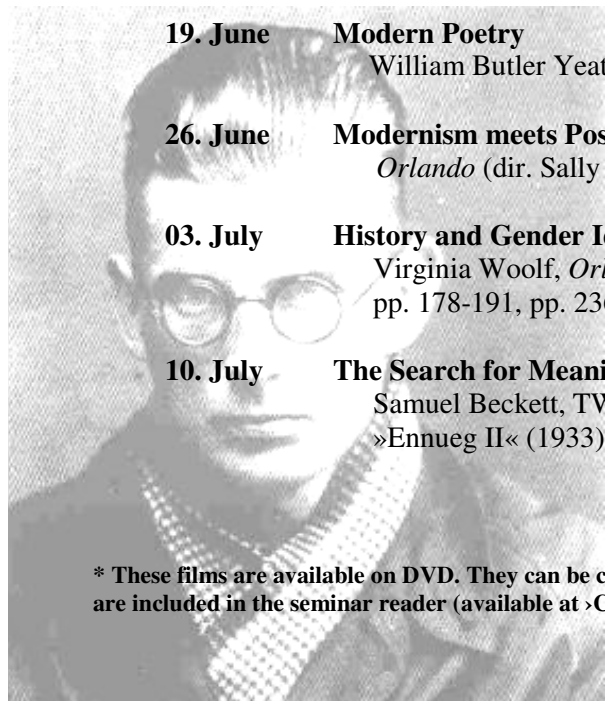


- 01. May Labor Day & Ascension Day**  
No class! Relax and enjoy!
- 08. May The Ghost of the First World War**  
Ford Madox Ford, »Pink Flannel« (1919), pp. 553-56; OR »The Miracle« (1928), pp. 561-66.
- 15. May Feminism and Social Justice**  
Dorothy Richardson, TWO of the following short stories: »Sunday« (1919), pp. 578-80, »Death« (1926), pp. 580-81, »The Garden« (1924), pp. 581-82, »Sleigh Ride« (1926), pp. 582-87.

**DARKNESS**

- 22. May Corpus Christi Holiday (Fronleichnam)**  
Relax and enjoy!
- 29. May Structure and Identity in Modern Literature**  
James Joyce, *Ulysses* (1992), »Introduction«, pp. ix-lxiv + ONE of the following passages of the novel: pp. 1-64, pp. 65-147, pp. 777-871 (or parts of it).
- 05. June Modernism and the City**  
James Joyce, *Ulysses* (1992), ONE of the following passages of the novel: pp. 147-165, pp. 183-190, pp. 281-98 (or parts of it).
- 12. June Stream of Consciousness**  
James Joyce, *Ulysses* (1992), ONE central passage from the following pages: pp. 871-933.

- 19. June Modern Poetry**  
William Butler Yeats, »The Tower« (1927), pp. 309-319.
- 26. June Modernism meets Postmodernism**  
*Orlando* (dir. Sally Potter, 1992), based on V. Woolf's novel (1928).\*
- 03. July History and Gender Identity**  
Virginia Woolf, *Orlando* (1928), TWO of the following passages: pp. 13-27, pp. 119-152, pp. 178-191, pp. 236-253, pp. 320-333.
- 10. July The Search for Meaning**  
Samuel Beckett, TWO of the following pieces: »Whoroscope« (1930), pp. 1078-1082, »Ennueg II« (1933), p. 1083, »Ooftish« (1938), p. 1084.



\* These films are available on DVD. They can be checked out over night at our Sekretariat, Room AR-H 213. All texts for the seminar are included in the seminar reader (available at ›Copythek Ankele«, Glückaufstr. 23, Siegen-Weidenau, Tel.: 0271/71613).