

Women Inside/Outside Modernism
T / Th, 2-3:15 / Mod Lang 310

Professor Eric Hayot
 ML 430 / 626-0777 / ehayot@u.arizona.edu
 Office hours: T/Th 9:30-11 and by appointment
 Teaching assistant: Sean Cobb, scobb@u.arizona.edu

Texts:

Gustave Flaubert, *Madame Bovary* (1857)
 Sigmund Freud, *Dora: An Analysis of a Case of Hysteria* (1905)
 Katherine Mansfield, *In a German Pension* (1911)
 Gertrude Stein, *Tender Buttons* (1914)
 Wyndham Lewis, *Tarr* (1918)
 Jean Toomer, *Cane* (1923)
 Virginia Woolf, *A Room of One's Own* (1929) and *To the Lighthouse* (1927)
 Djuna Barnes, *Nightwood* (1936)
 Zora Neale Hurston, *Their Eyes Were Watching God* (1937)

In addition to these books, you are required to buy the course reader from Arizona Print/Copy (1033 N. Park Avenue; 882-3995).

Also, we will be reading Charlotte Perkins Gilman's *The Yellow Wallpaper*. Full text is available online at <http://www.cwrl.utexas.edu/~daniel/amlit/wallpaper/wallpapertext.html>.

We will also be reading T.S. Eliot's *The Wasteland*. Full text is online at <http://www.library.utoronto.ca/utel/rp/poems/wastland.html>.

Course description:

Writing in the introduction to her 1990 anthology, *The Gender of Modernism*, Bonnie Kime Scott recalls that modernism "as we were taught it at mid-century was perhaps halfway to truth. It was unconsciously gendered masculine.... Much of what ... men had to say about the crisis in gender identification that underlies much of modernist literature was left out or read from a limited perspective." If, as Scott argues, a general crisis of gender identification underlies modernist literature, then any discussion on gender and modernism (or women in it) ought to have implications for a broader definition of modernism itself. This course aims to sketch the outlines of such a definition.

Beginning with *Madame Bovary*, often called the "first modern novel," and Andrea Dworkin's critique of its gender politics, we will open the question of the modern (and its relationship to modernism) before moving on to Freud. These two texts will establish a background, as it were, for the modernists we will consider in the rest of the course; we will be moving back and forth from primary texts (including novels, poetry, and essays) to secondary ones (theories of modernism, theories of gender, theories of their interaction), carrying with us a sustained attention not simply to the gender of modernist content but also the implications of its form.

Grading:

I hope it will be clear from the daily syllabus below that this course has a very heavy reading load. We will be reading exceedingly difficult primary material, and challenging secondary material as

well. In order to help you keep up with the readings, you must come to every Tuesday class with *two copies* of a response to that week's reading of *at least 250 words*. Ideally, one or more of your response papers will provide a foundation for your longer assignments. Bear in mind, also, that I expect a *cumulative* level of performance on response papers. They don't have to be of uniform quality or length, provided that I can see that your work on them as a whole reflects sustained engagement with the reading assignments.

Though ungraded, these responses will account for 50 percent of your grade for the course. The rest of your grade will come from a five-page paper (15 percent) and a final paper of 10-15 pages (35 percent). Once during the semester you will be asked to forward your response to the course listserv (details forthcoming).

Failure to complete any of these assignments will prevent you from passing the course. On top of this will be your class participation grade, which can either hurt you or help you (up to 1/3 a grade either way). It will be determined by the degree to which you help the class learn, or keep it from learning. I do not penalize students who do not talk in class.

In exceptional circumstances I will consider the granting of a grade of incomplete, but only when all but a minor portion of the course work has been successfully completed.

Lateness and absences:

You get two classes off free. Every absence beginning with your third absence will seriously hurt your final grade. There are no excused absences unless you need to represent the university in some official way (as an athlete, for instance) or it is a religious holiday for you. Don't be late to class.

I don't accept late work unless you talk about it with me in advance. Unexcused late work will receive a grade of 0. If you are not in class when something is due (or when we take an exam), you will receive a grade of 0.

Plagiarism and academic honesty:

If you use someone else's ideas, whether through direct quotation or paraphrase, you need to say so. Use parenthetical references and a works cited list (as explained in the *MLA Style Guide*, available in the library or at the bookstore) to credit your sources. I expect you to abide by the university's code of academic integrity.

Daily syllabus. Have everything read before coming to class.

Jan 16	Introduction
Jan 21 / 23	T: Flaubert, <i>Madame Bovary</i> 1-106 Th: <i>Bovary</i> , 106-199
Jan 28 / 30	T: <i>Bovary</i> , 199-303 Th: Andrea Dworkin, <i>Intercourse</i> , excerpts (coursepack) Andreas Huyssen, "Mass Culture as Woman" (coursepack) Bersani, "Introduction" (in <i>Bovary</i>) OPTIONAL
Feb 4 / 6	T: Freud, <i>Dora: An Analysis of a Case of Hysteria</i>

Th: Freud, "Femininity" (coursepack)
 Gilman, *The Yellow Wallpaper* (online)

Feb 11 / 13

T: Mansfield, *A German Pension*
 Mansfield, essays (coursepack) (GM 298-314)
 Th: Clark, *Sentimental Modernism*, excerpts (coursepack)
 deKoven, "Modernism and Gender" (coursepack)

Feb 18 / 20

T: Stein, *Tender Buttons*
 Th: Stein, essays and interviews (coursepack) (GM 488-516)
Start reading Tarr now

Feb 25 / 27

T: H.D., selected poems and essays (coursepack)
 Th: Pound, *Cathay*, "Portrait d'une Femme," essays (coursepack)
 Morrison, *The Public Face of Modernism*, excerpts (coursepack)
Keep reading Tarr

Mar 4 / 6

T: Lewis, *Tarr*
 Th: Lewis, *Tarr*

Mar 11 / 13

T: Eliot, *The Wasteland* (online)
 Th: Loy, poems and essays (coursepack) (GM 230-251)
 Felski, *The Gender of Modernity*, excerpts (coursepack)

First paper due (5 pages)

Spring break

Mar 25 / 27

T: Toomer, *Cane* 3-119
 Th: North, *The Dialect of Modernism*, excerpts (coursepack) 147-174

Apr 1 / 3

T: Lang, *Metropolis* (screening TBA)
 Huyssen, "The Vamp and the Machine" (coursepack)
 Th: Woolf, *A Room of One's Own*

Apr 8 / 10

T: Woolf, *To the Lighthouse* 1-125
 Th: Woolf, *To the Lighthouse* 125-209

Apr 15 / 17

T: Marcus, "Woolf's Feminism and Feminism's Woolf" (coursepack)
 Th: Moi, "Who's Afraid of Virginia Woolf?" (coursepack)
 Whitworth, "Woolf and Modernism" (coursepack)

Apr 22 / 24

T: Barnes, *Nightwood*, 1-107
 Th: Barnes, 107-170
 Scott, "Barnes Being 'Beast Familiar'" (coursepack)

Apr 29 / May 1

T: Hurston, *Their Eyes Were Watching God*, 1-115
 Th: Hurston, 115-195
 North, *The Dialect of Modernism*, excerpts

May 6 T: debriefing

Final paper due Wednesday, May 14, in my office, by 5 pm.