ENGLISH
ARTS2036 Modernism: Text and Screen

Session 1, 2015
Contents of course outline

Staff and contact details ........................................................................................................2
Course details .......................................................................................................................2
Syllabus and rationale ...........................................................................................................3
Times and venues of lectures and tutorials ...........................................................................3
Schedule ................................................................................................................................4
Assessment ...........................................................................................................................5
Procedure for submission of assignments ..............................................................................7
Late assignments ...................................................................................................................7
Aims of the course ..................................................................................................................3
Learning outcomes ...............................................................................................................7
Level of progression within the English major ......................................................................7
Graduate attributes ..............................................................................................................8
Teaching strategies and rationale ...........................................................................................8
Attendance requirements ......................................................................................................9
Extensions .............................................................................................................................9
Special consideration ..........................................................................................................10
Plagiarism ............................................................................................................................10
Other essential information for SAM students ......................................................................10
Course evaluation and development ....................................................................................10
Suggested secondary reading ..............................................................................................11

Staff and contact details

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Email</th>
<th>Room and consultation hours</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course convenor and lecturer</td>
<td>Dr. John Attridge</td>
<td><a href="mailto:j.attridge@unsw.edu.au">j.attridge@unsw.edu.au</a></td>
<td>228 Webster Tues 10.30-12.30 or by appointment</td>
<td>93854484</td>
</tr>
<tr>
<td>Tutor</td>
<td>Jasmin Kelaita</td>
<td><a href="mailto:jasmin.kelaita@unsw.edu.au">jasmin.kelaita@unsw.edu.au</a></td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Tutor and lecturer</td>
<td>Helen Rydstrand</td>
<td><a href="mailto:h.rydstrand@unsw.edu.au">h.rydstrand@unsw.edu.au</a></td>
<td>NA</td>
<td>NA</td>
</tr>
</tbody>
</table>

Course details

Credit points: 6

Course description: This course introduces students to the wave of experimentation in the arts that we have come to call modernism. The course moves between cinematic and literary texts, aiming to open lines of communication between these two crucial modernist media. It covers a range of European and North American avant-garde figures and schools and blends primary documents with key critical materials in order to instil a thorough understanding of modernist cultural forms.
Aims of the course
You will become acquainted with some of the previous century’s most challenging works of literature and cinema, and will develop your own strategies for reading and making sense of these artefacts. At the same time, close engagement with the art and culture of modernism will enrich your understanding of the historical temperament that produced these works – of the complex, contradictory condition known as modernity.

Syllabus and rationale

TEXTS

John Ashbery, *Selected Poems*
*Blast* no. 1 (1914)
(available on-line: http://modjourn.org/render.php?id=1158591480633184&view=mjp_object)
D.H. Lawrence, “The Prussian Officer”, “Tickets Please” (course reader)
Katherine Mansfield, “Je ne parle pas français”, “The Daughters of the Late Colonel” (course reader)
Marianne Moore, *Complete Poems*
Virginia Woolf, *To the Lighthouse* (1927)

All books, and the course reader, are available at the UNSW bookshop.

FILMS

*Un chien andalou* (Buñuel and Dalí) (1929)
The *Passion of Joan of Arc* (Dreyer) (1928)
*Man with a movie camera* (Vertov) (1927)
*Hiroshima mon Amour* (Resnais) (1959)

All films will be screened in their entirety in lecture slots across the semester, and are also available for viewing in the library.

The syllabus is designed to provide a broad survey of modernism in literature and film. International in scope, it includes key modernist works by American and European authors. These texts and films give access to a crucial half-century of social and cultural change, stretching from the eve of the First World War to the dawn of the Space Age. In addition to some landmark cinematic works, the syllabus covers the major genres of literary modernism—short stories, novels, poetry and drama. Lectures will also draw connections between set texts and developments in the visual arts.

Times and venues of lectures and tutorials

Lectures: Tues 9 CLB 5, Thurs 9 CLB 5 (weeks 1-12) CLB 3
**Tutorials:** Tues 12 Mat 123, Tues 1 Mat 311, Thurs 10, Thurs 11 Sqhouse109 (weeks 2-13)

**Schedule**

| Week of semester | Lecture 1  
|------------------|---------------------------------------------------|
| 1 (2 March)      | Tues 9  
|                  | CLB 5                                             |
| 2 (9 March)      | Un chien andalou (JA)                            |
| 3 (16 March)     | Marianne Moore, Complete Poems                   |
| 4 (23 March)     | To the Lighthouse (JA)                           |
| 5 (30 March)     | The Passion of Joan of Arc (screening)            |
| Assessment 1 due Tuesday 31 March | The Passion of Joan of Arc (lecture) (JA) |
|                  | Virginia Woolf, To the Lighthouse (1927)          |

**Week of semester**

| Week of semester | Lecture 2  
|------------------|---------------------------------------------------|
| 1 (2 March)      | Thurs 9  
|                  | CLB 5                                             |
| 2 (9 March)      | Marianne Moore, Complete Poems                   |
| 3 (16 March)     | To the Lighthouse (JA)                           |
| 4 (23 March)     | The Passion of Joan of Arc (screening)            |
| 5 (30 March)     | The Passion of Joan of Arc (lecture) (JA)         |
|                  | Virginia Woolf, To the Lighthouse (1927)          |

**Week of semester**

| Week of semester | Tutorial  
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 (2 March)</td>
<td>(Tues 12, Tues 1, Thurs 10, Thurs 11)</td>
</tr>
<tr>
<td></td>
<td>This column tells you what you need to read or watch for the tutorial each week.</td>
</tr>
<tr>
<td>2 (9 March)</td>
<td>No tutorials in week 1.</td>
</tr>
<tr>
<td>3 (16 March)</td>
<td>Marianne Moore, Complete Poems</td>
</tr>
<tr>
<td>4 (23 March)</td>
<td>To the Lighthouse (JA)</td>
</tr>
<tr>
<td>5 (30 March)</td>
<td>The Passion of Joan of Arc (screening)</td>
</tr>
<tr>
<td></td>
<td>Virginia Woolf, To the Lighthouse (1927)</td>
</tr>
</tbody>
</table>

**EASTER BREAK 3-12 APRIL**

| Week of semester | Tutorial  
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>6 (13 April)</td>
<td>The Passion of Joan of Arc (dir. Dreyer) (1928)</td>
</tr>
<tr>
<td>7 (20 April)</td>
<td>D.H. Lawrence, “The Prussian Officer”, “Tickets Please”; Katherine Mansfield, “Je ne parle pas français”, “The Daughters of the Late Colonel” (course reader)</td>
</tr>
</tbody>
</table>
materials will be made available via Moodle.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Lecture/Screening</th>
<th>Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 (27 April)</td>
<td><em>Man with a Movie Camera</em> (lecture)</td>
<td><em>Man with a Movie Camera</em> (lecture)</td>
<td><em>BLAST</em> (1914) (on-line text)</td>
</tr>
<tr>
<td>9 (4 May)</td>
<td>Essay due Tuesday 5 May</td>
<td><em>Waiting for Godot</em> (JA)</td>
<td><em>Vertov, Man with a Movie Camera</em> (1927)</td>
</tr>
<tr>
<td>13 (1 June)</td>
<td>No lecture</td>
<td>No lecture</td>
<td>John Ashbery, selected poems</td>
</tr>
</tbody>
</table>

**Assessment**

Your assessment in ARTS2036 consists of:

- Short writing exercise: 25%
- Essay: 40%
- Exam: 35%

You must seriously attempt all assessment components to be eligible to pass.

**Short writing exercise: applying ideas** 25%

Length: 1000 words
Due: Tuesday 31 March

This task has two parts. Part 1 (500 words) requires you to write a summary of one of the readings for weeks 2 and 3 (Bürger, Berman or Felski, available on Moodle). Part 2 (500 words) requires you to use this reading as the basis for a response to EITHER *Un chien andalou* OR one poem by Marianne Moore. Detailed instructions for this exercise, as well as PDF files of the readings, will be available on Moodle on Friday 6 March (the end of Week 1).
**Rationale**
- develops your conversancy with critical and cultural theory
- cultivates your ability to apply theoretical concepts
- encourages you to make connections between abstract ideas and primary texts
- English graduate attributes: 1 and 3. Learning outcomes: 1, 2 and 6. (See below for a description of these attributes and outcomes.)

**Marking criteria**
- accuracy and acuity of summary
- ability to make connections between theoretical readings and primary texts
- quality of analysis of the primary text (insightfulness, originality, cogency)
- presentation and style (spelling, grammar, punctuation, referencing, clarity)

**Essay**

**40%**

Length: 2500 words
Due: Tuesday 5 May

- You may write on any TWO of the following: Marianne Moore (selected poems), To the Lighthouse, The Passion of Joan of Arc, selected stories by Lawrence and Mansfield and BLAST.
- If you write on Moore, you must discuss at least TWO poems or poem sequences. If you write on modernist short stories, you must discuss at least TWO stories. You can write on any combination of the stories in the reader – i.e., you can choose to focus on only one author or write on a selection of stories by both Mansfield and Lawrence.
- The special instructions for writing about BLAST, which is a literary magazine comprising many different texts, will be included with the essay question sheet.
- Your research for this assignment must include reading secondary sources on your chosen texts. You will be marked on your ability to find appropriate secondary material, integrate it into your argument effectively and cite it using an approved citation method. You should refer to at least TWO scholarly books, chapters or essays on each of your two texts.

**Rationale**

This task invites you to argue a sustained thesis comparing two texts. You will be able to reflect on the course so far, and the knowledge you have gained of the concepts of modernism and modernity. English graduate attributes: 1, 2, 3, 4, 5, 6. Learning outcomes: 1, 2, 3, 4, 5, 6. (See below for a description of these attributes and outcomes.)

**Marking criteria:**
- style (grammar, clarity, precision, sophistication)
- structure (paragraphs, logical organization of ideas, coherent thesis)
- content (detailed textual knowledge, originality, cogency, comparative analysis)
- appropriate use of criticism and other secondary reading
- formatting and presentation
For information on writing, presentation and documentation of sources, please consult the Learning Centre website: [http://www.lc.unsw.edu.au/olib.html#1](http://www.lc.unsw.edu.au/olib.html#1)

**Exam** 35%

The exam will be scheduled in the university exam period (12-29 June). You must write on two of the following: *Man with a Movie Camera*, *The Heat of the Day*, *Waiting for Godot*, *Hiroshima mon Amour* and John Ashbery, selected poems.

**This will be a seen exam.** In other words, the questions will be announced prior to the exam.

**Rationale**
- tests your critical understanding of films and texts from the second half of the course
- tests your ability to compose an original argument and to write clearly
- English graduate attributes: 1, 2, 3, 5. Learning outcomes: 1, 2, 3, 4, 5. (See below for a description of these attributes and outcomes.)

**Marking criteria**
- writing (clarity and correctness of expression, paragraph structure)
- textual knowledge demonstrated by close reference to the texts
- organisation of ideas (logical sequence, presence of consistent thesis, clear introduction)
- originality and cogency of analysis
- ability to use concepts covered in lectures to develop an original argument

**Procedure for submission of assignments**
You must submit a hard copy of both the Short Writing Exercise and the Major Essay to the SAM office before 4pm on the due date, and ALSO upload a copy to Turnitin, via Moodle. The take-home exam will be electronic submission by Turnitin only – no hard copy.

**Late assignments**

Late essays will be penalised 3% per day.

**Learning outcomes**
1. ability to read modernist literature and film critically
2. ability to relate modernist literature and film to their cultural context
3. ability to draw connections between key modernist texts and films
4. ability to make a persuasive argument
5. ability to define an independent point of view, in speech and writing; to defend that point of view; and to respond meaningfully to the views of others
6. research skills, including the ability to find appropriate secondary material and use it critically.

**Level of progression within the English major**
As a Level 2 course within the UNSW English major, ARTS2036 builds on the foundations in critical reading of literary texts laid in Introductory Level 1 courses. At the same time, it
allows students to embark upon an in-depth engagement with a more specialized field of study. At the completion of the course, students should have improved their skills in the analysis of literary texts and their ability to construct an effective critical argument. This Level 2 course also develops students’ ability to use critical and historical material to support and contextualise their readings of texts; in doing so, it introduces them to discipline-based research, which is developed further in Level 3 courses.

**Graduate attributes**
ARTS2036 fosters the development of graduate attributes associated with the English major at UNSW:

1. Skills in literary analysis through close reading of texts in English.
2. Knowledge of the main periods and branches of English literature.
3. Ability to relate literary texts to the contexts in which they were produced.
4. Ability to reflect upon his/her own practice as a literary critic within the discipline of English.
5. Ability to make and justify aesthetic judgments about texts.
6. Understanding of how texts are produced.

**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:**

- demonstrate the practices of critical reading that you need to apply in assessment tasks
- situate texts in their social and cultural contexts
- introduce themes and techniques from scholarship in modernist studies

*Lecture attendance is compulsory unless you have an approved clash: attendance will be taken at lectures.*

**Screenings and “flipped classroom”:** twice during the semester I will make materials available on-line instead of giving lectures. This is to allow us to screen films in the normal lecture time. This is to give you access to the films in a high quality format, and also to allow some flexibility and autonomy in the way you engage with lecture material.

**Tutorials:** Weekly tutorials encourage you to read continuously throughout the semester and provide a forum to develop your own readings in dialogue with your tutor and peers.

**Moodle:**

- course announcements
- lecture slides
- links to recordings of lectures
- links to relevant web resources
- further reading
• Turnitin

Library: selected critical works relevant to this course will be placed in the High Use collection, and some resources will be available in electronic format via the library website. Films set for study can be viewed in the library. Use the English Subject Guide on the library website to find relevant databases:

http://subjectguides.library.unsw.edu.au/content.php?pid=28489&sid=208065

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 or course reader to tutorials with you.
• Attend class: attendance at lectures and tutorials is compulsory. Unsatisfactory attendance could result in a fail. And be on time.

Attendance requirements

• A student is expected to attend all class contact hours.
• A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
• A student who arrives more than 15 minutes late may be penalised for non-attendance.
• If a student is prevented from coming to class by illness or misadventure, he or she should notify the Course Authority and provide an original or certified copy of a medical certificate or other form of appropriate evidence.
• A Course Authority may excuse a student from classes for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
• 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.
• For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Extensions

• A student seeking an extension should submit a SAM extension application form to the Course Authority before the due date.
• The Course Authority should respond to the request within two working days.
• 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 on myUNSW.
If an extension is granted, work submitted after the new due date will incur a penalty of 3% per day.

A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.

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.

For more information, see the FASS 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://my.unsw.edu.au/student/atoz/SpecialConsideration.html

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.

Plagiarism

UNSW takes plagiarism very seriously. For information on what plagiarism is and how to avoid it, see https://student.unsw.edu.au/plagiarism. For information on the current policy, see


Other 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 evaluation and development

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.

In 2014, someone wrote: “Lecturing more about the texts and less about the history behind them”. I don’t entirely agree with this comment, either, but I’m going to try to shift the balance of textual analysis and historical context in lectures this semester.

**Suggested secondary reading**

- Some supplementary materials will be available in the high use collection in the Main Library, and also in electronic format via Moodle and the library website.