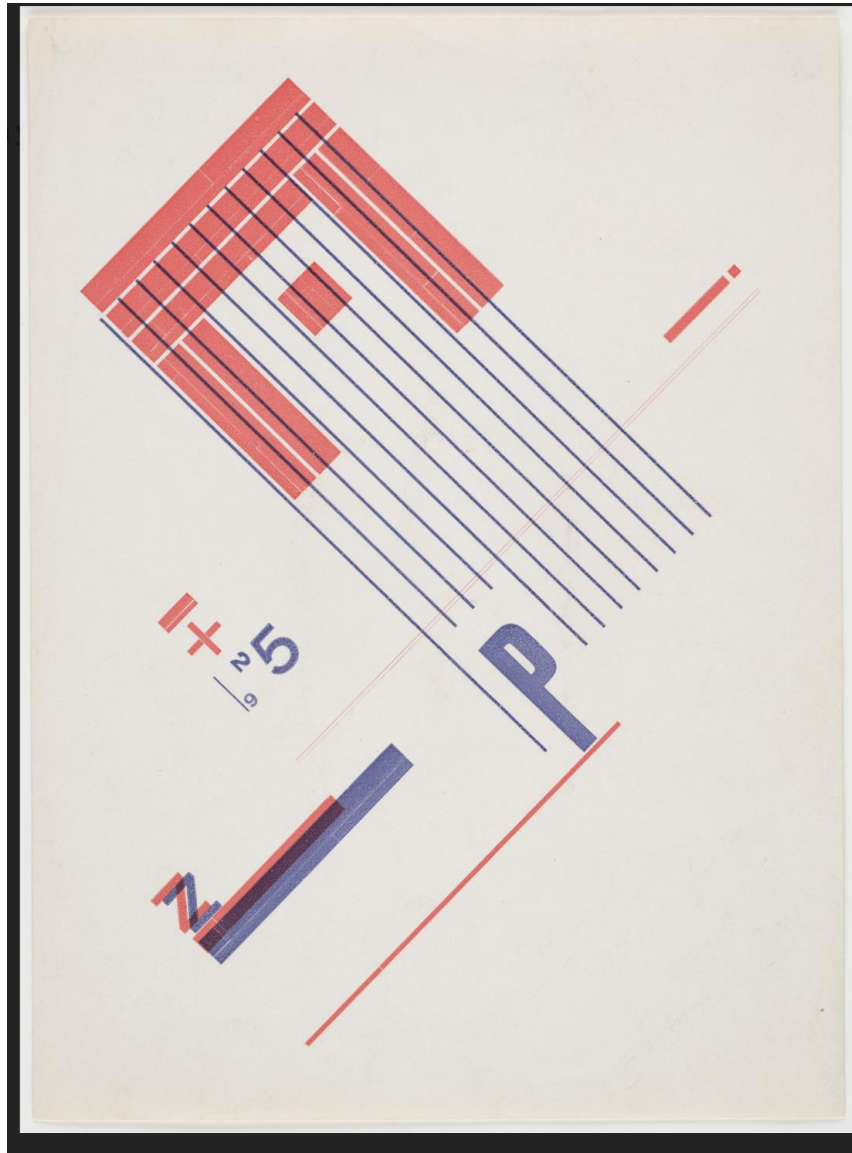


Aesthetic Modernism

ENGL 365A-001: MODERNIST LITERATURE
UNIVERSITY OF BRITISH COLUMBIA | Term 1 Winter 2018-2019



Piet Zwart, untitled, 1925, *MOMA*

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Vital Info

- This course meets on MWF from 10-10:50 in MATH-102
- My office hours: M 2-3, W 12-1 and by appointment

Course Description

For many years, people defined modernism in ways which authorized “high” modernism as a period of wild experimentation, avant-garde commitments, difficult texts, and the shock of material considered decadent. No one was sure whether to call these gestures broadly cosmopolitan or elitist—did they produce an inaccessible, hermetic art, unreadable by the masses, or an opening up of convention and platitude to the peculiar and new? What did modernists themselves think that they were producing as members of a creative class? What did they think their work effected in the world? This course places its wager on the sense of opening. High modernism may be a kind of cosmopolitanism of the arts, opening borders between different aesthetic media, traditions, and forms, to correspond with the opening up of the planet’s borders through technologies of speed in movement and communication. We will explore how modernists opened themselves to the world, to its new sensations and affects, and opened the world to itself; we will read a set of aestheticized texts which play with painterly technique, absolute music, and graphic elements, in an experimental reworking of qualities imported from other arts, other cultures and languages, and other places.

Book List

W.B. Yeats, *Collected Poems*

Gertrude Stein, *Tender Buttons*

Virginia Woolf, *To the Lighthouse*

T.S. Eliot, *The Waste Land and Other Poems*

James Joyce, *Portrait of the Artist as a Young Man*

Djuna Barnes, *Nightwood*

Other materials as supplied on the Canvas course site or offered in class

What You Will Do

10% Participation: Participation consists of a holistic evaluation of your participation in the course. Items that contribute grade credit to your participation grade include attendance, speaking and asking questions in class, showing evidence that you have read the assigned readings, engaging in activities such as peer review, small group discussions, and ComPAIR, sharing researched information about issues relevant to the course, working in library archives, or attending relevant cultural events, such as plays or concerts which are related to course material.

20% Midterm essay: 1500 words

40% Term essay: 2200 words

30% Final examination, including a choice of essay, passage identification and analysis

In this course, you will read and analyze a range of writings which will give you the opportunity to explain and discuss various aspects and issues of literary criticism, cultural theory, and social history. Requirements consist of class participation, a midterm essay, a term paper, and a final exam. All of the major assignments are required, i.e., in order to pass the course, you must submit work in each of the above categories. I will be available in office hours or by appointment for individual conferences about your papers or other course-related matters as you may wish.

The course adheres to the university's strict rule against plagiarism. *If you represent the words, productions or ideas of anyone else as your own, you become subject to the disciplinary processes of the university concerning plagiarism, and may fail the course or be expelled from the university.* If you have any questions about what counts as plagiarism, please ask me (**before** you submit the assignment).

We will follow the Department of English attendance policy, which you may read at: <http://english.ubc.ca/resources/resources-for-students/#attendance>. The same webpage also details the department's agreed-upon marking standards for your reference. Please know that "Religious observance may preclude attending classes or examinations at certain times. In accordance with the UBC Policy on Religious Holidays, students who wish to be accommodated for religious reasons must notify their instructors in writing at least two weeks in advance, and preferably earlier" (UBC Policy on Academic Concession).

Late assignments will be penalized 5% per day of lateness, and no papers will be accepted more than a week late unless they are accompanied by a memo from Arts Advising or a medical note. By the way, I do not accept computer breakdowns or accidental file deletions as an excusing emergency—you should frequently back up your work to a cloud account or flashdrive, so that you can upload it to the assignment page on time from any connected device.

Course Schedule

Sep 5 – Course Introduction. 3 poems by Gerard Manley Hopkins

Aesthetics in Modernity

Sep 7 – W.B. Yeats, *Collected Poems* [selected poems are listed on Canvas]

Sep 10 – *Collected Poems*, Walter Benjamin, "The Artwork in the Age of Its Technological Reproducibility"

Sep 12 – *Collected Poems*.

Sep 14 – *Collected Poems*

Sep 17 – *Collected Poems*

Sep 19 – *Collected Poems*

Ways of Seeing

Sep 21 – Gertrude Stein, *Tender Buttons*

Sep 24 – *Tender Buttons*, Theodor Adorno and Max Horkheimer, “The Culture Industry”

Sep 26 – *Tender Buttons*

Sep 28 – *Tender Buttons*

The Machine Age

Oct 1 – Virginia Woolf, *To the Lighthouse*

Oct 3 – *To the Lighthouse*, Heather Fielding, “How the Taxi-Cab Driver Reads: Wyndham Lewis, Modernist Aesthetics, and the Novel as Machine”

Oct 5 – *To the Lighthouse*

Oct 8 - **No class: Thanksgiving**

Oct 10 – *To the Lighthouse*

Oct 12 – *To the Lighthouse*

Ways of Knowing

Oct 15 – T.S. Eliot, *The Waste Land and Other Poems*

Oct 17 – *The Waste Land*, John G. Peters, “Joseph Conrad and the Epistemology of Space”

Oct 19 – *The Waste Land*

Oct 22 – *The Waste Land*, **Midterm essay due.**

Oct 24– *The Waste Land*

Oct 26 – *The Waste Land*

Modernist Sensibility

Oct 29 – James Joyce, *Portrait of the Artist as a Young Man*

Oct 31 – *Portrait of the Artist*, John McCombe, “The Stephen Dedalus Blues: Travel, Trains, and a Blues Sensibility in *A Portrait of the Artist as a Young Man*”

Nov 2 – *Portrait of the Artist*

Nov 5 – *Portrait of the Artist*

Nov 7 – *Portrait of the Artist*

Nov 9 – **Instructor away at conference. Expect a substitute or campus assignment.**

Nov 12 – **No class: Stat Holiday for Remembrance Day**

Nov 14 – *Portrait of the Artist*, Katherine Ebury, “Mulrennan Spoke To Him About Universe And Stars’: Astronomy In *A Portrait Of The Artist As A Young Man*”

Nov 16 – *Portrait of the Artist*

Modern Carnavalesque

Nov 19 – Djuna Barnes, *Nightwood*

Draft paper due, if you would like feedback before final submission (partial draft ok)

Nov 21 – *Nightwood*, Teresa de Lauretis, “*Nightwood* and the “Terror of Uncertain Signs””

Nov 23 – *Nightwood*

Nov 26 – *Nightwood*

Nov 28 – *Nightwood*

Nov 30 – Course wrap-up. **Term essay due.**

Exam period Dec 4-19-- **Final examination, TBA**

Please Also Know

Our classroom space is intended to be welcoming, respectful, inclusive, sensitive, and collaborative, and I request that you self-monitor your own words and actions for civility (including off-topic phone or computer use). Readings, discussions, and lecture materials may reference mature themes, violence, sexuality, potentially challenging or controversial subject matter. If you feel you do not wish to read one of the assigned texts because it may significantly distress you, please see me well in advance of the assigned reading's due date to request a substitute reading assignment; if we cannot agree on an appropriate substitution, you may be obliged to follow the original schedule of readings to complete the course.

There is a student Writing Centre with coaches available in the Chapman Learning Commons in Barber: please see <http://learningcommons.ubc.ca/tutoring-studying/writing/> for more information. Anyone with a documented disability is gently encouraged to contact the Access and Diversity Office in Brock Hall, 1203- 1874 East Mall (tel. 604.822.5844) for accommodations and support services. Other helpful programs are the academic services described at <http://students.ubc.ca/success>, and UBC Counselling Services tel. 604.822.3811 or, after hours, for anyone in distress, the Vancouver Crisis Line, tel. 800.784.2433. I am a resource person with UBC's Positive Space Campaign. As its website announces, "the Positive Space Campaign is an initiative intended to help make UBC more receptive to and welcoming of its lesbian, gay, bisexual, trans* (transgender, transsexual, trans-identified), two-spirit, queer, questioning, intersex and asexual (LGBT*TQIA+) communities, individuals and issues of sexual and gender diversity on campus." If you would like more information about this campaign, or to be put in touch with campus resources, please feel free to talk to me, or to contact the Equity and Inclusion Office in Brock Hall, tel. 604.822.6353.