

# **English 410/510: Transnational Modernisms, Fall Term 2013**

**GERLINGER 248, TR 10-11:20am**

**Dr. Mark Whalan, whalan@uoregon.edu**

## **Goals of the course:**

This course will examine the foundations of modernist literature in systems of transnational circulation. We will examine topics such as diasporas in modernism; modernism and imperialism; modernism and primitivism; the significance of exile, expatriation, and translation on modernist style; the globalization of American culture; and modernism and global war. Artworks will include French Dada 'invading' New York; the poetry of Claude McKay's black diaspora; Ezra Pound and Chinese translation; Joseph Conrad on Imperialism and surveillance; and the literature of the Spanish Civil War. We will consider these texts alongside theories of how culture exists in relation to national and transnational identities.

## **Course reading:**

You must complete all the essential reading listed for each seminar, and come prepared to discuss it. This is a discussion-based classroom, and I expect everyone to have something to contribute in **every** session.

Every week, postgraduates are given additional theoretical reading as a guide to how the primary texts relate to broader critical fields of inquiry. This reading is not compulsory, but will help you get the most out of the course. The reading for each week marked with an asterisk is the reading you should prioritize.

## **Assignments and grading:**

Class participation 10%; presentation 10%, 2 short papers 40% (3-4pp each), final paper 40% (8-10pp; 10-12pp for ENG 510).

## **Papers:**

Questions will be circulated for papers two weeks in advance of the paper deadline.

## **Presentations:**

You will work on presentations in groups to be established in the first week of term. These should last for no more than ten minutes.

## **Class participation:**

I will reward students who approach discussion in an enthusiastic, informed, and collegial way. Both I and your fellow students will appreciate informed opinions, critical insight, a willingness to take a few risks, and respect for others. I will occasionally set small in-class activities and presentations which will also count towards this grade.

## **Attendance:**

At the beginning of each class you should sign the attendance register. You are allowed two unexcused absences. Missing classes beyond this without adequate excuse and

documentation (such as a doctor's note) will result in your overall grade being lowered by 1/3 of a letter grade for each absence. Six such absences results in a failing grade.

**Classroom Electronic Communications Policy:**

In this class, cell phone use and the use of tablet devices is prohibited. All such devices should be stored in your bags or left at home. Laptop computers are permitted but only for activities related to the content of the class.

**Plagiarism:**

All written work should be either your own or contain clear references to your sources; one of the hallmarks of good scholarship is being able to use the insights of others while keeping your ideas distinct from theirs. I expect you to abide by university regulations on the proper acknowledgement of source material, and to follow accepted conventions for how to reference scholarship. I advise you to check on the university's student conduct code

(<http://uodos.uoregon.edu/StudentConductandCommunityStandards/StudentConductCode/tabid/69/Default.aspx>) for information about this; I recommend MLA style for the presentation of your research papers. Information about how to prepare bibliographies and citations in MLA style can be found at the Purdue Online Writing Lab (<http://owl.english.purdue.edu/owl/resource/747/01/>), and at the Knightcite MLA citation application (<http://www.calvin.edu/library/knightcite/>).

**Late papers:**

Papers should be submitted in class on the day of the deadline listed. I will deduct 1/3 of a letter grade for each day a paper is late. I will not accept any paper that is more than a week late. Any request for extensions will be carefully considered, but should be made as far in advance of the due date as possible.

**Disability:**

If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to discuss this with me as soon as possible. Also please request that the Accessible Education Center send a letter outlining your approved accommodations. [Accessible Education center resources are available at <http://aec.uoregon.edu/>].

**Office Hours:** Wednesdays 10-1, PLC 207.

**ESSENTIAL READING: please purchase these texts or arrange access for them for the duration of the course. These texts are available at the Duckstore.**

Joseph Conrad, *The Secret Agent*. Penguin Classics, 2008. 9780141441580.

W.B. Yeats, *Selected Poems and Four Plays*. Ed. M. L. Rosenthal. Scribner. Fourth ed., 1996. 0684826461.

Nella Larsen, *Quicksand. Quicksand and Passing*. Ed. Deborah McDowell. Rutgers UP, 1986. 0813511704.

Claude McKay, *Selected Poems*. Dover, 1999. 0486408767.

IT IS VERY IMPORTANT THAT YOU BRING THESE BOOKS—AND PRINTOUTS OF INDIVIDUAL STORIES OR POEMS FROM BLACKBOARD—TO CLASS. You should also get into the habit of marking up these stories as you go along: it will help you focus your reactions and ideas for class discussion, and will improve the detail and insight of your written papers.

## **READING AND ASSIGNMENT SCHEDULE**

### **WEEK ONE: INTRODUCTIONS, AND AN INTRODUCTION TO TRANSATLANTIC TASTE**

**T 10/1:** Introductions.

**R 10/3:** Edith Wharton, “False Dawn” parts I-VI (pp.3--74), on Blackboard.

### **WEEK TWO: THE INTERNATIONAL SURVEILLANCE STATE AND CONRAD’S *SECRET AGENT***

**T 10/8:** *The Secret Agent*, Author’s Note and chapters 1-4

**R 10/10:** *The Secret Agent*, chapters 5-7

### **WEEK THREE: *THE SECRET AGENT* CONTINUED**

**T 10/15:** *The Secret Agent*, chapters 8-10

**R 10/17:** *The Secret Agent*, chapters 11-13

### **WEEK FOUR: POUND, TRANSLATION, AND CHINA**

**T 10/22:** Ezra Pound, poems up to *Cathay* section (on Blackboard), and “A Retrospect,” available at [http://www.english.illinois.edu/maps/poets/m\\_r/pound/retrospect.htm](http://www.english.illinois.edu/maps/poets/m_r/pound/retrospect.htm)

**R 10/24:** Ezra Pound, *Cathay*, on Blackboard, and alternative translations of “A River Merchant’s Wife,” available at [http://www.english.illinois.edu/maps/poets/m\\_r/pound/othertranslations.htm](http://www.english.illinois.edu/maps/poets/m_r/pound/othertranslations.htm)

## **FIRST SHORT PAPER DUE**

### **WEEK FIVE: DADA TAKES NEW YORK**

**T 10/29:** *Blind Man* No. 2, available at <http://sdr.lib.uiowa.edu/dada/blindman/index.htm>.

Wanda Corn, “Américanisme,” in *The Great American Thing: Modern Art and National Identity, 1915-1935*. Berkeley: U of California P, 1999. 43-89. On Blackboard.

**R 10/31:** ‘291,’ issues 12, 5-6, 7-8, available at <http://sdr.lib.uiowa.edu/dada/291/index.htm>; and Dada manifestoes: Tristan Tzara, Andre Breton, and Walter Arensberg, on Blackboard. Also read collective manifesto, <http://www.ralphmag.org/AR/dada.html>.

Today we will also be doing a short Dada image-analysis exercise, which will necessitate you researching a dada image to talk about. The archive at <http://arthistory.about.com/od/dada/ig/DadaatMoMAParis/> and <http://www.tate.org.uk/modern/exhibitions/duchampmanraypicabia/resources.shtm>, has some good examples.

### **WEEK SIX: THE BLACK DIASPORA I: CLAUDE MCKAY’S GLOBAL POETICS**

**T 11/5:** Uncollected poems and *Harlem Shadows*, in *Claude McKay: Selected Poems*

**R 11/7:** *Harlem Shadows*, in *Claude McKay: Selected Poems*

### **WEEK SEVEN: THE BLACK DIASPORA II: NELLA LARSEN, QUICKSAND, AND MODERNIST PRIMITIVISM**

**T 11/12:** Chapters 1-15

**R 11/14:** Chapters 16-25

## **SECOND SHORT PAPER DUE**

## WEEK EIGHT: YEATS AND IMPERIALISM

**T 11/19:** “The Stolen Child,” “The Lake Isle of Innisfree,” “Who Goes with Fergus,” “To Ireland in the Coming Times,” “The Hosting of the Sidhe,” “The Man who Dreamed of Faeryland,” “The Song of Wandering Aengus,” “Adam’s Curse,” “September 1913,” “The Wild Swans at Coole.”

**R 11/21:** “Easter, 1916,” “In Memory of Major Robert Gregory,” “An Irish Airman Foresees his Death,” “The Second Coming,” “Nineteen Hundred and Nineteen,” “Leda and the Swan,” “Lapis Lazuli,” “The Circus Animals’ Desertion.”

## WEEK NINE: LITERATURE OF THE SPANISH CIVIL WAR

**T 11/26:** Spain. Read Cary Nelson’s overview of the Spanish Civil War at <http://www.english.illinois.edu/maps/scw/overview.htm>. W.H. Auden, “Spain,” “Musée des Beaux Arts,” “Here War is Simple Like a Monument,” “The Unknown Citizen,” “The Shield of Achilles,” “September 1, 1939,” “Epitaph on a Tyrant,” “Refugee Blues,” “In Memory of W.B. Yeats.”

There will also be a screening of Ken Loach’s film of the Spanish Civil War, *Land and Freedom* (1995), in support of this week and next week’s readings. Date and time TBA.

**R 11/28: Thanksgiving Day**

## WEEK TEN: LITERATURE OF THE SPANISH CIVIL WAR

**T 12/3:** Ernest Hemingway, “The Denunciation,” “The Butterfly and the Tank,” “Night Before Battle,” “Under the Ridge.” All in *The Fifth Column and Four Stories of the Spanish Civil War*. New York: Scribner’s, 1998; on Blackboard.

**R 12/5:** Conclusions.

**M 12/9: FINAL LONG PAPER DUE**