



FACULTY OF ARTS AND SOCIAL SCIENCES
SCHOOL OF THE ARTS AND MEDIA

ENGLISH

ARTS2036 Modernism: Text and Screen



Session 1, 2014

Contents of course outline

Staff and contact details.....	2
Course details	2
Syllabus and rationale	3
Times and venues of lectures and tutorials (note that tutorials start week 1)	3
Schedule	4
Assessment.....	5
Procedure for submission of assignments	8
Late assignments	8
Aims of the course.....	8
Learning outcomes	8
Level of progression within the English major	8
Graduate attributes.....	8
Teaching strategies and rationale	9
Attendance requirements	10
Extensions.....	10
Special consideration	11
Plagiarism	11
Other essential information for SAM students	11
Course evaluation and development	11
Suggested secondary reading	12

Staff and contact details

Position	Name	Email	Room and consultation hours	Phone
Course convenor, lecturer and tutor	Dr. John Attridge	j.attridge@unsw.edu.au	228 Webster Tues 10-11, Thursday 2-3 or by appointment	93854484
Lecturer	Dr. Sean Pryor	s.pryor@unsw.edu.au	213 Webster	93857315

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.

While the overall aim of the course is to introduce the modernist period in literature and film, each of the course's four modules focuses on a different theme: (1) Introduction/things; (2) Modernism and emotion; (3) Movements and manifestos; (4) Modernism and everyday life.

Syllabus and rationale

TEXTS

Samuel Beckett, *Waiting for Godot* (1953)

BLAST no. 1 (1914)

(available on-line:

http://modjourn.org//render.php?id=1158591480633184&view=mjp_object)

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

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

Mina Loy, "Songs to Joannes" and other poems (course reader)

William Carlos Williams, *Spring and All* (1923)

Virginia Woolf, *To the Lighthouse* (1927)

All books, and the **course reader**, are available at the UNSW bookshop. The course reader contains all the poetry on the syllabus, along with selected secondary readings.

FILMS

Un chien andalou (Buñuel and Dalí) (1929)

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

Sunrise (Murnau) (1927)

Weekend (Godard) (1967)

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 key cinematic works, the syllabus covers the major genres of literary modernism—fiction, poetry and drama. Lectures will also draw connections between set texts and developments in the visual arts.

Times and venues of lectures and tutorials (note that tutorials start week 1)

Lectures: Tues 11 (weeks 1-12) CLB 3, Thurs 10 (weeks 1-12)
CLB 3

Tutorials: Friday 10 ElecEng 220, Friday 11 ElecEng220, Thursday 11 ElecEng219, Thurs 1
Matthews 102 (weeks 2-13)

Schedule

Week of semester	Lecture 1 Tues 11 CLB 3	Lecture 2 Thurs 10 CLB 3	Tutorial (Fri 10, Fri 11, Thurs 11, Thurs 1)
MODULE 1: INTRODUCTION			
1 (3 March)	Introduction: modernism, modernity, avant-garde	What is an avant-garde? (cont'd) and <i>Un chien andalou</i> screening (JA)	
2 (10 March)	<i>Un chien andalou</i> (JA)	<i>To the Lighthouse</i> (JA)	Film: <i>Un chien andalou</i> (dir. Buñuel and Dalí) (1929)
3 (17 March)	<i>To the Lighthouse</i> (JA)	Introduction to module 2: emotion + Mina Loy	What is an avant garde? (Selected readings.)
MODULE 2: MODERNISM AND EMOTION			
4 (24 March)	Mina Loy, "Songs to Joannes" and other poems (cont'd) (JA)	Introduction + <i>The Passion of Joan of Arc</i> (screening)	Virginia Woolf, <i>To the Lighthouse</i> (1927)
5 (31 March)	<i>The Passion of Joan of Arc</i> (screening cont'd)	<i>The Passion of Joan of Arc</i> (lecture) (JA)	Mina Loy, "Songs to Joannes" (reader)
6 (7 April)	Ford Madox Ford, <i>The Good Soldier</i> (JA)	Ford Madox Ford, <i>The Good Soldier</i> (JA) + intro to <i>BLAST</i>	<i>The Passion of Joan of Arc</i> (dir. Dreyer) (1928)
MODULE 3: MOVEMENTS AND MANIFESTOS			
7 (14 April) Good Friday 18 April	<i>Sunrise</i> (screening) Flipped classroom: in lieu of lectures on <i>BLAST</i> this week, recordings and other materials will be made available on-line	<i>Sunrise</i> (screening)	Ford Madox Ford, <i>The Good Soldier</i> (1915)
MID-SEMESTER BREAK 18 APRIL TO 27 APRIL			
8 (28 April) Major essay due Monday 28	<i>Sunrise</i> (SP)	<i>Sunrise</i> (SP)	<i>BLAST</i> (full text on-line at Modernist Journals Project)

April			
9 (5 May)	<i>Spring and All</i> (SP)	<i>Spring and All</i> (SP)	<i>Sunrise</i> (dir. F.W. Murnau) (1927)
MODULE 3: MODERNISM AND EVERYDAY LIFE			
10 (12 May)	<i>Waiting for Godot</i> (JA)	<i>Waiting for Godot</i> (JA) (Q&A)	William Carlos Williams, <i>Spring and All</i> (1923) (course reader)
11 (19 May)	<i>Weekend</i> (screening) Flipped classroom: recordings of JA's lectures on <i>The Heat of the Day</i> will be posted on Moodle	<i>Weekend</i> (screening)	Samuel Beckett, <i>Waiting for Godot</i> (1953)
12 (26 May)	<i>Weekend</i> (SP)	<i>Weekend</i> (SP)	Elizabeth Bowen, <i>The Heat of the Day</i> (1949)
13 (2 June)			<i>Weekend</i> (dir. Jean-Luc Godard) (1967)

Assessment

Your assessment in ARTS2036 consists of:

Tutorial presentation	20%
Essay	45%
Exam	35%

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

Tutorial presentation (in pairs or groups of three) 20%

This task requires you to present a text to the class in an engaging way and to work together with a partner to build a cohesive presentation.

- **Instructions:**
- You and one or two partners will introduce a text or film to the group.
- The total duration of each group presentation should be $n \times 7$ minutes, where n is the number of people in the group. The presentation should be **divided evenly** between the presenters. This time limit will be strictly enforced, so rehearse it first.
- If you are presenting on a film, you can show a clip of up to 3 minutes before or during your presentation, which will not count as part of your allotted time.
- Students submit a written version of their presentation, either individually or together. This can be in the form of notes or a fully written-up text.

- You can send me a one-page handout for the class, which I'll copy and distribute.
- Alternatively, you can use Powerpoint slides, but nothing fancy. The slide-show is NOT the focus of this assessment. A good use of slides would be: a bullet point outline of your presentation, 1-2 quotations that you plan to discuss, a relevant image or a still from a film. As a guideline, you should have no more than 3 slides each. You must send me the slideshow as an email attachment by the morning of your tutorial AT THE LATEST, so that I can set it up on the computer.
- 75% of this assessment (15 out of 20) is individual. 25% (5 out of 20) of the mark is awarded for the design and cohesion of the presentation as a whole. Both presenters get the same mark for this part.
- Be as creative as you like (while bearing in mind the marking criteria). Possible formats include: a simple serial presentation, a presentation that alternates between the two of you, a presentation that takes the form of a debate, or even a dramatized dialogue. You can wear matching hats, or other coordinated accessories.
- Not giving your presentation on the date we have agreed is like missing a test. You will need to apply for Special Consideration via my.unsw.
- The individual mark is awarded for: originality of ideas; quality and rigour of textual analysis; organisation; clear and engaging presentation style; appropriate use of language.
- The group mark is awarded for: format, design and cohesion of the presentation as a whole.
- **Guidelines on content:**
- You will respond to a discussion question set for that week.
- You can use secondary material in your presentation. However, if you refer to criticism or theory, try to engage with it critically. You must engage with a *scholarly* source – no internet rubbish. If you're not sure what this means, ask your tutor.
- Don't waste time on biographical, historical or other circumstantial trivia. You can give some background, but keep this Wikipedia-style information to a minimum.

Rationale

- fosters the ability to discuss ideas in a public forum
- fosters the ability to work with others on a collaborative project
- English graduate attributes: 1 and 5. Learning outcomes: 1, 4 and 5. (See below for a description of these attributes and outcomes.)

Marking criteria (individual)

- originality of ideas
- presence of a coherent argument
- quality and rigour of textual analysis
- textual knowledge
- clear and engaging presentation style
- appropriate use of language

Marking criteria (collective)

- format, design and cohesion of the presentation as a whole, as evidence of effective collaboration

Essay **45%**

Length: 2500 words

Due: Monday 22 April (week 7)

- You may write on any TWO of the following: *To the Lighthouse*, “Songs to Joannes”, *The Passion of Joan of Arc*, *The Good Soldier* and *BLAST*.
- Your research for this assignment should include some reading of secondary sources on your chosen texts. I would expect to see reference to at least one *scholarly* source on each text.

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 first two modules. 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:

- engagement with the question
- 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 Leaning Centre website: <http://www.lc.unsw.edu.au/olib.html#1>

Take-home exam **1200-1500 words** **35%**

The exam will be scheduled in the university exam period (14 June-1 July). You must write on *The Heat of the Day* and one of the following: *Sunrise*, *Spring and All*, *Waiting for Godot* and *Weekend*.

Rationale

- tests your critical understanding of films and texts from modules 3 and 4
- tests your ability to write clearly and argue a case
- allows you to reflect on the themes of modules 3 and 4
- 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 your 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.

Aims of the course

The course will enrich students' understanding of a distinctive cultural phenomenon in two media, and of the traditions of knowledge that have evolved to map it. It will blend a commitment to close stylistic analysis in film and literature with understanding of social and historical contexts.

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 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:

- introduce the four module concepts and show how they are relevant to the texts for that module
- 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.

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. The rationale for this is to facilitate access to the films in a high quality format, and also to allow some flexibility and autonomy in student engagement 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
- links to recordings of lectures
- links to relevant web resources
- 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 experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application 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 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.
- The Course Authority advises their decision through the online extension tool.
- 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.
- A student who missed 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

<http://www.gs.unsw.edu.au/policy/documents/plagiarismpolicy.pdf>

<http://www.gs.unsw.edu.au/policy/documents/plagiarismprocedure.pdf>

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.

Someone wrote: “A few more lecturers for some of the topics”. It wasn’t possible to have more live lecturers, but I have tried to find some webcasts to supplement my lectures. Someone else wrote: “Engaging with students instead of purely lecturing”. I’m going to try to have more discussion time in lectures, and we’re going to try a Q&A session in week 10.

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.