

# Modernist Literature: Modernist Movements

## ENGL 365-001



Left: Paul Klee, Angelus Novus, 1920. Right: Paul Klee, Ghost of a Genius, 1922

**PLEASE READ THE SYLLABUS.** Often, as an experienced university student, you might feel ready to jump to the reading schedule and take a glance at the assignments section. In our case, this time, various accommodations are being made to enhance the online course experience and make it more flexible for folks learning from home in different time zones. Please take note of the explanatory material contained here, so that you understand what we will be doing and why.

**Course description:** Some descriptions of modernism are bloodless abstractions about formal experimentation, academic disruption, and reaction against a too-rigid bourgeois morality. This course concentrates on the wildly passionate commitment of moderns to changing the world, to finding new sensations and affects, to overcoming historical evils and biases, to appreciating with sincere admiration other arts, other cultures and languages, and other places.

Topics include Decadence, the New Woman, Expressionism, Manifesto Modernism, New Objectivity, Impressionism, Surreal and Psychoanalytic, Gesamtkunstwerk and Encyclopedism, Minimalism,

Montage, Technological Moderns, Graphic Modernisms. Writers include Stein, Yeats, Rhys, Woolf, Joyce, Eliot, Breton, Beckett, Pound, Stevens, West, others.

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### LAND ACKNOWLEDGEMENT

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UBC's Point Grey Campus is located on the traditional, ancestral, occupied, and unceded territory of the xwməθkwəy̓əm (Musqueam) people. I acknowledge the land rights of the Musqueam people, who for millennia have passed on their culture, history, and traditions from one generation to the next on this site.

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### COURSE INFORMATION

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Official Course Title	Course Code Number	Credit Value
Modernist Literature	ENGL 365 001	3 credits

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### PREREQUISITES

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Eligibility for upper-division English courses.

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### CONTACT INFO

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Course Instructor(s)	Contact Details	Office Location	Office Hours
Prof. Judith Paltin	judith.paltin@ubc.ca	BUTO 502	TR 3:30-4:30 pm and by appointment. We will meet by video chat in the Collaborate Ultra Course Room on Canvas.

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### COURSE INSTRUCTOR BIOGRAPHICAL STATEMENT

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My preferred pronouns are she/her or they/them. I earned my PhD in English in 2013 from the University of California, Santa Barbara, and at UBC I supervise research and teach courses in modern Anglophone literature, modernist studies and critical and cultural theory. I am passionate about teaching high quality courses that are meaningful and truly interesting to you, that give you questions to ponder, methods of thinking, and ideas to carry forward into your next endeavors. The quickest way to reach me is by email, and I will try to respond within 48 hours. If you haven't heard from me by then, please kindly let me know I somehow missed your communication.

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### COURSE STRUCTURE AND VITAL INFORMATION

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This course meets Tuesday and Thursday from 2:00-3:15 pm Pacific Time (Vancouver's timezone) online in the Collaborate Ultra Course Room. This is accessed from the Canvas course website. The attendance policy is suspended during this term. Supporting materials will be available to supplement class meetings, but do not comprehensively substitute for class attendance. Our methods are discussion-based, supplemented by brief lectures, and I encourage you to attend the synchronous meetings as often as possible, and when you can't, to participate in the online discussion forum.

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## SCHEDULE OF READINGS AND ASSIGNMENTS

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The reading schedule shows you which readings we will be discussing each day. The reading schedule may change if in my opinion the class would benefit from slowing down, or for other reasons. I will make any announcements about changes in the readings in advance both in class and on Canvas—if you miss a class, please check your notification settings to be sure you are notified promptly of Canvas announcements. Please have the texts available to refer to during class.

Under our online conditions, for each day I will list the \*principal\* texts we will be working with, and those are the required readings. However, anyone who is keen and has extra time is encouraged to read more, even up to the entire set of works by that writer in the anthology—perhaps not for every author, but whenever you can. You will learn much more, and have a richer understanding of the writer and their style.

It is helpful and effective to take journal-style notes while you are reading and to bring them to class meetings to assist your contributions. How you read is important. Select a quiet place, if possible, and try to read a chosen amount without interruption. As upper-level students, you are also able and expected to carry out a certain amount of basic contextual research on your own about the texts (cough \*internet\*) and to bring that information into your discussions.

I am scheduling one film, *Paris Was a Woman* (1996), which is available through library streaming in the LOCR (Library Online Course Reserve).

September 8 (Tuesday): Course Introduction

September 10 (Thursday): Ezra Pound: “Imagisme,” “A Few Don’ts by an Imagiste,” “portrait d’une Femme,” “The Return,” “In a Station of the Metro,” “The River-Merchant’s Wife: A Letter,” “The Jewel Stairs’ Grievance,” “Shop Girl.”

September 15 (Tuesday): Pound: “Vortex. Pound.” “Salutation the Third,” “Hugh Selwyn Mauberley.” Wyndham Lewis, “Manifesto” from *Blast*.

September 17 (Thursday): Pound, “O Atthis.” Look through the material from Cantos I, Malatesta, and LXXXI enough to get a feel for it; you do not need to read all of it closely.

September 22 (Tuesday): H.D. *Poems*.

September 24 (Thursday): F.T. Marinetti. “The Founding and Manifesto of Futurism,” “Futurist Speech to the English,” “Contempt for Women.” Mina Loy. *Aphorisms on Futurism*, p. 427-8.

September 29 (Tuesday): Gertrude Stein. *Tender Buttons*.

October 1 (Thursday): Stein, “Composition as Explanation,” “What Are Masterpieces and Why Are There So Few of Them.” Mina Loy, “Gertrude Stein” (pp. 432-437).

October 6 (Tuesday): T.S. Eliot. "The Love Song of J. Alfred Prufrock," "Tradition and the Individual Talent," "Ulysses, Order, and Myth."

October 8 (Thursday): Eliot, *The Waste Land*.

October 13 (Tuesday): Dada, pp. 461-484.

October 15 (Thursday): Rebecca West. "Indissoluble Marriage," "What Is Mr. T.S. Eliot's Authority as a Critic?"

October 20 (Tuesday): Jean Rhys. *Fiction*.

October 22 (Thursday): Wallace Stevens. "Sunday Morning" through "The Revolutionists Stop for Orangeade." "Esthétique du Mal."

October 27 (Tuesday): Mina Loy, *Poems*.

October 29 (Thursday): W.B. Yeats. "Easter 1916," "The Second Coming," "Sailing to Byzantium," "The Tower," "Nineteen Hundred and Nineteen."

November 3 (Tuesday): Yeats, "Leda and the Swan," "Among School Children," "Crazy Jane and the Bishop," "The Circus Animals' Desertion." W.H. Auden, "In Memory of W.B. Yeats" [on Canvas].

November 5 (Thursday): Yeats, *At the Hawk's Well*. "Notes of the First Performance of *At the Hawk's Well*." **Curated exhibit project due.**

November 10 (Tuesday): James Joyce, "Araby" and "A Little Cloud" from the anthology, "The Dead" [on Canvas.]

November 12 (Thursday): Joyce, "Aeolus," "Nausicaa" (from *Ulysses*)

November 17 (Tuesday): Joyce, "Anna Livia Plurabelle" (from *Finnegans Wake*).

November 19 (Thursday): Virginia Woolf, "Modern Fiction," "The Narrow Bridge of Art," "The Leaning Tower." **Research essay proposal and preliminary bibliography due.**

November 24 (Tuesday): Woolf, *Between the Acts*.

November 26 (Thursday): Discussion of Film: *Paris Was a Woman*.

December 1 (Tuesday): Beckett, *Endgame*.

December 3 (Thursday): Course Wrap-up. **Research essay due.**

**Final Exam: You will be given a take-at-home exam (open book and open note, on the Honour system) which you will complete over a five-day window of time, ending at our scheduled exam time (UBC publishes the final exam schedule during the term, usually around late October).**

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## LEARNING OUTCOMES

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Upon successful completion of this class students will be able to:

- Identify and explain the cultural and political significance of major works of modernist fiction, verse, drama and other media by 20<sup>th</sup>--century writers that reflect anti-capitalist, decolonial, feminist, environmental, and critical race concerns, among other social, political, and economic issues.
- Engage with varieties of genre and textual studies that take account of differential identities and ideations of citizenship and human and animal rights, referencing contemporary and historical instances of speech and writing in contexts that are often culturally complex.
- Identify and integrate into their own research appropriate research sources and methods, and critically evaluate the scholarly quality of research sources.
- Evaluate and participate in lines of argument and critique relating to cultural change and theories about modernist literature as a field by cultural theorists and stakeholders of diverse origins.
- Recognize and appropriately utilize methods of English studies' disciplinary modes of reading and criticism.
- Think beyond traditional nation- and period-defined fields of literary and cultural classification.

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## LEARNING ACTIVITIES

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In this course, you will read and analyze a range of writing in English from writers working in modernism which will give you the opportunity to identify, define, compare, explain and discuss various aspects and issues of social, political, economic, and literary criticism, anticolonial praxis, gender/sexuality and cultural theory, and historical materials. Our activities include close readings and analysis, lectures providing contextual and background information, library and media research, theoretical discussions, discussions of controversies and issues, and writing activities.

During lectures, you should listen carefully, and think about the material as you take notes, adding your own ideas and connections where you can. I welcome a conversational style during class, with lots of interaction among all of us. If I am talking, feel free to intervene with questions and contributions by mic or chat text. Your own curious and imaginative contributions are always welcome in class, as long as you are not talking over other people, failing to share class time fairly, or taking the class too far away from the day's assigned topics for an extended period. Barring that, please explore your venturesome public intellectual self!

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## LEARNING MATERIALS

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*Modernism: An Anthology*, edited by Lawrence Rainey, Wiley-Blackwell, 2005. ~\$70.

It may be possible to view many of the assigned texts via other sources. I listed the anthology as required, but in fact any reputable critical/scholarly source of the assigned texts is fine.

Other course materials will be supplied at no charge on Canvas or via URL links online.

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## ASSESSMENTS OF LEARNING

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Requirements consist of class participation (reading response posts or contextualizing discussion on Canvas counts for this, as well as synchronous contributions by mic or text), a curated exhibit project, a research essay, and a final exam consisting of a short answer section, passage analysis, and an essay.

10% Participation on the Canvas site, synchronous or not, evaluated holistically.

20% A curated exhibit project consisting of your online presentation of a modernist work or set of works exemplary of a movement with explanatory and analytical material. See the assignment page for more information.

35% Research essay. This at-home essay of at least 1800 words will include a library research component (two professional-level secondary sources) and an analysis component (close reading and interpretation of assigned texts). You will prepare and submit a brief prospectus and preliminary bibliography for partial grade credit before drafting the paper. OPTIONAL: If your at-home conditions make it preferable for you, you may choose to write two shorter essays instead, which add up to the same minimum 1800 word length, and one of which includes a research component. That is, at least one paper engages with scholarship, history, or theory relevant to your topic written by experts in the field, and includes a brief prospectus and preliminary bibliography turned in ahead of the paper as in the first option. Under this option, your first paper may be submitted at any time of your choice up until December 3, which is also the due date of your second paper.

35% Final examination. An at-home exam during the final exam period will be issued with a five-day window for completion and submission, including an essay, passage analysis, and short answer questions.

All of the major assignments are required, i.e., in order to pass the course, you must submit work in each of these categories. A general writing rubric and assignment prompts will be supplied on Canvas. Your written work for this course follows the general writing rubrics issued on Canvas, and should take up a critical question or issue of concern to the course (in some cases, specific topics may be assigned) and offer a focused, well-reasoned discussion with reference to primary course-assigned texts. You may also choose to include real-world examples from high-quality journalistic or historical sources around an issue of concern to the course, or some other form of case study.

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## UNIVERSITY POLICIES

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The following statement is composed by and mandated to appear in the syllabus by the UBC Academic Senate in support of **Senate Policy V-130**.

UBC provides resources to support student learning and to maintain healthy lifestyles but recognizes that sometimes crises arise and so there are additional resources to access

including those for survivors of sexual violence. UBC values respect for the person and ideas of all members of the academic community. Harassment and discrimination are not tolerated nor is suppression of academic freedom. UBC provides appropriate accommodation for students with disabilities and for religious observances. UBC values academic honesty and students are expected to acknowledge the ideas generated by others and to uphold the highest academic standards in all of their actions.

Details of the policies and how to access support are available on [the UBC Senate website](#).

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## OTHER COURSE POLICIES

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Our classroom space, even when virtual, is intended to be warmly welcoming, enriching, and respectful in all its interactions. I request that you kindly self-monitor your own contributions for civility, including off-topic phone or computer use. Your thoughtful and engaged participation affects other people's experience and enhances your own impact and learning.

The following policy is adapted from ideas and writings by Prof. Koritha Mitchell, @ProfKori: This classroom will be free of hate speech regarding sexual orientation, gender expression, race, ethnicity, national origin, and socio-economic status or background. Students may suggest additions to this list which the class will discuss whether to adopt. This policy means that words that are slurs such as the N-word or F-word won't be used in this class by any person, even when it appears in our texts and we are quoting the passage. Instead we will substitute the name of the first letter of the word. Dr. Mitchell points out that we can be responsibly engaged with texts and materials which contain these slurs without "giving them life with our breath" in our learning space.

Readings, discussions, and class materials may reference mature themes, violence, sexual matters, or conflictual ideas (this is a "content warning"). If you feel you do not wish to read one of the assigned texts because it may emotionally 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.

Study at university-level is more than knowing a collection of facts, and class participation is crucial to developing your academic skills at this level. I hope under our present COVID-19 emergency, we can cooperate creatively together to find fresh techniques and activities to make this online course experience enriching, satisfying, and intellectually profitable to each of you.

The Department of English webpage (under "Resources for Students") details the English department's agreed-upon marking standards for your reference.

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 face a disciplinary process. If you have any questions about what counts as plagiarism, please ask me before you submit the assignment.

Students may record course materials for personal study purposes only, and may not share any portion of their recordings or lecture notes with any other person not currently enrolled in the course nor upload them to any online platform.

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## LEARNING ANALYTICS

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This course will be using the following learning technologies: Canvas. This tool captures data about your activity and provides information that can be used to improve the quality of teaching and learning. In this course, I plan to use analytics data to:

- View overall class progress
- Track your progress in order to provide you with personalized feedback
- Review statistics on course content being accessed to support improvements in the course
- Track participation in discussion forums
- Assess your participation in the course

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## LEARNING AND OTHER SUPPORT RESOURCES

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There is a student Writing Centre with coaching 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 Office of Equity and Inclusion in Brock Hall, tel. 604-822-6353.

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## COPYRIGHT

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All original materials of this course (syllabus, course handouts, lecture slides, assessments, curation of course readings, etc.) are the intellectual property of the course Instructor. Redistribution of these materials by any means without permission of the copyright holder(s) constitutes a breach of copyright and may lead to academic discipline.

*Finis.*