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Fall 2018
Banister 106

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T: 2-5
or by appt

Modernism/Modernity

This course borrows its title from a journal by the same name. It is guided by the notion that modernity and modernism, though often mistakenly made synonymous, are coterminous in many ways. We will be examining certain cruxes of the “modern” — nuclearity or cold modernism, psychoanalysis, surrealism, Darwinism, sexology, feminism, aesthetic “deviance” — along with the term’s shift into a conceptual rather than a temporal category.

Required Texts:

Modernism: An Anthology of Sources and Documents, eds. Vassiliki Kolocotroni, Jane Goldman, and Olga Taxidou (electronic source)

Pat Barker, *Regeneration* (Plume), 1991
Roberto Bolaño, *Distant Star* (New Directions, 2004/Sp.1996)
J. M. Coetzee, *Disgrace* (Penguin), 1999
T. S. Eliot, *The Waste Land* (Norton), 1922
James Joyce, *Dubliners* (Norton), 1915
Virginia Woolf, *Mrs. Dalloway* (Oxford), 1925

Recommended:

Roland Barthes, *Camera Lucida: Reflections on Photography* (1980)
Susan Sontag, *On Photography* (1977)
Sigmund Freud, *Three Essays on the Theory of Sexuality* (1905)

Excerpts from each of the above will be assigned and may be found on Blackboard (**BB**)

Films:

The Atomic Café, Jane Loader and Kevin Rafferty (1982)
Dr. Strangelove or: How I Stopped Worrying and Learned to Love the Bomb, Stanley Kubrick (1964)

Requirements:

Underlined dates indicate papers due (Sept. 17, Nov. 4). The final paper of between **8-12 pages** will be due at the final exam (December 17). You are expected to use secondary sources for all papers.

A one-page response is due after each film viewing, to be sent by email, either to me directly or the class alias (eng2451@)

Each student will be assigned a 5-10 minute oral presentation in class, based on class readings. The presentation accounts for 10% of the grade. Readings will be posted on **Blackboard** or are available on line (as indicated).

ALL WORK FOR THE COURSE MUST BE COMPLETED

Aug 29: Introduction

Sept 2: View “Atomic Café” (**one-page response**) (6:30)

3: “Atomic Café”; Paul Saint-Amour, “Bombing and the Symptom: Traumatic Earliness and the Nuclear Uncanny” (*Diacritics* 30.4 2000—access through Project Muse)

5: Pat Barker, *Regeneration*; Michèle Barrett, “Pat Barker’s ‘Regeneration’ Trilogy and the Freudianization of Shell Shock” (**BB**)

10: **Class Cancelled**

12: Barker, cont’d

17: T.S. Eliot, “Tradition and Individual Talent,” pp. 366-71 and Ezra Pound from “A Retrospect” (1918), pp. 373-377 in *Modernism* reader (**one-page paper due**)

19: **Class Cancelled**

24, 26: *The Waste Land*; Rod Edmond, “Home and Away: Degeneration in Imperialist and Modernist Discourse” (**BB**)

Oct 1, 3: Langston Hughes, from *Montage of a Dream Deferred* (TBA); Eluned Summers-Bremner, “Unreal city and Dream Deferred: Psychogeographies of Modernism in T.S. Eliot and Langston Hughes,” in *Geomodernisms: Race, Modernism, Modernity*, eds. Laure Doyle and Laura Winkiel (Indiana University Press, 2005) (**BB**)

8: FALL BREAK

10: Virginia Woolf, “Modern Fiction,” “Mr. Bennett and Mrs. Brown” in *Modernism* reader, pp. 395-7 or on line; Georg Lukács, from “Realism in the Balance,” in *Modernism*, pp. 584-90;

15: Dominic Head on the short story (**BB**); *Dubliners*, Childhood (The Sisters, An Encounter, Araby)

17: Adolescence, Maturity, Public Life ; “The Dead,”; essays by Norris, Jackson, Senn (in Norton edition). Also Norris’s essay “Stifled Back Answers: The Gender Politics of Art in Joyce’s “The Dead,” available on line (*Modern Fiction Studies* 35.3 (Autumn 1989): 479-506

22: Sigmund Freud, “Transformations of Puberty” from *Three Essays on the Theory of Sexuality* (**BB**)

[**extra class**]: D.H. Lawrence— ““Tickets, Please!” (1919); Katherine Mansfield— “Bliss” (1920), Ernest Hemingway, “Hills Like White Elephants” (1927) (all available on line)

24: Breton, “First Manifesto of Surrealism 1924, in *Modernism* reader, pp. 307-316; René Magritte, Tarsila Do Amaral

29, 31: Susan Sontag, *On Photography* (Chapter 1—**BB**); Roland Barthes, *Camera Lucida* (Part One—**BB**); Walter Benjamin, “Work of Art in the Age of Mechanical Reproduction,” in *Modernism* reader, pp. 570-76 (**paper due**)

Photographs by Man Ray, Marcel Duchamp, Claude Cahun,

Joan Riviere’s “Womanliness as Masquerade” (**BB**);

MUSEUM CLASS—EXTRACURRIC

Nov 5, 7: Virginia Woolf, *Mrs. Dalloway* (**5-page paper due**)

12: Jorge Louis Borges, “Pierre Menard, Author of the *Quixote*” (1939); Roland Barthes, “Death of the Author” (1967)

<http://hispanlit.qwriting.qc.cuny.edu/files/2011/06/Borges-Pierre-Menard.pdf>

<http://artsites.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings/barthes.death.pdf>

14, 19: Roberto Bolaño, *Distant Star* (Hemispheric Studies)

21: THANKSGIVING

26, 28: Dec. 3 J. M. Coetzee, *Disgrace*

4: View *Dr. Strangelove*

5: Discuss *Dr. Strangelove*; Slavoj Zizek, "Welcome to the Desert of the Real":
<http://www.theglobalsite.ac.uk/times/109zizek.htm>