# Course Information

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| **Course Code and Title** | **Credit Value** | **Course Delivery** |
| **ENGL 365 99C: Modernist Literature** | 3 credits | Fully online |

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| **Course Instructor** | **Communication** |
| **Instructor Name:**Prof. Judith Paltin  **Email:**[judith.paltin@ubc.ca](mailto:judith.paltin@ubc.ca)  **Office Location:**BUTO 502  **Virtual Office Hours:**M 12-1, W 11-12, or by appointment | You may email me directly, or through the Canvas Inbox. Include the course number and a brief identification of the topic of your inquiry in the subject line.  Emails sent on weekdays will normally be answered within 24 hours.  Emails sent on weekends and holidays will be answered on the next business day, and sometimes responses may be further delayed. If the matter is urgent, and you haven't heard from me, please feel free to reach out again. |

# Course Description

Some descriptions of Modernism offer bloodless abstractions about formal experimentation, academic disruption, and reactions against conventional 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. The practices of the literary avant-garde 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. This course analyzes Modernism through the lens of its discrete experimental movements, networks, manifestos, and performances. Topics include Decadence, the New Woman, Expressionism, Manifesto Modernism, Impressionism, Surreality, Psychoanalysis, Minimalism, Technological Modernity, and Graphic Modernisms. Writers include Stein, Yeats, Rhys, Woolf, Joyce, Eliot, Conrad, others.

# Learning Outcomes

Upon completion of this course, learners should be able to:

* LO 1. Identify and explain the aesthetic, cultural, and political significance of major works of modernist fiction, verse, drama and other media by twentieth-century writers and other cultural producers.
* LO 2. Engage with varieties of genre and textual studies that take account of differential identities, forms of activism and cultural intervention (“modernist movements”), referencing contemporary and historical instances of speech, performance, and writing in contexts that are often culturally and rhetorically complex.
* LO 3. Evaluate and participate in lines of scholarly argument and critique relating to cultural and social change and accounts of modernist literature as a field by cultural theorists and stakeholders of diverse origins, including theories that reflect anti-capitalist, decolonial, critical race, feminist, gender and sexual autonomy, and ecocritical concerns.
* LO 4. Identify and integrate into their own research and arguments appropriate research sources and methods, and critically evaluate the scholarly quality of research sources.
* LO 5. Recognize and appropriately utilize methodologies of English studies’ various disciplinary modes of reading, analysis, argument, and criticism.

# Course Structure and Learning Activities

This course “meets” asynchronously online in Canvas, with optional scheduled and synchronous Canvas-based Zoom meetings (group drop-in sessions). The course is organized by modules, which you will complete over a scheduled timeline across the term as described in the course schedule below. Each module takes either one or two weeks, and your study and reading load approximates what you would do for an in-person class. At the end of the course you will have completed a capstone research essay and will take a scheduled, partially invigilated, online final examination to demonstrate your learning achievements. Those who have academic accommodations from the Centre for Accessibility will make separate arrangements for writing the final exam with them.

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. Learning activities include exercises in close readings and analysis, lectures and textual supporting materials providing contextual and background information, library and media research, theoretical discussions, discussions of controversies and issues, and writing activities.

Your own curious and imaginative contributions are always welcome in class discussions and our shared spaces. Please use this as a chance to explore your venturesome public intellectual self!

# Required Learning Materials

Critical scholarly editions are preferred. The following editions are suggested, but not required.

1. Nella Larsen,***Passing*** ~$15  
   Dover, 2004. 9780486437132
2. **Samuel Beckett, *Waiting for Godot***~$15  
   Grove Press, 2011. 9780802144423

Other course materials will be supplied in the Canvas-based Library Online Course Reserves (LOCR) at no charge from UBC Library subscriptions or open access sources.

# Assessment and Grading

### Summary

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| **#** | **Assessment Type** | **Points** |
| 1 | Contributions: In-Module Learning Activities and Discussion Forums | 20% |
| 2 | Two reflection/analysis papers **OR** a curated exhibit project | 20% |
| 3 | Research essay | 35% |
| 4 | Final exam | 25% |
|  | **Total** | **100%** |

### Details of Assessment

All of the major assignments are required, i.e., in order to pass the course, you must submit work in each of these categories. Please also see the relevant Assignment pages for full assignment prompts and requirements.

***Contributions (20%)***

20% of your course grade is based on your performance of the specific learning activities prompted within each module (10%), and participating in the various discussion forums that are linked to the modules (10%). Module learning activities include, for example, close reading exercises and brief reflection prompts. Discussion participation includes composing and replying to posts, asking questions, and sharing interesting background or contextual resources, or sharing links to objects relevant to the course with other learners in the discussion forums. See the contributions rubric for more information and assessment criteria.

***Two reflection/analysis papers OR a curated exhibit project (20%)***

**Reflection/analysis papers (10% each).** At the end of two modules of your choice up to the end of Module 5/Week 6, you will write a brief reflection paper explaining and analyzing your choice of relevant passages from the assigned readings, or discussing a historical or theoretical matter of interest. Each paper will have a maximum limit of 1000 words.  
  
OR, alternatively,  
  
**A curated exhibit project (earning the same 20%, with the same deadline)** 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 additional requirements and more information.

***Research essay (35%)***

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, evidence-based argument and interpretation of assigned texts). You will prepare and submit a prospectus, a preliminary bibliography, and a first draft for peer feedback for partial grade credit before completing the final draft of the paper. You will also perform a guided peer feedback exercise on another learner’s paper. The preliminary submissions and peer feedback exercise each count for 10% of this assignment’s mark, and the final draft for 80%. The deadline for submitting your first draft for peer feedback is a hard deadline, as peer feedback will not be available for late submissions, and if your submission is late, you will not receive credit for participating in that activity.

***Final examination (25%)***

Final examination. A UBC-scheduled capstone exam during UBC’s final exam period will be issued and completed partially under online invigilation and partially as a take-home exam within a three-day window, and will include an essay, a section of passage analysis, and short-answer questions. (To schedule at least one invigilated assessment is considered best practice for a distance-learning course.)

UBC Grading Scale

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| **Grade** | **Percent** | **Level of Achievement** |
| A+ | 90-100 | Exceptional |
| A | 85-89 | Exceptional |
| A- | 80-84 | Excellent |
| B+ | 76-79 | Very good |
| B | 72-75 | Good |
| B- | 68-71 | Competent |
| C+ | 64-67 | Adequate |
| C | 60-63 | Adequate |
| C- | 55-59 | Adequate |
| D | 50-54 | Marginally adequate |
| F | 00-49 | Inadequate |

# Course Schedule

**Notes**

* The Course Schedule is subject to change at instructor discretion.
* Each instructional week begins on Monday at 12:00 am and finishes on Sunday at 11:59 pm, except the final week is shortened because term ends on Friday, April 8, 2022.
* Weeks are numbered as instructional weeks rather than as calendar weeks. In other words, the numbering skips Reading Week and resumes when instruction resumes after the break.

For each module I list the \*principal\* texts and topics we will be working with, and these are the required readings. However, anyone who is keen and has extra time is encouraged to read more by that writer or group of writers, in the case of a movement such as surrealism, and to look up some of the scholarship. You will learn much more, and have a richer understanding of the writer and their style. Every module offers suggestions of optional background and contextual materials for that purpose. You may only do this once, or a few times; you are the best judge of how to use your study time. These resources may also be helpful when it comes time to write your research essay. There will be timing cues about beginning your research and drafting for your various assignments in the appropriate modules.

It is helpful and effective to take journal-style notes while you are reading and to bring them into your discussion posts and reflections. In your notes, you might ask questions, make predictions or comparisons, and take note of patterns you observe. How you read is important. Select a quiet place, if possible, and try to read a chosen amount without interruption.

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

On the Canvas site, the course is organized into the following modules.

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| **Course Module Schedule** | | |
| **Module Topic  (Week, Date)** | **Reading** | **Activities/Assessments (Deadlines)** |
| **Introduction (Start Here!)**  **Module 1: Becoming Modern**  (Week 1, January 10-16) | Joseph Conrad, “The Secret Sharer.” (Harper’s Monthly Magazine, Vol 121 Iss 723 and 724, in two parts). Alternative source: *Twixt Land and Sea*. | Introductory activities  In-module & discussion |
| **Module 2: The Machine Age/ Society and Technology**  (Week 2, January 17-23) | H.D., “Orchard,” “Oread,” “Eurydice,” “Helen,” “Triplex.”  Mina Loy, “Virgins Plus Curtains Minus Dots,” “The Effectual Marriage, or the Insipid Narrative of Gina and Miovanni,” “Human Cylinders,” “Lunar Baedeker,” “Gertrude Stein.”  Ezra Pound, “In a Station of the Metro,” “The Jewel Stairs’ Grievance,” “Hugh Selwyn Mauberley,” Part I | In-module & discussion |
| **Module 3: The Patriarchy Isn’t Going to F\* Itself**  (Week 3, January 24-30) | T.S. Eliot, “The Love-Song of J. Alfred Prufrock,” *The Waste Land*.  Jean Rhys, “Vienne,” “Mannequin.” [Addendum: We are having difficulty getting permission to supply these two texts to you, and I may have to make a substitution. Please watch for announcements.]  Film: *Paris Was a Woman*(Dir. Greta Schiller, 1996). Available by streaming in the LOCR. | In-module & discussion |
| **Module 4: Movement, Subculture, and Style**  (Weeks 4 and 5, January 31-February 13) | James Baldwin, “Notes of a Native Son”  W.E.B. DuBois, “My Country ‘tis of Thee" and pp. 1-7 from *The Souls of Black Folk*  Nella Larsen *Passing*  Manifestos (Vorticist, Futurist, Dada, Feminist) | In-module & discussion |
| **Module 5: Part one (before Reading Week): Showing, Not Telling/Modern Fiction**  (Week 6, February 14-20) | James Joyce, from *Dubliners*, “Araby,” “Eveline,” “After the Race,” “The Dead.”  Gertrude Stein, “Composition as Explanation.” | Two Reflection/Analysis Papers or Curated Exhibit Project due at the end of Week 6, Sunday, Feb 20, 11:59 pm.   (If you choose the two-paper option, I suggest you schedule the papers at the end of any two of the preceding weeks of your choice, but Sunday, Feb 20 at 11:59 pm, i.e., the end of Week 6, is the hard deadline by which both papers must be submitted). |
| **Reading Week: February 21-27** | | |
| **Module 5: Part two (after Reading Week)**  (Week 7, Feb 28- Mar 6) | James Joyce, from *Ulysses*, “Proteus,” “Lestrygonians,” “Penelope.”  James Joyce, from *Finnegans Wake* 1.8 (also known as "Anna Livia Plurabelle") | Discussion; preparatory work for research essay due at the end of Week 7 (Sunday, Mar 6, 11:59 pm). |
| **Module 6: All That Is Solid Melts into Air/ Ways of Knowing**  (Week 8, Mar 7-March 13) | W.B. Yeats, “Who Goes with Fergus,” “The Wild Swans at Coole,” “Easter 1916,” “The Second Coming,” “Sailing to Byzantium,”  “Nineteen Hundred and Nineteen,” “Leda and the Swan,” “The Circus Animals’ Desertion.”  W.H. Auden, “In Memory of W.B. Yeats.” | In-module & discussion |
| **Module 7: Ways of Feeling/ Modernist Affect**  (Weeks 9 and 10, March 14-27) | Virginia Woolf, *To the Lighthouse*.  Sean O’Casey, *Juno and the Paycock* (play) | In-module and discussion; A preliminary draft of your Research Essay is due for peer feedback at the end of Week 9 (Sunday, Mar 20, 11:59 pm). This is a hard deadline in order to participate in the Peer Feedback Exercise.  Peer Feedback Exercise due at the end of Week 10 (Sunday, Mar 27, 11:59 pm). |
| **Module 8: Poetry after Auschwitz/ Difficult Texts and the Politics of Modernism**  (Weeks 11 and 12, March 28-April 8) | Samuel Beckett, *Waiting for Godot*  Walter Benjamin, “The Artwork in the Age of Its Technological Reproducibility” | Discussion; Final draft of revised Research Essay due at the end of Week 12 (Friday, April 8, 11:59 pm). |
| **Final Exam** | Final exam is in two parts; a one-hour invigilated online portion, and a second portion completed as a take at home exam. | Part 1: April 13, 2022 from noon to 1pm. Part 2: due April 16, 2022 at 11:59 pm. |

# Policies

### Course Policies

***Missed or Late Assignments and the Question of Extensions***

If your assignment seems likely to be late, please communicate with me. My goal will be to support the completion of your coursework, within a framework of equity. Please be aware that the window for submitting late work does close: the university sets a definite grading deadline I must meet, and if your work remains incomplete beyond that you must petition for a deferred standing from the Faculty of Arts Advising Office. Of course, my best advice is to meet the deadlines, which have been carefully scheduled to space out your workload for your own comfort and ease of accomplishment.

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. 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 online classroom environment will be free of hate speech regarding sexual orientation, gender expression, race, ethnicity, national origin, and socio-economic status or background. This policy means that words that are slurs won’t be used in this class by any person, even when it appears in our texts and we are quoting the passage. Instead, following Prof. Mitchell’s suggestions, 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 communicate with 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 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.

*UBC Calendar policy on accommodation of religious observance:*"It is the responsibility of the student to make the request for accommodation to their course instructor or coordinator, their graduate advisor, or the Dean’s Office of their program as appropriate with as much notice as possible (normally 14 days). Reasonable efforts will be made to accommodate such requests. Failure to make a timely request may result in a denial of the request.the religious observation rule." ([http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,330,0,0 (Links to an external site.)](http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,330,0,0))

***Learning Analytics***

Canvas 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

### Program Policies

***Lecture and Intellectual Property***

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

Lectures, slides, notes and recordings of this class may not be shared, circulated or used for any purpose other than your personal study; they may not be exchanged for any commercial purpose, or for compensation. Unless authorized by me in advance and explicitly, any commercial or any non-personal use of slides or recordings constitutes a misuse of my intellectual property and is a breach of the UBC Student Code of Conduct. Students who misuse the intellectual property of others may be subject to disciplinary measures: see the [UBC Student Code of Conduct (Links to an external site.)](https://students.ubc.ca/campus-life/student-code-conduct).

### University Policies

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** (Links to an external site.)](https://senate.ubc.ca/sites/senate.ubc.ca/files/downloads/Policy-20190207-V-130-Syllabus.pdf)**.**

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 availableon[**the UBC Senate website** (Links to an external site.)](https://senate.ubc.ca/policies-resources-support-student-success)**.**

The following is a statement from the Provost's Office to students studying outside of Canada. If you have any questions or issues concerning these matters which you would like to discuss with me, please kindly reach out in whatever way which may be safe for you. If you don’t want to be explicit, you can just communicate that “I am concerned about the Provost’s recent statement.”

*During this pandemic, the shift to online learning has greatly altered teaching and studying at UBC, including changes to health and safety considerations. Keep in mind that some UBC courses might cover topics that are censored or considered illegal by non-Canadian governments. This may include, but is not limited to, human rights, representative government, defamation, obscenity, gender or sexuality, and historical or current geopolitical controversies. If you are a student living abroad, you will be subject to the laws of your local jurisdiction, and your local authorities might limit your access to course material or take punitive action against you. UBC is strongly committed to academic freedom, but has no control over foreign authorities (please visit http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,33,86,0 for an articulation of the values of the University conveyed in the Senate Statement on Academic Freedom). Thus, we recognize that students will have legitimate reason to exercise caution in studying certain subjects. If you have concerns regarding your personal situation, consider postponing taking a course with manifest risks, until you are back on campus or reach out to your academic advisor to find substitute courses. For further information and support, please visit: http://academic.ubc.ca/support-resources/freedom-expression*

***Academic Integrity***

The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply when the matter is referred to the Office of the Dean. Careful records are kept in order to monitor and prevent recurrences. A more detailed description of academic integrity, including the University’s policies and procedures, may be found in the [UBC Calendar: Student Conduct and Discipline (Links to an external site.)](http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,54,0,0).

***Academic Accommodation for Student with Disabilities***

Academic accommodations help students with a disability or ongoing medical condition to overcome challenges that may affect their academic success. Students requiring academic accommodations must register with the [Centre for Accessibility (Links to an external site.)](https://students.ubc.ca/about-student-services/centre-for-accessibility). That office will determine the student's eligibility for accommodations in accordance with the university's [Disability Accommodation Policy (pdf) (Links to an external site.)](https://students.ubc.ca/sites/students.ubc.ca/files/Disability_Accomodation%20_Policy_LR7.pdf) (Policy LR7). Academic accommodations are not determined by your instructors, and instructors should not ask you about the nature of your disability or ongoing medical condition, or request copies of your disability documentation. However, your instructor may consult with the Centre for Accessibility should the accommodations affect the essential learning outcomes of a course.