

HRS 236
Modernism: Contingent Realities of Self and World
Thursdays 5:30-8:20 MND 1024

Catalogue Description: Interdisciplinary studies in the arts of the modern era. Topics will vary from term to term. 3 units

Course Objectives: We will study the way in which modernist artists, writers, and philosophers radically question and reshape the traditional parameters of reality and representation and redefine their ideas about their relationship to society, their identity and the meaningfulness of their world against a background of social and political upheaval.

Students can expect to meet the following learning objectives:

- Analyze the impact that key historical events have on changing styles and concepts in art, literature and philosophy from the nineteenth- to the mid twentieth-century.
- Identify and explain key terms like “Expressionism” and “Cubism” and compare how these terms apply to the different branches of the arts and humanities and how they vary across national boundaries and historical contexts.
- Conduct graduate-level cross-disciplinary research and analysis with particular emphasis on the evolution of ideas in the modernist epoch.

Required Texts:

Modernism, Malcolm Bradbury, James McFarlane editors.

Joyce, *Portrait of the Artist as a Young Man*

Woolf, Virginia, *To The Lighthouse*

Barnes, Djuna, *Nightwood*

Brecht, *The Three Penny Opera*

Kafka, *The Basic Kafka*

Conrad, *Heart of Darkness and the Secret Sharer*

Toomer, *Cane*

Ionesco, *Rhinoceros*

Freud, *Civilization and Its Discontents*

Bulgakov, *The Master and Margarita*

Recommended:

The Shock of the New, Robert Hughes {On Reserve in the Library}

Modernism: An Anthology of Sources and Documents, Vassiliki Kolocotroni

Illuminations, Walter Benjamin

Flowers of Evil and *Paris Spleen*, Charles Baudelaire

Reader, Available at University Copy and Print, 446 Howe Ave (Behind Tokyo Fro's on Fair Oaks Blvd., 929-6147). Includes excerpts from works of fiction and poetry and seminal essays from key theorists.

Course Requirements:

The following will be expected of each student in the class.

- **Regular Attendance and active engagement** in class discussion. Minimal participation and discussion will seriously affect your overall course grade. This requirement also includes **leading one class discussion** of the assigned weekly topics. 20%
- Presentation on art, music, or film corresponding with historical time frame of the course. 10%
- 15- 16 page research paper focusing on topic of each student's choice related to the course content.70%

*****Please Note: Unresolved issues arising from the furlough process may likely affect the course calendar. I will update you as to possible class cancellations in class and via your saclink email accounts as soon as I have any information.**

This is a tentative schedule that may be subject to revision. All Assignments should be completed by the day listed on the syllabus. Please bring relevant books to each class meeting.

Week One: Thursday, Sept.3rd	Introduction to the Course:
Week Two: Thursday, Sept. 10th	Read Selections from Baudelaire, Corbet, and Walter Benjamin as well as selections from Berman and Williams in Reader. Recommended Reading: <i>Shock of the New</i> Chapter 3 in Library.
Week Three: Thursday, Sept. 17th	Read stories from Hofmannsthal and Henry James, poems from Rilke as well as essays from William James and Martin Jay. Also read Chapter 3 pp120-34 and 172-191 in <i>Modernism</i> Edited by Bradbury
Week Four: Thursday, Sept. 24th	Read first half of Joyce's <i>Portrait of the Artist as a Young Man</i> (about 100 pages) and articles in Reader. Also Read poems from Stein, Mayakovsky, Lorca, Huidobro, Crane etc and Simmel's "Metropolis and Mental Life," and Trotsky document in Reader. <i>Shock of the New</i> Chapter One strongly recommended.
Week Five: Thursday, Oct. 1st	Read Second half of <i>Portrait of the Artist</i> . Also Read essays/poems from T.S. Eliot, Wallace Stevens, Louise Bogan etc. in

	Reader. And pp.369-383 in Modernism
Week Six: Thursday, Oct. 8th	Read Conrad's <i>The Secret Sharer</i> and <i>Heart of Darkness</i> as well as Freud's <i>Civilization and Its Discontents</i> . Recommended: <i>Shock of the New</i> , chp4.
Week Seven: Thursday, Oct. 15th	Read Kafka's "Josephine the Singer," "A Country Doctor" and "Before the Law" and German Expressionism pp.274-292 in Bradbury's Modernism and Benjamin essay in Reader. Also Read Brecht's "The Three Penny Opera" and pp. 527-561 in Modernism. Recommended, Shock chp. 6
Week Eight Thursday, Oct. 22nd	Read Woolf's <i>To the Lighthouse</i> . Also read selections from Henri Bergson and articles in Reader.
Week Nine: Thursday, Oct. 29th	Read Toomer's, <i>Cane</i> and articles in Reader.
Week Ten: Thursday, Nov. 5th	Read Barnes's <i>Nightwood</i> and articles in <i>Reader</i>
Week Eleven: Thursday, Nov. 12th	Read Ionesco's <i>Rhinoceros</i> , Borges's, "The Aleph," "Circular Ruins" Pierre Menard, Author of the Quixote and Cortazar's "Axolotl" in Reader
Week Twelve: Thursday, Nov. 19th	Read first half of Bulgakov's <i>Master and Margarita</i> . Also read "The City of Russian Modernist Literature" pp.453-67 in Modernism.
Week Thirteen: Thursday, Nov. 26th	Thanksgiving
Week Fourteen: Thursday, December 3rd	Read Bulgakov's <i>Master and Margarita</i>
Week Fifteen: Thursday, Dec. 10th	Papers Due Course Conclusion. Presentations on Research Projects.