



אוניברסיטת בן-גוריון בנגב
הפקולטה למדעי הרוח והחברה

המחלקה לספרויות זרות ובלשנות, תש"פ 2019-20

Name of the course: **Survey of Twentieth Century Anglo-American Literature**

Lecturer name: Yael Segalovitz

Course number: 132.1.0299

Office hours: Thursday, 10:00-12:00

Short course description (5-10 lines) with key words at the end of the paragraph

There is hardly a term more widely associated with early- to mid-twentieth century literature, both within and outside the Anglo-American world, than “modernism.” In this course, we will follow the contours of this literary movement and style through the reading of seminal modernist works, such as T.S. Eliot’s “The Waste Land,” Virginia Woolf’s *To the Lighthouse*, and William Faulkner’s “The Bear.” Through these texts, we will explore the modernist’s investment in epistemological uncertainty, the absurd, the feminine, and the gothic, among other themes. In order to better perceive the salient characteristics associated with modernism, we will read these works alongside the post-modernist literary responses they incited in the second half of the 20th century including John Barthes’ “Lost in the Funhouse,” and Sylvia Plath’s poetry. These systematic transitions will help us elucidate the critique mounted against modernism as an ostensibly apolitical and ahistorical aesthetic movement. Throughout the course, we will ask: how does modernist style vary across genres (poetry, prose-fiction, drama)? What could be the motivations deriving modernist artists? And how do race, gender, and class play themselves out in modernist and post-modernist works?

Key words: Modernism, Post-Modernism, Literary Style, Epistemology, The Politics of Form.

Course requirements:

Attendance required **yes**

1. Participation 5% (active participation in class)
2. Midterm Essay (2-3 pages) 35%
3. Final Exam 60%

סילבוס מפורט של הקורס (נושאים, לוח זמנים, ספרות חובה/בחירה וכדומה)

Survey of Twentieth Century American Literature

Dr. Yael Segalovitz
Department of Foreign Literatures and Linguistics
Ben-Gurion University of the Negev
Fall 2019

Course # ??
Monday, 12:15-13:45, Room TBA

Office hours: Thursday 10:00-12:00
Building 74, Room 521, email: yaelsega@bgu.ac.il, office phone: 08-6461125

Course description

There is hardly a term more widely associated with early- to mid-twentieth century literature, both within and outside the Anglo-American world, than “modernism.” In this course, we will follow the contours of this literary movement and style through the reading of seminal modernist works, such as T.S. Eliot’s “The Waste Land,” Virginia Woolf’s *To the Lighthouse*, and William Faulkner’s “The Bear.” Through these texts, we will explore the modernist’s investment in epistemological uncertainty, the absurd, the feminine, and the gothic, among other themes. In order to better perceive the salient characteristics associated with modernism, we will read these works alongside the post-modernist literary responses they incited in the second half of the 20th century including John Barthes’ “Lost in the Funhouse,” and Sylvia Plath’s poetry. These systematic transitions will help us elucidate the critique mounted against modernism as an ostensibly apolitical and ahistorical aesthetic movement. Throughout the course, we will ask: how does modernist style vary across genres (poetry, prose-fiction, drama)? What could be the motivations deriving modernist artists? And how do race, gender, and class play themselves out in modernist and post-modernist works?

Texts

- The majority of reading materials will be available on Moodle (<https://moodle2.bgu.ac.il/moodle/>)
- *Waiting for Godot* (Samuel Beckett), to be found at the library or Tzomet Sfarim
- *To the Lighthouse* (Virginia Woolf), to be found at the library or Tzomet Sfarim

Requirements:

Attendance is mandatory. You are allowed up to three unexcused absences during the semester, including *Tkufat Hashinuyim*. **Any additional absence will affect your grade.** If you need to be absent for more than three classes due to a medical or family emergency, please get in touch with me in advance about possible arrangements. **You are responsible for material you miss during an absence.** Please consult another student in the course about the material you missed or come to see me in office hours rather than emailing.

Read the assigned text(s) prior to each class meeting. I will send out 1-2 discussion questions prior to each class, they are meant to guide you in your reading.

Participate productively in class discussions. **Please come prepared to answer the discussion questions I will send out prior to each class.** Participation is an incredibly important aspect of this course, which will frequently involve class discussions. **If you are**

nervous about participating and/or public speaking in general, please come talk with me in office hours as soon as possible – we can brainstorm ways to make you feel more comfortable in class and consider alternative methods of participation.

Write one midterm essay (2-3 pages); one final exam. For your paper, you will be requested to submit a draft, and then consult my comments to revise your paper into its final form. You will be graded on both the draft and the revision.

Sources: Your written work will be based on close readings of the primary texts. I recommend using a good dictionary, preferably the unabridged *Oxford English Dictionary* <http://www.oed.com>. You must document each and every source you consult as **I do not tolerate plagiarism**. You will find a number of resources on Moodle; use them to understand the issues we discuss, and ask questions whenever anything is not entirely clear to you.

Grade distribution

Participation 5% (discussion questions; participation in class)

Midterm Essay (2-3 pages) 35%

Final Exam 60%

Course Schedule

28/10 Introduction

Section One: Poems

4/11 (1) T.S. Eliot, "The Waste Land"

(2) "Introduction: A History of Modernism," Vincent Sherry, in *The Cambridge History of Modernism*

11/11 Gertrude Stein, *Tender Buttons* (1914; selection)

18/11 Sylvia Plath, "Daddy" (1962); Anne Sexton, "Cinderella" (1971)

Section Two: Short Stories

25/11 (1) Franz Kafka, "The Metamorphosis" (1915)

(2) Stephen Kern, "Beginning: In the Middle of Things," in *The Modernist Novel: A Critical Introduction*, 126-39.

2/12 William Faulkner, "The Bear" (1942)

9/12 William Faulkner, "The Bear" (1942)

16/12 John Barth, "Lost in the Funhouse" (1968)

Section Three: Novels and Novellas

23/12 **Midterm Paper (Draft) Due;** James Joyce, *The Dead* (1914), 3-35.

30/12 James Joyce, *The Dead* (1914), 36-70

- Screening of *The Dead* (feature film directed by John Huston); place and time TBA

6/1 Virginia Woolf, *To the Lighthouse* (1927) 3-130.

13/1 Virginia Woolf, *To the Lighthouse* (1927) 130-200

Section Four: Drama

20/1 Samuel Becket, "Waiting for Godot" (1948), 1-60.

date and time TBA **Final Exam**