ENG 498/598 Women and Literature
Course Credits (4)
PRE-REQ: Upper Division Standing

Rationale for Conversion: This conversion will promote learning-intensive integration of digital resources and new text forms for the study of women and gender in literature, such as digital archives, hypertext, and hybridic word/image/sound texts. At least one writing assignment and one additional required text will require incorporation of web resources for literary study, with emphasis on appropriate research techniques.

The four credit version will:
- add instruction in research methodologies (digital and print) appropriate to advanced study in women and literature;
- add a required text integrating the study of visual culture and literature, including new media;
- add a writing assignment requiring integration of digital scholarship.

The core syllabus is the three credit version recently taught.

Course Catalog Description:

Study of the relations between women and literature, including such issues as images of women in literature, women writers, and the effects of gender on language.
(Themes may vary from term to term)

ENG 498 Course Outcomes:
- specify and analyze gender markers in literature by our about women
- practice current research strategies and techniques appropriate to advanced study on women and gender in literature, such as linguistic analysis, ethnography and material culture studies
- compare themes, styles, and representations of women and gender in the work of two or more texts or authors
- situate texts by women writers in multiple cultural contexts--historical, aesthetic, socio-political
- incorporate new technologies and digital humanities approaches to the study of women and gender in literary studies

Further ENG 598 Course Outcomes:
- analyze, appraise, and integrate criticism on authors with gender theory in the field in oral and written presentations.
- demonstrate critical writing strategies appropriate to graduate study in a final paper of greater length and complexity, incorporating digital sources.

Evaluation of student performance ENG 498:
- report on digital archives on Virginia Woolf and her iconicity (20%)
- two essays, a midterm essay on a theme, motif, character structure, or literary technique in one or more works by Woolf from the first half of the class (25%), and a final essay on work studied in the second half of the class (35%)
- informal writing and participation (20%)
Further evaluation of student performance in ENG 598:
- final research paper (appx. 15 pages) incorporating author-based criticism and gender theory; (50%)
- oral presentation on a critical work (10%)

Differentiation: Graduate students will be asked to write papers of substantially greater length and depth, incorporating literacy research practices. Graduate students will also give a presentation adapted to a conference format (roundtable, online demonstrations, etc.)

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Statement regarding student conduct:
It is expected that all work turned in for evaluation is your individual work unless you are given instructions for joint projects, and that you understand how to use MLA style and reference others’ work (from journals, books, and websites) in order to avoid plagiarism. University expectations for student conduct appear at [http://oregonstate.edu/admin/stucon/achon/htm](http://oregonstate.edu/admin/stucon/achon/htm)

Required Texts:
Woolf, *Mrs. Dalloway*
Woolf, *To the Lighthouse*
Woolf, *Three Guineas*
Morrison, *Jazz*
Kincaid, *Lucy*
Cunningham, *The Hours*
Added: Silver, *Virginia Woolf Icon*

Class policies and seminar process

1. Your voice will be a welcome and important part of the class. Please join your colleagues in being regular and vigorous participants, attentive listeners as well as speakers, aware of the difference between styles of commentary that open conversations up and styles of participation that close dialogue down. *You will not be held accountable for how many times you speak in a given class period, but for the thoughtfulness, bravery, risk, and care used in developing your own ideas and extending those of others in the class.*
2. Attendance and participation count, absolutely. In order to receive a passing grade in the course, complete all written papers and attend class regularly. Missing more than one week of the course will adversely affect the grade.

3. Late papers are generally not accepted. Papers are due in class on the date listed on the syllabus, but there is a “grace” period until the end of the day when Moreland Hall closes (typically, 10 pm); papers may be turned in late the same day of class under the door of my office, Moreland 244, without penalty. After that, a paper is late.

4. You will need to take notes in mini-lectures and during discussion (comments and presentations of peers will be especially fruitful in developing graduate seminar papers. The document camera will be used extensively. Paper assignments and updates to the syllabus will be posted on blackboard, but I do not post all lecture or web material.

5. MLA style is required on all papers, with page numbers only for in-text citations.

Office hours, open doors
If at any time you are concerned about how you are doing in this class, or are interested in talking over ideas about a paper, or about any aspect of the seminar, please consult with me. I am your best resource on material related to the class.

Syllabus for reading and discussion * may be amended with advance notice

Week 1
2 Introduction: the many sides of Woolf
4 historicizing Woolf—*Virginia Woolf Icon*
   read assigned selections from the *Virginia Woolf Reader*, Leaska, Ed. (handouts provided)
6 digital archives assignment: VW and the virtual world

Week 2
9 finish digital archives reports; *Mrs. Dalloway*, 1-22
11 *Dalloway*, 22-58
13 *Dalloway*, 58-105

Weeks 2/3 supplement: presentations on Woolfian style/the “interrupted moment” (or another topic of choice)
-- Lucio P. Ruotolo, “The Interrupted Moment: A View of Virginia Woolf’s Novels”
-- Gubar and Gilbert, “Soldier’s Heart: Literary Men, Literary Women, and the Great War”

Week 3
16 *Dalloway*, to 139 (film excerpts)
18 *Dalloway* to 194 (film excerpts)
20 *TBA*
--Alex Zwerdling, “National Conservatism’ and “Conservative Nationalism: *Mrs. Dalloway* (1925)

**Week 4**

23 *Three Guineas*, 3-50
25 *Three Guineas*, 50-84 and 85-104 *Presentation Chris Brock, Woolf and War*
27 *Three Guineas*, esp. 105-120, “Society of Outsiders”

--a presentation on *Three Guineas*, Woolf and war/peace or Woolf/photographs (or another topic of choice)
--*Maggie Humm, Modernist Women and Visual Cultures: Virginia Woolf, Vanessa Bell, Photography and Cinema*; or

**Week 5**

30 *To the Lighthouse*, 1-36 (Part One, I-VI)
2 *To the Lighthouse*, 37-124 (Part One VI-XIX, esp. 80-124)
4 *To the Lighthouse*, 125-56 (“Time Passes” and I-II of Part Two)

a presentation on mothers/daughters in Woolf (or another topic related to *To the Lighthouse*)

**Week 6**

7 *To the Lighthouse*, 156-209 (to end)
9 Adaptations: Sally Potter, *Orlando* *guest speaker*
11 Morrison, Jazz intro (tba) *

a presentation on intertextualities of Woolf and Morrison or a related topic

**Week 7**

14 Morrison, *Jazz*, 3-51
16 *Jazz*, 53-87
18 *Jazz*, 117-62

a presentation on Jazz as theme, motif, aesthetic structure or another related topic
--Toni Morrison, “Unspeakable Things Unspoken”
--Rodriquez, “Experiencing Jazz” (Rodrigues)

**Week 8**

21 *Jazz*, to end, 162-229.
23 Kincaid, *Lucy* 1st 1/3
25 *Lucy* 2nd 1/3
presentation on Jamaica Kincaid and intertextualities of Woolf and Morrison
--Moira Ferguson, *Where the Land Meets the Body*

Week 9

28  *Lucy, to end*
30  Cunningham, *The Hours*
1   *The Hours*

presentation on adaptations and adaptation theory or another related topic
--Linda Hutcheon, *Adaptation*

Week 10*

4   *The Hours*
6   TBA
8   TBA

We will hold part of dead week open for the following—any needed adjustments to the syllabus, final papers and agendas for reading; any final presentations that might seem to fit in by way of conclusion; class interests in considering any other writers who have been influenced by Woolf, unfinished echoes and intertextualities of contemporary fiction.

**Digital Resources.**

There are literally hundreds of sites on Virginia Woolf. These sites represent the ceaseless reconfiguration of humanities knowledge, and include many valuable digital archives of material not regularly collected by “official” archives. Using and evaluating new information technologies and the resources they provide for Woolf studies is part of the course. The following are particularly credible, useful, and “thick” linkages, but I encourage you to browse and discover others on your own.

- [www.smith.edu/libraries/fyi/woolf.htm](http://www.smith.edu/libraries/fyi/woolf.htm)  Smith College Library website collection, including access to some difficult-to-navigate sites; especially good visual collection
- [www.utoronto.ca/IVWS](http://www.utoronto.ca/IVWS)  International Virginia Woolf Society, the largest Woolf professional organization
- [www.hubcap.clemson.edu/~sparks/](http://www.hubcap.clemson.edu/~sparks/)  Highly rated instructor-designed site, including access to a lecture on Woolf, Women and Fiction
- [www.cyneis.com/woolf](http://www.cyneis.com/woolf)  Virginia Woolf on Women and Fiction, lecture with downstream features
- [www.virginiawoolfsoociety.co.uk/index.html](http://www.virginiawoolfsoociety.co.uk/index.html)  Virginia Woolf Society of Great Britain site, particularly good for local resources and the “British” scene
- [www.stwing.upenn.edu](http://www.stwing.upenn.edu)  Virginia Woolf Websites—general sites/collections of links; sometimes easier to navigate through [www.smith.edu/libraries](http://www.smith.edu/libraries) (site listed above)
- [http://orlando.jp.org](http://orlando.jp.org)  Virginia Woolf Web
- [http://www.walrus.com/~gibralto/acorn/germ/Bloomsbury](http://www.walrus.com/~gibralto/acorn/germ/Bloomsbury)  This site provides access to some of the Bloomsbury aesthetic movement ideologies, figures, artwork.
On Valley Library Reserve (starting week 2): guides to characters, plots, situations, literary terms

*Virginia Woolf A-Z* by Mark Hussey (helps especially in identifying characters and scenes)

*A Bibliography of Virginia Woolf*, 4th edition by BJ Kirkpatrick and Stuart N. Clarke


**Recent books and the authoritative standbys on Woolf** (this is a starting bibliography only; consult Kirkpatrick and Clarke or Goldman 127-36 for extended listing):

Hermione Lee, *Virginia Woolf: A Life*
Phyllis Rose, *A Woman of Letters: Virginia Woolf*
Pamela Caughie, *Virginia Woolf and Postmodernism: Literature in Quest and Question of Itself*
Pamela Caughie, ed., *Virginia Woolf in the Age of Mechanical Reproduction*
Avrom Fleishman, *Virginia Woolf: A Reading* (chapter by chapter readings of novels)
Emily Dalgarno, *Virginia Woolf and the Visible World* (Woolf and the material grounding of vision)
Elena Gualtieri, *Virginia Woolf’s Essays: Sketching the Past*
Quentin Bell, *Bloomsbury* (classic guide to Bloomsbury—people, places, art, writing)
Rachel Bowlby, *Virginia Woolf: Feminist Dimensions*
Rachel Bowlby, ed., *Feminist Destinations and Further Essays on Virginia Woolf*
Vanessa Curtis, *Virginia Woolf’s Women*
Katherine C. Hill-Miller, *From the Lighthouse to Monk’s House: Virginia Woolf’s Literary Landscapes*
Margaret Homans, *New Essays on Virginia Woolf* (a gathering of classic essays)
Ralph Freedman, *Virginia Woolf* (chapter by chapter readings of novels)
Mark Hussey, ed. *Virginia Woolf and War*
Maggie Humm, *Modernist Women and Visual Cultures* (Woolf and “op culture”)
Karyn Sprales, *Desiring Women: The Partnership of Virginia Woolf and Vita Sackville West*
Kathy Phillips, *Virginia Woolf: Against Empire*
Makiko Minow Pinkney, *Virginia Woolf and the Problem of the Subject* (Woolf and the poststructuralist subject)
Alez Zwerdling, *Virginia Woolf and the Real World (Woolf and materialism)*
Diana Gillespie, *The Sisters’ Arts* (Woolf and Vanessa Bell)
Brenda Silver,*Virginia Woolf, Icon* (Woolf the canonical superstar)
Jane Marcus, *New Feminist Essays on Virginia Woolf*