Course Description
This course is an introduction to modernism through a survey of its major writers and the world in which they wrote. We will look at poets like T.S. Eliot and Gertrude Stein who changed the language, prose-writers like James Joyce and Ernest Hemingway who changed the story, painters like Pablo Picasso and Henri Matisse who changed the view, and populists like Louis Armstrong and Charlie Chaplin who changed the scene. Along the way we will think about the basic questions of modernism: Who was involved? How did they interact? And perhaps most importantly, what features make their work modernist?

Goals
• To get an introduction to literary modernism and the era in which it was produced
• To understand how different artistic genres can interact within their shared cultural context
• To develop close reading, critical thinking, and analytical writing skills

Texts
Texts will be posted on Coursework.

Course Format and Expectations
This is primarily a discussion-based seminar, although the format will vary to include things like workshops, debates, small-group work, etc. You are expected to attend each class (pending health issues and emergencies of course) and come prepared to discuss the readings.

Major Assignments

Writing Your Own Modernist Poem
This assignment has two parts. First, you will write your own modernist poem (2-3 pages) taking stylistic and thematic cues from the work we read in class. This part can be loose and fun. Second—and more important from a grading standpoint—you will write a critical analysis of your poem (2-3 pages) using what we have learned about close reading, formal devices, and other critical methods.

The Final Paper
This is a 5-7 page critical paper. You will choose one modernist-era literary work; this may be something we covered in class, or it may be another work with which you are familiar (if you choose a work that is not on the syllabus, be sure to clear it with me—I will probably say yes, but it helps to discuss it first). You will then write a literary critical analysis of this work’s
relationship to another artistic genre of the modernist era. For example, you could write about *The Waste Land* and cubism, jazz, silent films, etc.

**Short Responses**
Over the course of the quarter, you will be expected to write two short responses (one reasonable paragraph each) that you will post to the course website by 5PM the day before class. You should use them to propose interpretations, raise questions, or make interesting connections: The class will read the responses before we meet in order to inspire our discussions of the course material.

**Grading**
Writing Your Own Modernist Poem: 30%
The Final Paper: 40%
Short Responses: 20%
Participation: 10%

**Schedule**
Week 1: Welcome to the Jazz Age
   June 20
   Introduction and overview
   June 22
   “The Crack-up” (Fitzgerald); recordings: “The Charleston” (Johnson); selections from *Krazy Kat* (Herriman)

Week 2: Art and Stein’s House
   June 27
   Selections from *The Autobiography of Alice B. Toklas* (Stein) and *A Moveable Feast* (Hemingway)
   June 29
   Selections from *Tender Buttons* (Stein); “Matisse” and “Picasso” (Stein);

Week 3: The New (part 1)
   July 4
   No class
   July 6
   Selections from *The Cantos* (Pound); *The Waste Land* (Eliot)

Week 4: The New (part 2)
   July 11
   No class
   July 13
   Selections from *Spring and All* (Williams)

Week 5: Jazz
July 18
    Recordings: selections by Louis Armstrong and His Hot Fives/Sevens; Fats Waller; “The Charleston”; selected poetry by Langston Hughes

July 20
    Selections from *Ulysses* (Joyce); “Plus de Jazz” (Bell)

Week 6: The New Negro
    July 25
        Selections from *The New Negro* (ed. Alain Locke)
    July 27
        “The Negro Artist and the Racial Mountain” (Hughes); selections from *Of Mules and Men* (Hurston)

Week 7: Movies
    August 1
        *Modern Times* (Chaplin)
    August 3
        *Ballet Mécanique* (Leger); selections from the poetry/manifestos of Filippo Marinetti, Mina Loy

Week 8: The New Woman
    August 8
        Selections from *Three Guineas* (Woolf), *The Sun Also Rises* (Hemingway)
    August 10
        Wrapping up

**Stanford Honor Code**
The Honor Code is the University's statement on academic integrity written by students in 1921. It articulates University expectations of students and faculty in establishing and maintaining the highest standards in academic work:

The Honor Code is an undertaking of the students, individually and collectively:

1. that they will not give or receive aid in examinations; that they will not give or receive unpermitted aid in class work, in the preparation of reports, or in any other work that is to be used by the instructor as the basis of grading.
2. that they will do their share and take an active part in seeing to it that others as well as themselves uphold the spirit and letter of the Honor Code.
3. The faculty on its part manifests its confidence in the honor of its students by refraining from proctoring examinations and from taking unusual and unreasonable precautions to prevent the forms of dishonesty mentioned above. The faculty will also avoid, as far as practicable, academic procedures that create temptations to violate the Honor Code.
4. While the faculty alone has the right and obligation to set academic requirements, the students and faculty will work together to establish optimal conditions for honorable academic work.

**Students with Documented Disabilities**

Students who may need an academic accommodation based on the impact of a disability must initiate the request with the Office of Accessible Education (OAE). Professional staff will evaluate the request with required documentation, recommend reasonable accommodations, and prepare an Accommodation Letter for faculty dated in the current quarter in which the request is being made. Students should contact the OAE as soon as possible since timely notice is needed to coordinate accommodations. The OAE is located at 563 Salvatierra Walk (phone: 723-1066, URL: http://studentaffairs.stanford.edu/oae).