

Carleton University, Winter 2019  
Department of English  
ENGL 5608W: Studies in Modernism  
Tuesday 8:35 to 11:25  
Location: 1816 Dunton Tower

Prof. Jodie Medd  
[jodie.medd@carleton.ca](mailto:jodie.medd@carleton.ca)  
Office: 1804 Dunton Tower  
Phone: x.2329  
Office Hours: Tue. 11:30 to 1:00, Wed. 2:35-4:00 & by appt.

## Modernism and its Queerness

### Course Description

We will look at the conjunction of Anglo-American literary modernism, sexual history, and queer theory by focusing on select, influential authors, texts, and moments. “Queerness” will be considered from many angles, including sexual and gendered subject matter and identity categories, intimate and social relations, and literary style. We will also explore the relation of queer modernism at the turn of the twentieth century to both queer theory and contemporary queer literature at the turn of the twenty-first century.

This course addresses some of the most iconic, canonical figures who have influenced—in some cases, dominated—understandings and narratives about (queer) sexuality and modernist studies: in other words, they have critically shaped how the story of modernism and its queerness has been told. While considering the importance of their literary works, literary careers, historical contexts, and ongoing critical reception, we will also keep an eye to how the privilege and influence of these writers’ works, lives, and legacies have shaped dominant narratives while obscuring others.

### Required Texts

In the order we will be reading them:

Henry James, *The Turn of the Screw and Other Short Novels* (Signet: 9780451530677)

\*\* we are only reading *The Turn of the Screw*, which is also available electronically through CU library and Project Gutenberg

Oscar Wilde, *The Picture of Dorian Gray* (Broadview: 978-0641935381)

E. M Forster, *Maurice* (Penguin: 9780141441139)

Alan Hollinghurst, *The Swimming Pool Library* (Vintage/Random House: 9781784870317)

Radclyffe Hall, *The Well of Loneliness* (Virago: 9781844085156)

Virginia Woolf, *Orlando* (Oxford: 9780199650736)

Gertrude Stein, *The Autobiography of Alice B. Toklas* (Vintage: 978-0679724636)

Monique Truong, *The Book of Salt* (Mariner: 9780618446889)

Additional readings (essays) will be available through ARES and/or at the reserves desk. Select secondary print material is also on reserve to support your research but is NOT exhaustive.

**Books are available at Haven Books, 43 Seneca Street** (on the corner of Sunnyside) <http://havenbooks.ca/>. If you already have your own copy of a text, you do not need to buy another. If you are buying texts, when possible please buy the editions indicated.

## Course Requirements and Evaluation

See additional handouts for full details of expectations and assessment criteria for each requirement.

*You must complete all of these requirements in order to receive a grade in this course.*

*Please submit written work to cuLearn. Please keep electronic copies of all your work.*

### Three written reflections/close readings: 30%

**750-1000** words each, submitted to cuLearn Coursework E-Submissions the evening before we discuss the work (by 5:00pm? we will confirm timing with the class). One will also be posted to the whole seminar (Class Discussion Board), presented, and discussed in class (your reflection should prompt discussion). The other two will be posted just to me, but you will be invited to share your thoughts with the class informally, as part of class discussion. You choose the text, but you may not write on the text we are reading on the same week as your research seminar. See “Critical Reflections & Critical Questions Guidelines” for more details.

### One research seminar presentation and write-up: 25%

“Queer Modernism/Modernists in Context”: a 15 to 20-minute presentation, based on your research and critical thinking, on a topic that helps to situate the author’s life, writings, and/or legacy in specific historical, theoretical, and/or scholarly contexts related to modernism and its queerness: in other words, how/why does this author and their historical positioning and/or influence matter to the story we might tell about modernism and its queerness? It should include at least six secondary sources, with an annotated bibliography. You will facilitate discussion after your presentation and submit a write-up of your presentation by the following Tuesday. See “Research Seminar Guidelines” for more details.

### One final research paper: 35% (includes proposal, annotated bibliography, and workshop-presentation)

**4000 to 5000** words, with 6 to 8 secondary sources or more. You can choose your topic, text(s), and focus. Our penultimate class will be a preliminary workshop to discuss your paper proposal and research issues. Our final class will be a symposium in which members present and workshop their papers; the final paper is due to cuLearn the following Monday at 9am (April 15).

NOTE: you **may** write about the same text as one of your reflections.

### Participation: 10% (includes one set of critical questions)

I assume all members of a graduate seminar will be actively engaged and participating. Part of this participation includes posting a set of two critical questions on the required reading for at least one class discussion (on a day when you are not presenting a seminar or completing a written reflection: see “Critical Reflections and Critical Questions Guidelines”). The balance of the mark acknowledges your activity in engaging with primary readings in class discussion, sharing the ideas of your written reflections in class, engaging in discussion with peers following presentations, participating in discussions of works-in-progress in our final class, etc. Needless to say, attendance in the seminar is critical. If you must be away from a class, please let me know as soon as possible; you should also provide an extra critical reflection for that day and post it to cuLearn (Class Discussion Board).

If you are very quiet in class discussion and are concerned about your participation activity, you may opt to do an additional critical reflection/close reading and post it to cuLearn.

### Final Grades

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

### Intellectual Property

My lectures and course materials, including presentations, posted notes, assignments, etc. remain my intellectual property and are protected by copyright. They are intended for personal use and may not be reproduced or redistributed without my prior written consent. This is also true for student work. Audio or visual recording of class lectures and discussions is not allowed.

### Contacting me

I am available during my office hours to discuss any aspect of the course; you can even call my office if you are not usually on campus during my office hours. If my office hours conflict with your schedule, I am happy to

schedule an appointment (I can usually be available for up to 30 minutes beyond the standard times if arranged ahead of time). You can also send me a message by e-mail or voice mail, any time of day or night and I will respond in good time. E-mail is the most reliable means of contacting me.

### **Academic Integrity**

If you have any questions about when and how to cite reference sources, do not hesitate to ask me. If I suspect that a student's work involves plagiarism, I am required to submit the work to the Associate Dean, who will conduct a thorough investigation into the case and administer penalties. For Carleton's Policy on Academic Integrity, please see *The Graduate Calendar*, General Regulations, section 18:

<http://calendar.carleton.ca/grad/gradregulations/administrationoftheregulations/#18>

See also Carleton's most up to date Academic Integrity Policy here:

<https://carleton.ca/secretariat/wp-content/uploads/Academic-Integrity-Policy.pdf>

The following definition of plagiarism is from Carleton's Academic Integrity Policy, Part VI. Terms important to this course have been highlighted:

**Plagiarism is presenting, whether intentional or not, the ideas, expression of ideas or work of others as one's own.**

**Plagiarism includes reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source.** Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: **books, articles, papers, literary compositions and phrases**, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and **material on the internet.**

Examples of plagiarism include, but are not limited to:

- **submitting a takehome examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;**
- **using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;**
- **using another's data or research findings;**
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one's own;
- **failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks.**

Note also the policy on “**Unauthorized Resubmission of Work**”:

A student shall not submit substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs. Minor modifications and amendments, such as phraseology in an essay or paper do not constitute significant and acceptable reworking of an assignment.

Plagiarism is a serious offence that cannot be resolved directly by the course's instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course.

**Requests for Academic Accommodation**

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes are as follows:

**Pregnancy obligation**

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: [carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf](https://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf)

**Religious obligation**

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: [carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf](https://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf)

**Academic Accommodations for Students with Disabilities**

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with your instructor as soon as possible to ensure accommodation arrangements are made. [carleton.ca/pmc](https://carleton.ca/pmc)

**Survivors of Sexual Violence**

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and its survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: [carleton.ca/sexual-violence-support](https://carleton.ca/sexual-violence-support)

**Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

**ENGL5608W: Modernism and Its Queerness**  
**Reading and Presentation Schedule**

Unless otherwise noted, articles and chapters from books are available through ARES (Carleton's E-Reserves)

**Week 1, January 8: Introduction: Queer? Modernism?**

**Please read before we meet:**

Heather Love, "Modernism at Night," *PMLA* 124.3 (May 2009): 744-748

Brooker et al., "Introduction," *The Oxford Handbook of Modernisms*: 1-13.

Donald E. Hall, "Introduction: What 'Queer Theories' Can do for You," and Chapter 2: "Who and What is 'Queer'?" *Queer Theories*. 1-18, 51-81 \*\*Please prioritize reading Chapter 2, 51-81

**Week 2, January 15: The Queer Turn/s of-the-Centuries**

The Queer Turn in Theory

Eve Sedgwick, "Introduction: Axiomatic," and "Epistemology of the Closet" in *Epistemology of the Closet*. (1-90). NB: This book is available at the Reserves Desk, but you may also be able to find these sections online.

Cathy J. Cohen, "Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?" *GLQ* 3.4 (1997): 437-465.

Optional: Nikki Sullivan, "Chapter 3, Queer: A Question of Being or a Question of Doing?" *A Critical Introduction to Queer Theory* (37-56)

The Queer Turn in Histories of Sexuality

Jeffrey Weeks, "Chapter 6, The Construction of Homosexuality," in *Sex, Politics, and Society: The regulation of sexuality since 1800*. (Third Edition): 119-157.

**Week 3, January 22: Henry James, *The Turn of the Screw***

Strongly Suggested: Michel Foucault, "We 'Other Victorians,'" (3-13) and "The Incitement to Discourse" (17-35), *The History of Sexuality, Volume I* [p. 3-13 only available through ARES; p. 17-35 available online. Full book at Reserves desk]

Research Seminar: (Modernism and) the Sexual/Queer child [+ recommended to read Foucault above]

Research Seminar: James and Queer Style/Queer Studies/Queer Theory

\*\*research notes: depending on your seminar choice, you may want to take a look at Kevin Ohi, *Innocence and Rapture: The Erotic Child in Pater, Wilde, James and Nabokov* (New York: Palgrave Macmillan, 2005) or *Henry James and the Queerness of Style* (University of Minnesota Press, 2011): available through RACER/ILL

- for the Queer/Sexual/Erotic child, you will find print books on reserve for our course.
- for James and Queer Theory, take a look at (among others), Eve Sedgwick, "Shame, Theatricality, and Queer Performativity: Henry James's *The Art of the Novel*," in *Touching Feeling* [ARES]

**Week 4, January 29: Oscar Wilde, *The Picture of Dorian Gray***

Research Seminar: The Trials of Oscar Wilde: What were they and why did/do they matter?

Research Seminar: Wilde and Queer Studies

\*\*many options for research materials!

**Week 5, February 5: E.M. Forster, *Maurice***

Research Seminar: the publication and reception history of *Maurice* and/or Forster as queer modernist

Research Seminar: Queer Bloomsbury

**Week 6, February 12: Alan Hollinghurst, *The Swimming Pool Library***

**BREAK: February 19**

**Week 7, February 26: Radclyffe Hall, *The Well of Loneliness* (books 1-3)**

Research Seminar: Hall and Sexology

**Week 8, March 5: *The Well of Loneliness*, concluded**

Research Seminar: The Obscenity Trials of *The Well of Loneliness*: Modernism, Censorship & Sexuality

Research Seminar: Radclyffe Hall and...Lesbian Modernism? Queer or Trans Studies?

Research Seminar: Paris and Ex-patriate Sapphic/Queer Modernism (or on week 10)

**Week 9, March 12: Virginia Woolf, *Orlando***

Research Seminar: Woolf/*Orlando* and...Lesbian/gender/queer/trans/ studies?

Research Seminar: *Orlando* and queer/auto/biography and/or iconic couples [Vita + Virginia!]

**Week 10, March 19: Gertrude Stein, *The Autobiography of Alice B. Toklas***

Research Seminar: Stein, Toklas, and Modernist Paris/Queer Modernism

Research Seminar: Stein, Toklas, and queer/auto/biography and/or iconic couples [Stein + Toklas!]

**Week 11, March 26: Monique Truong, *The Book of Salt***

**Week 12, April 2: Research & Writing Workshop: Work in Progress/Troubleshooting your paper**

Final Research Paper Proposals and Annotated Bibliography Due

**Week 13, April 9: Symposium of final papers (last class)**

Work in Progress Due

**Final paper due: Monday, April 15**