

17.3222/6-001

## MODERNISM

Term: FW 2009-2010  
Time and Time Slot: TR 4:00-5:15PM  
Room: 3M64

Professor: Dr. Candida Rifkind  
Office: 2A38  
Phone: 786-9198  
Email: [c.rifkind@uwinnipeg.ca](mailto:c.rifkind@uwinnipeg.ca)  
(see Note 13 on p.3)

Office Hours: TR 2:30-3:30pm or by appointment

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### **COURSE DESCRIPTION**

This course introduces students to the literature and culture of the early twentieth century (roughly 1900-1945) by studying the relationship between modernism and modernity across North America and Europe. We will be guided by two related questions: What is cultural modernity? How does modernist literature, film, and visual culture mediate cultural modernity? To answer these questions, we will study the rise of modernism, from the avant-garde to popular culture, through a diversity of forms such as manifestoes, poetry, prose, films, painting, and comics. Some of the movements, moments, and forms of cultural production we will study are imagism, Dada, Futurism, the Bloomsbury group, expressionism, the Harlem Renaissance, surrealism, documentary modernism; the popular front and the Spanish Civil War; detective fiction and roman/film noir. This course takes a cultural studies approach to introduce students to a variety of texts, from the popular to the avant-garde, across a diverse set of media. Classes will be organized around lectures, discussions, and student presentations that will draw on critical theory, visual art, films, music, and historical sources relevant to the texts.

### **REQUIRED TEXTS (in order of reading)**

Conrad, Joseph. *Heart of Darkness*. 1899. London: Penguin, 2000.  
Woolf, Virginia. *To the Lighthouse*. 1927. London: Penguin Classics, 2000.  
Fitzgerald, F. Scott. *The Great Gatsby*. 1925. Peterborough, ON: Broadview, 2007.  
Treadwell, Sophie. *Machinal*. 1928. London: Royal National Theatre/Nick Hern, 1993.  
Forster, E.M. *A Passage to India*. 1924. London: Penguin Classics, 2000.  
Watson, Sheila. *The Double Hook*. 1959. Toronto: New Canadian Library, 1989.  
Christie, Agatha. *The Murder of Roger Ackroyd*. 1926. New York: Berkley, 2004.  
Cain, James M. *Double Indemnity*. 1936. New York: Vintage, 1992.

**A significant number of required readings have been placed on e-reserve.** Check the reading schedule, print off the readings, read them before class, and bring the readings to class. Keep the readings together as a course pack.

### **RECOMMENDED TEXTS**

Students should have access to a good English dictionary (not a pocket dictionary) and an MLA style writing guide. Some recommendations from which to choose:

Barber, Katherine. *The Canadian Oxford English Dictionary*. 2<sup>nd</sup> Ed. Toronto: Oxford University Press, 2004.

Landau, Sidney I. and Ronald J. Bogus, eds. *The New Webster's Concise Dictionary of the English Language*. New York: Trident, 1998.  
 Gibaldi, Joseph. *The MLA Handbook for Writers of Research Papers*. 6<sup>th</sup> Ed. New York: MLA, 2003.

## **RECOMMENDED ELECTRONIC RESOURCES**

There are many websites dedicated to writing and research skills but not all of them are appropriate for academic writing. The following provide excellent information and help:

1. The University of Toronto Advice on Academic Writing website (especially good for getting started, understanding essay requirements, planning and writing the first draft):

<http://www.writing.utoronto.ca/advice>

2. Purdue University has one of the largest websites dedicated to writing skills (good for specific information about grammar and style – use this to understand the comments you get back on your papers and to correct writing errors). Go to this address and scroll down to find the topic you want:

<http://owl.english.purdue.edu/sitemap.html>

3. On using the MLA style to cite and document sources in a research paper:

<http://www.bedfordstmartins.com/online/cite5.html>

## **ASSIGNMENTS (more information will be provided for each assignment in class)**

Textual Analysis 1 (1000 words, due on Oct. 27) 10%

\*Essay 1 (1800-2000 words, due before 5pm on Dec. 7) 15%

Textual Analysis 2 (1000 words, due on Jan. 28) 10%

\*Essay 2 (2000-2500 words, due on Apr. 1) 25%

Class Presentation (in groups of two with individual marks assigned) 20%  
 (15-20 min. oral presentation = 10%; 1000 word written report due one week after presentation = 10%)

Take-Home Exam (due in 2A38 between 4:00-5:00pm on April 15) 20%

\*Peer editing workshops are scheduled prior to the due dates of both essays. Students who do not attend these workshops, or who attend but do not have their essay in a draft form ready for peer evaluation, will lose 5% off the grade of their essays.

## **GRADING SCALE**

A+	90 - 100%	GPA 4.50	C+	65 - 69%	GPA 2.5
A	85 - 89%	GPA 4.25	C	60 - 64%	GPA 2.0
A-	80 - 84%	GPA 4.0	D	50 - 59%	GPA 1.0

B+	75 - 79%	GPA 3.5	F	Below 50%	GPA 0
B	70 - 74%	GPA 3.0			

### **NOTES**

For more information regarding the English Department, please refer to our website at <http://www.uwinnipeg.ca/academic/as/english/index.shtml>.

1. This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some of the above topics be omitted or covered in less detail than indicated.
2. Work submitted for evaluation must be either typed or text processed.
3. Cellular phones **MUST** be turned off during classes.
4. It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required. **All assignments must be submitted in hard copy form. No assignments will be accepted over email or by fax.**
5. Students are advised to read the pertinent pages of the 2009/2010 Calendar for the rules regarding Registration, Voluntary Withdrawals, Academic Misconduct including plagiarism, and Appeals. **Concerning plagiarism, please note** that as a general rule, an F in the course will be the penalty, recommended by the English Departmental Review Committee to the Senate Committee on Academic Misconduct, for plagiarism on major assignments in English Department courses.
6. **Services for Students with Disabilities:**  
Students with documented disabilities requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., access to volunteer note-takers) are encouraged to contact Andrea Johnston, Coordinator of Disability Services (DS) at 786-9771 or [a.johnston@uwinnipeg.ca](mailto:a.johnston@uwinnipeg.ca), to discuss appropriate options. Specific information about DS is available on-line at <http://www.uwinnipeg.ca/index/services-disability>. All information about disability is confidential.
7. Please note that registering in this course commits you to the date and time of the course final examination. If you are aware of possible conflicts with that date, please see me immediately during the first week of the course, in case you need to register in another course to accommodate the conflict. For appeals for deferred exams, please see the Calendar.
8. January 22, 2010 is the final date to withdraw without academic penalty from courses that begin in September and end in April.
9. **Late Assignment Penalties:** I encourage you to speak with me in advance if you anticipate handing an assignment in late due to extenuating circumstances, such as illness or a personal/family emergency. **Note that having a lot of work to do for your other courses is not a reasonable excuse for a late assignment in this course.** Unless prior arrangements have been made or you present a medical/legal note explaining why your assignment has been handed

in late, the penalty for a late assignment is: **10% off immediately when it is not submitted on the due date and 2% off each extra day it is late. No unexplained late assignments will be accepted after they are 7 days late.** All requests for extensions should be made in person or, if you are unable to attend class or office hours, by phone. Email requests for extensions will not be acknowledged. No late assignments will be accepted after April 6<sup>th</sup>. Late assignments will receive a grade only (no written comments).

10. The English Department wishes to ensure that your right to privacy regarding handing in and getting back assignments is protected. Most assignments will be handed in and handed back in class or at the Instructor's office. If assignments are to be handled in another way and you are concerned about others having access to your work, you should attach to your assignment a self-addressed envelope that can be sealed. If this is not done, it is assumed that you have waived your concerns in this area.
11. Students will not be asked for identification when writing a test or examination.
12. No unauthorized material or equipment may be brought with you to the final exam.
13. **IMPORTANT NOTE ON EMAIL:** I only respond to students' emails during regular work hours (M-F 9am-5pm) and I may take up to 24 hours to respond. Due to the high volume of junk mail I receive, I can only respond to emails sent from UW student accounts (iam.uwinnipeg). Do not email me from hotmail, yahoo, gmail, or other non-UW accounts. Please observe professional email etiquette and do not add me to any mailing lists.

**REMEMBER:** You are responsible for your success in this course. If at any point in the year you have questions or concerns, it is up to you to consult the professor. You are always welcome to visit during office hours or to make an appointment to discuss any aspect of the course.

### **FALL TERM READING SCHEDULE**

Any changes will be announced well in advance. Please let me know by email as soon as possible if there are problems with accessing e-reserves, websites, bookstore orders, etc.

<b>Class Dates</b>	<b>Topic</b>	<b>Reading (all readings must be completed before class)</b>	<b>Assignments and Other Information</b>
Sep. 10		Introductions	
Sep. 15&17	Modernity	Screening and discussion of <i>Modern Times</i> (Chaplin)	
Sep. 22&24	Modernism	Tuesday = e-reserves: excerpts from <i>Modernism: An Anthology of Sources and Documents</i> (Marx, Freud, Simmel) and the "Futurist Manifesto"  Thursday = e-reserve: excerpts from <i>Winsor McCay: His Life and Art</i>	
Sep. 29 & Oct. 1	Movement	Joseph Conrad, <i>Heart of Darkness</i>	
Oct.6&8	Dada	e-reserve: Dada manifestoes	
Oct. 13&15	Imagism	e-reserves: Imagist manifestoes and poems by HD and Ezra Pound	
Oct. 20&22	World War I	e-reserve: T.S. Eliot, <i>The Waste Land</i> and also prepare for class by working with the hypertext version at <a href="http://eliotswasteland.tripod.com/">http://eliotswasteland.tripod.com/</a>	
Oct. 27&29	The Jazz Age	F.Scott Fitzgerald, <i>The Great Gatsby</i>	<b><u>Tuesday = Textual Analysis 1 Due</u></b>
Nov. 3&5	The modern novel	Virginia Woolf, <i>To the Lighthouse</i>	
Nov. 10&12	The modern novel	Virginia Woolf, <i>To the Lighthouse</i>	
Nov. 17&19	Expressionism on stage	Sophie Treadwell, <i>Machinal</i>	
Nov. 24&26	Expressionism on screen	e-reserves: Fritz Lang, "Future of the Feature film in Germany," Willy Haas, "Metropolis"  Screening: Fritz Lang's <i>Metropolis</i>	
Dec.1		<b>Peer Editing Workshop</b> <b>Bring draft of essay to Peer Editing Workshop</b>	<b><u>Essay 1 due before 5pm on Tuesday Dec. 7<sup>th</sup></u></b>

**NO MIDTERM EXAM**

### WINTER TERM READING SCHEDULE

Any changes will be announced well in advance. Please let me know by email as soon as possible if there are problems with accessing e-reserves, websites, bookstore orders, etc.

<b>Class Dates</b>	<b>Topic</b>	<b>Reading (all readings must be completed before class)</b>	<b>Assignments and Other Information</b>
Jan. 5&7	Documentary modernism	Screening: Dziga Vertov's <i>Man with a Movie Camera</i>	
Jan. 12&14	Colonialism	E.M. Forster, <i>A Passage to India</i>	
Jan. 19&21	Anti-colonialism	E.M. Forster, <i>A Passage to India</i>	
Jan. 26&28	The Harlem Renaissance: fiction	e-reserves: excerpt from W.E.B. DuBois, <i>The Souls of Black Folk</i> , Rudolph Fisher, "Miss Cynthie," Zora Neale Hurston, "The Gilded Six-Bits"	
Feb. 2&4	The Harlem Renaissance: poetry	e-reserves: Poems by Langston Hughes	
Feb. 9&11	Peripheral modernisms	Sheila Watson, <i>The Double Hook</i>	<b><u>Thursday = Textual Analysis 2 due</u></b>
Feb. 23&25	Popular modernism	Agatha Christie, <i>The Murder of Roger Ackroyd</i>	
Mar. 2&4	Vernacular modernism	James. M. Cain, <i>Double Indemnity</i>	
Mar. 9&11	Film Noir	Screening: <i>Double Indemnity</i>	
Mar. 16&18	Modern Comics	George Herriman, <i>Krazy Kat</i> <a href="http://www.krazy.com">www.krazy.com</a> (and elsewhere online) and available in books placed on reserve	Bring a <i>Krazy Kat</i> strip to Tuesday's class
Mar. 23&25	Pulp modernism	Tuesday = Screening: <i>King Kong</i>  <b>Thursday = Peer Editing Workshop</b>	
Mar. 30&Apr. 1		Tuesday = Screening: <i>King Kong</i> (concl.)  <b>Thursday = distribution of take-home exam due in 2A38 between 4:00-5:00pm on April 15th</b>	<b><u>Thursday = Essay 2 Due</u></b>