

Instructor: Michael Tavel Clarke
Social Sciences 1015
Office Hours: MW 14:00-15:00 and by appointment
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Course Web Page: <http://blackboard.ucalgary.ca>

Winter 2008
Tuesday 9-11:30
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UNIVERSITY OF CALGARY
FACULTY OF HUMANITIES
DEPARTMENT OF ENGLISH
COURSE SYLLABUS
609.38: AMERICAN MODERNISM

Course Description

This course offers a general survey of American modernism and the historical, political, and cultural contexts out of which it arose. It will acquaint students with some of the key modernist literary texts, some less canonical work, and some of the corresponding artistic developments in cinema and photography. Although we will focus on the period of high modernism (roughly 1913 to 1930), we will consider the ambivalent responses to modernism in Depression-era texts and postmodernist literature. The course will also offer an overview of recent developments and enduring debates in modernist studies through selected excerpts from scholarship in the field.

Required Texts

Gertrude Stein, *Three Lives*
Jean Toomer, *Cane*
Anzia Yezierska, *Bread Givers*
Walter Benn Michaels, *Our America*
F. Scott Fitzgerald, *The Great Gatsby*
William Faulkner, *As I Lay Dying*
Meridel Le Sueur, *The Girl*
Elmer Rice, *The Adding Machine*
Course Pack

Course Requirements

Percentage of Final Grade

Research Paper (20 pp.)	60%
Teaching Essay (3-4 pp.)	10%
Blackboard Contributions	15%
Class Presentation	10%
Class Participation	5%

Grading System

You must complete all written work to qualify for a passing grade.

Grade conversions on the University of Calgary's 4-point system are as follows:

A+/A = 4.0	B = 3.0	C = 2.0	D = 1.0
A- = 3.7	B- = 2.7	C- = 1.7	F = 0
B+ = 3.3	C+ = 2.3	D+ = 1.3	

About Teaching Essays

You will write a brief essay on an assigned text of your choice explaining how you might teach it. Here are some questions to consider in your essay. In what kinds of courses might you teach this text? How

might you situate the text in the course(s)—i.e., in relation to what other works or topics? How might you lecture on it—on what issues or topics would you focus? How might you lead discussion on it—i.e., what sorts of questions might you ask about it and why? What assignment(s) might you create around it? If you're looking for models for this essay, you might read entries in an MLA teaching guide (there is one that I know of that addresses an author assigned in this course: *Approaches to Teaching Eliot's Poetry*). You may turn in the teaching essay any time during the semester up to April 8.

About Blackboard Contributions

With the exception of the first and last classes, and with the exception of the weeks you post longer reading responses, you will post one discussion question on Blackboard each week. These questions should address the week's assigned readings or enduring questions in the course. Questions should be well-considered and provocative; they should also allow for multiple responses. Posted questions may be used to assist in-class discussions led by presenters. In addition, for three of the weeks (your choice of which weeks) you will post 600-word responses to the assigned readings. Responses may take several forms: analyses or critiques of the assigned texts, discussion of outside readings applicable to the assigned texts (e.g., discussion of a published essay on *The Great Gatsby*), responses to questions posted by classmates, discussion of persisting questions in the course, or responses to topics that I will provide from time to time. These 600-word reading responses should be handed in to me in hard copy during class as well as posted on Blackboard.

About Class Presentations

You will be responsible for presenting on one of the assigned readings during the course. Presenters should be prepared to lead class for roughly half the class; I will lead the remainder of the class. I will pass around a sign-up sheet on the first day of class that will allow you to choose the readings you wish to help facilitate. The schedule will be posted on Blackboard. I will provide more information about the presentations on the first day of class.

Turning in Assignments

Please make all efforts to turn in assignments directly to me (with the exception of some of the Blackboard contributions, which are posted electronically). If this is not possible, take your assignment to Social Sciences 1152 and put it in the drop box, where your work will be date-stamped and placed in my mailbox. Please keep a copy of your assignment in case of loss. Papers cannot be returned by staff in the department office.

Students with Disabilities

Please contact me during my office hours and coordinate with the Disability Resource Centre (220-8237) if you have a disability that requires some modification of seating, evaluation, or other class requirements. I will be happy to make appropriate accommodations for you.

Academic Regulations and Schedules

Consult the calendar for course information, university and faculty regulations, dates, deadlines and schedules, student, faculty and university rights and responsibilities. The homepage for the University Calendar is below.

<http://www.ucalgary.ca/pubs/calendar/2007/when/index.htm>

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offence. Consequences include failure on the assignment, failure in the course, and possible suspension or expulsion from the university. Please read the attached statement on plagiarism and consult the website below for additional information.

http://www.ucalgary.ca/pubs/calendar/current/how/How_LB.htm

Grade Appeals

For information on the grade appeals process please consult the following University Calendar links. Please note that “mere dissatisfaction with a decision is not sufficient grounds for the appeal of a grade or other academic decision.”

http://www.ucalgary.ca/pubs/calendar/current/how/How_J.htm

http://www.ucalgary.ca/pubs/calendar/current/how/How_JA.htm

English Department Website

For more information about courses, programs, policies, events and contacts in the Department of English, please consult our website.

<http://www.english.ucalgary.ca>

**609.38: AMERICAN MODERNISM
READING SCHEDULE**

Jan. 15	Introduction	
Jan. 22	The Politics of Modernism	Lukács, "The Ideology of Modernism" from <i>The Meaning of Contemporary Realism</i> , trans. John and Necke Mander (London: Merlin, 1963) (CP = Course Pack) Williams, "Politics of the Avant-garde" from <i>Politics of Modernism</i> (London: Verso, 1989) (CP) Blair, "Modernism and the Politics of Culture" from <i>Cambridge Companion to Modernism</i> (Cambridge UP, 1999) (CP)
Jan. 29	Modernism and Popular Culture	Eliot, <i>Waste Land</i> , "The Hollow Men" (CP) Pound "Portrait d'une Femme," "In a Station of the Metro," "Hugh Selwyn Mauberley," excerpts from <i>The Cantos</i> (CP) Frost, "Road Not Taken" (CP) David Chinitz, "T. S. Eliot and the Cultural Divide," <i>PMLA</i> 110:2 (March 1995) (CP) Timothy Materer, "Make It Sell! Ezra Pound Advertises Modernism," from <i>Marketing Modernisms</i> , ed. Dettmar and Watt (Ann Arbor: U Michigan P, 1996) (CP) Frank Lentricchia, "Lyric in the Culture of Capital," from <i>Modernist Quartet</i> (Cambridge UP, 1994) (CP) Lawrence Rainey, "The Cultural Economy of Modernism," from <i>Cambridge Companion to Modernism</i> (Cambridge UP, 1999) (CP)
Feb. 5	Harlem Renaissance	Excerpts from <i>Book of American Negro Poetry</i> : Dunbar, "Little Brown Baby," Nelson, "Sonnet," McKay, "The Lynching," "If We Must Die," "Harlem Shadows," Cullen, "Heritage," Hughes, "Brass Spittoons," "Negro Speaks of Rivers" Bennett "Heritage" (CP) George Hutchinson, "Introduction" and "Part III" to <i>The Harlem Renaissance in Black and White</i> (Harvard UP, 1995) (CP) Jennifer Wilks, "Writing Home," <i>Modern Fiction Studies</i> 51:4 (Winter 2005) (CP)
Feb. 12	Harlem Renaissance	Toomer, <i>Cane</i>
Feb. 19	Reading Week	No Class
Feb. 26	Modernism and Immigration	Yeziarska, <i>Bread Givers</i>
Mar. 4	Modernism and Pluralism	Madison Grant, excerpts from <i>The Passing of the Great Race</i> (New York: Charles Scribner's, 1916) (CP) Lothrop Stoddard, excerpts from <i>The Rising Tide of Color</i> (New York: Charles Scribner's, 1920) (CP) Michaels, <i>Our America</i>
Mar. 11	The Gender of Modernism	Stein, <i>Three Lives</i> ("Melanctha" and "Gentle Lena" sections) Rita Felski, "Modernity and Feminism," from <i>The Gender of Modernity</i> (Harvard UP, 1995) (R = Reserve)

Mar. 18	Modernism and Visual Arts	Fitzgerald, <i>Great Gatsby</i> Michael North, "Introduction" and "F. Scott Fitzgerald's Spectroscopic Fiction" from <i>Camera Works: Photography and the Twentieth-Century Word</i> (Oxford UP 2005) (R & CP)
Mar. 25	Regional Modernism	Faulkner, <i>As I Lay Dying</i>
Apr. 1	Depression-era Modernism	Le Sueur, <i>The Girl</i> Michael Denning, "Introduction" and Chapter 3 from <i>The Cultural Front: The Laboring of American Culture in the Twentieth Century</i> (London: Verso, 1997) (CP)
Apr. 3	Film Viewing	Viewing of Chaplin, <i>Modern Times</i> (SS1015 4-6 pm)
Apr. 8	Technology and Modernism	William Carlos Williams: "The Great Figure," "Overture to a Dance of Locomotives," "The Agonized Spires," "The Hermaphroditic Telephones," "Classic Scene," "Man and Nature" from <i>Collected Poems</i> Vol. I (http://lion.chadwyck.com.ezproxy.lib.ucalgary.ca/searchFulltext.do?id=Z000228073&divLevel=0&queryId=&area=Poeetry&forward=textsFT&pageSize=&warn=No&size=928Kb) Chaplin, <i>Modern Times</i> Rice, <i>The Adding Machine</i> Tim Armstrong, "Technology: 'Multiplied Man,'" from <i>A Concise Companion to Modernism</i> , ed. David Bradshaw (Malden, MA: Blackwell, 2003) (CP)
Apr. 15	Postmodernism?	Ihab Hassan, "Toward a Concept of Postmodernism," from <i>The Postmodern Turn</i> (Columbus, OH: Ohio State UP, 1987) (CP) Andreas Huyssen, "Mapping the Postmodern," from <i>After the Great Divide</i> (Bloomington, IN: Indiana UP, 1986) (Blackboard Link in Course Documents) Sanford Schwartz, "The Postmodernity of Modernism," from <i>The Future of Modernism</i> , ed. Hugh Witemeyer (Ann Arbor: U Michigan P, 1997) (CP) Barth, "Lost in the Funhouse" (CP) Last Day to Turn in Teaching Essay
Apr. 22	Research Presentations	Research Presentations
May 1	Research Paper	Research Paper Due Noon, May 1