



UNSW
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ARTS2036

Modernism: Text and Screen

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
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School Contact Information

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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *English*

This course can also be studied in the following specialisation: *Film Studies*

This course introduces you to the wave of experimentation in the arts that we have come to call *modernism*. During the first forty or so years of the twentieth century, traditional art forms underwent an unprecedented process of revolution and innovation, as artists and writers sought radically new ways to express the experience of modernity. We will consider the works of a range of individual European and North American modernist writers and film-makers, as well as examining some of the many collective movements, groupuscules and "isms" that sprang up during this period. A touchstone of our inquiry will be the vexed relationship between "modernity" as a historical condition and "modernism" as a cultural movement. What does it mean to be modern? What happens to art when traditional beliefs and ways of life enter a period of permanent crisis – a period, that is, when "all that is solid melts into air"? And does modernist culture teach us ways to feel at home in modernity, or does it remind us of our alienation?

At the conclusion of this course the student will be able to

1. Read modernist literature and film critically
2. Relate modernist literature and film to their cultural context
3. Draw connections between key modernist texts and films
4. Make a persuasive argument
5. Formulate and defend an independent point of view on a subject, while taking into account the views and arguments of others
6. Employ research skills, including finding appropriate secondary material and using it critically.

Teaching Strategies

Teaching strategies and rationale:

Lectures, tutorials and assessment in this course should give you the skills necessary to perform intelligent, independent readings of modernist texts and to communicate those readings in cogent speech and prose.

Lectures:

- introduce and define the course's core concepts, including especially "modernism" and "modernity"
- demonstrate the practices of critical reading that you need to apply in assessment tasks
- analyse texts and situate them in their social and cultural contexts

Tutorials:

Weekly tutorials encourage you to read continuously throughout the semester and provide a forum to develop your own readings in dialogue with those of your instructor and peers.

Assessment

[Here you can outline any relevant information that was not included in AIMS but may prove helpful for your students. For example, you might provide details on the referencing system, links to previous student exemplars or the designated week in the course that you will discuss the assessment at length. Importantly, this section is an area for you to provide information that does not go through the approved governance structure.]

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Essay	40%	07/05/2018 11:59 PM	1,2,3,4,5,6
Take-home exam	35%	13/06/2018 06:00 PM	1,2,3,4,5
Class test	25%	28/03/2018 12:00 PM	2,3,4,5

Assessment Details

Assessment 1: Essay

Start date:

Length: 2000 words

Details: This assessment covers texts studied in the early and middle parts of the course. The specified length will be between 2000-2500 words. Feedback is provided via Turnitin.

Additional details:

For the essay, you will write on any two of the following: Marianne Moore, selected poems (excluding any poem you have written on in the class test); T.S. Eliot, *The Waste Land*; Dreyer, *The Passion of Joan of Arc*; Ford, *The Good Soldier*; Conrad, "The Secret Sharer" and Vertov, *Man with a Movie Camera*. If you chose one of Moore's poems for the class test, then you can't write on that poem. You are required to make meaningful reference to at least two secondary sources (although you are encouraged to make use of a wider range of secondary sources than this minimum). NB. Conrad is the only author set for both the take-home and the essay. If you write on Conrad for the essay, you can't write on him again for the take-home.

Submission notes: Turnitin

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Assessment 2: Take-home exam

Start date:

Length: 1500 words

Details: The take-home exam will be submitted during the exam period. The length will be between 1000 and 1500 words. This is the final assessment task. Marks and feedback rubric will be available via Turnitin.

Additional details:

In the take-home exam, you will write on two of the following: Conrad, "The Secret Sharer" (but not if you wrote on Conrad for the essay), Woolf, *To the Lighthouse*, *Hiroshima*, *Mon Amour* (dir. Resnais), John Ashbery, selected poems, Jorie Graham, selected poems. No secondary research is expected for this exercise, but evidence of secondary reading might make your essay more compelling.

Submission notes: Turnitin

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Assessment 3: Class test

Start date:

Length: 50 minutes

Details: This test includes a multiple choice question section and a short answer or mini-essay section. Feedback is provided in lectures and tutorials.

Additional details:

The class test will consist of two parts. The first part will test your knowledge of texts/films studied in weeks 1-4 and also material covered in the first four lectures. The second part is an essay-like writing exercise. For this part, you can write on either *Un chien andalou* or one of Marianne Moore's poems.

Submission notes: In class

Turnitin setting: This is not a Turnitin assignment

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration website:

<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose

- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Lecture	Part 1 Introduction: modernism, modernity, avant-garde Part 2 <i>Un chien andalou</i> screening + lecture/discussion
	Lecture	Marianne Moore, selected poems
Week 2: 5 March - 11 March	Tutorial	Introduction. Baudelaire, "I have more memories than if I were one thousand years old" (see Moodle) + excerpt Benjamin, "The Work of Art in the Age of Mechanical Reproduction" (in reader and on Moodle).
	Lecture	Eliot, <i>The Waste Land</i>
Week 3: 12 March - 18 March	Lecture	Eliot, <i>The Waste Land</i>
	Tutorial	Marianne Moore, selected poems
Week 4: 19 March - 25 March	Screening	<i>The Passion of Joan of Arc</i> (screening)
	Tutorial	Eliot, "Tradition and the Individual Talent" and "The Lesson of Baudelaire" (essays) + Eliot, <i>The Waste Land</i>
Week 5: 26 March - 1 April	Lecture	Part 1 Class test (50 minutes) Part 2 <i>The Passion of Joan of Arc</i> (lecture)
	Tutorial	Eliot, <i>The Waste Land</i>
Week 6: 9 April - 15 April	Lecture	Ford, <i>The Good Soldier</i>
	Tutorial	<i>The Passion of Joan of Arc</i> , dir. Dreyer
Week 7: 16 April - 22 April	Screening	<i>Man with a Movie Camera</i> (screening + discussion)
	Tutorial	Ford, <i>The Good Soldier</i>
Week 8: 23 April - 29 April	Lecture	<i>Man with a Movie Camera</i> , dir. Vertov (lecture)

	Tutorial	Vertov, <i>Man with a Movie Camera</i> (1927)
Week 9: 30 April - 6 May	Lecture	Woolf, <i>To the Lighthouse</i>
	Tutorial	Conrad, "The Secret Sharer"
Week 10: 7 May - 13 May	Screening	<i>Hiroshima mon Amour</i> (screening)
	Tutorial	Woolf, <i>To the Lighthouse</i>
Week 11: 14 May - 20 May	Lecture	<i>Hiroshima, Mon Amour</i> , dir. Resnais (lecture)
	Tutorial	<i>Hiroshima mon Amour</i> (1959)
Week 12: 21 May - 27 May	Lecture	Late modernist poetry: John Ashbery + Jorie Graham
	Tutorial	John Ashbery, selected poems
Week 13: 28 May - 3 June	Tutorial	Jorie Graham, selected poems + course overview

Resources

Prescribed Resources

Poetry

John Ashbery, selected poems (poems set for discussion are indicated on Moodle)

T.S. Eliot, *The Waste Land*

Jorie Graham, selected poems (poems set for discussion are indicated on Moodle)

Marianne Moore, selected poems (poems set for discussion are indicated on Moodle)

Novels (purchase from the UNSW bookshop)

Ford Madox Ford, *The Good Soldier* (1915)

Virginia Woolf, *To the Lighthouse* (1927)

Films (screened in lectures and available in the library)

Un chien andalou (Buñuel and Dalí) (1929)

The Passion of Joan of Arc (Dreyer) (1928)

Man with a Movie Camera (Vertov) (1927)

Hiroshima mon Amour (Resnais) (1959)

Recommended Resources

See Moodle for additional resources.

Course Evaluation and Development

Most comments tend to be about the syllabus. There's been some resistance to a novel that we used to study on this course, Elizabeth Bowen's *The Heat of the Day*, so I'm leaving it out this year. Some students have expressed a desire to study more "classic" or "canonical" modernist writers, so we are doing T.S. Eliot this year instead of W.H. Auden.

In a previous year, someone wrote: "I think there are too many books or books that are too long for such a short period of time." I take this comment seriously, and I sympathise with its author. But in the end, I don't agree with it. This course is part of the English major and minor streams, and doing English means a lot of reading. I believe that you have this precious time at university to read as much as you possibly can; hopefully, you'll form a habit that you will have for a lifetime. The UNSW handbook states that the *minimum* number of hours per semester per unit of credit is 25. This means that the *minimum* time you spend on this 6 uoc course this semester is 150 hours, or about 10 hours per week across 16 weeks of

semester, including preparation, assessments and contact hours. **Many students do more than this minimum.** I understand that there might be one week in the semester when you can't finish the reading. But please remember that you should be spending *at least* 10 hours a week on this course, and I expect you to spend a lot of that time reading.

Image Credit

Joan of Arc (dir. Carl Theodor Dreyer)

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