

ENGLISH 322
Modernism and the Artist Novel
Fall 2011, Humanities 3017
MW 2:20-3:40

“Why will you young men continue to write about things that are so entirely uninteresting as the mentality of adolescents and artists?”—Aldous Huxley, *Chrome Yellow*

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Course Description

Artist figures are common in Western literature, but modernists and their contemporaries seem to have embraced them with a particular fervor. As the quote from Huxley’s *Chrome Yellow* suggests, the subject was so popular that it became the butt of humor in the 1920s. Novels of the early twentieth century repeatedly use the artist as a privileged figure of opposition and alienation; the artist also becomes a way of thinking about the possibilities of, and limits to, art. In this course we will look at “portraits of the artist” to consider how experimental and popular literatures use artist characters to challenge traditional values and to examine the process of creation.

Required texts (available at the campus bookstore; see SOLAR for ISBN numbers):*

Delafied, E. M.	<i>The Provincial Lady in London</i>
Hall, Radclyffe	<i>The Well of Loneliness</i>
Joyce, James	<i>A Portrait of the Artist as a Young Man</i>
Maugham, W. Somerset	<i>The Moon and Sixpence</i>
Orwell, George	<i>Keep the Aspidistra Flying</i>
Woolf, Virginia	<i>Orlando</i>

Additional readings are available on-line through Blackboard

*Please note: If you decide to purchase your books on line, I strongly encourage you to get the same editions I ordered from the bookstore. If you don’t have those editions, it will be more difficult for you to participate in class discussion—and you may even end up with an abridged, and therefore useless, version of a novel.

COURSE ORGANIZATION AND REQUIREMENTS:

Attendance & Participation: Most people learn best by engaging in discussion rather than passively listening to a lecture. Although I will provide occasional lectures to supplement your reading, most of the class will be spent in discussion. This means that you need to be committed to regular attendance and engaged participation in class. If you are a shy or reserved person, you should plan on posting one question or comment each week on the Blackboard discussion forum for the class. More than four absences will lower your participation grade; more than six will result in an F for participation. Repeated occasions of excessive tardiness or leaving early will count toward absences.

Classroom Etiquette: As a courtesy to your instructor and fellow students, please make every effort to arrive on time and to refrain from leaving during class. To minimize distractions, cell phones should be turned off and put away during class. Unless you have informed me that you have a family emergency or other specific event that requires you remain reachable, your phone should never be visible. For the same reason, I prefer that students not use laptops in class. If you are accustomed to taking notes on a laptop, please see me during the first week of class.

Blackboard (<http://blackboard.stonybrook.edu>): The Blackboard site for this class contains assigned readings and a discussion board, a place to post questions and comments that you would like to discuss in class. The class syllabus and all assignments will also be posted on Blackboard. I welcome suggestions for additional links.

Writing Assignments: You are required to write two papers during the semester. In the first five-page paper you will make an argument based on one work. In the second seven-page paper you will make an argument based on two works. You may also choose to write a research paper instead of completing the final exam. I will provide you with detailed instructions for these papers in advance of the due dates. All papers must be typed (please use a standard 12 point font), double-spaced and stapled.

Final Exam: If you choose to take the final exam instead of submitting a research paper, you will have a take home test that will consist of short answer questions and a five-page essay. This exam will be cumulative—you will need to discuss all of the assigned readings for the course.

Late Papers: I will grant you one extension (of a few days) for a paper, but this extension must be arranged in advance of the due date.

Pop Quizzes: To make sure that everyone is keeping up with the scheduled readings, I will occasionally give quizzes at the beginning of class. These quizzes will not demand recall of minutiae, but they will include questions about major plot developments, characters, and style. I will drop your lowest quiz grade when I calculate your average. Please note that I do not give make-ups for quizzes; you need to be in class to take them.

Final Grade Calculation:

15%	Class Participation (based on quality as well as quantity)		
15%	Pop Quizzes	25%	Second Paper
20%	First Paper	25%	Final Exam or Research Paper

Academic Integrity: Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty members are required to report any suspected instance of academic dishonesty to the Academic Judiciary. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at <http://www.stonybrook.edu/uaa/academicjudiciary/>

DSS Assistance: If you have a physical, psychological, medical, or learning disability that may impact your course work, please contact Disability Support Services (631) 632-6748 or

<http://studentaffairs.stonybrook.edu/dss/>. They will determine with you what accommodations are necessary and appropriate. All information and documentation is confidential.

Critical Incident Management: SBU expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, and/or inhibits students' ability to learn.

Course Calendar

Readings are listed on the date they are due.

Items followed by an asterisk (*) are available through Blackboard.

Please note: If the University cancels classes for any reason, you should continue to keep up with this reading and writing schedule.

M 9/29	Introduction to the course and to each other Portraits of Artists
W 9/31	Joyce, <i>A Portrait of the Artist as a Young Man</i> (Part I)
M 9/5	No Class—Labor Day
W 9/7	<i>A Portrait of the Artist as a Young Man</i> (Parts II & III)
M 9/12	<i>A Portrait of the Artist as a Young Man</i> (Part IV)
W 9/14	<i>A Portrait of the Artist as a Young Man</i> (Part V)
M 9/19	<i>The Moon and Sixpence</i> (3-56)
W 9/21	<i>The Moon and Sixpence</i> (56-103)
M 9/26	<i>The Moon and Sixpence</i> (103-45)
W 9/28	No Class—Correction Day (follows a Friday schedule)
M 10/3	<i>The Moon and Sixpence</i> (145-200)
W 10/5	<i>Keep the Aspidistra Flying</i> (Chapters 1-3; 3-61)
M 10/10	Paper #1 Due
W 10/12	<i>Keep the Aspidistra Flying</i> (Chapters 4-6; 62-122)
M 10/17	<i>Keep the Aspidistra Flying</i> (Chapters 7-9; 123-202)
W 10/19	<i>Keep the Aspidistra Flying</i> (Chapters 10-end; 203-48)

- M 10/24** *The Well of Loneliness* (book 1; 11-118)
- W 10/26** *The Well of Loneliness* (book 2; 121-205)
- M 10/31** *The Well of Loneliness* (books 3 & 4; 209-317)
- W 11/2** *The Well of Loneliness* (book 5; 321-end)
- M 11/7** *Orlando* (Preface and chapters 1 & 2; 1-118)
- W 11/9** *Orlando* (chapter 3; 119-152)
- M 11/14** *Orlando* (chapters 4 & 5; 153-262)
- W 11/16** *Orlando* (chapter 6; 263-329)
- M 11/21** **Paper #2 Due**
- W 11/23** **No Class—Thanksgiving Break**
- M 11/28** *The Provincial Lady in London* (1-67)
- W 11/30** *The Provincial Lady in London* (67-155)
- M 12/5** *The Provincial Lady in London* (155-223)
- W 12/7** *The Provincial Lady in London* (223-302)
- M 12/12** Hemingway, “The Snows of Kilimanjaro”*

Friday, December 16
All Take-Home Finals and Research Papers Due in my mailbox by noon