

**Extended Syllabus  
(2017 2<sup>nd</sup> Semester)**

<b>Course Title</b>	Modernism and Postmodernism	<b>Course Number</b>	ENG 3204
<b>Credit</b>	3	<b>Enrollment Eligibility</b>	open
<b>Class Time</b>	<b>Mondays 10:30-11:45am; Wednesdays 12:00-1:15pm</b>	<b>Classroom</b>	TBD

<b>Instructor's Photo</b>	<b>Name:</b> Claire Maria Chambers	<b>Homepage:</b>
	<b>E-mail:</b>	<b>Telephone:</b>
	<b>Office: Office Hours:</b>	

**Course Overview**

1. Description
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Have “we” (and who are “we”?) ever been modern? For that matter, have we ever been post-modern? And for that matter, are we really post-post-modern, meta-modern, hyper-modern, or even contemporary?

The hinge, or the “tipping point” between the modern and post-modern is difficult to locate historically, if it can even be said to exist at all. In reality, modernism and post-modernism overlap more than they are truly distinct from one another. But in general, theories of the turn from the modern to the post-modern identify the Second World War as creating a great cultural rift with “grand narratives” provided by things like religion and nationalism, as people stared down into the abyss left after the atom bomb. After Auschwitz, as Theodor Adorno famously wrote, there can be no poetry. While modernism in literature, performance, and the arts attempted to break with tradition and create the entirely new (the “avant-garde”), the so-called post-modern era has been obsessed with prophesying the end times, looking toward an apocalyptic future where all has come to a crashing end, where “things fall apart” and language breaks down. This is part of Frederic Jameson’s argument in “Postmodernism, or the Cultural Logic of Late Capitalism.” If the modern in poetry, drama, and literature was about experimenting with formal devices to create new access to the truth of human experience, then the post-modern has been about exploring the fragmentation, relativity, multiplicity, and complexity of any system of knowledge or process of creation. If the modern was about access to a kind of “truth” or “unity”, the post-modern has taken an extremely skeptical stance, denying the possibility of “truth” or perennial notions of God, the nation, or any other “grand narrative” that could explain existence. If modernism constantly attempted to create new forms, post-modern writers and artists used bricolage and pastiche to recycle and re-invent old myths. If the moderns were wary of industry and technology because it alienated people from the inner self or from nature, post-modern writers have embraced technology and ideas of post-humanity and hybridity with machines (cyborgs).

But there are some theorists, such as Bruno Latour, who claim that we have never been modern at all, let alone post-modern. Latour’s theory looks at the way that our hyper-technical and synthesized lives co-exist with “pre-modern” ways of being, and that the world of things is not as empirically knowable as the modern mind would like to assume. As a class, we will explore this “tipping point” between the modern and the post-modern through four sections, each dealing with a different genre: the short story, the novel, poetry, and drama. Each section will compare and contrast a typical modern

and post-modern example of the genre. Along the way, I will introduce you to theories of modernism and post-modernism in literature and culture. We will also build our vocabulary, so that by the end of the course you will know how to differentiate between, for example, parody and pastiche, an assemblage and a happening, and kitsch and camp. In class, I will draw examples not only from our texts, but also from popular culture, film, cartoons, commercial products, and more.

## 2. Prerequisites

None, but it would be very helpful if you have taken “Writing about Literature”.

## 3. Course Format (%)

Lecture	Discussion	Experiment/Practicum	Field study	Presentations	Other
30%	20%	20%	10%	10%	%

## 4. Evaluation (%)

mid-term Essay	Final essay	Participation	Presentations

30%	30%	10%	30%
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□. **Course Format**

**Course Objectives**

- \*To build a working vocabulary and toolkit for the analysis of literatures of the modern and postmodern
- \*To gain a basic understanding of the history of modern and post-modern literature
- \*To gain a working familiarity with the most influential theories of modern and post-modern literature
- \*To write critically about modernism and postmodernism in literature and performance
- \*To experiment with writing and performing between modern and post-modern styles \*To deepen understanding and enjoyment of literature and performance

(\* In detail)

□. **Course Requirements and Grading Criteria**

**Assignments and grading:**

1. *Attendance*

Role will be taken at the beginning of each class session. Although attendance is not graded, it is necessary to ensure your participation. Your attendance is your responsibility and will directly affect your success in the course.

2. *Reading*

It is the student's responsibility to complete all the assigned readings for the day they are due in class. You MUST come to class prepared to comment on the assigned readings; be prepared with your own questions. Readings are due on the day they are listed in the syllabus.

3. *Daily participation.*

You are expected to participate in lively discussion and debate in class. While the professor will offer lecture on materials, it is necessary for your success in this class to apply what the Professor lectures on in exercises and discussion. Your poetry assignment for week 7 will be part of your participation

grade (see calendar below).

#### 4. Midterm paper

This 5 page paper will analyze one aspect of a text assigned for the course. An assignment sheet will be handed out in class, and the professor will go over assignment guidelines during class. The paper can address any aspect of modernism or postmodernism discussed by that point in class.

#### 8. Final Paper

This 7 page essay is a research paper that uses at least one theory of modernism or postmodernism to offer an analysis of a work of literature discussed in class. This paper is due at the end of the final exam period.

#### 9. Presentation/Performance

The group presentation or performance will be a parody of a well-known work of literature.

#### Grading Scale\*:

98-100% A+  
93-97 A  
90-92 A- 87-89  
B+  
83-86 B  
80-82 B- 77-  
79 C+  
73-76 C  
70-72 C- 67-  
69 D+  
63-66 D  
60-62 D-  
0-59 F

\*Depending upon the number of students enrolled, the application of Sogang University's mandatory curve may modify the final grade at the end of the semester.

#### □. Course Policies

#### Course Policies:

--No late assignments are accepted. However, please see the professor several days beforehand if you need to reschedule an assignment due date for any reason. The professor will consider extreme circumstances on a case-by-case basis.

--Plagiarism is unacceptable. If you are caught plagiarizing, you will immediately fail the course.

--This course follows the university's FA guidelines for attendance.

--Remember: *it never hurts to ask*. If you are having difficulty with the course in any way, or with your studies in general, or if you are excited about your studies and want to talk about it, I want to hear from you and I want to help. Do you just need someone to talk to? My office is always open to you, no matter what. Whenever I am on campus, I am at your disposal. As my student, you are always my first priority. There will be a sign-up sheet outside my office door at all times where you can schedule a meeting during my office hours, or you can send me an email and we will schedule a meeting at a time that is convenient for us both.

#### □. Materials and References Required Texts:

All readings will be made available to you via Cybercampus, free of charge, as PDF files. The professor is pleased to make these readings available to you, but she expects that in return you will responsibly bring your texts to class.

**PLEASE BRING YOUR READINGS TO CLASS EACH AND EVERY TIME**, either as a print-out or on a notebook or tablet. **IT IS IMPERATIVE THAT YOU BRING YOUR TEXTS TO CLASS** so that we can analyze the texts together and stage readings.

□. Course Schedule

(\* Subject to change)

Week 1	<b>Learning Objectives</b>	Broadly speaking, what is the difference between modernism and post-modernism?
	<b>Topics</b>	Wagnerian “gesamtkunstwerk” Vs. “Kill the Wabbit”
	<b>Class Work (Methods)</b>	Lecture/Discussion Monday: Modern, modernity, modernism Wednesday: post-modernism, parody, pastiche, bricolage...
	<b>Materials (Required Readings)</b>	Excerpts from <i>The Birth of Tragedy</i> , by Fredrich Nietzsche
	<b>Assignments</b>	--reading and participation
Week 2	<b>Learning Objectives</b>	Understand the beginnings of modernism
	<b>Topics</b>	Modernism as reaction to Romanticism and naturalism
	<b>Class Work (Methods)</b>	Lecture and discussion A: Setting the stage for modernism in literature and the arts B: Modernism and culture
	<b>Materials (Required Readings)</b>	For Wednesday: Read <i>Metamorphosis</i> , by Franz Kafka, part I
	<b>Assignments</b>	Reading and in-class work

<b>Week 3</b>	<b>Learning Objectives</b>	What makes Kafka a modern writer?
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	<b>Topics</b>	Modernisms and <i>Metamorphosis</i>
	<b>Class Work (Methods)</b>	Lecture/discussion and in-class exercise
	<b>Materials (Required Readings)</b>	For Monday: <i>Metamorphosis</i> , part II For Wednesday: <i>Metamorphosis</i> part III
	<b>Assignments</b>	Reading and in-class work SIGN UP FOR INDIVIDUAL MEETINGS WITH THE PROFESSOR
<b>Week 4</b>	<b>Learning Objectives</b>	Introduction to post-modern novel
	<b>Topics</b>	Kurt Vonnegut and paranoia
	<b>Class Work (Methods)</b>	Lecture, discussion, text analysis
	<b>Materials (Required Readings)</b>	For Monday: <i>Slaughterhouse Five</i> , beginning to p. 70 For Wednesday: <i>Slaughterhouse Five</i> , p. 71-140
	<b>Assignments</b>	Reading
<b>Week 5</b>	<b>Learning Objectives</b>	Culture and context of <i>Slaughterhouse Five</i>
	<b>Topics</b>	Post-modern literature and politics; the 1960s
	<b>Class Work (Methods)</b>	Lecture, discussion
	<b>Materials (Required Readings)</b>	For Monday: <i>Slaughterhouse Five</i> , p. 141-210 For Wednesday: <i>Slaughterhouse Five</i> , p. 211-end
	<b>Assignments</b>	Reading
<b>Week 6</b>	<b>Learning Objectives</b>	Introduction to modernism and postmodernism in poetry

	<b>Topics</b>	Emblematic modern poems; characteristics of postmodern poetry
	<b>Class Work (Methods)</b>	Close reading
	<b>Materials (Required Readings)</b>	For Monday: selection of short modern poems (TBA), H.D, “Circe” and other selections from <i>Hymen</i> . For Wednesday: Carol Ann Duffy, “Medusa”, “Eurydice” and others

	<b>Assignments</b>	DUE NEXT WEDNESDAY: a postmodern version of a modern poem
<b>Week 7</b>	<b>Learning Objectives</b>	Debate: is contemporary poetry modern or postmodern or what?
	<b>Topics</b>	Case study: Gertrude Stein: modern or postmodern?
	<b>Class Work (Methods)</b>	Guest lecturer: Dan Disney (date TBA) Close reading
	<b>Materials (Required Readings)</b>	For Monday: <i>Tender Buttons</i> For Wednesday: Finish reading <i>Tender Buttons</i> . Poetry reading (hand in your assignment)
	<b>Assignments</b>	Reading
<b>Week 8</b>		MIDTERMS—your midterm essay is due by the end of the week.
<b>Week 9</b>	<b>Learning Objectives</b>	Realism and naturalism in drama at the turn of the 20 <sup>th</sup> century: race, class, gender; the conventions of modern drama
	<b>Topics</b>	The modern “greats”: Chekov, Strindberg, Brecht Frank Wedekind and <i>Spring Awakening</i>
	<b>Class Work (Methods)</b>	Lecture, discussion
	<b>Materials (Required Readings)</b>	For Monday: first half of <i>Spring Awakening</i> by Frank Wedekind For Wednesday: second half of <i>Spring Awakening</i>
	<b>Assignments</b>	reading

Week 10	<b>Learning Objectives</b>	What are symbolism and absurdism?
	<b>Topics</b>	Symbolism and absurdism as modern gestures and styles <i>A Nativity Play</i> , by Hugo Ball (youtube)
	<b>Class Work (Methods)</b>	Lecture, discussion, in-class exercise
	<b>Materials (Required Readings)</b>	For Monday: <i>Ubu Roi</i> (King Ubu), by Alfred Jarry <i>The Yellow Sound</i> , by Wassily Kandinsky For Wednesday: <i>The Bald Soprano</i> , by Eugene Ionesco
	<b>Assignments</b>	reading

Week 11	<b>Learning Objectives</b>	Understand satire and allegory in modern and post-modern literature
	<b>Topics</b>	Bertolt Brecht as modern writer with postmodern influence
	<b>Class Work (Methods)</b>	Lecture, discussion, exercises
	<b>Materials (Required Readings)</b>	For Monday: <i>The Resistable Rise of Arturo Ui</i> , first half For Wednesday: finish reading the play
	<b>Assignments</b>	Reading. Final presentation groups assigned
Week 12	<b>Learning Objectives</b>	Meta-theatricality
	<b>Topics</b>	WWII; an end to Modernism? The “modern crisis”.
	<b>Class Work (Methods)</b>	Lecture, discussion, in-class exercise
	<b>Materials (Required Readings)</b>	For Monday: <i>Six Characters in Search of an Author</i> For Wednesday: finish reading the play
	<b>Assignments</b>	reading



Week 13	<b>Learning Objectives</b>	Postmodern drama
	<b>Topics</b>	Adaptation, appropriation, translation
	<b>Class Work (Methods)</b>	Lecture/discussion
	<b>Materials (Required Readings)</b>	For Monday: first half of <i>Die Hamletmaschine</i> (Hamletmachine) by Heiner Mueller For Wednesday: Finish reading the play
	<b>Assignments</b>	reading
Week 14	<b>Learning Objectives</b>	Parody and pastiche in drama
	<b>Topics</b>	Post-apocalypticism; postmodernism in the 21 <sup>st</sup> century
	<b>Class Work (Methods)</b>	Lecture, discussion, in-class writing Looking at examples of pastiche from <i>The Simpsons</i> (youtube)
	<b>Materials (Required Readings)</b>	For Monday: <i>Mr Burns, a Post-electric Play</i> by Anne Washburn For Wednesday: Finish reading the play
	<b>Assignments</b>	reading
Week 15	<b>Learning Objectives</b>	Understand the relationship between text and performance
	<b>Topics</b>	Reading parody is one thing; performing it is another!
	<b>Class Work (Methods)</b>	performance
	<b>Materials (Required Readings)</b>	<i>None</i>
	<b>Assignments</b>	Performances this week: in small groups, you will perform a parody of a major cultural work
Week 16	<b>Final Exams</b>	Your final paper is due by the end of the week

□. **Special Accommodations**

Students with Special Needs:

Every effort will be made to accommodate students with special needs such as mobility issues, or any kind of physical or mental handicap. If necessary, please make an appointment with the professor to alert her to any needs. Strict confidentiality will be kept.

You may also contact the Sogang Center for Students with Disabilities at 02-705-7800, C building B104

Or

The Office of International Affairs at 02-705-8118 J building J402