

ENC 1145 – Writing About the “Other” Bloomsbury (Class #13606; Section 3337), Fall 2018

Instructor Name: Kelsey Carper

Course meeting times & locations: T 8 – 9, R 9; MAEB 0238

Office Location and Hours: TUR 4317 TBA

Course website: Canvas

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Course Description:

Undoubtedly, Virginia Woolf is the most notable and recognized figure within the Bloomsbury Group, but its impact on art and culture extends further than Woolf alone. The other figures within and on the fringe of the Bloomsbury circle have immense value to the study of Modernism. In this course we will look at how this “lost” set of people came together to form an eccentric band of misfits that quickly rose to literary and artistic distinction. Students will consider how the Bloomsbury Group channeled WWI into their work, and how the Group’s resistance to rigid societal standards shaped their respective lifestyles and fragmented identities. Mapping this network of writers and artists, the course will challenge students to consider non-traditional as well as traditional works of art.

This class will include a variety of short and novel length works of fiction, as well as political and economic writings. The course will include readings from David Garnett, Vita Sackville-West, Lytton Strachey, John Maynard Keynes. Visual art will also play a vital role in this class, including artists Vanessa Bell, Duncan Grant, Dora Carrington, and Mark Gertler. We’ll take trips to view the Harn’s collection of post-impressionist paintings within the Modern Collection.

Assignments include creative projects that allow students to understand the Bloomsbury Group’s artistic processes as well as papers that expect students to discuss a selected piece of visual art in relation to a written text. Students will also work with Modernist manifestos to mimic the writers’ and artists’ aesthetic theories and creative strategies. Through multi-media platforms such as Wordpress, students will explore different modes of approaching texts through images, music, or video. These engagements with contemporary media will help us better understand writing, artistic criticism, and the Modernist movement.

General Education Objectives:

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university’s 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the

writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts:

- *Lady into Fox* by David Garnett; ISBN-13: 978-0486493190 (Project Gutenberg)
- *Eminent Victorians* by Lytton Strachey; ISBN-13: 978-1604597479 (Project Gutenberg)
- *The Essential Keynes* by John Maynard Keynes; ISBN-13: 978-1846148132
- *The Heir* by Vita Sackville-West; ISBN-13: 978-1843914488

Recommended Texts:

- *The Handbook to the Bloomsbury Group* (excerpts from this will be required readings, but the book won't be required)
- *The Bloomsbury Group: A Collection of Memoirs, Commentary, and Criticism* edited by S. P. Rosenbaum (excerpts from this will be required readings, but the book won't be required)

Assignments (see below for Grading Rubric):

1) Modernist Manifesto (500 words; 50 points)

Following the structure and form of manifesto writings seen in *Blast* magazine and Mina Loy's feminist work, you will create your own manifestos that represent themes and concepts prevalent during the Modernist period. You are encouraged to draw inspiration from current events, but your manifesto needs to approach these topics from a modernist lens. This assignment can either be created digitally on programs such as Word or Photoshop, but if you are more comfortable or interested in print material, you can also create this manifesto using tangible materials with photographs of your manifesto uploaded to our course Wordpress. In addition to the manifesto, you will write a 500 word response that explains your stylistic choices and how your vision connects to the Modernist period. Your manifesto and the accompanying response will be uploaded to the class Wordpress.

2) Blog Posts (3 total; 200 words each – 600 words total; 25 points each – 75 points total)

Over the course of the semester, you will complete four separate blog posts on the class Wordpress website. These posts will be informal and ask for you to reflect on an artwork we have been examining. You should pick a particular passage, quote, artist, or aspect of the Bloomsbury Group that has inspired or interested you, and then expand upon it. You are giving us, as a class, more context and insight into the text and explaining to us why it matters. Each blog post will be due at the end of the units of the course, "Lived in Squares," "Painted in Circles," and "Loved in Triangles."

3) Harn Trip Response (500 words; 100 points)

Over the course of the semester, we will take a trip to the Harn museum to view the Modern Art Collection, which focuses on post-impressionist and abstract art created during the Modernist period. During this trip, you will need to make note of the works being featured and write a reflection on the pieces that impacted your view of the course as well as those that connect with the texts we have read or other artists we have discussed. Consider how the Bloomsbury Group artists differ from the works featured in the Modern Collection. You are encouraged to include images in your response and works of artists who are not represented in the Harn.

4) Art Analysis (1,100 words; 125 points)

Similarly to how the critics and writers within the Bloomsbury Group have discussed and theorized art and specific art pieces, you will pick a specific art piece that we have looked at and analyze it as if you are doing a close reading of the work. You are expected to discuss the artistic and visual elements of your chosen artwork; consider the form, texture, color, focus, style, etc. After identifying the significant visual aspects, you will consider them in order to examine what the artist's purpose and intention is. It is important to consider how the artwork is representative of Modernism, but also what makes this piece characteristically Bloomsbury.

5) Multi-Media Blog Post (1,250 words; 200 points)

This blog post project will require you to use an assigned text in order to create either a "moodboard," "lookbook," or playlist that represents a character, scene, or theme from your chosen text. Your "moodboard," "lookbook," or playlist should reveal an argument you have surrounding your chosen text, whether visually or auditorily. You will then write a 1,250 word analytical Wordpress blog post that justifies your choices of either photos or songs and how they connect to your larger argument. Your blog post will rely on your close reading analysis skills as well as at least two secondary sources to support your argument.

6) Prospectus and Bibliography (750 words; 100 points)

For your final research paper, you will be turning in a prospectus and a bibliography. Your prospectus will address which text(s) you have chosen to write about as well as introduce your basic thesis and argument. You will write 750 words discussing your ideas about the text(s) and justify your decision to choose this topic. Your bibliography will need to have 5 relevant and potential secondary scholarly sources that you may use in your research paper.

7) Final Research Paper (1,300 words; 250 points)

The final project completed for this course will be a research paper on a topic of your choosing using one or more of the texts we have read in the entirety of the course. You will need to have a clear argument and thesis that you will support through analysis of the primary text as well as at least 3 secondary scholarly sources.

8) Class Attendance and Participation (50 points for Attendance; 50 for Participation - 100 points total)

This class relies heavily on you coming to class and being attentive as well as contributing to our class discussions. I expect and encourage you to have read the assigned reading and come to class with questions and issues to raise.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Attendance is required. Students are permitted **three** unexcused absences. After three absences, your grade will drop by a letter grade with each absence. The only reasons to be absent are illness, attendance at university-sponsored events, such as athletics and band, and religious holidays. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. More than one absence will affect the course grade.
3. *Paper Format & Submission*: All papers will be submitted as MS Word (.doc) documents to E-learning/Canvas. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.
4. *Late Papers/Assignments*: Late papers will not be accepted. Failure of technology is not an excuse.
5. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
6. *Academic Honesty and Definition of Plagiarism*. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
7. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.
8. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. *Grade Appeals*. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
10. *Course Evaluations*. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
11. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
12. *UF's policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

Course Schedule – subject to change

Unit One: Lived in Squares			
<u>Week</u>	<u>Date</u>	<u>Readings/Discussion</u>	<u>Due</u>
1	Thurs. 8/23	Syllabus and Introductions	
2	Tues. 8/28	Defining and introducing Modernism Readings: <i>Blast</i> “Manifesto;” Mina Loy’s “Feminist Manifesto”	
2	Thurs. 8/30	Who are the Bloomsbury Group? Readings: Virginia Woolf’s “Modern Fiction;” Lytton Strachey’s “Monday June 26 th . 1916”	
3	Tues. 9/4	The Formation of Bloomsbury Readings: Leonard Woolf’s “The Memoir Club” and “Old Bloomsbury;” Clive Bell’s “Bloomsbury”	
3	Thurs. 9/6	Introducing Manifesto Assignment Readings: David Garnett’s <i>Lady Into Fox</i>	
4	Tues. 9/11	Using Wordpress Tutorial Readings: David Garnett’s <i>Lady Into Fox</i>	
4	Thurs. 9/13	Readings: Virginia Woolf’s “The Art of Biography;” Lytton Strachey’s <i>Eminent Victorians</i> excerpts	Modernist Manifesto due 9/16 @ 11:59pm
5	Tues. 9/18	Introducing Blog Post #1 Assignment Readings: Lytton Strachey’s <i>Eminent Victorians</i> excerpts	

5	Thurs. 9/20	Readings: John Maynard Keynes' "My Early Beliefs" excerpt and collection excerpts	
6	Tues. 9/25	Readings: JMK	
6	Thurs. 9/27	Wrapping up Unit One Readings: JMK	Blog Post #1 due 9/30 @ 11:59pm

Unit Two: Painted in Circles			
<u>Week</u>	<u>Date</u>	<u>Readings/Discussion</u>	<u>Due</u>
7	Tues. 10/2	Introduction to Post-Impressionism and the Bloomsbury Visual Artists Readings: Desmond MacCarthy's "The Post-Impressionist Exhibition of 1910;" Clive Bell's <i>Art</i> excerpts	
7	Thurs. 10/4	Clive Bell Readings: Clive Bell's <i>Art</i> excerpts	
8	Tues. 10/9	Duncan Grant Readings: Roger Fry's "Duncan Grant"	
8	Thurs. 10/11	Duncan Grant Readings: Raymond Mortimer's "Duncan Grant"	
9	Tues. 10/16	Introducing Art Analysis Assignment Vanessa Bell Readings: Virginia Woolf's "Vanessa Bell;" Vanessa Bell's "Notes on Bloomsbury"	

9	Thurs. 10/18	Trip to Harn Modern Collection	Harn Response due 10/21 @ 11:59pm
10	Tues. 10/23	Vanessa Bell Readings:	
10	Thurs. 10/25	Roger Fry Readings: Clive Bell's "Roger Fry"	Art Analysis due 10/28 @ 11:59pm
11	Tues. 10/30	Roger Fry Readings:	
11	Thurs. 11/1	Wrapping up Unit Two: Post-Impressionism Beyond Bloomsbury	Blog Post #2 due 11/4 @ 11:59pm

Unit Three: Loved in Triangles			
<u>Week</u>	<u>Date</u>	<u>Readings/Discussion</u>	<u>Due</u>
12	Tues. 11/6	Introduction to the ties and relationships within Bloomsbury Readings: Virginia Woolf's "Sex Talk in Bloomsbury;" Vita Sackville-West's "The Vitality of Bloomsbury"	
12	Thurs. 11/8	Introduce Multi-Media Blog Post Assignment Readings: Vita Sackville-West's <i>The Heir</i>	
13	Tues. 11/13	Readings: Vita Sackville-West's <i>The Heir</i>	
	Thurs. 11/15		

13		Readings: Vita Sackville-West's <i>The Heir</i>	Multi-Media Blog Post due 11/18 @ 11:59
14	Tues. 11/20	Introduce Prospectus and Bibliography Assignment Readings: Vita Sackville-West's <i>The Heir</i>	
14	Thurs. 11/22	NO CLASS	Prospectus and Bibliography due 11/25 @ 11:59pm
15	Tues. 11/27	<i>Life in Squares</i> Viewing	
15	Thurs. 11/29	<i>Life in Squares</i> Viewing Continued and Discussion Readings: Duncan Grant's "Virginia Woolf"	
16	Tues. 12/4	Wrapping up Unit Three: The Impact of Bloomsbury and Woolf's Legacy Readings: Virginia Woolf's <i>A Room of One's Own</i> excerpts	Blog Post #3 due 12/5 @ 11:59pm Final Paper due 12/13 @ 11:59pm

Grading Scale:

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599