English 6332:501: The "Dehumanization" of the Arts: Literary Modernism in Europe

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January 21  Introduction

January 28  "We Immoralists":
Fyodor Dostoyevsky, Notes from Underground;
Matei Calinescu, "The Two Modernities" from Five Faces of Modernity (coursepack)

Discussion: selections from Mikhail Bakhtin’s Problems of Dostoevsky’s Poetics;
chapter 2: “The Hero and the Author’s Position in Relation to the Hero in Dostoevsky’s Work,”
chapter 5: “The Word in Dostoevsky,” and a few pages of the introduction (coursepack)

Optional: Vincent Pecora, "Introduction" and "The Principle of Form" from Self and Form in Modern Narrative (reserve)

February 4  Nietzsche's Children / Fictions of Desire and the Unconscious:
Andre Gide, The Immoralist
Thomas Mann, Death in Venice

Discussion: Ben Stoltzfus, "Gide's Immoraliste: Orientalism Against the Grain" (coursepack)

Optional: Robert M. Fagley, “Narrating (French) Masculinities: Building Male Identity in Andre Gide’s The Immoralist” (coursepack)

February 11  Imperialism and the Arts of Abstraction:
Joseph Conrad, Heart of Darkness
Jose Ortega y Gasset, "The Dehumanization of Art" (coursepack)

Discussion: Patrick Brantlinger, “Anti-Imperialism, Racism, or Impressionism” (coursepack)

Optional: Patrick McGee, “. . . and the Other Modernism: From Conrad to Rushdie” from his Telling the Other (reserve); Wendy B. Faris, “The ‘Dehumanization’ of the Arts: J.M.W. Turner, Joseph Conrad, and the Advent of Modernism” (offprint on reserve)

February 18  Impressionism and Salvation through Art:
Marcel Proust, "Overture," "Combray," and "Place Names the Name" from Swann's Way [not as bad as making selections from Ulysses, but not good!] NOTE: Proust is SLOW reading, so please plan enough time to be able to enjoy it.

Discussion: "Introduction" from Margaret Gray, Postmodern Proust and a few pages from Jean-Francois Lyotard, The Postmodern Condition, to which Gray refers (coursepack)

"Preface" from Leon Chai, Aestheticism (coursepack)

Optional: selections from Emma Wilson, Sexuality and the Reading Encounter (reserve)
February 25  
**Making the Modern World Possible for Art:**
James Joyce, *Ulysses* [I hate to do this, but . . .], parts 1-8. You may want to read the accompanying sections in Hart and Hayman, *James Joyce's Ulysses* as you go (bookstore). 

**Discussion:** Michael Tratner, "Social(ist) Institutions in Ulysses" from his *Modernism and Mass Politics* (coursepack) 
Optional: Rebecca Walkowitz, “Joyce’s Triviality,” from her *Cosmopolitan Style: Modernism Beyond the Nation* (coursepack)

March 4  
*Ulysses*, parts 11, 13-14, and 17-18 (pages 666-end). In addition, browse in part 15, “Circe,” which looks like a play. 

**Discussion:** Joseph Heininger, "Molly Bloom’s Ad Language and Goods Behavior" from *Molly Blooms* (coursepack) 
Optional: Kevin Dettmar, "'Working in Accord with Obstacles'” A Postmodern Perspective on Joyce's 'Mythical Method'” in *Rereading the New* (reserve) 

**Short Papers due in class. Be ready to give a VERY SHORT oral summary of the most important points in your paper to the seminar.** I regret that since we are covering so much reading, this will really be extremely short--about 3 minutes. If you are interested in someone else’s topic, you always have the option of requesting a copy of their paper from them.

March 11  
"*We were the last romantics . . . Traditional sanctity and loveliness*: 
Tratner, "The Birth of a New Species of Man . . . from Terror: Yeats's Poetics of Violence" from his *Modernism and Mass Politics* (coursepack) 

**Discussion:** Marjorie Howes, “That secret insinuating feminine voice” from her *Yeats's Gender, Class, and Irishness* (coursepack) 
Optional: Gloria Kline, "Introduction" from *The last Courtly Lover: Yeats and the Idea of Woman* (Xerox on reserve)

March 18: **Spring Vacation**

March 25  
**Poets of the Modern City:**
Judith Ryan, “Symbolist Blues,” from her Rilke, Modernism, and the Poetic Tradition (coursepack)
T. S. Eliot, The Wasteland
Jahan Ramazani, “Modernist Bricolage, Postcolonial Hybridity,” from Begam and Valdez Moses, Modernism and Colonialism (coursepack)
Discussion: Michael Kauffman, "T.S. Eliot's New Critical Footnotes to Modernism" from Rereading the New (coursepack)

April 1  NO CLASS (Not an April Fool’s joke!)

April 8  Girders of Steel, Butterflies' Wings, and Ordinary Minds on Ordinary Days:
Virginia Woolf, Mrs. Dalloway
Woolf, "Modern Fiction" and "Street Haunting: A London Adventure" (coursepack)
Michael North, “Modernism, Publicity, and the Public Encounter” from his Reading 1922: A Return to the Scene of the Modern (coursepack)
Discussion: Elizabeth Abel, "Preface" and "Between the Acts of Mrs. Dalloway" from Virginia Woolf and the Fictions of Psychoanalysis (coursepack)
Optional: Naomi Segal, "Style indirect libre to Stream-of-Consciousness: Flaubert, Joyce, Schnitzler, Woolf," in Collier and Davies, eds., Modernism and the European Unconscious (reserve); Walkowitz, “Introduction” and “Woolf’s Evasion” from her Cosmopolitan Style (coursepack); for fun: Alain de Botton, "Marcel and Virginia" from How Proust Can Change Your Life (coursepack)

April 15  Convulsive Beauty: Dada and Surrealism:
Andre Breton, Manifesto of Surrealism (1924), "Soluble Fish," and selected poems (coursepack)
Tristan Tzara, selections from Seven Dada Manifestos (coursepack)
Discussion: Peter Nicholls, "Death and Desire: The Surrealist Adventure" from his Modernisms: A Literary Guide (coursepack)
Optional: Martin Jay, "The Disenchantment of the Eye: Bataille and the Surrealists" from his Downcast Eyes (coursepack)

April 22  The Destruction of Theatrical Illusion and The Alienation Effect:
Luigi Pirandello, Six Characters in Search of an Author
Bertolt Brecht, The Jewish Wife, In Search of Justice, The Informer, and The Measures Taken in The Jewish Wife and Other Plays
Discussion: Ann Cesar, "Pirandello and the Drama of Creativity" from Collier and Davies, ed. Modernism and the European Unconscious (coursepack)
Discussion: Calinescu, "Modernism and Ideology" from Chefdor, ed., Modernism (coursepack)
April 29  The Existentialist Absurd:
Albert Camus, The Stranger;
Samuel Beckett, Waiting for Godot
Suzanne Clark, “The Unwarranted Discourse: Estranging the Sentimental,” from her
Sentimental Modernism: Women Writers and the Revolution of the Word (coursepack)
Discussion: Leonard Diepeveen, “Waiting for Godot in San Quentin,” from his The
Difficulties of Modernism (coursepack)

May 6  Reports on Papers
Papers Due

Required Texts: Dostoyevsky, Notes from Underground; Gide, The Immoralist; Mann, Death in Venice; Conrad, Heart of Darkness; Proust, Swann's Way; Joyce, Ulysses;
Yeats, Selected Poems; Rilke, Selected Poems; Eliot, The Wasteland; Woolf, Mrs. Dalloway; Pirandello, Six Characters in Search of an Author; Brecht, The Jewish Wife and Other Short Plays; Camus, The Stranger; Beckett, Waiting for Godot; coursepack (recommended: Hart and Hayman, James Joyce’s Ulysses).

Course Objectives: 1) To study the modernist canon by becoming familiar with some of its key texts, their cultural contexts, and the theoretical issues involved in its definition and growth. 2) To provide a context in which students will continue to improve critical skills in discussing and writing about literature.

Course Requirements and Grading: Students are expected to come to all classes, do the assigned readings, and participate in class discussions. The written requirements for the course are a small (approximately 5 pages) paper and a final seminar paper of approximately 20 pages, both on a topic of the student’s choice, both related to the subject matter of the course, and the seminar paper including library research. Grades will be determined primarily by the final seminar paper, which counts 65% of the final grade. The first small paper will count 15%, and class participation, including leading one class discussion over a critical reading (for approximately 20 minutes), will count 20%.

Note on Coursepack and Library Reserve: The critical readings to accompany the literary texts are in two places. All of the readings are listed on your syllabus, with indications as to where they can be found.
1. The coursepack has all of the required readings. It also has A) an introductory reading (on modernism versus new criticism) for you to browse in at your leisure during the course, B) one "for fun" reading, and C) a couple of the optional readings.
3. The optional readings in the library are most of the readings listed as optional on the syllabus. They are readings that I think are good and interesting, so I wanted you to have the option of xeroxing them easily.

Note on discussion leading: Each member of the seminar will be responsible for leading the rest of us in a discussion of one critical reading. Note that this is the leading of a discussion, NOT a
report on or a summary of the article. Obviously, you will not be able to cover everything treated in the piece you are dealing with, so you are free to choose what parts of it to focus on. I suggest that if there is material in the piece that deals with what we are reading for that class, then most of us will find it most useful if you focus on that rather than other points or texts in it. You will also note that these readings are not listed as “optional” in the syllabus, which means that the article or book chapter in question will be read by everyone before coming to class, so that the leader can feel free to ask questions and expect everyone to be conversant with the material.

**Attendance Policy:** Regular attendance is expected, though not graded. I am not assuming this will happen, but more than three unexcused absences will result in a 10% lowering of the course grade. I will not drop you from this course (the university does not allow it).

**Americans with Disabilities Act**
The University of Texas at Arlington is on record as being committed to both the spirit and letter of federal equal opportunity legislation reference Public Law 93112—The Rehabilitation Act of 1973 as amended. With the passage of new federal legislation entitled Americans with Disabilities Act—(ADA), pursuant to section 504 of The Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens.

As a faculty member, I am required by law to provide “reasonable accommodation” to students with disabilities, so as not to discriminate on the basis of that disability. Your responsibility is to inform me of the disability at the beginning of the semester and provide me with documentation authorizing the specific accommodation. Student services at UTA include the Office for Students with Disabilities (located in the lower level of the University Center), which is responsible for verifying and implementing accommodations to ensure equal opportunity in all programs and activities.

**Academic Honesty**
It is the philosophy of The University of Texas at Arlington that academic dishonesty is a completely unacceptable mode of conduct and will not be tolerated in any form. All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University.

“Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.” (Regents’ Rules and Regulations, Part One, Chapter VI, Section 3, Subsection 3.2, Subdivision 3.22)

**Student Support Services**
The University of Texas at Arlington supports a variety of student success programs to help you connect with the University and achieve academic success. They include learning assistance, developmental education, advising and mentoring, admission and transition, and federally funded programs. Students requiring assistance academically, personally, or socially should contact the Office of Student Success Programs at 817-171-6107 for more information and appropriate referrals.

**Bomb Threats**
If anyone is tempted to call in a bomb threat, be aware that UTA will attempt to trace the phone call and prosecute all responsible parties. Every effort will be made to avoid cancellation of presentations/tests caused by bomb threats. Unannounced alternate sites will be available for these classes. Your instructor will make you aware of alternate class sites in the event that your classroom is not available.