

BACHELOR 'S PROGRAMME  
**AMERICAN STUDIES**  
 3<sup>RD</sup> YEAR OF STUDY, 1<sup>ST</sup> SEMESTER

COURSE TITLE	<b>Cultural Studies 7: Modernism</b>
COURSE CODE	SA2151
COURSE TYPE	full attendance
COURSE LEVEL	1st cycle (bachelor's degree)
YEAR OF STUDY, SEMESTER	3 <sup>rd</sup> year of study, 1st semester
NUMBER OF ECTS CREDITS	6
NUMBER OF HOURS PER WEEK	4 (2 lecture hours + 2 seminar hours)
NAME OF LECTURE HOLDER	Dana BADULESCU
NAME OF SEMINAR HOLDER	Lorelei CARAMAN
PREREQUISITES	B2 (and above) level of English
A	<b>GENERAL AND COURSE-SPECIFIC COMPETENCES</b>
	<p><b>General competences:</b></p> <p>→ Familiarise students with the paradigm of (transatlantic, international) modernism, highlighting its internationalism, cosmopolitanism and duality, and with a range of American writers and their prose and poetry, as well as enhancing their aesthetic and cultural awareness of modernism as a radical break with the line of tradition</p> <p><b>Course-specific competences:</b></p> <p>→ Trace the evolution of modernism from late 19th century Aestheticism (Henry James) through the Armory Show, its peak in the 1920s in the prose written by Ernest Hemingway, the “chronicler” of the Jazz Age F. Scott Fitzgerald, the collage-montage of John Dos Passos’ New York novel, the cultural and aesthetic phenomenon of the Harlem Renaissance, T. S. Eliot’s <i>The Waste Land</i> edited by Ezra Pound, E. E. Cumming’s experimental poetry, Imagism and Pound’s one-image poem, and beyond</p> <p>→ Present and discuss the cultural context of American modernism: World War I, the Eighteenth Amendment to the US Constitution and the 13 years of Prohibition (1920-1933), Women’s Suffrage in the US, culminating with the Nineteenth Amendment adopted officially on August 26, 1920, the Lost Generation</p> <p>→ Present and discuss the characteristic features of modernism in Europe and in the US, where it fought a neck and neck battle with naturalism and realism</p> <p>→ Critically read modernist texts using customised tools</p>
B	<b>LEARNING OUTCOMES</b>
	<p>→ Recognise and describe features of modernism in prose and poetry</p> <p>→ Discuss the aesthetic and cultural value of modernism in the US</p> <p>→ Analyse major themes in modernist prose and poetry: alienation, split personality, dehumanization, frustration, anxiety, meaninglessness, disconnection</p>
C	<b>LECTURE CONTENT</b>
	<p>Modernism: what, where and when? (New York, the Armory Show, 1913)</p> <p>A geography of modernism; modernism: an international and transatlantic “affair” (cf. Malcolm</p>

	<p>Bradbury), and a cultural and aesthetic seism</p> <p>The cultural and intellectual climate of modernism: modernism and its movements; the new arts: photography and the cinema; World War I and shell-shocked soldiers; Nietzsche's spiritual ruins; Freud's psychoanalysis; Marx's economic determinism; Bergson's theory of time (<i>durée</i>), Einstein's relativity of simultaneity; quantum mechanics</p> <p>Modernism and the city: Paris; London; Dublin; New York</p> <p><i>Fin de siècle</i> aestheticism and Henry James, a forerunner of modernism (interest in psychological realism, Impressionism, self-consciousness, international themes)</p> <p>Characteristics of modernism</p> <p>Myth, primitivism and modernism</p> <p>The Harlem Renaissance</p> <p>Harlem Renaissance magazines and manifestos (with a focus on Langston Hughes' "The Negro Artist and the Racial Mountain" and Alain Locke's "The New Negro")</p> <p>Harlem Renaissance poets (with a focus on Langston Hughes' jazz and blues poetry: "The Negro Speaks of Rivers", "The Weary Blues", "I, Too" and "Harlem"; Claude McKay's "A Harlem Dancer")</p> <p>Modernist prose: experiments with stream of consciousness and points of view; erosion of plot; dissipation of character (with a focus on William Faulkner's <i>The Sound and the Fury</i>, F. Scott Fitzgerald's "Babylon Revisited" and <i>The Great Gatsby</i>, John Dos Passos' <i>Manhattan Transfer</i>, Ernest Hemingway's "Soldier's Home", <i>The Sun Also Rises</i>, "The Snows of Kilimanjaro", "A Clean Well-lighted Place")</p> <p>Modernist poetry under the sign of "Make It New": (T. S. Eliot, Ezra Pound, Wallace Stevens, Hart Crane, William Carlos Williams, E. E. Cummings, Marianne Moore, H.D., Robert Frost)</p> <p>Wind-up: modernism and beyond (high modernism)</p>
D	RECOMMENDED READING FOR LECTURES
	<p>Bradshaw, David et. al. eds. (2008), <i>A Companion to Modernist Literature and Culture</i>. Wiley-Blackwell (available at the Reading Room Library)</p> <p>Frisby, David (2001), <i>Cityscapes of Modernity: Critical Explorations</i>. Cambridge: Polity Press.</p> <p>Harding, Desmond (2002), <i>Writing the City: Urban Visions And Literary Modernism</i>. New York: Routledge (digital text)</p> <p>Huyssen, Andreas (1986), <i>After the Great Divide: Modernism, Mass Culture, Postmodernism</i>. London: Macmillan.</p> <p>North, Michael (1994) <i>The Dialect of Modernism: Race, Language, and Twentieth-Century Literature</i>. NY: Oxford UP.</p> <p>Thaggert, Miriam (2010) <i>Images of Black Modernism: Verbal and Visual Strategies of the Harlem Renaissance</i>. Amherst: U of Massachusetts P.</p> <p><a href="https://www.modernamericanpoetry.org/dashboard">https://www.modernamericanpoetry.org/dashboard</a> (<a href="http://maps-legacy.org/">http://maps-legacy.org/</a>)</p>
E	SEMINAR CONTENT
	Reading and discussing prose texts emblematic for and illustrative of American modernism
F	RECOMMENDED READING FOR SEMINARS

**Modernist Prose** (*The Lost Generation*): Ernest Hemingway – “Hills like white Elephants” & “Cat in the Rain”

**Modernist Prose** (*The Lost Generation*): Ernest Hemingway – “Snows of Kilimanjaro”

**Modernist Prose** (*The Lost Generation*): F. Scott Fitzgerald - “Winter Dreams”

**Modernist Prose** (*The Lost Generation*): William Faulkner – “That Evening Sun”

**Modernist Poetry**: e.e cummings & William Carlos Williams Selection of Short Poems

**Modernist Poetry**: Ezra Pound – “In a Station of the Metro”, “A Pact”; Wallace Stevens “Thirteen Ways of Looking at a Blackbird”, “The Snow Man”

**Modernist Poetry**: T.S. Eliot: “The Love Song of J. Alfred Prufrock”

**Harlem Renaissance & African-American Modernist Poetry**: Langston Hughes – “Theme for English B”, “Dream Deferred”, “The Negro Speaks of Rivers”;

**Harlem Renaissance & African-American Modernist Poetry**: Claude McKay: “America”, “The Harlem Dancer”

**Modernist Criticism**: T.S. Eliot “Tradition and the Individual Talent”

**Modernist Criticism**: Ezra Pound “A Retrospect”

**Modernist Drama**: Tennessee Williams - “The Glass Menagerie” (& “The Catastrophe of Success)

G

**EDUCATION STYLE**

LEARNING AND TEACHING METHODS

Lecture, discussion (group works), seminar presentations

ASSESSMENT METHODS

Final written exam 60% + seminar paper 40%

LANGUAGE OF INSTRUCTION

English