

Department of English & Writing Studies

The Modernist Moment
English 4050F (001)
Fall 2015 - Spring 2016

Wednesday 1:30-4:30 pm, LWH 2210
Instructor: Prof. Kate Stanley
Office: AHB 3G04
Office Hours: Wed 12:30-1:30 pm, 4:30-5:30 pm & by appt.
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This course explores literary, photographic, and cinematic approaches to the representation of time in the context of rapid urban and industrial change. In particular, we will focus on the work of writers, artists, and filmmakers who exemplify a modernist preoccupation with the moments of epiphany or stretches of banality that punctuate city life at the turn of the twentieth century. Our investigations of modernist literature and visual culture will be guided by the following questions: under what conditions does the modern experience of boredom or _____ give way to revelation? What motivates modernism's abiding commitment to capturing the evanescent past and the fleeting present? How do ethical and aesthetic imperatives inflect each other in various hallmarks of modernist experimentation, such as Baudelaire's _____, Proust's _____, and Woolf's moments of being? How do the poles of attention and distraction structure modern experiences of time? How do visual and linguistic forms compare in their representations of temporal rupture and continuity, change and stasis?

COURSE OBJECTIVES

In this class we will develop four skills essential to literary scholarship:

_____ : relating form to content; noticing how a given writer evokes a particular feeling, tone, and achieves other literary effects; examining how a work is structured and how the

COURSE REQUIREMENTS & ASSIGNMENTS

Participation	15%	
In-Class Writing	10%	
Primary Text Presentation	15%	
Criticism Presentation	10%	
Annotated Bibliography	10%	
Research Paper (3000 words)	40%	[DRAFT: Nov 18; FINAL: Dec 2]

Participation

Attentive reading and reflective discussion are at the heart of this seminar. Your attendance, preparation, and participation are essential. Being prepared means you have completed the reading, reflected on it, and have come to class with readings in hand, ready to discuss your thoughts and questions. Each unexcused absence will result in a 1% deduction from your participation grade. A pattern of lateness will likewise affect your participation grade. An absence will be excused if you supply legitimate documentation to the Academic Counseling office.

The use of computers is not permitted in class. For special dispensation, please talk to me.

In-Class Writing

Each week, for the first 10-15 minutes of class, students will complete an in-class response to one of the day's study questions. The questions will be assigned the previous week and are designed to guide your reading and orient discussion. The goal is to demonstrate that you have engaged with the week's readings. In writing your responses, you are free to consult your books or course reader and are encouraged to mark up your readings in any way you find helpful. You may be asked to hand in your response in class and you will be required to submit the full collection of responses on the last day of class at the end of the semester.

Prospectus & Annotated Bibliography - DUE: Nov 4

Compile a list of the sources you are using for your essay in a Works Cited formatted in MLA style, as well as three 200-word summaries of three of your sources. Each summary needs to address the author's argument and its theoretical outlook and/or research orientation. What are the strengths and weaknesses of the author's argument? How has it shaped the thesis governing your essay?

Your task is to intervene on a critical conversation about a given novel, film, or artwork—agreeing, disagreeing, or changing the terms of the debate. Your research might also engage with sources that provide a critical framework for you analysis.

For your prospectus you will draft a provisional statement of your thesis and outline your intended argument, making clear how you are engaging in scholarly debates.

Your essay must not only reflect that you have read relevant primary and secondary material, it must also engage with that material in a meaningful way. Your choice of topic is crucial. If the topic is too narrow, you will not be able to find sufficient material to complete the bibliographic requirements for this essay. If it is too broad, you will find yourself swamped.

Film Presentation

7	28 Oct	Charlie Chaplin, Man Ray and Fernand Léger Woolf, "Cinema" Sergei Eisenstein, "A Dialectical Approach to Film Form" (S) from Henri Bergson, from (S) Walter Benjamin, "Chaplin" (S), "Chaplin in Retrospect" (S) *Michael Wood, "Modernism and Film"
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Plagiarism:

Students must write their essays and assignments in their own words. Whenever students take an idea