

(Updated: Fall 2023)

**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:**

*As a result of taking this course, the student should be able to:*

1. Identify the themes and stylistic permutations of modernist literature;
2. Discuss the interconnections between social history and varieties of modernist literary expression;
3. 3Relate 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:

- Lectures and class discussions.
- Homework assignments.
- Office hours held by the instructor to provide further assistance to students.
- Use of library facilities for further study and preparation for the exams
- Use of the Blackboard course management platform to further support communication, by posting lecture notes, assignment instruction, timely announcements, formative quizzes and online submission of assignments.

**ASSESSMENT:**

Summative:

1 <sup>st</sup> assessment: <b>Examination (1000-1200 words)</b> At least two critical responses; choice of topics offered	<b>30%</b>
Final assessment: <b>Research Project</b> (3000-3500 words) Analysis of author(s) and work(s) developed through close reading and 6-8 critical sources; choice of topics. Timely	<b>70%</b>

	<p>submission of all preparatory work (such as, Topic Proposal &amp; Outline, drafts of the Literature Review &amp; essay) is required or an FA grade will be assigned to the Research Project.</p> <p><b>Formative:</b></p> <table border="1" data-bbox="641 344 1442 383"> <tr> <td data-bbox="641 344 1251 383">Active engagement</td> <td data-bbox="1251 344 1442 383">0</td> </tr> </table> <p>The formative coursework aims to prepare students for the summative assessments.  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>	Active engagement	0
Active engagement	0		
<b>INDICATIVE READING:</b>	<p><b>REQUIRED READING:</b>  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><b>RECOMMENDED READING:</b>  Jeff Wallace. <i>Beginning Modernism</i>. Macmillan, 2010.</p> <p>Walter Kalaidjian. <i>The Cambridge Companion to American Modernism</i>. Cambridge UP, 2005.</p>		
<b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)	<p><b>REQUIRED MATERIAL:</b>  Click or tap here to enter text.</p> <p><b>RECOMMENDED MATERIAL:</b>  Supplementary material used to facilitate contextual understanding of the literary works (documentaries, films, online lectures, etc.)</p>		
<b>COMMUNICATION REQUIREMENTS:</b>	<p>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.</p>		
<b>SOFTWARE REQUIREMENTS:</b>	<p>MS Office and Blackboard CMS  Enter any additional s/w requirements.</p>		
<b>WWW RESOURCES:</b>	<p><a href="http://www.csustan.edu/english/reuben/home.htm">http://www.csustan.edu/english/reuben/home.htm</a>  <a href="http://www.english.illinois.edu/maps/">http://www.english.illinois.edu/maps/</a></p>		
<b>INDICATIVE CONTENT:</b>	<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> <p>Instructors will cover material from the following Units:</p>		

### 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*