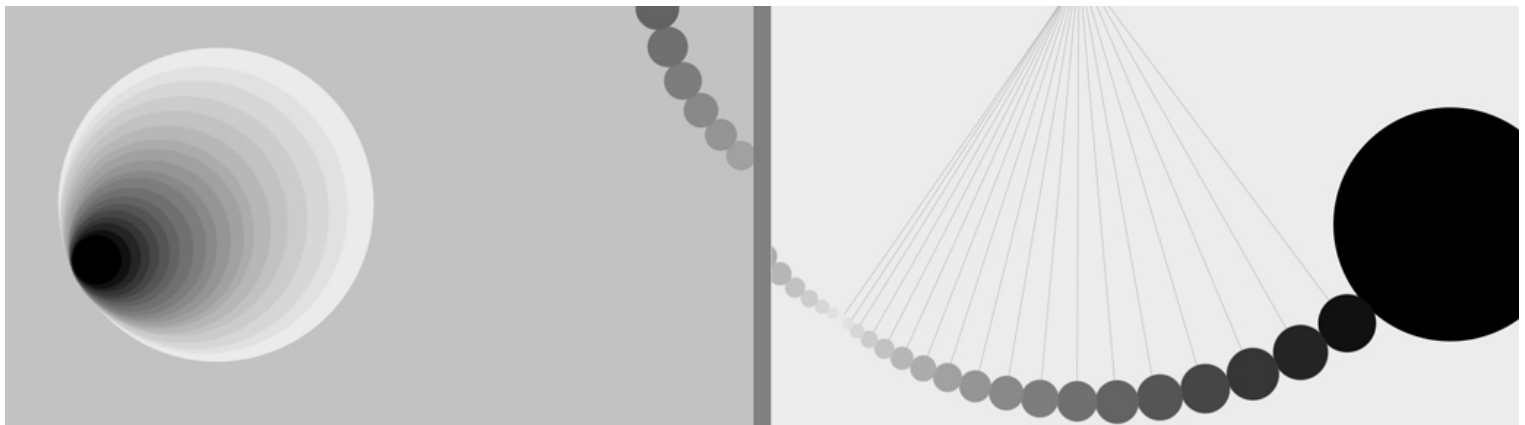




UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



ARTS2036

Modernism: Text and Screen

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
John Attridge	j.attridge@unsw.edu.au	Monday 3-4	Robert Webster	93854484

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information

All SAM students must make a valid attempt at all assessments in order to pass the course.

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies

and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *English*

This course can also be studied in the following specialisation: *Creative Writing, Film Studies*

This course introduces you to the wave of experimentation in the arts that we have come to call *modernism*. During the first forty or so years of the twentieth century, traditional art forms underwent an unprecedented process of revolution and innovation, as artists and writers sought radically new ways to express the experience of modernity. We will consider the works of a range of individual European and North American modernist writers and film-makers, as well as examining some of the many collective movements, groupuscules and “isms” that sprang up during this period. A touchstone of our inquiry will be the vexed relationship between “modernity” as a historical condition and “modernism” as a cultural movement. What does it mean to be modern? What happens to art when traditional beliefs and ways of life enter a period of permanent crisis – a period, that is, when “all that is solid melts into air”? And does modernist culture teach us ways to feel at home in modernity, or does it remind us of our alienation?

At the conclusion of this course the student will be able to

1. Read modernist literature and film critically
2. Relate modernist literature and film to their cultural context
3. Draw connections between key modernist texts and films
4. Make a persuasive argument
5. Formulate and defend an independent point of view on a subject, while taking into account the views and arguments of others
6. Employ research skills, including finding appropriate secondary material and using it critically.

Teaching Strategies

Teaching strategies and rationale:

Lectures, tutorials and assessment in this course should give you the skills necessary to perform intelligent, independent readings of modernist texts and to communicate those readings in cogent speech and prose.

Lectures:

- introduce and define the course's core concepts, including especially "modernism" and "modernity"
- demonstrate the practices of critical reading that you need to apply in assessment tasks
- analyse texts and situate them in their social and cultural contexts

Tutorials:

Weekly tutorials encourage you to read continuously throughout the semester and provide a forum to develop your own readings in dialogue with those of your instructor and peers.

Assessment

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Essay	40%	2000 words	Midnight Monday 1 May	Turnitin
Take-home exam	35%	1500 words	5pm Wednesday 14 June	Turnitin
Class test	25%	1 hour	Thursday 30 March	In class

Assessment Details

Assessment 1: Essay

Details: This assessment covers texts studied in the early and middle parts of the course. The specified length will be between 2000-2500 words. Feedback is provided via Turnitin.

Additional details:

Texts and films assessable for the essay are: Marianne Moore, selected poems (excluding “The Steeple-Jack”); Virginia Woolf, *To the Lighthouse*; Dreyer, *The Passion of Joan of Arc*; Ford, *The Good Soldier*, selected texts from *BLAST*; and Vertov, *Man with a Movie Camera*. If you write on Moore, you must discuss at least two poems, and you may not choose “The Steeple-Jack”. You are required to make meaningful reference to at least two secondary sources (although you are encouraged to make use of a wider range of secondary sources than this minimum).

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Read modernist literature and film critically
- Relate modernist literature and film to their cultural context
- Draw connections between key modernist texts and films
- Make a persuasive argument
- Formulate and defend an independent point of view on a subject, while taking into account the views and arguments of others
- Employ research skills, including finding appropriate secondary material and using it critically.

Assessment 2: Take-home exam

Details: The take-home exam will be submitted during the exam period. The length will be between 1000 and 1500 words. This is the final assessment task. Marks and feedback rubric will be available via Turnitin.

Additional details:

Texts and films assessable for the take-home exam are: Auden, selected poems (including the

Watt/Wright documentary *Night Mail*); Duras/Resnais, *Hiroshima mon Amour*, Bowen, *The Heat of the Day* and Ashbery, selected poems. If you write on Auden or Ashbery, you should refer to two poems.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Read modernist literature and film critically
- Relate modernist literature and film to their cultural context
- Draw connections between key modernist texts and films
- Make a persuasive argument
- Formulate and defend an independent point of view on a subject, while taking into account the views and arguments of others

Assessment 3: Class test

Details: This test includes a multiple choice question section and a short answer or mini-essay section. Feedback is provided in lectures and tutorials.

Additional details:

The class test will consist of multiple choice questions and a mini-essay, written in answer to a question on either “The Steeple-Jack” by Marianne Moore or *Un chien andalou*. The multiple choice questions will address texts and materials covered in lectures and tutorials in weeks 1-4.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Make a persuasive argument
- Formulate and defend an independent point of view on a subject, while taking into account the views and arguments of others
- Draw connections between key modernist texts and films
- Relate modernist literature and film to their cultural context

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website:
<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices;

Paraphrasing, summarising, essay writing and time management

Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Course Schedule

Timetable

Date	Type	Content
Week 1: 27 February - 5 March	Lecture	Part 1 Introduction: modernism, modernity, avant-garde Part 2 <i>Un chien andalou</i> screening + lecture/discussion
Week 2: 6 - 12 March	Lecture	Marianne Moore, selected poems
	Tutorial	Critical/theoretical readings (in the "readings" section on Moodle)
Week 3: 13 - 19 March	Lecture	Woolf, <i>To the Lighthouse</i>
	Tutorial	Marianne Moore, selected poems
Week 4: 20 - 26 March	Screening	<i>The Passion of Joan of Arc</i> (screening)
	Tutorial	Virginia Woolf, <i>To the Lighthouse</i> (1927)
Week 5: 27 March - 2 April	Lecture	Part 1 Class test Thursday 30 March (one hour) Part 2 <i>The Passion of Joan of Arc</i> (lecture)
	Tutorial	Virginia Woolf, <i>To the Lighthouse</i> (1927)
Week 6: 3 - 9 April	Lecture	Ford, <i>The Good Soldier</i>
	Tutorial	<i>The Passion of Joan of Arc</i> (dir. Dreyer) (1928)
Week 7: 10 - 16 April	Screening	<i>Man with a Movie Camera</i> (screening)

Date	Type	Content
		Flipped classroom: in lieu of lectures on <i>BLAST</i> this week, recordings and other materials will be made available via Moodle.
	Tutorial	Ford, <i>The Good Soldier</i> (1915)
Week 8: 24 - 30 April	Lecture	<i>Man with a Movie Camera</i> (lecture)
	Tutorial	Manifestos and other material from <i>BLAST</i> (1914) (on-line text)
Week 9: 1 - 7 May	Lecture	Part 1 W.H. Auden, selected poems Part 2 <i>Night Mail</i> screening + W.H. Auden continued
	Tutorial	Vertov, <i>Man with a Movie Camera</i> (1927)
Week 10: 8 - 14 May	Screening	<i>Hiroshima mon Amour</i> (screening) Flipped classroom: recordings of JA's lectures on <i>The Heat of the Day</i> will be made available via Moodle
	Tutorial	Auden, selected poems + Watt and Wright, <i>Night Mail</i> (1936) (YouTube)
Week 11: 15 - 21 May	Lecture	<i>Hiroshima mon Amour</i> (lecture)
	Tutorial	Elizabeth Bowen, <i>The Heat of the Day</i> (1949)
Week 12: 22 - 28 May	Lecture	John Ashbery, selected poems

Date	Type	Content
	Tutorial	<i>Hiroshima mon Amour</i> (1959)
Week 13: 29 May - 4 June	Tutorial	John Ashbery, selected poems

Resources

Prescribed Resources

Poetry

(Texts of poems set for discussion are available on Moodle. If you wish to read more widely - and I hope you do - you are encouraged to purchase collections of poetry by Ashbery, Auden and Moore from the UNSW bookshop. See "Recommended resources" below for further details.)

John Ashbery, selected poems (poems set for discussion are indicated on Moodle)

W.H. Auden, selected poems (poems set for discussion are indicated on Moodle)

Marianne Moore, selected poems (poems set for discussion are indicated on Moodle)

Novels (purchase from the UNSW bookshop)

Elizabeth Bowen, *The Heat of the Day* (1949)

Ford Madox Ford, *The Good Soldier* (1915)

Virginia Woolf, *To the Lighthouse* (1927)

Little magazine (available online)

Extracts from *BLAST* no. 1 (1914) (prescribed extracts are indicated on Moodle)

(available online: http://modjournal.org/render.php?id=1158591480633184&view=mjp_object)

FILMS (screened in lectures and available in the library)

Un chien andalou (Buñuel and Dalí) (1929)

The Passion of Joan of Arc (Dreyer) (1928)

Man with a Movie Camera (Vertov) (1927)

Night Mail (Watt and Wright) (1936)*

Hiroshima mon Amour (Resnais) (1959)

**Night Mail* is not currently held in the library but can be streamed on YouTube.

Recommended Resources

Recommended resources

It is recommended that you purchase copies of the following poetry collections by Ashbery, Auden and

Moore, but all poems discussed in lectures and tutorials will be available on Moodle.

John Ashbery, *Selected Poems* (Penguin or Carcanet)

W.H. Auden, *Selected Poems* (Faber)

Marianne Moore, *Complete Poems* (Penguin)

Further reading

A number of secondary and theoretical readings are listed in the “Readings” section on Moodle. Several readings on *BLAST* are provided in the *BLAST* module.

Additional relevant resources in the library include:

General studies on modernism

- Rita Felski, *The Gender of Modernity* (Cambridge: Harvard University Press, 1995).
- Mark Goble, *Beautiful Circuits: Modernism and the Mediated Life* (New York: Columbia University Press, 2010).
- Aaron Jaffe, *Modernism and the Culture of Celebrity* (Cambridge: Cambridge University Press, 2005).
- Michael Levenson, *A Genealogy of Modernism: English Literature 1900-1945* (Cambridge: Cambridge University Press, 1986).
- Georg Lukács, “The Ideology of Modernism” in *The Meaning of Contemporary Realism*, trans. John and Necke Mander (London: Merlin Press, 1963), 17-46.
- Julian Murphet, *Multimedia Modernism: Literature and the Anglo-American Avant-Garde* (Cambridge: Cambridge University Press, 2009).
- Peter Nichols, *Modernisms: A Literary Guide* (Berkeley: University of California Press, 1995).
- Michael North, *Camera Works: Photography and the Twentieth-Century Word* (Oxford: Oxford University Press, 2005).
- Rachel Potter, *Modernism and Democracy: Literary Culture 1900-1930* (Oxford: Oxford University Press, 2006).
- Urmila Seshagiri, *Race and the Modernist Imagination* (Ithaca: Cornell University Press, 2010).
- David Trotter, *Cinema and Modernism* (Maiden and Oxford: Blackwell Publishers, 2007).
- Joyce Wexler, *Who Paid for Modernism? Art, Money, and the Fiction of Conrad, Joyce, and Lawrence* (Fayetteville: University of Arkansas Press, 1997).
- Rebecca Walkowitz, *Cosmopolitan Style: Modernism Beyond the Nation* (New York: Columbia University Press, 2006).
- Mark Wollaeger, *Modernism, Media, and Propaganda: British Narrative from 1900 to 1945* (Princeton: Princeton University Press, 2008).

John Ashbery

- Marjorie Perloff, *The Poetics of Indeterminacy: From Rimbaud to Cage* (Evanston: Northwestern University Press, 1981), chapter 7 “‘Mysteries of construction’: The Dream Songs of John Ashbery”, 248-287.

Elizabeth Bowen

- Maud Ellmann, *Elizabeth Bowen: The Shadow Across the Page* (Edinburgh: Edinburgh University Press, 2003), chapter 5 “Furniture: *The Death of the Heart*, *The Heat of the Day*, and *War-time Stories*”.

Carl Theodor Dreyer (*Joan of Arc*)

- David Bordwell, *The Films of Carl Theodor Dreyer* (Berkeley: University of California Press, 1981).
- Raymond Carney, *Speaking the Language of Desire: the Films of Carl Dreyer* (Cambridge: Cambridge University Press, 1989).

Ford Madox Ford

- Rob Hawkes, *Ford Madox Ford and the Misfit Moderns* (London: Palgrave Macmillan, 2012), chapter 1 “Personalities of Paper: Character, Justification, and Narrative Space”, 23-58.
- Samuel Hynes, “The Epistemology of *The Good Soldier*”, *Sewanee Review*, 69 (Spring, 1961).
- Michael Levenson, “Character in *The Good Soldier*”, *Twentieth Century Literature*, 30 (Winter, 1984).

W.H. Auden

- Anthony Hecht, *The Hidden Law: the Poetry of W.H. Auden 1923-2004* (Cambridge, Mass.: Harvard University Press, 1993).
- Rainer Emig, *W. H. Auden: Towards a Postmodern Poetics* (London: Palgrave Macmillan, 2000).

Marianne Moore

- Clif Mak, “On Falling Fastidiously: Marianne Moore’s Slapstick Animals”, *ELH* 83, no. 3 (2016): 873-898.
- Bartholomew Brinkman, “Scrapping Modernism: Marianne Moore and the Making of the Modern Collage Poem”, *Modernism/modernity* 18, no. 1 (2011): 43-66.
- Margaret Holley, *Marianne Moore: A Study in Voice and Value* (Cambridge: Cambridge University Press, 1987).
- Susan McCabe, *Cinematic Modernism: Modernist Poetry and Film* (Cambridge: Cambridge University Press, 200), chapter 5 “Marianne Moore: film, fetishism, and her *Ballet Mécanique*”, 184-225.

Resnais/Duras (*Hiroshima mon Amour*)

- Geneviève Sellier, *Masculine Singular: French New Wave Cinema* (Durham: Duke University Press, 2008).

• Jennifer M. Barker, *The Tactile Eye: Touch and the Cinematic Experience* (Berkeley: University of California Press, 2009): 57-68.

Dziga Vertov (*The Man with a Movie Camera*)

- Seth Feldman, *Evolution of style in the early work of Dziga Vertov, with a new appendix* (New York: Arno Press, 1977).

- Annette Michelson. "The Man with a Movie Camera: From Magician to Epistemologist." *Art Forum* 10, no. 7 (1972).

Virginia Woolf

- Maud Ellmann, *The Nets of Modernism: Henry James, Virginia Woolf, James Joyce, and Sigmund Freud* (Cambridge: Cambridge University Press, 2010), chapter 4 "The Woolf woman", 62-92.
- Kirsty Martin, *Modernism and the Rhythms of Sympathy: Vernon Lee, Virginia Woolf, D.H. Lawrence* (Oxford: Oxford University Press, 2013).
- Lorraine Sim, *Virginia Woolf and the Patterns of Ordinary Experience* (Aldershot: Ashgate, 2010), 33-40.

Course Evaluation and Development

Students consistently express a desire to spend more time discussing individual texts. It's hard to balance this reasonable preference with the need to cover a representative range of texts and films, but in this iteration of the course, two weeks have been allotted for tutorial discussion of Woolf's *To the Lighthouse*.

In a previous year, someone wrote: "I think there are too many books or books that are too long for such a short period of time." I take this comment seriously, and I sympathise with its author. But in the end, I don't agree with it. This course is part of the English major, and doing English means a lot of reading. I believe that you have this precious time at university to read as much as you possibly can; hopefully, you'll form a habit that you will have for a lifetime. The UNSW handbook states that the *minimum* number of hours per semester per unit of credit is 25. This means that the *minimum* time you spend on this 6 uoc course this semester is 150 hours, or about 10 hours per week across 16 weeks of semester, including preparation, assessments and contact hours. **Many students do more than this minimum.** I understand that there might be one week in the semester when you can't finish the reading. But please remember that you should be spending *at least* 10 hours a week on this course, and I expect you to spend a lot of that time reading.

Image Credit

Still image from *The Passion of Joan of Arc*, dir. Theodor Dreyer