

**Spring Semester 2016 \* Eng 478 (26260)**

Transnational

Modernism

Professor Gregory Castle

MW 3-4:15pm \* LL 148

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Office Hours: M 2-3pm and by appt.

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In this course we explore modernism as a form of passage and passing, of transition and transformation, of movement and dynamism. We will focus on novels, poetry and drama, but we will also consider, as further expression of modernist motifs and themes, other cultural objects, such as paintings, sculpture, music and architecture. 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 just after World War Two; on aesthetic and formal innovations; on the manifesto writers and artistic provocateurs that shaped 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. ***This course satisfies the post-1800 literature requirement.***

**Required Texts**

W. B. Yeats, *Selected Poems and Four Plays* (Scribner 1996)

James Joyce, *A Portrait of the Artist as a Young Man* (Norton 2007)

E. M. Forster, *Passage to India* (Harcourt 19656)

Franz Kafka, *The Trial* (trans. B. Mitchell) (Schocken 1999)

Faulkner, *Absalom! Absalom!* (Vintage 1991)

Virginia Woolf, *Mrs. Dalloway* (Harvest 2005)

Beckett, *Endgame* and *Act without Words* (Grove 2009)

Nabokov, *Lolita* (Vintage 1989)

Please purchase these editions, which are on order at the ASU bookstore. Some additional works 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:

1. describe and exemplify the chief characteristics of Modernism (in literature as well as in the culture at large) in a critical context
2. synthesize a wide variety of Modernist works in order to identify common components (themes, plots, characters etc)
3. demonstrate an understanding of the social and cultural contexts of Modernist literary traditions
4. 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
5. incorporate the ideas of others (in the form of criticism) and/or apply literary and culture theory in literary analysis
6. 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

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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) 40 pts

Explication paper (5 pp) 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. ***No cellphones, ipods laptops and other electronic devices are permitted during class time*.** Try not to leave before class is over, unless it is an emergency.

**Plagiarism**.Academic dishonesty 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.”  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.** According to ASU policy, email is an official means of communication; students are responsible for checking it. <http://www.asu.edu/aad/manuals/ssm/ssm107-03.html>

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**SCHEDULE OF READINGS**

Students should complete assigned readings by the days indicated below. *LTH* = *Literary Theory Handbook* ([PN86 .C35 2013eb Online](http://library.lib.asu.edu/search~S3?/cPN86+.C35+2013eb+Online/cpn+++86+c35+2013+eb+online/-3,-1,,E/browse)). BB = text on Blackboard. Please print poems out and bring to class (weeks 6-8).

**Week 1** Wed Jan 13 Course Introduction

 Levenson, “Modernism” (BB)

 Friedman, “Definitional Excursions” (BB)

 “Elements of Modernist Literature” (BB) (read at some point)

**Week 2** Mon Jan 18 MLK Holiday

 Wed Jan 20 Review Levenson and Friedman

 Yeats, *Selected Poems* (first 50pp)

Yeats, “Poetry and Tradition” (BB) (read at some point)

**Week 3** Mon Jan 25 Yeats and Lady Gregory, *Cathleen ní Houlihan*

 <http://babel.hathitrust.org/cgi/pt?id=njp.32101067487627;view=1up;seq=5>

 Wed Jan 27 Yeats, *Selected Poems* (pp. 51-92), esp: “The Wild Swans

 at Coole,” “In Memory of Major Robert Gregory,” “An

 Irish Airman Foresees His Death,” “Easter 1916,” “A

 Second Coming”

**Week 4** Mon Feb 1 Yeats, *Selected Poems* (pp. 102-56), esp: “Sailing to

 Byzantium,” “The Tower,” “Nineteen Hundred and

 Nineteen” and “Leda and the Swan”

 Wed Feb 3 Yeats, *Selected Poems* (cont.)

**Week 5** Mon Feb 8 Joyce, *Portrait of the Artists as a Young Man*

On *Bildung* and the Bildungsroman (BB) (read at some point)

 Wed Feb 10 Joyce, *Portrait of the Artists as a Young Man*

**Week 6** Mon Feb 15 Joyce, *Portrait of the Artists as a Young Man*

 Wed Feb 17 Eliot, “Love Song of J. Alfred Prufrock” (OL)

 <http://www.poetryfoundation.org/poetrymagazine/poem/173476>

**Week 7** Mon Feb 22 Pound, “Portrait d’un Femme” (OL)

 <http://www.poetryfoundation.org/poem/174182>

 Wed Feb 24 Fr. Lewis, ed., *Blast!* vol. 1 (BB)

 Pound, “A Few Don’ts by an Imagiste” (OL)

 <http://www.poetryfoundation.org/poetrymagazine/article/335>

**Week 8** Mon Feb 29 HD, sel. poems (BB)

 Wed Mar 2 French Surrealism, sel. poems (BB)

 Breton, Surrealist Manifesto (BB)

 **First Paper (on poetry) due, in class**

**Spring Break March 6-13**

**Week 9** Mon Mar 14 Franz Kafka, *The Trial*

 Wed Mar 16 Franz Kafka, *The Trial*

**Week 10** Mon Mar 21 E. M. Forster, *Passage to India*

 Wed Mar 23 E. M. Forster, *Passage to India*

**Week 11** Mon Mar 28 Virginia Woolf, *Mrs. Dalloway*

 Wed Mar 30 Virginia Woolf, *Mrs. Dalloway*

**Week 12** Mon Apr 4 Faulkner, *Absalom! Absalom!*

 Wed Apr 6 Faulkner, *Absalom! Absalom!*

**Week 13** Mon Apr 11 Yeats, *Selected Poems*: “Lapis Lazuli,” “Under Ben

 Bulben,” “The Statues,” “News for the Delphic Oracle,”

 “Long Legged Fly,” “Circus Animal’s Desertion”

 *Death of Cuchulain*

 Wed Apr 13 *Purgatory*

 **Thesis paragragh due, midnight**

**Week 14** Mon Apr 18 *Endgame* and *Act without Words*

 Wed Apr 20 *Endgame* and *Act without Words*

**Week 15** Mon Apr 25 Nabokov, *Lolita*

 Wed Apr 27 Nabokov, *Lolita*

 Fri Apr 29 **Critical Term Paper Due via email, midnight**

**Final Examination Wednesday, May 4, 12:10-2:00**

Drop/Add Deadline Jan 17 /// Tuition & Fees Refund Deadline Jan 24

Course Withdrawal Deadline Apr 3///Complete Withdrawal Deadline April 29