



CAMPBELLSVILLE UNIVERSITY

COURSE SYLLABUS

PLEASE TYPE.

DATE 1/13/15

ACADEMIC UNIT English

FACULTY Dr. Oliver

Please check to indicate this course has a service learning component.

Discipline	Course# Section	Title of Course	Credit Hours	Cross Reference (if applicable)
ENG	358-01	Modernism and Postmodernism	3	

TEXTBOOK



Required



Not Required

Author _____

Title various--see syllabus

Publisher _____

Date of Publication _____

WORKBOOK

Author _____

Title _____

Publisher _____

Date of Publication _____

PLEASE ANSWER THE FOLLOWING QUESTIONS ON A SEPARATE SHEET OF PAPER AND ATTACH TO THIS FORM.

- DESCRIPTION OF COURSE: Develop a brief description of the course as it will appear in the Catalog.
- STUDENT LEARNING OBJECTIVES: List the student learning objectives for the course. Please relate these objectives to the mission and goals of the University and the Academic Unit. For general education courses, please indicate which student learning objectives address general education goals and the intended method of assessment. A minimum of four of the seven general education goals must be included.

Example: Students will demonstrate their ability to compare and contrast two types of basket weaving. (Goal: Oral and Written Communication; Evidence: research paper and class presentation)
- COURSE OUTLINE: Outline the topics/units that are to be taught.
- EVALUATION: How do you plan to determine the grade in the course? Please include grading scale.
- REQUIREMENTS:
 - Examinations: State when tests are to be administered, including unit, mid-term, and final examinations.
 - Reports: How many, length required, and what type (Oral, term and/or research, book critiques).
 - Supplemental reading assignments or outside work required.
 - Supplemental instruction aids: Audio visual aids, field trips, guest speakers, etc.
- BOOKLIST

DEAN *Michael Page*

Date Copy Received 1/20/2015

VICE PRESIDENT FOR ACADEMIC AFFAIRS

Date Copy Received _____

ENG 358—Modernism and Postmodernism Syllabus and Policy Statement

TR 12:30-1:45 p.m., Carter Hall 108

Professor: Matt Oliver
Office: Carter Hall 213
E-Mail: meoliver@campbellsville.edu
Office Phone: 789-5240

Office Hours: MWF 1 – 2 p.m.
WF 3 – 4 p.m.
TR 2 – 3:30 p.m.
or by appointment

Required Materials:

- *The Crying of Lot 49* by Thomas Pynchon (Harper Perennial, 978-0062334411)
- *Shalimar the Clown* by Salman Rushdie (Random House, 978-0679783480)
- *Nights at the Circus* by Angela Carter (Penguin, 978-0140077032)
- *Annihilation* by Jeff VanderMeer (FSG Originals, 978-0374104092)
- *True West* by Sam Shepard (Samuel French, 978-0573617287)
- *Arcadia* by Tom Stoppard (Faber & Faber, 978-0571169344)
- Course Reader (provided by the instructor)
- Students must come to every class with writing materials and the text we are discussing.
- A university e-mail address and active TigerNet account: I will use your e-mail address and the course web page on TigerNet to send you course-related information. You are responsible for anything I send by e-mail as if I said it in class, so check your e-mail.

Course Goals

At the end of this semester, successful students will exhibit

- familiarity with the major literary characteristics and historical contexts of modernism and postmodernism,
- the ability to discuss knowledgeably major thinkers, movements, and authors of this period,
- understanding of the diversity of modernism and postmodernism as applied by writers of various ethnic, religious, and social backgrounds,
- introductory to intermediate level skills in literary research, specifically developing one's own arguments, finding related research, reading and comprehending literary theory and analysis, and incorporating that research into one's own writing, and
- the ability to write with precision, correct grammar (and MLA style), and academic integrity while making complex arguments.

Introduction to the Course

Twentieth-century literature and culture is largely defined by two related movements separated roughly by World War II, modernism and postmodernism. Generally speaking, modernism is characterized by the attempt to create a sharp break with the past, by experimentation, and by the effort to define universal/archetypal systems that explain the structure of the world.

Postmodernism is characterized by a rejection of universal systems, an emphasis on particularity, individuality, and diversity, and literary style that parodies the conventions of the past. Both are characterized by a sense of alienation, fragmentation of culture, and despair mixed with hope for the possibilities of newness.

This course will examine typical examples of literature from both periods in order to understand the basic traits of the period and the diversity of approaches found within each period. However, due to the limited time frame of a single semester course, we will focus primarily on postmodernism. Survey courses often run out of time around World War II, so many literature students are more familiar with modernism and earlier movements, leaving a knowledge gap after 1945. Also, although postmodernism is to a large extent a global phenomenon, our reading will focus on British and American examples.

We will examine the major features of postmodernism, the way it sets out to deconstruct influential systems for making meaning (especially science, religion, racial/national identity, gender, and history), and important definitions of postmodernism from critics such as Jameson, Lyotard, Habermas, and Hutcheon. We may also examine the influence of such key historical/cultural events as the birth of psychoanalysis, the rise of Marxism and Socialism, World War I and II, decolonization, and globalization. By the end of this semester, students will have a better understanding of the immediate causes of a worldview that is still heavily influential today.

Classroom Procedure

Discussion Forum: Each week, each student must post a comment on a discussion thread for that week's readings. We will use these to start discussion before class and to generate topics for class. For more information on this assignment, see the section on page 8.

Participation: Class sessions will be a mixture of lecture and discussion. When we are in a discussion period, everyone is expected to participate and contribute. This grade is not evaluative—it is based on quantity. **Each time you make a substantive comment or ask a question in a class discussion, I will take note of it.** ("Substantive" comments do not include jokes, questions about class business, or answers to yes/no questions, although I would encourage all three.) Because opportunities to participate vary based on how much discussion time we spend, I curve this grade at the end of the semester based on the class average.

Coursework

Exams: There will be a midterm and a final exam. Both will be take-home exams. They will ask you to close read passages and make arguments linking multiple texts.

Research Paper: The major project for this semester will be a research paper of 8-10 pages due at the end of the semester. There may also be required conferences with me over early drafts.

Group Presentation: Rather than being a traditional academic presentation, there will be a performance or creative presentation designed to demonstrate an understanding of the aesthetic features of postmodernism.

Film Viewing(s)

Postmodernism questions the distinction between "high" and "low" art and shows interest in the effect of technology on modern life. As such, it would be a mistake to ignore the most popular and influential form of narrative art in the postmodern period: film. Thus, we will have one or more out-of-class film viewings. While attendance will not be required for these, you should watch the assigned as we will be discussing them in class, and they may be included on exams. Currently, my plan is to watch Woody Allen's *Annie Hall* (1977) and Charlie Kaufman and Michel Gondry's *Eternal Sunshine of the Spotless Mind* (2004). However, I may add films to this

list or change my selections, so check with me if you are planning to watch them on your own. Dates and times for showings will be announced, although I have placed discussion dates on the course calendar already.

Grades

Midterm Exam: 15%

Final Exam: 15%

Research Paper: 30%

Presentation: 20%

Participation: 10%

Discussion Forum: 10%

Participation includes class discussion, conferences with the professor, regular attendance, and any minor weekly assignments.

Attendance

Regular attendance is required for this course. There are no excused absences, and the only valid grounds for absence are illness, emergency, and university activities. According to the university attendance policy, I am required to notify the Dean of Academic Support if you miss two weeks of classes (4 absences), and they will send you an official warning. If you miss four weeks of classes (8 absences), you will fail the course.

If you know you will be missing a class, contact me ahead of time, make arrangements to turn in any missed work (if possible), and provide documentation of the reason for the absence if I ask for it. Please bear in mind, though, that I am not required to offer the opportunity to make up more than four absences, even if you miss more classes.

If you will be missing classes due to prescheduled university activities, please give me a schedule within the first two weeks of class. These will still count as absences, but I will need to discuss with you any potential difficulties.

Excessive tardiness (defined as missing a substantial portion of the class) may be converted into absences at my discretion.

For more details, please see the "Undergraduate Student Attendance Policy" in the student handbook. If you have any questions, please ask me as soon as possible. It is easier for me to be flexible if you inform me ahead of time.

Late Work

You are required to turn in all work on its due date. **I do not grant extensions on assignments. I will not accept late work.** If you have a university activity or other prearranged activity on the due date of an assignment, it is your responsibility to turn the work in early. If you are the victim of exceptional circumstances (unplanned emergencies: death in the family, appendectomy, nervous breakdown), I will consider requests for extensions on a case-by-case basis. Otherwise, I will deduct a half letter grade for the first day your paper is late and two points for each day after that.

PLEASE NOTE: Contacting me as soon as possible shows good faith on your part. I am much more likely to work with you on deadlines if you approach me before the paper is due. Having evidence that you are working on the paper (drafts, research, etc.) also shows me your good faith.

AND NOTE ALSO: **Technology failure is not an excuse for a late paper.** You are responsible for providing backup disks or alternative printers if your personal computer fails.

Plagiarism

Plagiarism is the use, citation, or paraphrase of someone else's **words or ideas** without attribution. Anytime you use information or words from a source, you must clearly tell your reader that those words or ideas came from another source. It is considered plagiarism regardless of how much of the paper is taken from a source (in other words, both a paper that is entirely copied word-for-word and a paper in which one paragraph uses the unique ideas from a source are plagiarized if neither attributes the information to its source). Please note that plagiarism may occur on *any* draft presented to your instructor or peers, not just the final draft. You are responsible for the content of any work with your name on it, regardless of who prepared it or turned it in for you.

Plagiarism may result in **failure on the assignment, failure of the course, a disciplinary hearing, expulsion, a disciplinary letter in your permanent academic file,** and other unpleasantness. If you are uncertain what constitutes plagiarism or academic dishonesty, talk to me immediately. When in doubt, cite a source, even if you do not know the correct citation style.

Course Calendar

(dates or readings subject to change—additional brief theory readings may be added)

Unit 1: What is the “Modern” in Postmodern?*Week 1*

Tuesday, Jan. 13 Course Introduction: Modernist poetry (in-class reading)

Thursday, Jan. 15 Joyce, “Araby,” “Two Gallants”; Woolf, “Kew Gardens,” “Mrs. Dalloway on Bond Street” (reader)

Week 2

Tuesday, Jan. 20 Hemingway, “Soldier’s Home”; Eliot, “The Waste Land” (reader)

Thursday, Jan. 22 Brecht, “Mother Courage and Her Children” (available online)

Unit 2: Introducing Postmodernism—Truth and Narrative*Week 3*Tuesday, Jan. 27 Barthelme, “Me and Miss Mandible,” “A City of Churches,” “Some of Us Had Been Threatening Our Friend Colby,” “Captain Blood” (reader)
Barth, “Lost in the Funhouse” (reader)Thursday, Jan. 29 Pynchon, *The Crying of Lot 49* (Chapters 1-4)*Week 4*Tuesday, Feb. 3 Pynchon, *The Crying of Lot 49* (Chapters 5-6)Thursday, Feb. 5 Stevie Smith, poems in reader
Rich, “Diving into the Wreck” (reader)*Week 5*

Tuesday, Feb. 10 Pinter, “The Dumb Waiter” (reader)

Unit 3: Deconstructing Nation and RaceThursday, Feb. 12 Rushdie, *Shalimar the Clown* (1-89)
Soyinka, “Telephone Conversation” (reader)*Week 6*Tuesday, Feb. 17 Rushdie, *Shalimar the Clown* (90-174)Thursday, Feb. 19 Rushdie, *Shalimar the Clown* (175-241)*Week 7*Tuesday, Feb. 24 Rushdie, *Shalimar the Clown* (242-323)
Boland, poems in readerThursday, Feb. 26 Rushdie, *Shalimar the Clown* (324-398)

Week 8

Tuesday, March 3 Shepard, *True West* (Act I)

Thursday, March 5 Shepard, *True West* (Act II)
MIDTERM EXAM DUE

SPRING BREAK—NO CLASS MARCH 10-12

Unit 4: Deconstructing Gender

Week 9

Tuesday, March 17 Sexton, poems in reader
Le Guin, "She Unnames Them" (reader)

Thursday, March 19 TBA: film viewing or group project brainstorming

Week 10

Tuesday, March 24 Film Discussion: *Annie Hall* (1977)

Thursday, March 26 Churchill, *Cloud Nine* (reader)

Week 11

Tuesday, March 31 Carter, *Nights at the Circus* (Part 1)

Thursday, April 2 Carter, *Nights at the Circus* (Part 2, Chapters 1-7)

Week 12

Tuesday, April 7 Carter, *Nights at the Circus* (Part 2, Chap. 8-11; Part 3, Chap. 1-4)

Thursday, April 9 Carter, *Nights at the Circus* (Part 3, Chapter 5-10 and Envoi)

LAST DAY TO DROP (Friday, 4/10)

Unit 5: Deconstructing Science

Week 13

Tuesday, April 14 Stoppard, *Arcadia*

Thursday, April 16 Le Guin, "Schrodinger's Cat" (reader)
Borges, "Death and the Compass" (reader)

Week 14

Tuesday, April 21 VanderMeer, *Annihilation* (Chapters 1-2)

Thursday, April 23 VanderMeer, *Annihilation* (Chapters 3-4)

Week 15

Tuesday, April 28 VanderMeer, *Annihilation* (Chapter 5)

Thursday, April 30

Film discussion: *Eternal Sunshine of the Spotless Mind* (2004)

Exam Week

Monday, May 4

RESEARCH PAPER DUE at Carter 218 by 3 p.m.

Thursday, May 7

11 a.m. – 12:30 p.m.: TAKE-HOME FINAL EXAM DUE
GROUP PRESENTATIONS

Discussion Forum

Overview: Once per week, post a 250-500 word comment to a discussion thread about our reading. This post is due the day before class meets.

Each week, each student must post a comment on a discussion thread for that week's readings. We will use these to start discussion before class and to generate topics for in-class discussion. Sometimes, I may start discussion threads with a specific question. Otherwise, the first poster can set the terms for the discussion (what texts we discuss, what issues to talk about). In either case, subsequent posters should respond to previous posts while raising their own issues. Don't feel constrained to simply address the issues raised by the first poster, but this should also be a conversation, so be sure to respond in some way.

These responses should be substantial (250-500 words), and they should focus on the texts. Write analytical arguments, observations, or questions. Avoid superficial discussions of plot, reader responses ("I liked/didn't like this because..."), or discussions of issues raised by the text that don't reference the text. We are trying to arrive at an understanding of what the text says and how it works: a post on Yeats's "Leda and the Swan" should focus on what Yeats is saying about historical change and how he says it, not on whether or not you like ancient mythology.

There will be one discussion thread for each class period each week (i.e., most weeks, there will be two discussion threads). You are only required to post one time to one of the week's discussions threads, but feel free to post on as many as you like as often as you want. All posts should be finished by 8 p.m. the day before class meets. Everyone is responsible for reading that week's discussion thread before class. We will start this assignment during Week 2 (due by 8 p.m. on Tuesday 1/20 or Thursday 1/22), although you may want to try it out during Week 1.

How to Use the Forum

- 1) Sign-in to TigerNet.
- 2) Select ENG 358 from My Courses under Quick Links on the menu on the left side of the screen.
- 3) On the main page, select Collaboration from the menu on the left side of the screen.
- 4) Under Forums, find the listing for the topic you want to write about (the topics will be listed by authors' last name(s) and the date the class will be meeting—for instance, "Joyce/Woolf 1/20.") Click on the link.
- 5) If there are no threads, select "add a thread" and start the conversation. If there is a thread, click on it, read it, then click on "reply" to take part in the conversation. (You may also add new threads under the topic, but as much as possible, I would like the whole class to take part in the same conversation.)

Out-of-Class Resources

Academic Support

The Writing Center and Learning Commons, both located in the Badgett Academic Support Center, provide tutors and general support for reading, writing, research, and learning on all topics. Consult the CU webpage for Learning Commons and Writing Center hours as well as posted announcements. **Ask for tutoring** in any subject with which you need help. Students may also use the Center and Commons in self-guided learning, employing the study rooms or computers and checking out video cameras.

The Writing Center

I strongly recommend that everyone visit the Tutorial Program or Writing Center at least once before turning in a paper. The Writing Center, which is located in the Learning Commons, provides an experienced reader to review your paper drafts and make suggestions for improvement. Although this is not the same as feedback from your professor, a fresh pair of eyes and good advice will always help you make some improvements, provided you apply that advice.

Disability Services

Campbellsville University is committed to reasonable accommodations for students who have documented physical and learning disabilities, as well as medical and emotional conditions. If you have a documented disability or condition of this nature, you may be eligible for disability services. Documentation must be from a licensed professional and current in terms of assessment. Please contact Disability Services at 270-789-5450 to inquire about services.

Internet Resources

The following are a few useful websites for writing information. For a more complete list of links, see our class portal on TigerNet.

literaryhistory.com—A dazzling array of academic research on topics from 20th-century, 19th-century, and 18th-century literature as well as African-American literature.

nosweatshakespeare.com—Has modern-English 'translations' and other notes on Shakespeare.

hyperhistory.com/online_n2/History_n2/a.html—A good site for historical context. It includes timelines for world categories such as famous people, politics, and religion.

goshen.edu/English/litanalysis.html—A guide for writing a literary analysis.

My Office Hours

I'm available in my office eight hours per week for walk-in appointments (see page 1 for times), and I'm sometimes available to make appointments outside those times as well. There is a noticeable difference in papers and exams after students talk to me ahead of time, often resulting in higher grades. Don't wait until you're disappointed with your first paper or test grade—come see me early and often.

Campus Security Phone Numbers

(270) 789-5555 (office)

(270) 403-3611 (mobile)