

ENGL 700
Seminar on Virginia Woolf
Dr. Bonnie Kime Scott * Spring 2010



Virginia and Adrian Stephen at Cricket

Contact Information:

E-mail: bkscott@mail.sdsu.edu

Office: AL346A Office phone: 594-6460

Office Hours: Mondays & Thursdays 2-3 and by appointment. Discussion leaders are required to meet with me by Thursday the week before your discussion. As Chair of Women's Studies I am often available in my office.

Class Time and place:

Mondays 3:30-6:10 CSQ 208

Course Description:

This course approaches the major novels and essays of Virginia Woolf from selected literary and cultural angles. These include Woolf's association with modernist authors and their experimental work, her contributions to the emergence of feminist writing and theory, her reflections on the politics of imperialism and the trauma of war, her expressions of diverse sexualities, and ways that she performs today as a cultural icon and a staple of the literary canon. We will accompany the primary works with art, media, and scholarship, allowing students to develop various analytical approaches, a thorough sense of Woolf's cultural milieu, including the forces of modernism and modernity. Students will have a substantial role in planning related readings and the accompanying discussion.

Text books: Harcourt annotated editions recommended where available

The Voyage Out
Jacob's Room
To the Lighthouse
Orlando
The Waves
Between the Acts
A Room of One's Own

Essays and criticism via
Electronic and Regular Reserve
and web links



Learning Objectives:

- Be prepared to assess Woolf's place in the history of modernism and the literary canon, including ways that gender has been a lasting factor.

- Approach formal aspects of her texts with critical sensitivity their experimental qualities, including aspects of narrative technique, genre blending, and irony.
- Understand and apply feminist concepts to gender-sensitive, intersectional reading
- Define and assess aspects of modernity in her texts, including the impacts of technology, urbanization, war, and trauma
- Assess the presence of imperial and racial forces and attitudes in Woolf's texts.
- Become familiar with various approaches to Woolf's writing, arriving at a satisfying approach for your own analysis of some aspect of her work.
- Enjoy your encounter with various modernist arts and consider what makes cultural forms endure,
- Additional student goals (arising from discussion):

Expectations:

- Be well prepared for every class. This means speaking up in class sessions and having no more than one unexcused absence. Contact me **in advance** if unexpected circumstances arise, affecting attendance and timely submission of work.
- Submit a **1-2 page reaction paper** on **10 different** weeks. Be prepared to share your findings in the class discussion.
- Submit a 4 page book review, presenting this in a 10 minute report. Aim for a book on the bibliography, in line with your interests and preferably from the last 5 years. Due the week of your presentation.
- Prepare a one hour discussion/presentation on a selected week's readings.
- Submit your **Final paper** (15-20 pages). Due May 12. Present your findings in a 10-15 minute report.

Students with special needs: Students who need accommodation of disabilities should contact me privately to discuss specific accommodations for which they have received authorization. If you have a disability, but have not contacted Student Disability Services at 619-594-6473 (Calpulli Center, Third Floor, Suite 3101), please do so before making an appointment to see me.

Grading Proportions:

Reaction papers: 40%
 Class Discussion led: 10%
 Book review and presentation: 10%
 Final paper and presentation: 40%

Suggestions for Reaction Papers

- Think of questions that will really stir the class. Provide provisional answers.
- Focus on a situation in the reading that raises an issue, e.g. from a queer theory or postcolonial angle. What positions emerge or go neglected?
- Analyze a formal aspect of the narrative. You may want to bring in Woolf's own reports of her work in progress, e.g. from her *Diaries*.
- In the culture represented, what sorts of limitations and possibilities are applied on the basis of gender? What happens to the marriage plot?
- What forms of privilege and oppression intersect with gender in this work?

- Follow a pattern in Woolf's writing, or a theoretical application that interests you through several texts, perhaps aiming at the final paper

Directions for accessing electronic course reserves: <http://ecr.sdsu.edu/>. Select "electronic reserves and reserve pages > Select tab for Instructor: Scott. Password: (to be provided)

Classroom Atmosphere:

This varies a lot, depending upon who makes up the class, how well they bond with one another, and what material and approaches are offered on a given date. Some problems are difficult to predict. We can revise as we go along to enhance our learning situation. Don't hesitate to contact me if you are experiencing difficulties.

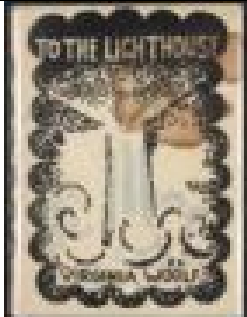

- Support the instructor and other students in clarifying ideas and their expression.
- Endeavor to make the classroom a safe space. If you are experiencing discomfort with learning conditions in the class, let's talk about that asap, either in and out of class. I don't want anyone to feel silenced. I don't want a few voices to take over. Challenge ideas with civility.
- No one should feel on the spot to represent a standpoint or identification (e.g., racial group, disability, sexuality).

Mandated Faculty Furloughs:

Due to the devastating California state budget cuts, I am required to do 10% less work in accord with the faculty furlough program. The most visible aspect of this will be the furlough day April 5 (the Monday after Spring Vacation), with a corresponding reduction of what we can read and discuss. I regret this diminishment of your educational experience. To avoid faculty and staff furloughs at SDSU in the future, please contact your legislators in Sacramento so that they will better understand how cutting the state budget for higher education affects your education and your future. Here is a link that will help you make the necessary contact: <http://www.leginfo.ca.gov/yourleg.html>.

(see next page for schedule)

Preliminary Schedule of Readings

Week	Date	Readings
1	Jan. 25	Introduction: Approaching Virginia Woolf
2	Feb. 1	<i>The Voyage Out</i>
3	Feb. 8	Finish <i>VO</i> . “Kew Gardens”
4	Feb. 15	<i>Jacob’s Room</i> .
5	Feb. 22	Finish <i>JR</i> . Selected essays: “Modern Fiction,” “Mr. Bennett and Mrs. Brown”
6	March 1	<i>Mrs. Dalloway</i>
7	March 8	Finish <i>MD</i> . Selected diary entries.
8	March 15	<div style="display: flex; align-items: center;">  <div style="border: 1px solid black; padding: 5px; width: 300px;"> <p><i>To The Lighthouse</i> Cover illustration by Vanessa Bell</p> <p>Discussion could include Bloomsbury and post-impressionism</p> </div> </div>
9	March 22	<i>A Room of One’s Own</i>
	March 29	Spring Vacation
10	April 5	Faculty furlough day. No class session. Final Paper Proposal Due.
11	April 12	<div style="display: flex; align-items: center;"> <div style="border: 1px solid black; padding: 5px; width: 200px; margin-right: 20px;"> <p><i>Orlando</i></p> <p>Discussion could concern Woolf in Film</p> </div>  </div>
12	April 19	<i>The Waves</i>
13	April 26	Finish <i>The Waves</i>
14	May 3	<i>Between the Acts</i>
15	May 10	Presentations of Final Papers. Class held at Scotts’ if this is feasible for the class. Final papers due May 12.

To this preliminary schedule we will be adding discussion leaders and book reviews, once you’ve selected your subjects for these. You may suggest that students read accompanying materials by Woolf or a critic for your discussion. We may choose to screen films such as *Orlando*, *Mrs. Dalloway*, and *Virginia Woolf: The War Within*.

Regarding Plagiarism:

Cheating and plagiarism are serious offenses. You are plagiarizing or cheating if you:

- For written work, copy anything from a book, article or website and add or paste it into your paper without using quotation marks and/or without providing the full reference for the quotation, including page number
- For written work, summarize / paraphrase in your own words ideas you got from a book, article, or the web without providing the full reference for the source (including page number in the humanities)
- For an oral presentation, copy anything from a book, article, or website and present it orally as if it were your own words. You must summarize and paraphrase in your own words, and bring a list of references in case the professor asks to see it
- Use visuals or graphs you got from a book, article, or website without providing the full reference for the picture or table
- Recycle a paper you wrote for another class
- Turn in the same (or a very similar paper) for two classes
- Purchase or otherwise obtain a paper and turn it in as your own work
- Copy a classmate's work

In a research paper, it is always better to include too many references than not enough. If you have any question or uncertainty about what is or is not cheating, it is your responsibility to ask your instructor.

Consequences of cheating and plagiarism

Consequences are at the instructor's and the Judicial Procedures Office's discretion. Instructors are mandated by the CSU system to report the offense to the Judicial Procedures Office.

Consequences may include any of the following:

- failing the assignment
- failing the class
- warning
- probation
- suspension
- expulsion

For more detailed information, read the chapter on plagiarism in the MLA Handbook for Writers of Research Papers (6th edition, 2003); visit the following website

<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml> and talk to your professors before turning in your paper or doing your oral presentation if anything remains unclear.

The University of Indiana has very helpful writing hints for students, including some on how to cite sources. Please visit <http://www.indiana.edu/~wts/pamphlets.shtml> for more information.