

LIBERAL ARTS COLLEGE

2023-2024

LBCL 490: The Twentieth Century and Beyond: Forms & Critiques

MW 11:45-1:00

Office Hours: Mondays and Wednesdays 1:15-2:30

ATTENDANCE IS REQUIRED.

In accordance with College and University regulations, plagiarism is strictly prohibited and will result in serious sanctions. Plagiarism includes the unauthorized use of Chat GPT, Bard, or any other text-generating AI technologies.

All works indicated in the following syllabus are required reading and may be purchased for pick-up or delivery from the University Bookstore (SGW campus). Many copies are available in the College library. Students are asked to use the specified editions if possible (but if you can't, please be prepared to keep up with the assigned readings and class discussion). Class format mixes lectures and seminar discussions. It is mandatory that each text is carefully read prior to the class in which it is discussed.

Assignments and Grading

Unexplained absences will be reflected in the final participation mark. A pattern of non-attendance will result in a failing grade. More than two unexplained absences a term will impact your participation grade. Over four a term means you may not pass the class. Seminar classes are dependent on consistent presence, and your role in the class begins with reading the assignments showing up consistently and on time.

Students will write an essay in the first semester, and a research paper in the second semester. Students will also be required to produce a brief, in-class oral presentation in one of the two semesters. You will keep a commonplace book over the course of the year which serve as a living document for your reading. There will be a midterm and final exam.

All essays are due on the date set by the instructor. No rewrites of essays will be allowed after this date regardless of grade. Students may submit a draft of their research paper to the instructor for comment and advice up to two weeks before the essay is due. It is recommended that notes or outlines used for the oral presentation be submitted after the presentation is given. Students must advise the instructor of their topic before it is presented by e-mail and are encouraged to speak to the instructor if they require assistance.

The Liberal Arts College is committed to humanist education, and to training critical and creative thinkers and writers. Accordingly, the use of artificial intelligence by students to generate text for any course assignment, in part, whole, draft or finished form, is strictly forbidden.

While tools such as Chat GPT, Bard, or any other text-generating AI technology might be integrated as educational tools by your course instructor in precisely defined contexts and towards specific pedagogical goals, such text-generating technologies may not be used in any way by students without explicit permission from the instructor. Unauthorized use will be considered **plagiarism**, with sanctions ranging from **failing the assignment, failing the course, or** expulsion from the Liberal Arts College.

Schedule of Assignments

4 Dec	Essay (8-10 pages) Commonplace Book
15 April	Essay (8-10 pages) Commonplace Book

Students have until class time on the due date to submit their work. Unless accompanied by a medical reason or prior permission for extension, late submissions will lose one percentage point per day of lateness. If you miss class on a day that a paper is due your work will be counted as late.

Final Grade Breakdown

<u>First Semester:</u>	Essay (8-10 pages)	20%
	Commonplace Book	5%
	Midterm	15%
<u>Second Semester:</u>	Essay (8-10 pp.)	20%
	Commonplace Book	5%
	Final exam	15%
	year-long participation	10%

First or Second Semester: **Seminar presentation** (15 min., 4-5 pp. max.) 10%

The presentation must be on a text covered in the class. The presentation should last 15 minutes. In the interests of the class, presentations lasting longer may be cut off.

Completion of all assignments is mandatory for students to receive a passing grade. All assignments must be typewritten, double-spaced, and conform to the MLA Handbook for Writers of Research Papers or the Chicago Manual of Style (be consistent). Students must keep copies of their work.

Attention to Writing Skills

This course emphasizes the production of effectively argued and well-written essays. Consultation with your instructor is encouraged when planning research and after having embarked upon the composition of the paper.

Suggested Textbook

Felix Gilbert, The End of the European Era (Norton)

Required Texts for First Semester

1. Moodle Readings (Eliot, Keynes, Hayek, Benjamin, Orwell, Borges)
2. Marcel Proust, Swann's Way: In Search of Lost Time (Penguin)
3. James Joyce, Ulysses (Penguin)
4. Virginia Woolf, Mrs. Dalloway (Harcourt & Brace)
5. William Faulkner, As I Lay Dying (Random House)
6. Sigmund Freud, Civilization and Its Discontents (Random)
7. Nadezhda Mandelstam, Hope Against Hope (Random House)
8. Franz Kafka, The Complete Stories (Schocken)
10. Jorge Luis Borges, Ficciones (Grove)

First Semester Lectures and Seminars

<u>WEEK</u>	<u>DATE</u>	<u>TOPIC</u>
		<u>Modernisms</u>
1	Weds. Sept. 6	T.S. Eliot, "The Wasteland" (1922)
2	Mon., Sept. 11	Proust, 'Overture' (Part I <i>Combray</i> , 1913)

	Weds., Sept. 13	Proust, "Swann in Love"
3	Mon. Sept. 18	Proust, "Swann in Love"
	Weds. Sept. 20	Joyce, <i>Ulysses</i> (1,2,3) (1922) 'Telemachus,' 'Nestor,' 'Proteus'
4	Mon. Sept 25	Yom Kippur—no class
	Weds. Sept. 27	Joyce, <i>Ulysses</i> (4,5) 'Calypso,' 'Lotus Eaters'
5	Mon. Oct. 2	Joyce, <i>Ulysses</i> (sections of 12, 13) 'Cyclops (sections)' 'Nausicaa'
	Weds. Oct. 4	Joyce, <i>Ulysses</i> (sections of 17, 18) 'Ithaca (sections)' 'Penelope'
6	Monday. Oct. 9	<i>Thanksgiving</i>
	Weds., Oct. 11	Mid-term break
7	Mon., Oct. 16	Woolf, <i>Mrs. Dalloway</i> (1925)
	Weds, Oct. 18	Woolf, <i>Mrs. Dalloway</i>
8	Mon., Oct. 23	Faulkner, <i>As I Lay Dying</i> (1930)
	Weds., Oct. 25	Faulkner, <i>As I Lay Dying</i>

Civilization and Its Discontents

9	Mon., Oct. 30	Freud, <i>Civilization and Its Discontents</i> (1930)
	Weds., Nov. 1	Freud, <i>Civilization and Its Discontents</i>

10	Mon., Nov. 6	Kafka, <u>Selected Stories</u> , “Before the Law”, “An Imperial Message,” “In the Penal Colony” (1919)
	Weds., Nov. 8	Kafka, “A Report to an Academy”, “A Hunger Artist” (1922)
11	Mon., Nov. 13	Mandelstam, <u>Hope Against Hope</u> , Chaps 1-3, 6-7, 9-12, 15-23, 26-27 (1972)
	Weds., Nov. 15	Mandelstam, <u>Hope Against Hope</u> , Chaps 35-40, 43, 49, 54, 57, 60, 63, 71, 78, 80-83
12	Mon., Nov. 20	Keynes and Hayek (1926, 1936, 1944)
	Weds., Nov. 22	Benjamin, “The Work of Art” (1936)
13	Nov. 27	Orwell, “Politics” and “Shooting an Elephant” (1946, 1948)
14	Nov. 29	Borges, <u>Ficciones</u> (1944) "Tlön, Uqbar, Orbis Tertius," “In the Garden of the Forking Paths”
	Mon. Dec. 4	Borges, <u>Ficciones</u> “Pierre Menard, Author of the Quixote” “Funes the Memorious”

Required Texts for Second Semester

1. Primo Levi, Survival in Auschwitz (Touchstone)
2. Samuel Beckett, Waiting for Godot (Grove)
3. Martin Heidegger, Basic Writings (HarperCollins)
4. Ludwig Wittgenstein, Philosophical Investigations (Blackwell)
5. Hannah Arendt, The Human Condition (University of Chicago)
6. Simone de Beauvoir, The Second Sex (Vintage)
7. Frantz Fanon, The Wretched of the Earth (Grove)
8. Ralph Ellison, Invisible Man (Random)
9. Vladimir Nabokov, Lolita (Vintage)
10. Michel Foucault, Discipline and Punish (Penguin)
11. Rachel Carson, Silent Spring (Houghton Mifflin)
12. Anne Carson, "The Glass Essay"
(<https://www.poetryfoundation.org/poems/48636/the-glass-essay>)

WEEK

DATE

TOPIC

WW2 and Postwar

1	Mon. Jan. 15	Levi, <u>Survival in Auschwitz</u> (1947)
	Weds, Jan 17	Levi, <u>Survival in Auschwitz</u>
2	Mon., Jan. 22	Beckett, <u>Waiting for Godot</u> (1953)
	Weds, Jan. 24	Beckett, <u>Waiting for Godot</u>

The Challenge to Philosophy

3	Mon., Jan. 29	Heidegger, "What is Metaphysics?" (1929)
	Weds., Jan. 31	Heidegger, "Essay Concerning Technology" (1954)
4	Mon, Feb. 5	Wittgenstein, <u>Philosophical Investigations</u> Part 1, Points 1-80 (1953)
	Weds., Feb 7	Wittgenstein, <u>Philosophical</u>

12	Mon., April 1	<u>Easter</u>
	Weds., April 3	Nabokov, <u>Lolita</u>
13	Mon. April 8	Foucault, <u>Discipline and Punish</u> , (1975) Part I: 1, Part III: 1
	Weds., April 10	Foucault, <u>Discipline and Punish</u> , (1975) Part III: 2,3 Part IV: 2,3.
14	Mon. April 15	Carson, “The Glass Essay” (1995) http://www.poetryfoundation.org/poem/178364

FINAL EXAMINATION

LBCL 490: SUGGESTIONS FOR FURTHER READING

Michelle Alexander, The New Jim Crow
 Svetlana Alexievich, Voices from Chernobyl
 Sarah Bakewell, At the Existentialist Café: Freedom, Being, and Apricot Cocktails
 James Baldwin, The Fire Next Time
 Malcolm Bowie, Proust Among the Stars
 Alain de Bottom, How Proust Can Change Your Life
 Bradbury and McFarlane (eds.), Modernism: A Guide to European Literature, 1890-1930
 Lucy Davidowicz, The War Against the Jews
 Terry Eagleton, Walter Benjamin or Towards a Revolutionary Criticism
 Modris Eksteins, Rites of Spring
 Astradur Eysteinnsson, The Concept of Modernism
 Rita Felski, The Gender of Modernity
 Paul Fussell, The Great War and Modern Memory
 Henry Louis Gates, The Signifying Monkey
 Don Gifford, Ulysses Annotated

Gilbert and Gubar, No Man's Land
Vassily Grossman, Life and Fate
Terrence Hawkes, Structuralism and Semiotics
Raul Hilberg, The Destruction of the European Jews
Eric Hobsbawm, Age of Extremes: The Short Twentieth Century
Andreas Huyssen, After the Great Divide
Frederic Jameson, Postmodernism or The Cultural Logic of Late Capitalism
Tony Judt, Postwar
Tony Judt, Thinking the Twentieth Century
Hugh Kenner, The Pound Era
Kaylor, The Twentieth-Century World
Laub and Felman, Testimony
Michael Levenson, A Genealogy of Modernism
Michael Marrus, The Holocaust in History
Perry Meisel, The Myth of the Modern
Peter Nichols, Modernisms
Stanley Payne, Fascism: Comparison and Definition
J.M. Roberts, The Penguin History of the Twentieth Century
Carl Schorske, Fin-de-Siecle Vienna
Daniel Schwarz, Imagining the Holocaust
The Structuralist Controversy (collection)
Helen Vendler, The Music of What Happens
Raymond Williams, Modernism and Politics
Edmund Wilson, Axel's Castle

There are many journals that focus on modernism, including Modernism/modernity and Journal of Modern Literature (available online through Concordia's library website)
Yale Modernism Lab has useful articles and links. I'll often send you links to relevant material almost every week, so check Moodle.

COMMONPLACE BOOK ASSIGNMENT (10%)

(adapted from Dr. Tara L. Lyons at Illinois State University)

As part of your reading for this course, you will create a repository of passages in the tradition of the commonplace book. You will collect passages from your reading assignments that strike you as personally interesting, as vital to our understanding of the text, and/or as part of a pattern that you—through the very process of commonplaceing—come to detect.

WHAT IS A COMMONPLACE BOOK?

Transcribing and organizing passages from one's reading (for study and pleasure) into a commonplace book was a common reading practice in early modern Europe. These books served as memory aids, sites for contemplation and reserves of raw material for a reader's own writings. As the author of a manual for teachers noted in 1564, "[S]tudents may note down everything worth storing to memory from what they hear or read in their texts, apportioning their excerpted material into clearly defined categories. In this way students will have a storehouse from which to draw an abundant supply of excellent material, [quotations], similitudes, narrations, and so forth, for any matter on which they are required to speak or write." While the description and the name "commonplace book" itself imply the impersonality of these volumes, many commonplace books were deeply personal, reflecting a reader's own unique interests, preoccupations, concerns and reading histories. Early modern commonplace books assembled extracts from a diverse range of texts—excerpts from plays and longer prose works, recipes, lines of poetry, passages from the Bible, remembered snippets of sermons, etc.—and digested them into categories, which they made visible and easy to find via the use of different scripts, symbols and indexes.



A Lady as the Magdalen, by the Master of the Female Half-Lengths

For this class, you are required to transcribe passages from the texts on the syllabus (see below for specific instructions), but you are also welcome to include, in addition, relevant transcriptions from reading you're doing for pleasure or other courses.

For more on the practice of commonplacing and other early modern reading practices (including the art/act of marginalia, or writing in the margins of your books), see Adam G. Hooks, “How to Read like a Renaissance Reader”:

<http://www.adamhooks.net/2012/08/how-to-read-like-renaissance-reader.html>

HOW TO CREATE A BOOK FOR COMMONPLACING

Your commonplace book should be a digital document (preferably made into a PDF for submission). Please see the submission & assessment category at the end of this document for details and instructions for submitting your book remotely.

INSTRUCTIONS

You should follow the instructions below for every reading assignment. This is a living document—a dynamic record of your reading. Here’s how to start:



1. Find and copy passages

You are required to extract at least two passages from each reading assignment and record them in your commonplace book. Each passage should be about 2 to 7 lines long. The passages should be ones that you consider to be “important,” whatever that means to you. They could be important to you personally, or you might deem them to be important to a localized (and perhaps broader) understanding of a certain character, dramatic situation, context, theme, or literary technique. As the semester progresses, you will start to see patterns in the language and the concerns/preoccupations of the readings. You may then deem a passage to be important because it offers a different take on the same topic from a passage you’ve previously recorded. **In class, you may be asked to read one of your passages. They will be a resource for class discussion**

throughout the term.

2. Make sure you provide the full citation of the text from which you've taken the passage.
3. Please date each entry.
4. **Make an observation:** write 2-4 sentences on why you've chosen these quotations. Don't overthink it, just observe why it struck you.
5. **Write a question:** this question can relate to your quotations, to the book, to the class discussion. You may be asked to share the question in class.

SUBMISSION & ASSESSMENT

The design of your commonplace book is entirely up to you. It can be a simple word or pdf document or something more elaborate. It can follow the order of your readings chronologically or take another form. Whatever you choose to do, make sure that your book can be accessed in a digital format, and that you are backing up your work throughout the year. It is your responsibility to ensure that your work does not get lost.

Your commonplace book will not be assessed for the quantity of quotes or for the length of the reflections, but rather for the care with which you have chosen your passages (evidence of which will be provided in part by your short reflections and questions).

Grammar and syntax will not be graded, though I ask that you write clearly.

The commonplace book will be due at the last class of each term.

This assignment is worth 10% of your final grade.