

**Fall Semester 2014 \* Eng 478 (88748)**

**Modernism in Motion**

Professor Gregory Castle

MW 12-1:15 \* LL 148

Off: LL 202A; Ph 965-0856

Off Hrs: MW 1:15-2:30 and by appt.

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http://www.public.asu.edu/~dedalus/

Modernism is a variable and multitudinous field of social and cultural production, that includes movements, attitudes, dispositions, expressions, techniques and tactics that constellate and flourish in a wide variety of artistic configurations. In this course I would like us to explore modernism as a form of passage and passing, of transition and transformation, of movement and dynamism. We will focus on novels mostly, though I hope to include some other literary works and perhaps visuals of some kind. Our discussions will touch on the relationship between modernity at large and modernism as a cultural moment in the period that runs from the 1890s to the decade after World War Two; on aesthetic and formal innovations in modernist literature; on the manifesto writers and artistic provocateurs that shaped the modernism's experimental agenda; on the representation of race and gender in a late-capitalist, imperial context; on the problem of identity and self-formation (*Bildung*); on modernist temporalities and historical perspectives; on the transnational and global character of modernist cultural production; and on the materiality of modernism, particularly its focus on the objects and practices of everyday life. Motion always occurs *in time*, so temporalities of modernism is another way of framing this course. These questions will be posed within a general context of modernist aesthetic theory, in conjunction with theoretical reflection on psychoanalytic, socioeconomic and sex/gender issues.

***This course satisfies the post-1800 literature and theory requirements.***

**Required Texts**

Gertrude Stein, *Three Lives*  ♣ James Joyce, *Dubliners* ♣ Franz Kafka, *The Trial* (trans. B. Mitchell) ♣ E. M. Forster, *Passage to India*  ♣ Nella Larsen, *Passing*  Faulkner, *As I Lay Dying*  ♣ Virginia Woolf, *Between the Acts*  ♣ Nabokov, *Lolita* Castle, *Literary Theory Handbook* (optional)

We will also read the works of a number of poets, essays on theory by and about modernists. These will be available on Blackboard the ASU library and elsewhere online.

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This course fulfills the Literacy and the upper-division Humanities requirements for General Studies. Students who finish this course should be able to:

* describe and exemplify the chief characteristics of Modernism (in literature as well as in the culture at large) in a critical context (chief measure: exam)
* synthesize a wide variety of Modernist works in order to identify common components (themes, plots, characters etc) (chief measure: Modernist Journals project report; paper)
* demonstrate an understanding of the social and cultural contexts of Modernist literary traditions (chief measure: exam)
* construct a literary argument using methods appropriate to different genres (e.g., fiction, poetry, drama, non-fiction), with a clear thesis and logical development of that thesis (chief measure: paper)
* incorporate the ideas of others (in the form of criticism) and/or apply literary and culture theory in literary analysis (chief measure: paper)
* write clearly and concisely, using proper grammar, syntax, spelling and punctuation, with diction, word choice and paragraph development appropriate to an upper-division course in literary studies (chief measure: Modernist Journals project report; paper, exam)

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**Course Requirements**

**Assignments and Examinations**. The major assignment is a critical paper (910pp). There’s also a take-home a midterm exam (approx. 1200-1500 words) and a final exam.

Critical term paper (9-10 pp) 50 pts

Modernist Journals Project 20 pts

Final Examination 20 pts

Participation\* 10 pts

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Total 100 pts

\* Class participation means more than simply taking part in class discussion. It also means attending class regularly, bringing your book, taking notes, demonstrating you’ve read the assignments, attending office hours, turning assignments in on time and, of course, *not* texting or sleeping, or… well, you get the picture. Not everyone needs to do all these things well all the time. But they are the factors that help me determine the “class participation” grade.

Standard format for papers is 12pt type (preferably Times New Roman), 1¼ inch margins. No cover sheets please. Policy on late assignments: 2 pts per day, incl. weekends. Missed assignments may result in a failing course grade. Grading based on the following scale:

A+ 97-100 A 93-96 A- 90-92 // + 87-89 B 83-86 B- 80-82 // C+ 77-89 C 73-76 C- 70-73 // D 60-69 // E 59

For more information about paper format and construction, citation guidelines and matters of style, consult the *ASU Guide to Style*, which is now available on line: <http://www.public.asu.edu/~dedalus/guidetostyle/index.html.>

**Attendance and Class Decorum**.Attendance, of course, is mandatory. Anything beyond two (3) absences may result in a grade penalty. Excused absences beyond this limit must be documented.\* Excessive absence may result in a failing grade for the course. Excessive tardiness may have the same effect.

\* Doctor’s notes must be produced immediately after the absence in question and must indicate a *specific and sufficient reason* for missing class. When possible, notify the instructor via e-mail if you are going to claim an excused absence.

All students are expected to conduct themselves in a manner befitting a college classroom. So no cellphones, ipods and other electronic devices during class. *Laptop computers are not permitted during class time*. Try not to leave before class is over, unless it is an emergency.

**Plagiarism**.Academic dishonesty (cheating and plagiarism) will not be tolerated. In the “Student Academic Integrity Policy” manual, ASU defines “’Plagiarism” [as] using another's words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately.”  For additional information, see the Provost’s Academic Integrity site. <https://provost.asu.edu/index.php?q=academicintegrity>. See also the ASU Department of English *Guide to Style*.

**Note.** ASU policy states that email is an official means of communication and that students are responsible for checking it. <http://www.asu.edu/aad/manuals/ssm/ssm107-03.html>

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*LTH* *Literary Theory Handbook*

*ELCT* *Encyclopedia of Literary and Cultural Theory*, vol. 1 *1900-66*

BB PDF on Blackboard

HL Hayden Library ebook or online journal

OL Online (URL on “List of Supplementary Readings”)

All secondary resources are online. Full bibliographic information can be found on the “List of Supplementary Readings” on Blackboard, under Content.

Please print poems out and bring to class.

**COURSE SCHEDULE**

1. Aug 25 Introductions

 Friedman, “Definitional Excursion” (HL)

 Aug 27 Yeats, “Lake Isle of Innisfree,” “Who Goes with Fergus?”(BB)

 Joyce, “After the Races,” in *Dubliners*

 Loy, “Human Cylinders” and “Giovanni Franchi” Levenson, “Modernism” (*ELCT*)

 Rogers, “Modernist Aesthetics” (*ELCT*)

 Castle, Modernism and Formalism, 1890s-1940s (*LTH*)

 *Recommended*: Peter Gilgen, “Aesthetics” and Joseph Bristow,

 “Aestheticism” (both in *ELCT*)

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2. Sept 3 Stein, *Three Lives*

Hovey, Jaime. “Gertrude Stein: Three Lives.” (BB)

 Sept 3 Stein, *Three Lives*

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3. Sept 8 Marinetti, “The Founding and Manifesto of Futurism” (HL)

 Boccioni, “Absolute Motion + Relative Motion” (HL)

 Loy, “Human Cylinders” and “Giovanni Franchi”

 Sept 10 Joyce, *Dubliners*, through “Eveline”

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4. Sept 15 Joyce, *Dubliners*, “After the Race” to “Clay”

 Sept 17 Joyce, *Dubliners*, “A Painful Case” to “Dead”

 Woolf, “Modern Fiction,” *Mr. Bennett and Mrs. Brown* (BB)

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5. Sept 22 Joyce, *Dubliners*, “A Painful Case” to “Dead”

 Jackson, “The Open Closet in Dubliners: Painful Case”

 Sept 24 Joyce, *Dubliners*, “The Dead”

 Eliot, “Love Song of J. Alfred Prufrock” (OL)

 Pound, “Portrait d’un Femme” (OL)

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6. Sept 29 Pound, E. “A Retrospective,” “A Few Don’ts,” “Vortex” (OL)

 Fr. Lewis, ed., *Blast!* vol. 1 (BB)

 Anglo-American New Criticism(*LTH*)

 Oct 1 Eliot, “Tradition and Individual Talent” (OL)

 Yeats, “Poetry and Tradition” (BB)

 Yeats, “Meditations in Time of Civil War” (OL)

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7. Oct 6 Breton, Preface, *First Manifesto* *Surrealist*

 Breton, Arp, Péret, sel. poems (OL)

 H. D., Sel. Poems (BB)

 Oct 8 Kafka, *The Trial*

 Freud, Sigmund. “The ‘Uncanny’ ” (BB)

 Psychoanalysis(*LTH*)

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8. Oct 13 Fall Break

 Oct 15 Kafka, *The Trial*

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9. Oct 20 Forster, *Passage to India*

 Oct 22 Forster, *Passage to India*

 Oct 26 Modernist Journals Project, due Friday Oct 24

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10. Oct 27 Felski, “Modernity and Feminism” (HL)

 Feminist Theory(*LTH*)

 Larsen, *Passing*

 Oct 29 Larsen, *Passing*

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11. Nov 3 Faulkner, *As I Lay Dying*

 Nov 5 Faulkner, *As I Lay Dying*

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12. Nov 10 Library Day with Joe Buenker at Hayden Instr Rm C41

 <https://lib.asu.edu/sites/default/files/hayden/concourse_handout2013.pdf>

 Nov 12 Lukács, Georg. “The Ideology of Modernism” (BB)

 Adorno, from *Minima* *Moralia* (BB)

 Benjamin, “Work of Art” (BB)

 Critical Theory(*LTH*)

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13. Nov 17 Woolf, *Between the Acts*

Walkowitz, “Woolf's Evasion” (HL)

 Nov 19 Woolf, *Between the Acts*

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14. Nov 24 Beckett, from *Texts for Nothing* (BB)

 Nov 26 Beckett, from *Texts for Nothing* (BB)

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15. Dec 1 Nabokov, *Lolita*

 Dec 3 Nabokov, *Lolita*

 Dec 5 Term Paper Due

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16. Final: Wednesday, Dec 10 9:50-11:40 AM