

# ENL 334.01: TRANSATLANTIC MODERNISMS



**UDM, Winter 2004**  
**Professor Rosemary**  
**Weatherston**  
**T/Th 11.20-12.35, Briggs 125**  
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**Office hours: T 9-9:50, Th 9-**  
**9:50 & 1-2**  
**and by appointment**  
**Office: Briggs 227**  
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## **Course Objectives:**

English 334 provides both an introduction to and a critical examination of U.S. and British writers of the period (roughly) between WWI and WWII. Over the course of the semester we will examine a diverse array of primary texts--including novels, poetry, short stories, memoirs, essays and a variety of visual texts--that played important roles in the increasingly international metropolitan intellectual life of the early decades of the twentieth century. These texts will enable us to investigate both the aesthetic and formal innovations of U.S. and British writers of this period, as well as the political, philosophical, technological, and cultural factors that influenced those innovations. Alongside these primary texts, we will analyze current debates in the field of literary studies over the meaning of "modernism." Please be aware that this is a reading-intensive course; assignments and course requirements are designed to support a brisk reading pace.

## **Required Texts:**

*The Norton Anthology of Modern Poetry*. 3rd Edition.  
*Modernism* (from The New Critical Idiom series) Peter Childs  
*Their Eyes Were Watching God*, Zora Neale Hurston  
*The Autobiography of an Ex-Colored Man*, James Weldon Johnson  
*Mrs. Dalloway*, Virginia Woolf  
Handouts

# Transatlantic Modernisms Reading Schedule

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- T 1/6 Course Introduction
- Th 1/8 "Introduction" in *Modernism*  
"Introduction," Harlem Renaissance
- T 1/13 Ch. 1 "Interpreting and Changing" in *Modernism*  
  
Assignment into reading presentation groups. By 9 p.m. Wednesday each group should send me an email identifying your group and listing 5 class periods during which group members (potentially) would like to present. I will try to accommodate your wishes, but cannot guarantee your first preferences. Preference overlaps will be settled by the luck of a coin toss. All class periods need to be covered, so there is a chance your group will be assigned a class period you did not sign up for, but I will try to avoid this.
- Th 1/15 Ch. 2 "Genres, Art, and Film" in *Modernism*
- T 1/20 Introduction to *NAMP* (**PRESENTATIONS START, group gets extra credit for going first**)  
pp. 186-90, 195-99 in *Modernism*  
William Butler Yeats in *NAMP*  
Essays: "The Symbolism of Poetry," "A General Introduction to my Work,"  
Poetry: "Leda and the Swan," "When You are Old," "Easter 1916," "The Second Coming," "A Prayer for My Daughter," "Sailing to Byzantium," "A Dialogue of Self and Soul," "The Gyres"
- Th 1/22 Ezra Pound, Amy Lowell, H.D., William Carlos Williams in *NAMP*  
Essays: "Preface to Some Imagist Poets" (Lowell), "A Retrospect" (Pound)  
Poetry: Pound: "A Pact," "In a Station of the Metro," From "The Cantos" (parts I and II)  
Lowell: "The Pike," "Venus Transiens," "A Decade,"  
H.D.: "Oread," "Sea Rose," "Helen," "Fragment Sixty-Eight"  
Williams: "Queen Ann's Lace," "The Great Figure," "The Red Wheelbarrow," "This is Just to Say"
- T 1/27 Marianne Dekoven, "Modernism and Gender"  
Mina Loy (Essay) "Feminist Manifesto," *NAMP*  
pp. 129-45 in *Modernism*  
Katherine Mansfield, "Bliss," click [here](#) for story, "The Garden Party"
- Th 1/29 Virginia Woolf "Modern Fiction," "Mr. Bennett and Mrs. Brown"  
pp. 161-75 in *Modernism*  
*Mrs. Dalloway*, pp. 1-42 (end at "...a T, an O, an F.")
- T 2/3 *Mrs. Dalloway*, pp. 42-140 (end at "...Dr Holmes, looking not quite so kind")
- Th 2/5 *Mrs. Dalloway*, pp. 140-201 (end at "Beauty had gone, youth had gone.")
- T 2/10 *Mrs. Dalloway*, pp. 201 to end

- Th 2/12 Gertrude Stein: Essay: from A Transatlantic Interview, Poetry: "Picasso," and From Tender Buttons (180-5) *NAMP*  
 Marianne Moore, Essay "Humility, Concentration, Gusto," Poetry: "Critics and Connoisseurs," "The Fish," "Poetry," "What Are Years"
- T 2/17 F. Scott Fitzgerald, "Bernice Bobs Her Hair," click [here](#) for story  
 "Winter Dreams" click [here](#) for story  
 "Babylon Revisited,"
- Th 2/19 James Joyce, "The Dead" click [here](#) for story
- T 2/24 e. e. cummings, "[in Just-]," "[Buffalo Bill 's ]," "[the Cambridge ladies who live in furnished souls]," "[next to of course god america I]," "[I sing of Olaf glad and big]," "[r-p-o-p-h-e-s-s-a-g-r]," "[anyone lived in pretty how town]," "[my father moved in dooms of love]," "pity this busy monster,manunkind]," "[somewhere i have never travelled, gladly beyond]" ( this last poem found [here](#))
- T.S. Eliot, Essay: "Tradition and the Individual Talent," from "Hamlet," from "The Metaphysical Poets" Poetry: "Love song of J. Alfred Prufrock"
- Th 2/26 pp. 181-5 in *Modernism*  
 Eliot: "The Wasteland" *NAMP*

### **March 1-7 Mid-Winter/Spring Break**

- T 3/9 Harlem Renaissance intro readings, (handouts-**NO PRESENTATION TODAY**)
- Th 3/11 Poetry of the Harlem Renaissance *NAMP*
- Claude McKay, "A Midnight Woman to the Bobby," "The Harlem Dancer," "The Lynching," "The Tropics in New York," "America," "Outcast"  
 Hart Crane, Essay: "A Letter to Harriet Monroe" Poetry: "Black Tambourine," "Repose of Rivers," from *The Bridge* (pp. 613-24)  
 Langston Hughes, Essay: "The Negro Artist and the Racial Mountain," Poetry: "The Negro Speaks of Rivers," "The Weary Blues," "Po' Boy Blues," "Theme for English B," "Harlem"
- T 3/16 James Weldon Johnson, *The Autobiography of an Ex-Colored Man*, pp. all intro material through 91
- Th 3/18 Johnson, *The Autobiography of an Ex-Colored Man*, 92-end  
 Nella Larson, from *Passing*
- T 3/23 **ESSAY PROSPECTUS DUE**  
 Richard Wright's review of *TEWWG*, click [here](#) for review  
 Zora Neale Hurston, "What White Publishers Won't Print"  
 Hurston, *Their Eyes Were Watching God*, pp. Intro materials and Afterword through Ch. 5
- Th 3/25 Hurston, *Their Eyes Were Watching God* pp. Chs. 6-13
- T 3/30 **CONFERENCES THIS WEEK**  
 Hurston, *Their Eyes Were Watching God* pp. Chs. 14 to end

- Th 4/1 Wallace Thurman, from *The Blacker the Berry...*  
Jean Toomer, from *Cane*  
Richard Bruce Negent, "Smoke, Lilies, and Jade"
- T 4/6 **ESSAY DUE**  
There is no new assigned reading for this day. It will serve as a "catch up" day, enabling us to spend more time discussing texts that especially interest us during the semester.
- Th 4/8 Ernest Hemmingway  
"Indian Camp," click [here](#) for story  
"Hills Like White Elephants," click [here](#) for story  
"A Clean, Well-Lighted Place," click [here](#) for story  
"The Snows of Kilimanjaro"
- T 4/13 William Faulkner, "A Rose for Emily," click [here](#) for story, "Barn Burning,"  
"Spotted Horses"
- Th 4/15 Last day of class  
In-class evaluations  
Distribute Final Exam
- Th 4/22 **Final due IN MY MAILBOX IN LIBERAL ARTS OFFICE BY 11:00 a.m.**  
You may, of course, turn your final in earlier.

## **Transatlantic Modernisms Resources**

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[The Modernist Journals Project](#)

[Image Library for Modern Artists](#)

[Heath Guide to American Literature Since 1865 Web Sites](#)

[A General Index of 20c U.S. Authors](#)

[The English Server Fiction Collection](#) full text versions of several English and U.S. works of fiction

[American Women Writers 1890 to 1939](#)

[Voice of the Shuttle's Guide to Links on Authors, Works, and Projects of American and British Modernism](#)

[Modernist Fiction Web](#) Professor Richard Pierce's introduction to the concept, history, documents, and fiction of modernism; includes links and study guides

Attributes of Modernist Literature and Some Cultural Forces Driving Literary Modernism by Professor John Lye of Brock University

The Left Bank Review -- an online quarterly journal dedicated to examining the work of Modernist writers, artists, musicians, entertainers and poets

Jack Lynch's Twentieth-Century British and Irish Literature Page

The Space Between: Literature in English, 1914-1945

Literary Women of the Left Bank

Authorizing Modern Readers

Little Blue Light, dedicated to world literature, poetry and philosophy, primarily in the twentieth century

Modernism Timeline, 1890-1940

Another Modernism timeline

1919-1939 The World Between the Wars

The Flapper Era

The Jazz Age - cultural facts

Lost Generation Writers - The Fitzgeralds, Hemingway, & Gertrude Stein

More Modernist Writers

ON-LINE PICASSO PROJECT - Dr. Enrique Mallen

Modernist and Harlem Renaissance Art

Harlem Renaissance Art

Harlem Renaissance Writers

Rhapsodies in Black: Art of the Harlem Renaissance

Perspectives in American Literature: An Introduction to the Harlem Renaissance

Chronology of the Harlem Renaissance

The Harlem Renaissance

[The Harlem Renaissance - another page](#)

[Harlem 1900-1940: an African-American Community](#) an online exhibit from the Schomburg Center for Research in Black Culture

A Hypermedia Edition of the [March 1925 Survey Graphic Harlem Number](#)

[Bibliography of the Harlem Renaissance](#)

### **Author Resources**

[T.S. Eliot](#)

[William Faulkner](#)

[F. Scott Fitzgerald](#)

[H. D. \(Hilda Doolittle\)](#)

[Ernest Hemingway](#)

[Langston Hughes](#)

[Zora Neale Hurston](#)

[James Weldon Johnson](#)

[James Joyce](#)

[Amy Lowell](#)

[Katherine Mansfield](#)

[Marianne Moore](#)

[Ezra Pound](#)

[Gertrude Stein](#)

[William Carlos Williams](#)

[Virginia Woolf](#)

[William Butler Yeats](#)

# ENL 334.01 Assignments

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Requirements for this course include in-class participation, weekly contributions to an online discussion thread, two reading presentations, one 6- to 8-page essay, and a take-home final exam.

## **A. In-class Participation (200 points/20% of grade)**

This course is designed to be discussion and student-driven; it is not strictly a lecture course. Therefore, your individual participation in the class is directly linked to the value you will get out of the class. Baseline ("C" level) participation requirements include coming on time to each class session having completed the day's reading and offering the occasional comment. Contributing interesting and thoughtful comments during most classes will raise your participation grade to a "B." Consistent contribution of interesting and thoughtful comments and providing leadership in class discussions will raise your participation grade to an "A." After 6 unexcused or excused absences you will be asked to drop the class.

Because I expect a great deal of participation from you as a student, you may expect a great deal of participation from me as a teacher. This includes holding regularly scheduled office hours and being available outside those office hours for additional appointments, providing extended office hours for discussion of your papers, and access to me via email. I very much welcome the opportunity to get to know and to work with you on an individual basis.

## **B. Weekly Online Discussion (200 points / 20% of grade, approximately 250 words each week)**

Once a week, starting the second week of class, you are required to submit your own comments and observations to the online discussion section of this class. You also are responsible for reading your classmates' contributions each week. While I will read your dialogues weekly, and may occasionally add my own comments, this virtual discussion section is intended to provide you with opportunities to interact with one another, and to make sure each student has an opportunity to respond to the issues and topics raised in the week's reading. The online discussion board can be found at Blackboard (<http://knowledge.udmercy.edu>). If you do not yet have a Blackboard account you will need to create one before you can enroll. Once you have an account, search the "Course Catalog" for "ENL334-01" (no spaces). You may enroll yourself in the course, using the password found on your syllabus. A little hint, once you enroll, when your master/welcome page pops up, click on the 334 course link under "My Courses," (on the right) not the link under "My Announcements" (on the left). **Your contributions should be submitted no later than 9:00 p.m., Sunday, of any given week (for example, your first discussion entry should be made by 9:00 p.m. 1/18/04).**

Your responses can be in the first person ("I") and do not require the use of outside sources, however, they must be thoughtful and well-written. They should not be a collection of

random thoughts you had while reading (if you think of them as one-page essays, you will be on the right track). Possible topics for discussion include but are not limited to:

- \* passages, themes, or events in the texts that struck you as particularly interesting or significant
- \* the way in which the narrator/s of the text function
- \* questions about the week's reading
- \* the author's prose style
- \* the relation between the text and the historical period in which it was written
- \* comparisons between different texts and/or authors
- \* questions of audience
- \* contributions texts make to our larger understanding of post-1945 literatures
- \* a response to a point raised by another classmate
- \* a discussion of the ways in which the text resonates with or contradicts your own life experiences

Your online discussion grade is based on the frequency of your entries (at least once a week), their length (at least 250 words), and their quality. Each discussion entry is worth 20 points. Weekly entries turned in after 9:00 p.m. on Sunday but before 9:00 p.m. on Saturday of the following week receive no more than 10 points. After one week has passed, you cannot make up a missed entry. **A word of warning: Do not fall behind on the Discussion Board. This part of your grade is an easy "A" if you keep up, and an easy "D" of "F" if you do not. It can often make or break your final grade.**

### **C. One 6 to 8-page essay (250 points / 25% of grade)**

Topics to be announced. Two weeks before the essay due you must turn in a prospectus of the essay (see description below). Your essay should use MLA parenthetical guidelines when quoting and paraphrasing from primary and secondary sources and must have the minimum number of required words (1550-2000) in order to pass. Longer essays are fine, but they should not exceed 10 pages.

#### **Prospectus**

A prospectus is simply a brief description of your forth-coming essay. Your prospectus should include the following information:

1. Works to be included. What works will you be analyzing? What (if any) critical sources will you be using? Other materials?
2. Subject. What theme or subject will your paper address? Will you discuss characters? plots? themes? settings?
3. Thesis. What argument are you making in this paper? Remember, a thesis must be: a) limited to a single subject, b) make an argument and not just an observation of fact or opinion, and 3) able to be developed fully in the number of pages required.
4. A brief outline of the order in which you want to discuss your ideas

### **D. Reading Presentations (100 points / 10% of grade)**

At the beginning of the semester, students will be assigned to small groups. Each group will make two, 10- to 15-minute, in-class reading presentations over the course of the semester. These presentations are intended to serve as a jumping off point for the day's discussion. In the presentations you will analyze that day's reading, highlighting its content and style issues, which might include but are not limited to: how the reading fits or does not fit into our developing definition/s of Modernism; passages in the reading you found significant in terms of content, style, or the work as a whole; how the reading relates to larger historical, cultural, or literary trends, etc. Your presentation should not include biographical information on the author. You may conduct outside research in support of your analysis, but are not required to. On days your group presents, you also will provide the class with a one-page handout that offers 7 to 10 potential discussion questions. In order to conduct a successful presentation, you will need to read ahead and make arrangements to meet with your group members.

### **E. Final Exam (250 points / 25% of grade)**

Take home, short answer. **Due in my mailbox in the Liberal Arts office by Thursday 4/22, 11:00 a.m.**

### **F. Late Papers Policy:**

Papers drop one grade step (e.g., B to B-) for every day they are late. If you are having difficulty with a paper, please contact me BEFORE the due date to receive assistance.

### **G. Plagiarism Policy:**

Plagiarism is the unacknowledged and inappropriate use of the ideas or wording of another writer. Acts of plagiarism include: 1) The submission of material authored by another person but represented as the student's own work, whether that material is paraphrased or copied in verbatim or near verbatim form; and 2) The improper acknowledgment of sources used in essays or papers. Any student caught plagiarizing material in this class will receive an automatic "F" for the course and his or her case will be referred to the appropriate dean. If you have any questions about what constitutes the proper or improper use of outside sources, please see me for clarification.

### **H. Substitution Policy:**

The readings in this course were selected to engage with current debates and issues in the academic disciplines of Literary and Cultural Studies. If for personal, political, religious, or other reasons you do not wish to read a particular text, we will work together to find an appropriate substitution. Please note, however, that substitutions must be made at least one week in advance of the day in which the class starts the original text. We will also need to determine assignments and a schedule of personal tutorials with me to make up for your absences during the days the class discusses the original text. Substitutions may not be made without advanced discussion with me. I am available at any time during the semester to discuss upcoming texts (content, issues addressed, reasons the text was selected), class procedures, and any questions or concerns you might have. I encourage students with

questions or concerns of any kind about the class to arrange a meeting with me at the beginning of the semester to discuss the best way to proceed so you will get the most benefit out of the course.

### **I. Writing Center:**

The McNichols campus Writing Center is located in Briggs 225. It is open Monday through Friday, 11am-5pm. Writing Center tutors can provide students with free assistance in generating ideas, organizing a paper, developing support, writing clearly, and a host of other useful activities. To schedule a session with the WC tutors, visit the web site <http://ids.udmercy.edu/twc/>.