



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit CLAS Department ENGLISH
Subject ENG Number 478 Title STUDIES IN MODERNISM Units: 3
Is this a cross-listed course? No
Is this a shared course? (choose one) If so, list all academic units offering this course No

Requested designation: Literacy and Critical Inquiry-L
Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
Criteria Checklist for the area
Course Catalog description
Course Syllabus
Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:

Name GREGORY CASTLE Phone 965-0856
Mail code 0302 E-mail: dedalus@asu.edu

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Mark Lussier Mark James (DUS) Date: March 26, 2015
Chair/Director (Signature): [Signature]

Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA		
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:		
YES	NO	Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p>
		Syllabus
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p style="text-align: left; margin-left: 20px;">C-1</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>
		Syllabus and assignment sheets
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p style="text-align: left; margin-left: 20px;">C-2</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>
		Syllabus and assignment sheets.
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".</p> </div> <p style="text-align: left; margin-left: 20px;">C-3</p>		

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	Syllabus and assignment sheets.
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 20px auto; width: 80%;"> <p style="background-color: yellow; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> </div> <p>C-4</p>			

Course Prefix	Number	Title	General Studies Designation
ENG	478	Studies in Modernism	L

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	70 % of course grade comes from writing assignments that require research and the formulation of an argument about literary texts and literary history.	Outcomes and course requirements (syllabus, p. 2); assignment sheets (syllabus, pp. 6-7)
2	The first shorter paper (approx. 5pp involves reviewing a modernist journal throughout one year of publication and then writing a report on how the review's contributions exemplify modernism; the second longer (9-10pp) critical term paper involves literary interpretation and research in secondary criticism and theory.	Assignment sheets (syllabus, pp. 6-7)
3	Two assignments, as described in #2.	Course requirements (syllabus, p. 2); assignment sheets (syllabus, pp. 6-7)
4	The shorter journals project serves as a potential springboard for the later paper and an opportunity for instructor intervention when needed. Also, the students submit a proposal for the critical term paper that allows me to give feedback. In preparation for the proposal, students meet at the Hayden library to learn about sources and citation formation.	Assignment sheets (syllabus pp. 6-7); itinerary, for library visit (syllabus, p. 5) PS: catalog description and list of readings are on the syllabus.

course catalog & class search

Term:

Search:

Subject: Num:

Level:

Gen Studies:

Keywords:

Offerings:

College or School:

Search

[Clear](#)

Advanced Search

Click on the title of the course for more details. Each column can be sorted by clicking on the column header. Courses found: 1

Course	Title	Units	GeneralStudies
ENG 478	<p>Studies in Modernism</p> <p>Cultural, historical, and literary issues in American and European modernism.</p> <p>Allow multiple enrollments: No Primary course component: Lecture</p> <p>Repeatable for credit: Yes Grading method: Student Option</p> <p>Offered by:</p> <p>New College of Interdisciplinary Arts and Sciences -- School of Humanities, Arts, and Cultural Studies</p> <p>Pre-requisites: ENG 200 with C or better; one 200-level literature course with C or better, or Letters and Sciences or New College undergraduate student with minimum 45 earned hours</p> <p>College of Liberal Arts and Sciences -- Department of English</p> <p>Pre-requisites: ENG 200 with C or better; one 200-level literature course with C or better, or Letters and Sciences or New College undergraduate student with minimum 45 earned hours</p>	3	L or HU



Fall Semester 2014 * Eng 478 (88748)

Modernism in Motion

Professor Gregory Castle
MW 12-1:15 * LL 148
Off: LL 202A; Ph 965-0856

Off Hrs: MW 1:15-2:30 and by appt.
E-mail: G-Castle@asu.edu
<http://www.public.asu.edu/~dedalus/>

Modernism is a variable and multitudinous field of social and cultural production, that includes movements, attitudes, dispositions, expressions, techniques and tactics that constellate and flourish in a wide variety of artistic configurations. In this course I would like us to explore modernism as a form of passage and passing, of transition and transformation, of movement and dynamism. We will focus on novels mostly, though I hope to include some other literary works and perhaps visuals of some kind. Our discussions will touch on the relationship between modernity at large and modernism as a cultural moment in the period that runs from the 1890s to the decade after World War Two; on aesthetic and formal innovations in modernist literature and criticism; on the manifesto writers and artistic provocateurs that shaped the modernism's experimental agenda; on the representation of race and gender in a late-capitalist, imperial context; on the problem of identity and self-formation (*Bildung*); on modernist temporalities and historical perspectives; on the transnational and global character of modernist cultural production; and on the materiality of modernism, particularly its focus on the objects and practices of everyday life. Motion always occurs *in time*, so temporalities of modernism is another way of framing this course. These questions will be posed within a general context of modernist aesthetic theory, in conjunction with theoretical reflection on psychoanalytic, socioeconomic and sex/gender issues.

CATALOG DESC: Cultural, historical, and literary issues in American and European modernism.

REQUIRED TEXTS

Gertrude Stein, *Three Lives* ♣ James Joyce, *Dubliners* ♣ Franz Kafka, *The Trial* (trans. B. Mitchell) ♣ E. M. Forster, *Passage to India* ♣ Nella Larsen, *Passing*
Faulkner, *As I Lay Dying* ♣ Virginia Woolf, *Between the Acts* ♣ Nabokov, *Lolita*
Castle, *Literary Theory Handbook* (optional)

We will also read the works of a number of poets, essays on theory by and about modernists. These will be available on Blackboard the ASU library and elsewhere online.

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This course fulfills the Literacy and the upper-division Humanities requirements for General Studies. Students who finish this course should be able to:

1. describe and exemplify the chief characteristics of Modernism (in literature as well as in the culture at large) in a critical context (chief measure: exam)
2. synthesize a wide variety of Modernist works in order to identify common components (themes, plots, characters etc) (chief measures: Modernist Journals project report; paper)
3. demonstrate an understanding of the social and cultural contexts of Modernist literary traditions (chief measure: exam)
4. construct a literary argument using methods appropriate to different genres (e.g., fiction, poetry, drama, non-fiction), with a clear thesis and logical development of that thesis (chief measure: paper)
5. incorporate the ideas of others (in the form of criticism) and/or apply literary and culture theory in literary analysis (chief measure: paper)
6. write clearly and concisely, using proper grammar, syntax, spelling and punctuation, with diction, word choice and paragraph development appropriate to an upper-division course in literary studies (chief measures: Modernist Journals project report; paper, exam)

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Comment [1]: C-2

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COURSE REQUIREMENTS

ASSIGNMENTS AND EXAMINATIONS. The major assignment is a critical paper (910pp). There's also a take-home a midterm exam (approx. 1200-1500 words) and a final exam.

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Comment [2]: C-3

Critical term paper (9-10 pp)	50 pts
Modernist Journals Project	20 pts
Final Examination	20 pts
Participation*	10 pts
<hr/>	
Total	100 pts

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Comment [3]: C-1

* Class participation means more than simply taking part in class discussion. It also means attending class regularly, bringing your book, taking notes, demonstrating you've read the assignments, attending office hours, turning assignments in on time and, of course, *not* texting or sleeping, or... well, you get the picture. Not everyone needs to do all these things well all the time. But they are the factors that help me determine the "class participation" grade.

Standard format for papers is 12pt type (preferably Times New Roman), 1¼ inch margins. No cover sheets please. Policy on late assignments: 2 pts per day, incl. weekends. Missed assignments may result in a failing course grade. Grading based on the following scale:

A+ 97-100 A 93-96 A- 90-92 // + 87-89 B 83-86 B- 80-82 // C+ 77-89 C 73-76 C- 70-73 // D 60-69 // E 59

For more information about paper format and construction, citation guidelines and matters of style, consult the *ASU Guide to Style*, which is now available on line: <http://www.public.asu.edu/~dedalus/guidetostyle/index.html>.

ATTENDANCE AND CLASS DECORUM. Attendance, of course, is mandatory. Anything beyond two (3) absences may result in a grade penalty. Excused absences beyond this limit must be documented.* Excessive absence may result in a failing grade for the course. Excessive tardiness may have the same effect.

* Doctor’s notes must be produced immediately after the absence in question and must indicate a *specific and sufficient reason* for missing class. When possible, notify the instructor via e-mail if you are going to claim an excused absence.

All students are expected to conduct themselves in a manner befitting a college classroom. So no cellphones, ipods and other electronic devices during class. *Laptop computers are not permitted during class time.* Try not to leave before class is over, unless it is an emergency.

PLAGIARISM. Academic dishonesty (cheating and plagiarism) will not be tolerated. In the “Student Academic Integrity Policy” manual, ASU defines “Plagiarism” [as] using another’s words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another’s work or materials and for acknowledging and documenting the source appropriately.” For additional information, see the Provost’s Academic Integrity site. <https://provost.asu.edu/index.php?q=academicintegrity>. See also the ASU Department of English *Guide to Style*.

Note. ASU policy states that email is an official means of communication and that students are responsible for checking it. <http://www.asu.edu/aad/manuals/ssm/ssm107-03.html>

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LTH	<i>Literary Theory Handbook</i>
ELCT	<i>Encyclopedia of Literary and Cultural Theory</i> , vol. 1 1900-66
BB	PDF on Blackboard
HL	Hayden Library ebook or online journal
OL	Online (URL on “List of Supplementary Readings”)
All secondary resources are online. Full bibliographic information can be found on the “List of Supplementary Readings” on Blackboard, under Content.	
Please print poems out and bring to class.	

COURSE SCHEDULE

- 1. Aug 25 Introductions
Friedman, “Definitional Excursion” (HL)

- Aug 27 Yeats, “Lake Isle of Innisfree,” “Who Goes with Fergus?”(BB)
Joyce, “After the Races,” in *Dubliners*
Loy, “Human Cylinders” and “Giovanni Franchi”
Levenson, “Modernism” (*ELCT*)
Rogers, “Modernist Aesthetics” (*ELCT*)
Castle, *Modernism and Formalism, 1890s-1940s* (*LTH*)
Recommended: Peter Gilgen, “Aesthetics” and Joseph Bristow, “Aestheticism” (both in *ELCT*)

2.	Sept 3	Stein, <i>Three Lives</i> Hovey, Jaime. "Gertrude Stein: Three Lives." (BB)
	Sept 3	Stein, <i>Three Lives</i>
3.	Sept 8	Marinetti, "The Founding and Manifesto of Futurism" (HL) Boccioni, "Absolute Motion + Relative Motion" (HL) Loy, "Human Cylinders" and "Giovanni Franchi"
	Sept 10	Joyce, <i>Dubliners</i> , through "Eveline"
4.	Sept 15	Joyce, <i>Dubliners</i> , "After the Race" to "Clay"
	Sept 17	Joyce, <i>Dubliners</i> , "A Painful Case" to "Dead" Woolf, "Modern Fiction," <i>Mr. Bennett and Mrs. Brown</i> (BB)
5.	Sept 22	Joyce, <i>Dubliners</i> , "A Painful Case" to "Dead"
	Sept 24	Jackson, "The Open Closet in <i>Dubliners</i> : Painful Case" Joyce, <i>Dubliners</i> , "The Dead" Eliot, "Love Song of J. Alfred Prufrock" (OL) Pound, "Portrait d'un Femme" (OL)
6.	Sept 29	Pound, E. "A Retrospective," "A Few Don'ts," "Vortex" (OL) Fr. Lewis, ed., <i>Blast!</i> vol. 1 (BB) Anglo-American New Criticism (<i>LTH</i>)
	Oct 1	Eliot, "Tradition and Individual Talent" (OL) Yeats, "Poetry and Tradition" (BB) Yeats, "Meditations in Time of Civil War" (OL)
7.	Oct 6	Breton, Preface, <i>First Surrealist Manifesto</i> Breton, Arp, Péret, sel. poems (OL) H. D., Sel. Poems (BB)
	Oct 8	Kafka, <i>The Trial</i> Freud, Sigmund. "The 'Uncanny'" (BB) Psychoanalysis (<i>LTH</i>)
8.	Oct 13	Fall Break
	Oct 15	Kafka, <i>The Trial</i>
9.	Oct 20	Forster, <i>Passage to India</i>
	Oct 22	Forster, <i>Passage to India</i>
	Oct 24	Modernist Journals Project, due Friday Oct 24

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10. Oct 27 Felski, "Modernity and Feminism" (HL)
Feminist Theory (*LTH*)
Larsen, *Passing*
- Oct 29 Larsen, *Passing*
-
11. Nov 3 Faulkner, *As I Lay Dying*
Nov 5 Faulkner, *As I Lay Dying*
-
12. Nov 10 Library Day with Joe Buenker at Hayden Instr Rm C41
https://lib.asu.edu/sites/default/files/hayden/concourse_handout2013.pdf
- Nov 12 Adorno, from *Minima Moralia* (BB)
Benjamin, "Work of Art" (BB)
Critical Theory (*LTH*)
-
13. Nov 17 Woolf, *Between the Acts*
Walkowitz, "Woolf's Evasion" (HL)
- Nov 19 Woolf, *Between the Acts*
-
14. Nov 24 Beckett, from *Texts for Nothing* (BB)
Nov 26 Beckett, from *Texts for Nothing* (BB)
-
15. Dec 1 Nabokov, *Lolita*
Dec 3 Nabokov, *Lolita*
Dec 5 Term Paper Due
-
16. Final: Wednesday, Dec 10 9:50-11:40 AM

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Comment [4]: C-4

Eng 478 Modernism in Motion

Fall Semester 2014

Modernist Journals Assignment

For this assignment, I want you to choose **one magazine from the Modernist Journals Project** site: <http://modjourn.org/journals.html>. The term *little magazine* has come to signify primarily a group of journals and magazines from the 1890s well into the post-WW II period. These little magazines were generally dedicated to “high” literature (or Literature), and in this sense were the antithesis to the more mass-market oriented *pulps*; but in some cases (famously William Faulkner, but also some of the noir novelists, like Dashiell Hammett) the cultural divide was clearly crossed.

For this assignment, I want you to focus on the little magazines archived at Brown/UTulsa site indicated above. Choose one that interests you and examine the issues published in a period of one-two years. In a review of about 5 pp., talk about the variety of literary works, their genres, topics and forms, layout (placement of works alongside each other or advertisements), typography, modes of experimentation, message and so on. I don’t mind if you stick with one genre (poetry or fiction, say), but let your reader know *why* you’ve chosen it.

Your remarks about the specific features of the works you read should support your answer to these questions: what makes these literary works *modernist*? How does the publication of individual works in journal format change our understanding of those works? What are the effects of “paratextual” elements like advertisements, illustrations, prefaces, other works nearby on the page, and so on? Finally, what does “marketing” literature in *little magazines* tell us about modernism as a cultural phenomenon?

In writing your review, please avoid lists and other short-cuts to explaining the works you are reading. You don’t have to do “close readings,” but I do want to hear you speak of common elements among the works and how these elements strike you as modernist.

You may want to review Michael Levenson’s essay on Modernism and the brief overview provided in my *Literary Theory Handbook* (pp. 18-24).

Due electronically by midnight, October 24.

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Comment [5]: C-1 and C-3

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Comment [6]: C-2

Eng 478 Modernism in Motion

Fall Semester 2014

Critical Term Paper Assignment

For this critical term paper (9-10pp), I am asking you to focus on *at least three* of the assigned texts, including *at least one* of the “theory” readings. The idea in this assignment is to get you thinking comparatively about the texts we’ve been reading. Comparison requires a link of some kind, a theme or problem that is reflected, perhaps in different ways, in different texts. For example, looking at Stein’s *Three Lives* and Larsen’s *Passing* yields a wealth of possibilities: widely different narrative structure and style, yet both are interested in challenging existing social positions. [The theoretical essay by Felski would be a good match. Woolf and Larsen, Nabokov and Faulkner (for a vivid contrast of different styles of American questing), Yeats and Joyce (on Irish themes), Kafka and Forster (on the role of bureaucracy in modernism) and so on.

In addition, I would like you to consult *at least two additional* critical sources on the texts you are analyzing (the Hovey essay on Stein is an example)—that means, one on each literary text. You can of course consult more than two, but not many more.

Your paper needs to address *at least one* of the following broad topics about the Irish novels that we’ve been discussing and will continue to discuss:

- i. innovations in style and narrative form
- ii. use and abuse of realism in modernist fiction
- iii. new temporalities and theories of history
- iv. queering heteronormativity and passage as modernist motifs
- v. material culture (consumerism, critique of capitalism, the object)
- vi. Empire and colonialism
- vii. *Bildung* and the challenge of self-formation in late modernity
- viii. little magazines, serial publication, “paratexts”
- ix. alienation and anomie

Naturally, these topics overlap each other and one might find that responding to one means touching on another. The point is that *at least* one should be the primary focus. A useful skill is determining which one and then subordinating one or two under it.

There is no need to arrive at a “magic number” of major points to make. The thing to bear in mind is crafting a thesis statement (i.e., the main claim of your essay) that is neither too broad (Stein and Larsen are experimental) nor too narrow (Yeats and Eliot use money metaphors). For more on thesis statements, sources, and format, see *Guidelines for Literature*, now posted on Blackboard under “Course Information” and the *ASU Guide to Style* (link is embedded in the syllabus).

A 300 word thesis paragraph, with some keywords and/or possible sources is due by **Nov 10, HARD COPY in class at Hayden Library** Instr. Rm. C41. This is worth 10% of your paper grade. Paper is due on **FRIDAY, DEC 5**, via email, at the midnight hour.

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Comment [7]: C-1 and C3

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Comment [8]: C-2, C-4

Eng 478 Modernism in Motion

Fall Semester 2014

Final Examination

Part 1. Please respond to the following prompt concisely and directly; avoid tangents and overly-general development. The goal here is to speak about major concepts and ideas in a way that shows you have comprehended the material. Use quotations sparingly; excessive quotation will have a negative impact on your grade for this section. Quotations should be used to clarify your discussion of concepts and ideas used by your sources. Cite all sources parenthetically, using the last name of the author and page number. **Minimum length: 500 words.** 20% of final examination grade (4 pts.).

Please discuss the concept of *modernism*, offering a definition of the term and the chief characteristics of the movement as it applies to literature. Develop your response referring to *only two* (2) theoretical texts (as stipulated below) and at least one (1) literary text to exemplify the critical/theoretical characteristics you identify.

For your theoretical sources, choose *only one from each* of the following categories:

Literary Historical: Friedman, Levenson, Felski.

Critical Theory: Freud, Adorno, Benjamin.

Part II. Please answer *only five* of the following short-answer prompts. Be as direct and concise as possible, referring specifically to literary texts as directed (please do not discuss more texts than indicated). There is no need to use quotations; but if you do, please limit yourself to one or two very short phrases. Excessive quotation will have a negative impact on your grade for this section. **Minimum length: 200 words for each item.** 50% of final examination grade; 10% (2 pts.) per item.

1. Discuss the theme of *paralysis* in *only one* story from Joyce's *Dubliners*.
2. Modernist literature frequently subverts dominant ideas about race and sexuality. Discuss this characteristic of modernism focusing on *either* Larsen's *Passing* *or* Stein's *Three Lives*.
3. What is the purpose of a manifesto? Why is such a text particularly modernist? Discuss *either* Marinetti's Futurist manifesto *or* Breton's Surrealist manifesto as part of your response.
4. How does the idea of the *uncanny* manifest itself in Kafka's *The Trial*?
5. What is the significance of the Marabar caves in Forster's *Passage to India*?
6. Faulkner's *As I Lay Dying* employs free-indirect style to depict a large cast of characters. Define *free-indirect style* as a modernist device and explain what we discover in Faulkner's use of it.
7. Woolf's *Between the Acts* employs a modernist critique of temporality and history. Discuss this critique in terms of the character and the pageant at the heart of the novel.

Part III. Please answer as concisely as you can and avoid tangents and overly-general development. Be as direct and concise as possible, referring specifically to literary texts as directed (please do not discuss more texts than indicated). Use quotations sparingly; excessive quotation will have a negative impact on your grade for this section. Quote only to illustrate points you make; quotations should not substitute for analysis or commentary. Cite all sources parenthetically, using the last name of the author and page number. **Minimum length: 700 words.** 30% of final examination grade (6 pts.).

We have discussed the relation between modernism to postmodernism in terms of either (a) a total break between the two eras that resulted in radically different ways of developing literary texts and (b) a continuation of modernism in the postmodernist era. Begin your response with a short discussion of which of the two explanations best accounts for such works as Beckett's *Texts for Nothing* and Nabokov's *Lolita*. Then for the greater part of your response, discuss the different ways that these texts exemplify the postmodern era. If you believe there was a radical break, what is so radically different about these texts from the modernist texts that preceded them? Alternatively, if you feel there is a continuation of strategies, themes and techniques, what is it about these texts that leads you to see them as still participating in a modernist moment?

This prompt involves a *comparative* analysis of the two texts, so please avoid writing two short analyses with no connections drawn between them.