

ENGL 168  
Spring 2019  
MWF 9:30-10:20  
Dey Hall 404

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Office: Greenlaw 428  
Office Hours: MW 10:30-12:00

## ENGL 168: GLOBAL LITERARY MODERNISMS

### Required Novels:

- Fyodor Dostoevsky, *Notes from Underground* (Translated by Pevear and Volokhonsky)
- Virginia Woolf, *Mrs. Dalloway*
- William Faulkner, *As I Lay Dying*
- Gabriel Garcia Marquez, *Chronicle of a Death Foretold* (Translated by Gregory Rabassa)
- Jean Toomer, *Cane*
- Vladimir Nabokov, *Pale Fire*

### Texts on Sakai:

- Eric Hayot and Rebecca Walkowitz, *A New Vocabulary for Global Modernism*, "Introduction"
- James Joyce, *Ulysses* "Proteus" and "Lestrygonians"
- James Joyce, "The Dead"
- Lu Xun, "Diary of a Madman" (Translated by William A. Lyell)
- Marcel Proust, *Swann's Way*, "Overture" (Translated by C.K Scott Moncrieff & Terence Kilmartin)
- T.S. Eliot, *The Wasteland*
- Ryūnosuke Akutagawa, "Rashōman" (Translated by Jay Rubin)
- Ezra Pound, Selected Poetry
- Premchand, "The Road to Salvation" (Translated by David Rubin)
- Higuchi Ichiyō, "Child's Play" (Translated by Robert Lyons Danly)
- Franz Kafka, "The Metamorphosis" (Translated by Joachim Neurgroschel)
- Lorine Niedecker, Selected Poetry

### Plays:

- Luigi Pirandello, *Six Characters in Search of an Author* (Translated by John Linstrum)
- Samuel Beckett, *Waiting for Godot*

### Course Description:

Generally dated from 1900 to 1945, modernism was a global artistic movement that developed and furthered marked transformations in both content and form. As global wars, events, and innovations drastically altered people's lives, writers and other artists experimented with radically new modes of representation and expression. We will study a wide-range of modernist literary texts—including poetry, fiction, essays, and plays—written or translated in English during this period. While modernism is sometimes conceptualized solely as a European and American phenomenon, we will instead consider the transnational and global nature of the development of literary modernism. Furthermore, knowing that modernism had both antecedents and successors, we will examine world literatures both pre-1900 and

post-1945 that demonstrated and further developed the tenets of modernism. While all of the writers we study can be described as “innovative” and “groundbreaking,” the character of their innovations and interventions often widely varies. Beyond thinking globally, we will consider the existence of not just one monolithic Modernist movement, but the circulation of various modernisms. In addition to grappling with these different types of modernist thought and representation, we seek to cultivate modes of reading that further our understanding of the shifting challenges these global authors present.

## How You Will Be Evaluated:

In addition to attending class prepared and ready to discuss the assigned readings, you will be responsible for completing six 250-word Sakai responses, two 5-page papers, and a final exam.

Attendance/participation 20%

Midterm Paper 20%

Sakai Responses 20%

Final Paper 20%

Final Exam 20%

### Grading Scale:

A	94-100%	C+	77-79%
A-	90-93%	C	73-76%
B+	87-89%	C-	70-72%
B	83-86%	D	60-69%
B-	80-82%	F	0-60%

## Course Requirements:

### Attendance Participation: 20%

Consistent, critically engaged participation is crucial for a successful and productive course. While this class will contain some short lectures, it is primarily a discussion-based course. For this model to be successful, each student must come to class prepared and willing to communicate with the class. Being prepared includes coming to class having completed the assigned reading. In addition, you will be expected to be prepared with (1) all relevant texts (hard copies or electronic), (2) questions about the texts or other course material, and (3) at least one passage or talking point. You cannot participate if you are not in class (see Attendance Policy under Class Policies).

### Sakai Responses: 20%

For this assignment, you will be required to post six responses to the Sakai Forum over the course of the semester. **Note that while you can choose when you would like to write a Sakai response, you will need to post three times BEFORE fall break and three times AFTER fall break for a total of six posts.** Your posts should be at least 250 words and probably shouldn't exceed 400 words. Identify and write about a moment or passage from the text that you find intriguing, provocative, compelling, or troubling. Feel free to pose questions related to class lecture and/or the readings and then try working through your questions in the post. Do not summarize the reading. I'm specifically looking for a focused response that shows genuine critical engagement with course themes and readings. For more information on this assignment, please see the assignment guidelines and examples posted to Sakai under Resources.

**Midterm Paper: 20%**

This is a short, argumentative essay in the style of literary criticism. The paper must make a compelling argument about at least one of the assigned texts and a significant portion should be given over to close reading. Think of this assignment as being a more formal, expanded version of a Sakai post. On that note, you may use one of your Sakai posts as a jumping off point. You must, however, also include outside sources; peer reviewed is strongly preferred. Similarly to the Sakai posts, you will be expected to make a clear claim/argument. The paper is your chance to then argue in favor of your claim using the text (and any outside sources) to demonstrate and develop your argument. For more information on this assignment, please see the full assignment guidelines posted to Sakai under Resources.

**Final Paper: 20%**

At the end of the semester, you will turn in 6-7-page argumentative essay in the style of literary criticism. Your paper must make a compelling argument about at least one of the assigned texts and a significant portion should be given over to close reading. To get started, identify something that you find interesting or unique about one or more texts that we have studied. I would strongly recommend that you start by prewriting about the topic. Then, use your prewriting to develop an argument/claim. Close read specific passages from the text (don't just summarize plot points) and peer-reviewed sources to demonstrate and develop your argument. For more information on this assignment, please see the full assignment guidelines posted to Sakai under Resources.

**Final Exam: 20%**

The final exam will take place on our university assigned exam day. The final exam includes two parts. In part one you will answer multiple-choice questions about the texts, concepts, and themes that we have explored throughout the semester. In part two, you will write short responses (roughly 4-6 sentences) to a few exam prompts of your choice and then two short essay responses (roughly 500-600 words) to longer prompts that explore the concepts and themes of the course.

**Course Schedule:**

<b>Week One</b>	
Wednesday August 21 <sup>st</sup>	Class intro
Friday August 23 <sup>rd</sup>	From <i>A New Vocabulary for Global Modernism</i> , "Introduction" (online PDF)
<b>Week Two</b>	
Monday August 26 <sup>th</sup>	From <i>Ulysses</i> , "Proteus" and "Lestrygonians" (online PDF)
Wednesday August 28 <sup>th</sup>	"The Dead" (online PDF)
Friday August 30 <sup>th</sup>	<i>Mrs. Dalloway</i> (1-50)
<b>Week Three</b>	

Monday September 2 <sup>nd</sup>	<b>Labor Day – No Class</b>
Wednesday September 4 <sup>th</sup>	<i>Mrs. Dalloway</i> (51-102)
Friday September 6 <sup>th</sup>	<i>Mrs. Dalloway</i> (103-150)
<b>Week Four</b>	
Monday September 9 <sup>th</sup>	<i>Mrs. Dalloway</i> (151-190)
Wednesday September 11 <sup>th</sup>	<i>Notes from Underground</i> (3-41)
Friday September 13 <sup>th</sup>	<i>Notes from Underground</i> (42-87)
<b>Week Five</b>	
Monday September 16 <sup>th</sup>	<i>Notes from Underground</i> (88-130)
Wednesday September 18 <sup>th</sup>	“Diary of a Madman” (online PDF)
Friday September 20 <sup>th</sup>	From <i>Remembrance of Things Past</i> — <i>Swann’s Way</i> , “Overture” (online PDF)
<b>Week Six</b>	
Monday September 23 <sup>rd</sup>	<i>Waiting for Godot</i> (Act 1) (online PDF)
Wednesday September 25 <sup>th</sup>	<i>Waiting for Godot</i> (Act 2) (online PDF)
Friday September 27 <sup>th</sup>	<i>The Wasteland</i> (online PDF)
<b>Week Seven</b>	
Monday September 30 <sup>th</sup>	“Rashōman” (online PDF)
Wednesday October 2 <sup>nd</sup>	<i>As I Lay Dying</i> (3-52)
Friday October 4 <sup>th</sup>	<i>As I Lay Dying</i> (53-104)
<b>Week Eight</b>	
Monday October 7 <sup>th</sup>	<i>As I Lay Dying</i> (105-155)
Wednesday October 9 <sup>th</sup>	<i>As I Lay Dying</i> (156-205)
Friday October 11 <sup>th</sup>	<i>As I Lay Dying</i> (206-261)
<b>Week Nine</b>	
Monday October 14 <sup>th</sup>	<b>Midterm paper due</b> Selected poetry by Ezra Pound (online PDF)
Wednesday October 16 <sup>th</sup>	FALL BREAK

Friday October 18 <sup>th</sup>	FALL BREAK
<b>Week Ten</b>	
Monday October 21 <sup>st</sup>	<i>Six Characters in Search of an Author</i> (Act 1)
Wednesday October 23 <sup>rd</sup>	<i>Six Characters in Search of an Author</i> (Acts 2 & 3)
Friday October 25 <sup>th</sup>	"The Road to Salvation" (online PDF)
<b>Week Eleven</b>	
Monday October 28 <sup>th</sup>	"Child's Play" (online PDF)
Wednesday October 30 <sup>th</sup>	Selected poetry of Lorine Niedecker (online PDF)
Friday November 1 <sup>st</sup>	"The Metamorphosis" (online PDF)
<b>Week Twelve</b>	
Monday November 4 <sup>th</sup>	<i>Cane</i> (1-51)
Wednesday November 6 <sup>th</sup>	<i>Cane</i> (52-102)
Friday November 8 <sup>th</sup>	<i>Cane</i> (103-155)
<b>Week Thirteen</b>	
Monday November 11 <sup>th</sup>	<i>Cane</i> (155-204)
Wednesday November 13 <sup>th</sup>	<i>Cane</i> (205-256)
Friday November 15 <sup>th</sup>	<i>Chronicle of A Death Foretold</i> (3-71)
<b>Week Fourteen</b>	
Monday November 18 <sup>th</sup>	<i>Chronicle of A Death Foretold</i> (72-120)
Wednesday November 20 <sup>th</sup>	<i>Pale Fire</i> "Forward" and "Pale Fire"
Friday November 22 <sup>nd</sup>	<i>Pale Fire</i> (73-136)
<b>Week Fifteen</b>	
Monday November 25 <sup>th</sup>	<i>Pale Fire</i> (137-204)
Wednesday November 27 <sup>th</sup>	THANKSGIVING BREAK
Friday November 29 <sup>th</sup>	THANKSGIVING BREAK

<b>Week Sixteen</b>	
Monday December 2 <sup>nd</sup>	<i>Pale Fire</i> (204-301)
Wednesday December 4 <sup>th</sup>	Final Review

**Final Paper due:** December 6<sup>th</sup> by 5:00pm

**Final Exam:** December 10<sup>th</sup> 8:00-11:00am

## Class Policies:

**Attendance:** This is a group-oriented, discussion-based class and attendance is both required and essential.

- You will be given 3 excused absences (for illness, work, vacation, etc.). Every absence you accumulate after that will adversely affect your grade for the class. Missed classes will be calculated as follows:

4 classes: 5% drop in your final grade  
 5 classes: 10% drop in your final grade  
 6 classes: 15% drop in your final grade  
 7 classes: 20% drop in your final grade

**Participation:** Class Participation accounts for 20% of your final grade and includes:

- Showing up on time--which means being ready to go at the beginning of class. I count lateness of 5 minutes or more as an absence.
- Participating in class discussions--this includes talking, responding, and actively listening to the teacher and your fellow students. If you feel nervous talking in front of the whole class you can still demonstrate discussion participation in your groups.
- Classroom Environment—creating a classroom environment that makes all students comfortable expressing their thoughts and ideas is critical to a successful literature class. To that end, each student is responsible for exercising tolerance and respect for a wide variety of ideas and healthy intellectual disagreement. Our University philosophy supports this position, which fosters intellectual growth.

## Due Dates:

- Unless otherwise instructed, assignments are to be posted before class on the day they are due. All assignments will be posted on Sakai. Unless I ask otherwise, please don't submit hard copies of your work.
- All late work will automatically receive a failing grade. If something unforeseen happens, please contact me in advance of the due date.

**Plagiarism:**

- You are bound by the University's policy on plagiarism, which is defined as: "the deliberate or reckless representation of another's words, thoughts, or ideas as one's own without attribution in connection with submission of academic work, whether graded or otherwise." (*Instrument of Student Judicial Governance*, Section II.B.1.). When in doubt: CITE.
- Because it is considered a form of cheating, the Office of the Dean of Students can punish students who plagiarize with course failure and suspension. Full information can be found on the UNC Honor System page.

**Email:** You must use and check your UNC email.

- Check your email early and often. It may have important announcements concerning assignments or class location changes.
- Failing to check your email is not an excuse for missing class announcements or assignments.
- Please contact ITS if you have any issues with your email.

**Students with Disabilities:**

Any student in this course who has a disability that prevents the fullest expression of his or her abilities should contact me as soon as possible so that we can discuss class requirements and recommendations necessary to ensure full participation. Please see UNC's Disability Services for more information: <http://accessibility.unc.edu>

**The Writing Center:**

The UNC Writing Center offers free tutoring services for students. You may visit the writing center to ask for help with a specific paper. Note that the Writing Center does not edit or proofread papers. However, they will help you identify and improve various aspects of your writing. For more information visit <http://writingcenter.unc.edu>