



**UNSW**  
AUSTRALIA

**UNSW Arts & Social Sciences**

**School of the Arts and Media**



**ARTS2036**

**Modernism: Text and Screen**

Session 1, 2016  
**UNSW Course Outline**

## Staff Contact Details

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## School of the Arts and Media Contact Information

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## 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.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- 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 For SAM Students

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 how to feel at home in modernity, or does it remind us of our alienation?

### Student learning outcomes:

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 & 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 Items to Learning Outcomes

#### Class test

- Read modernist literature and film critically
- Relate modernist literature and film to their cultural context
- Make a persuasive argument

The class test will consist of multiple choice questions and a short passage of textual or film analysis.

#### Essay

- 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.

#### Take-home exam

- 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 & Weighting	Length	Date
Class test (25%)	NA	Wednesday 6 April (one hour in lecture)
<p>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 <i>Un chien andalou</i>. The multiple choice questions will address texts and materials covered in lectures and tutorials in weeks 1-4. That is, questions may touch on terms and concepts covered in lectures from weeks 1-4, plus: Greenberg, “Avant-garde and kitsch”; Bürger, extract from <i>Theory of the Avant-Garde</i>; Marianne Moore, “Poetry”, “The Steeple-Jack” and “The Pangolin” and Virginia Woolf, <i>To the Lighthouse</i>.</p>		
Essay (40%)	2500 words	5pm Monday 9 May (submission via Turnitin)
<p>Texts and films assessable for the essay are: Marianne Moore, selected poems (excluding “The Steeple-Jack”); Virginia Woolf, <i>To the Lighthouse</i>; Dreyer, <i>The Passion of Joan of Arc</i>; Ford, <i>The Good Soldier</i>, selected texts from <i>BLAST</i>; and Vertov, <i>Man with a Movie Camera</i>. If you write on Moore, you must discuss at least two poems, and you may not choose “The Steeple-Jack”.</p>		
Take-home exam (35%)	1500 words	Questions released: 9am Friday 10 June Exams due via Turnitin: 5pm Wednesday 15 June
<p>Texts and films assessable for the take-home exam are: Auden, selected poems (including the Watt/Wright documentary <i>Night Mail</i>); Duras/Resnais, <i>Hiroshima mon Amour</i>; Bowen, <i>The Heat of the Day</i> and Ashbery, selected poems. If you write on Auden or Ashbery, you should refer to two poems.</p>		

**In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.**

### Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. 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](mailto: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 Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, your essay is handed in two days late and given a mark of 72 out of 100 for an essay, it would attract a penalty of 6%, so

that the mark would be 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%), it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### **Extension Procedure**

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### **Special Consideration**

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL:

<https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

### **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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

It is not permissible to buy essays from third parties: the use of such services constitutes serious misconduct. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre provides substantial educational written materials, workshops, and tutorials to aid students with matters including:

- 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

Week of semester	Lecture Part I	Lecture Part II	Tutorial
	Wednesday 12-2 CLB 1		This column tells you what you need to read or watch before the tutorial each week. Wed 2 Quad 1042, Wed 3 Quad 1042, Thurs 1 Quad G054, Thurs 2 Quad G054
1 (29 February)	Introduction: modernism, modernity, avant-garde	<i>Un chien andalou</i> screening + lecture/discussion	<b>No tutorials in week 1.</b>
2 (7 March)	Marianne Moore, selected poems		Readings on the avant-garde: Greenberg, "Avant-garde and kitsch" + Bürger, extract from <i>Theory of the Avant-Garde</i> (available on Moodle)
3 (14 March)	Woolf, <i>To the Lighthouse</i>		Marianne Moore, selected poems
4 (21 March)	<i>The Passion of Joan of Arc</i> (screening)		Virginia Woolf, <i>To the Lighthouse</i> (1927)
EASTER BREAK 25 March-3 April			
5 (4 April)	<b>Class test Wednesday 6 April (one hour)</b>	<i>The Passion of Joan of Arc</i> (lecture)	Virginia Woolf, <i>To the Lighthouse</i> (1927)
6 (11 April)	Ford, <i>The Good Soldier</i>		<i>The Passion of Joan of Arc</i> (dir. Dreyer) (1928)
7 (18 April)	<i>Man with a Movie Camera</i> (screening)  Flipped classroom: in lieu of lectures on <i>BLAST</i> this week, recordings and other materials will be made available via Moodle.		Ford, <i>The Good Soldier</i> (1915)
8 (25 April)	<i>Man with a Movie Camera</i> (lecture)		Manifestos and other material from <i>BLAST</i> (1914) (on-line text) – you will be given some guidance in lectures on how to approach this text.
9 (2 May)	W.H. Auden, selected poems	<i>Night Mail</i> screening + W.H. Auden continued	Vertov, <i>Man with a Movie Camera</i> (1927)
10 (9 May) <b>Essay due Monday 9 May 5pm</b>	<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		Auden, selected poems + Watt and Wright, <i>Night Mail</i> (1936) (YouTube)
11 (16 May)	<i>Hiroshima mon Amour</i> (lecture)		Elizabeth Bowen, <i>The Heat of the Day</i> (1949)
12 (23 May)	John Ashbery, selected poems		<i>Hiroshima mon Amour</i> (1959)
13 (30 May)	<b>No lecture</b>		John Ashbery, selected poems



## How you should engage with the course:

- READ the texts! WATCH the films! What you get out of this course depends on the time you put in with the readings and the movies.
- START READING EARLY!
- Come to class ready to discuss that week's film or text. ALWAYS bring the book to tutorials with you.
- Attend class: attendance at lectures and tutorials is compulsory. Unsatisfactory attendance could result in a fail. And be on time.

## Prescribed Resources

Consult Moodle for: poems by Moore, Auden and Ashbery; critical and theoretical readings; other supplementary materials.

## TEXTS

### Poetry (texts of poems set for discussion are available on Moodle)

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://modjourn.org/render.php?id=1158591480633184&view=mjp\\_object](http://modjourn.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

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 *Wartime 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**

- 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 2013, 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.