

DEREE COLLEGE SYLLABUS FOR:		US credits 3/0/3
EN 4472 AMERICAN MODERNISM (Updated Fall 2022)		UK LEVEL 6 UK CREDITS: 15
PREREQUISITES:	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics WP 1212 Academic Writing and Research EN 3323 (Re)Writing America: From Realism to Modernism	
CATALOG DESCRIPTION:	A study of modernist American literature in its various thematic and stylistic permutations, with emphasis on the interconnection between the aesthetics and the politics of Modernism.	
RATIONALE:	The course places modernist cultural production within the context of major historical, intellectual, and socio-economic events that created the conditions of modernity in the United States. It exposes the student not only to the multifarious subjects and themes of modern American literature, but also to the social, philosophical, and political attitudes that those subjects and themes reflect; in addition, it provides the student with insight into the shifting interpretative function of literature itself during the period.	
LEARNING OUTCOMES:	Upon successful completion of this course, the student should be able to: <ol style="list-style-type: none"> 1. Identify the themes and stylistic permutations of modernist literature; 2. Discuss the interconnections between social history and varieties of modernist literary expression; 3. Relate theoretical discussions of modernism to representative modernist texts; 4. Explain the ways in which modernist authors restructured or subverted traditional literary forms. 	
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> • Lectures, class discussions, workshop-style pair work and group work during class meetings; • Formative exercises and online learning tasks through the Blackboard online tools designed to help students acquire confidence and benefit from independent study; • Additional print and audiovisual educational material posted on the Blackboard course template; • Other relevant educational material placed on reserve in the library; • Individualized assistance during office hours for further discussion of lecture material, additional reading, assignments and examinations; • Close collaboration with the Library and SASS to encourage students' effective use of academic support services; • Discussion of disciplinary research methods and tools to facilitate the completion of assigned research projects. 	
ASSESSMENT:	First Assessment: Examination (Two-part) Part I (1-hour; in-class): explication of two works;	30%

	<p>Part II (1000-1500 words): take-home Essay; choice of topics offered</p>	
	<p>Final Assessment: Research Project (3000-3500 words) Analysis of author(s) and work(s) developed through close reading and 6-8 critical sources; choice of topics</p>	70%
	<p>Active Engagement (formative) All in-class and out-of-class assignments (including participation in discussions and online activities) prepare students for the summative assessments.</p>	0%
	<p>The research project tests learning outcomes 2, 3, and 4. The examination tests learning outcomes 1 and 4.</p> <p>Students are required to resit failed assessments in this module.</p>	
INDICATIVE READING:	<p>REQUIRED READING: Baym, Nina, Ed. <i>The Norton Anthology of American Literature</i>, Volume D. New York: Norton, latest edition.</p> <p>Ernest Hemingway. <i>The Sun Also Rises</i>. Scribner</p> <p>RECOMMENDED READING: Jeff Wallace. <i>Beginning Modernism</i>. Macmillan, 2010.</p> <p>Walter Kalaidjian. <i>The Cambridge Companion to American Modernism</i>. Cambridge UP, 2005.</p>	
INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)	Supplementary material used to facilitate contextual understanding of the literary works (documentaries, films, online lectures, etc.)	
COMMUNICATION REQUIREMENTS:	With the exception of the in-class examination, all written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.	
SOFTWARE REQUIREMENTS:	Word, Blackboard	
WWW RESOURCES:	http://www.csustan.edu/english/reuben/home.htm http://www.english.illinois.edu/maps/	
INDICATIVE CONTENT:	<p>In addition to the primary texts studied during the semester, students will also read all introductory materials, including the general introductions and introductions to each assigned author. Readings include selections or complete texts.</p> <p>Through the close reading of texts, emphasis is placed on the ways in which master narratives construct ideological perspectives and identities. Through connections between texts and cultural context the canon is problematized so that students realize how literary traditions are created but also how they can be interrogated and deconstructed.</p>	

Instructors will cover material from the following Units:

1. Visual Culture and Literary Form

Introduction to the Armory Show

<http://xroads.virginia.edu/~museum/armory/intro.html>

Walter Kalaidjian, "Introduction," *The Cambridge Companion to American Modernism*, Cambridge UP, 2005.

2. Modernist Poetics

Instructors should select at least one text by each of the following authors:

William Carlos Williams, "The Red Wheelbarrow," "This Is Just Say,"

"The Young Housewife," "Portrait of a Lady"

Ezra Pound, *The Cantos*, XLV, "A Pact"

H.D., "Helen," "Leda," "Heat"

E. E. Cummings "Buffalo Bill's," "anyone lived in a pretty how town," "the Cambridge ladies who live in furnished souls"

Wallace Stevens, "Thirteen Ways of Looking at a Blackbird," "Peter Quince at the Clavier," "Sunday Morning"

Robert Frost, "An Old Man's Winter Evening," "Home Burial"

3. The Lost Generation

Instructors should select at least two of the following authors:

Gertrude Stein, from *The Making of Americans* OR selections from *Tender Buttons*

F. Scott Fitzgerald, "Babylon Revisited"

Ernest Hemingway, *The Sun Also Rises*

4. The City, the Assembly Line, the Machine

Instructors should select at least one of the following authors:

Eugene O'Neill, *The Hairy Ape*

John Dos Passos, from *USA*

5. Regional Modernism

Instructors should select at least one of the following authors:

Willa Cather, *My Antonia*

William Faulkner, *As I Lay Dying*

6. The New Negro Renaissance

Instructors should select at least two of the following authors:

Nella Larsen, *Quicksand*

Langston Hughes, "Cora Unashamed," "The Negro Speaks of Rivers"

"The Weary Blues"

Countee Cullen, "Incident," "Heritage"

Zora Neale Hurston, "How it Feels to be Colored Me," "Gilded Six Bits"

Jean Toomer, from *Cane*