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Phone: 1-604-648-4476  
Skype: <prof.gifford>  
Toll-free: 1-877-338-8002  
Office: CAMB 118  
Office Hours: Mon. 1:00-1:50 EST (phone, skype, or drop-in)

ACKNOWLEDGMENT OF TRADITIONAL TERRITORY
FDU – Vancouver Campus acknowledges that the land on which we gather is the unceded territory of the Coast Salish peoples, including the territories of the x̺ʷməθ̺kw̺əy̺̓əm (Musqueam), Sḵwx̺wú7mesh (Squamish), Stó:lō and Səl̓ílwətaʔ/Selilwitulh (Tseil-Waututh) Nations.

COURSE CATALOGUE DESCRIPTION
Introduction to the literary theory, form, and style of Modernism, a literary movement that dominated the first half of the 20th century and continues to exert its influence over literature today, which, tellingly, is described by the label post-Modernism.

COURSE OBJECTIVES
Students will become familiar with Modernist literature and the various artistic movements designated under the term “Modernism.” Students will learn to critically examine modernist materials by drawing on the critical perspectives most common in modernist studies: the New Criticism, Cultural Studies, and various forms of analysis. After completing the course, students will be adept at approaching modernist literatures as social artifacts influenced by and influencing various socio-political responses to modernity. General familiarity with modernist materials in the visual and performing arts will also be established. Students will be able to:
  • Proficiently use MLA Style in a research paper and have an awareness of other citation methods (APA, Chicago, etc.).
  • Understand and respond critically to different kinds of research materials and distinguish reliable scholarly sources from less reliable or mainstream sources.
  • Demonstrate proficiency in library and/or online research methods for scholarly materials.
  • Describe two or more approaches to modernist literature and contrast their differences in method and outcomes by applying them to literary works.
  • Interpret, explain, and critique complex modernist texts.
  • Articulate and justify an aesthetic, historical, and tradition-based interpretation of a modernist literary text.

COURSE FORMAT
The graded essays must be submitted through SafeAssign in WebCampus by midnight of the due date, as per the class schedule. Late assignments will not be accepted unless the instructor has been notified before the deadline, in which case a late penalty of up to a third of a letter grade per day will be applied, unless an extension is given. Papers more than a week late cannot be accepted, and all assignments must be completed in order to pass the course. Extensions will be granted in cases of illness or according to unique circumstances. You are expected to completely read the assigned materials, and you are strongly encouraged to read ahead on the major texts, which will require greater reading time.

This class is conducted entirely online. This means that your progress is self-paced within each week—work hard to stay up to date in the coursework, and be sure to complete all of the readings. You will encounter textual, interactive, and video materials in this course.
REQUIRED TEXTS
The Modernist Journals Project. [WebCampus]

ASSIGNMENT GUIDELINES
1. All essays should follow the MLA style manual. All formal essays must be double-spaced and typed in the format we outline in class and as per the template on the course website. If you do not have access to a computer or typewriter and are unable to use the equipment on campus, please see the instructor to make alternate arrangements.
2. All essays must be submitted through SafeAssign in WebCampus by midnight on the due date. Any essay submitted through any other process (email or print) will be deemed late and will receive a late penalty until it is submitted through SafeAssign.
3. Students will best serve their interests by regular attendance, participation, and completion of assignments.

ATTENDANCE POLICY
Students are expected to attend all classes, both because of the pace and amount of material in the course, and also because of the classroom interaction and activities which are vital to the structure of the course. In the case of absence, you are responsible for the material covered and to turn in any required assignments on time.

Makeup quizzes/exams will only be given for valid reasons (illness, emergency, etc.) and with proper documentation. Unexcused absences may result in a loss of grades and may contravene the terms of visas for international students.

As an online class, student participation is self-paced within each week, but projects and participation must be completed by the end of the week. Students are free to work ahead at any point in the course.

GRADING POLICIES
1. All essays must be submitted through SafeAssign in WebCampus by midnight on the due date. All other assignments are due at the start of class on the due date. Late assignments will be penalized by one third of a grade per day (ie: B to B-), unless the instructor has been suitably notified prior to the due date or in the case of extenuating circumstances. Extensions may be granted based on illness or according to unique circumstance, but the instructor must be consulted in advance.
2. In order to pass the course, you must hand in all essays and complete the final exam. This includes all drafts and revisions. This means that you might have “A”s on all the papers you have handed in and still fail the course because you have not handed in all major assignments.
3. All students must consult and abide by the University’s policy on attendance: <http://view2.fdu.edu/publications/student-handbook/>. Meaningful class participation is considered an important component of your grade for this course.
4. A grading rubric will be provided for essay assignments.

ASSIGNMENTS

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<tr>
<td>Essay #1</td>
<td>5–7</td>
<td>October 8</td>
<td>15%</td>
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<tr>
<td>Annotated Bibliography</td>
<td></td>
<td>November 20</td>
<td>10%</td>
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<tr>
<td>Essay #2: Research Essay</td>
<td>7–10</td>
<td>December 3</td>
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<tr>
<td>Online Quizzes</td>
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<tr>
<td>Discussion Board</td>
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<tr>
<td>Final Exam</td>
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GRADING SYSTEM

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<td>B-</td>
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<tr>
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Incomplete (I) can be awarded in special cases. University policy must be followed.

Online Quizzes: For each course Unit, we will have an online quiz to confirm your understanding of the key points. You may retake the quizzes as many times as necessary before submitting the results to me, but each quiz must be completed and submitted before the deadline. Make-up quizzes for late or missed work are not possible without formal documentation of extenuating circumstances, so early completion is advisable.

Essay #1 – Choose from the following essay suggestions. You may create your own topic if you consult me. I recommend you consult critical sources when planning your paper.

- “Modernism” is often described as an artistic reaction to major conflicts among the social forces that arose from “modernity,” and many of the works we have studied reflect a form of social imbalance (i.e., class, gender, race, colonialism, economics, etcetera). Consider one or more texts by taking into account how they respond to their cultural and historical circumstances.

- Both *The Picture of Dorian Gray* and *A Portrait of the Artist as a Young Man* engage in significant critiques of contemporary society and culture on topics ranging from sexuality, religion, education, imperialism, class, and ethnicity. They are also stylistically inventive and explicitly engage in aesthetic debates. This sets style against social critique, each in contrast with the other. Do style and social critique conflict or do they mutually interact in one or both of the novels? Does one (style) reflect the other (social vision), or are these unrelated issues in the novels?

- Consider any of the works we have read to date in relation to Modernism as an aesthetic movement. Bear in mind the conflicting and contested notions of the various Modernisms each
text can potentially reflect.

- Eliot’s poetry is both “traditional” and “new,” in both instances largely in connection with its use of allusion. Consider how allusion functions in The Waste Land. Does it connect the poem to a long literary tradition or does it mark a rupture from tradition that coincides with Modernism? You might choose to focus on the role of a particular allusion in the poem, such as Eliot’s references to Shakespeare or Ovid (or others, including popular songs of the period).

**Essay #2** – Choose from the following essay suggestions. You may create your own topic, with approval, if you consult me. You must use secondary sources appropriate to your topic in both focus and quantity. Your paper should demonstrate a grasp of both the primary text(s) you choose to write on and the critical materials available. This means that you must show an understanding of the reliability of critical materials, how to find scholarly criticism, and an ability to judge whether a work is dated or current. While some topics will have more or less critical materials available than others, I advise a 3–4 sources minimum. You may wish to consider biographical materials, letters, print history, journals, or other such sources as well.

- Many of the works we have studied this term derive from a cultural context where social imbalances are reflected in the texts (i.e.: class, race, colonialism, etcetera). Consider one or more texts (that you have not previously written on) by taking into account how they respond to their cultural and historical circumstances.

- Several of the authors we have studied seem to be inspired by or interested in each other’s work. Consider two or more authors’ relationships (personal or purely literary) and how they can inform their writings. Is it a mutual influence? Does a later author alter the way we read an earlier one? Try to consider as many levels in the texts as possible, such as allusions, style, setting, themes, argumentative purposes, or even related texts and biographical information.

- Joyce’s *A Portrait of the Artist as a Young Man*, Woolf’s *Jacob’s Room*, and Wilde’s *The Picture of Dorian Gray* all shows significant interests in form and style (as distinct from social or thematic concerns). To what degree can *Jacob’s Room* appear as an answer or rebuttal to *Portrait of the Artist* or *Portrait* as an answer or rebuttal to *Dorian Gray*?

- Hemingway’s *in our time: The 1924 Text* seems to be radically different in style and formal complexity in comparison to other authors we have read. Yet, Hemingway considered it an experimental work, and he was working closely with experimental authors who were at their most radically experimental at the time, such as Joyce and Gertrude Stein. How is Hemingway’s *in our time* a modernist book? You may choose to compare it to other authors we have read from the same historical moment, such as Joyce and Woolf.

- Durrell’s *Panic Spring* is the latest work we have read (from 1937), and he appears to be adopting stylistic and narrative techniques we have seen in Eliot, Joyce, Woolf, and Hemingway. Is this no longer modernist? Has it become somehow “late” modernist or something new? What has changed, and what has stayed the same?

- Texts as stylistically and politically distinct as Wilde’s *The Picture of Dorian Gray*, Woolf’s *Jacob’s Room*, Hemingway’s *in our time*, and Durrell’s *Panic Spring* are all still considered modernist and hence part of a shared aesthetic tradition. Please discuss any two or more texts from this term as either contiguous works in a common movement or as disjunctions in contested practices—that is, as either links in a chain that is connected together or as sudden breaks or disruptions from each other. Based on such a comparison, what information emerges with regard to modernist literature in general?

**Annotated Bibliography:** Your Annotated Bibliography will provide a correct MLA Style citation for each of the 5 critical works you select and a short annotation of approximately 1–5 sentences. You will be
evaluated on the correctness of your citation style (30%) and the grammatical correctness of your annotation (30%). The remainder is based on reasonable completion of the work. You must chose ONE format from the following options. You may also wish to use the library assignment as preparation for the Final Essay, but this is not a requirement:

- **With regard to a single course unit**, compile a bibliography listing FIVE secondary sources. For each item in your bibliography, write a brief note (1–3 sentences approximately) on the nature of the source. Use complete sentences and correct grammar. What is the genre of the source? Is it scholarly, a review, a note, a personal response, et cetera? What is the primary purpose of the article? What is the nature of the periodical or book it is published in; is it scholarly, popular, peer-reviewed, self-published, et cetera? What aspects, if any, of the source could be useful in writing for your own scholarly work?

- **With regard to three or more course units**, compile a bibliography listing FIVE secondary sources in total. For each item in your bibliography, write a brief note (1–3 sentences approximately) on the nature of the source. Use complete sentences and correct grammar. What is the genre of the source; is it scholarly, a review, a note, a personal response, et cetera? What is the primary purpose of the article? What is the nature of the periodical or book it is published in; is it scholarly, popular, peer-reviewed, self-published, et cetera? What aspects, if any, of the source could be useful in writing for the university classroom?

Regardless of the option you choose (one work or a set of three or more works), your bibliography must meet the following criteria: no more than two sources may be drawn from the materials in WebCampus, no more than two sources may be electronic in their original format, and no more than two sources may be “notes” or “reviews.” A “note” is generally a very brief article, consisting of 1–3 pages, focused on a highly specific element of the text. A “review” is generally published in a newspaper or popular magazine, and it is usually less than 2 pages. Wikipedia and non-academic online resources are not acceptable for this assignment. **All sources must be from academic resources in the library or online library**—do not rely on Google or public resources when you have excellent scholarly sources available to you already (this is explicitly part of what the assignment is testing).

Discussion Board: Each week you should post one comment and one response to another student’s comment. Full mark will be given based on completion of both postings each week.

Final Examination: The final examination for this course will be conducted as a “viva voce” (interview) online through Skype or other audio or video communications. Students must have access to either a telephone or computer system that supports audio/video conferencing or Skype. Three questions will comprise the examination: (1) an oral defense of your final essay, (2) discussing your final essay’s topic or approach in relation to a different text or paradigm, and (3) a comparison of two course readings. Evaluation is based on three criteria ranked in order of importance: (1) demonstrated completion of the course of studies, (2) demonstrated understanding of the critical concepts of the course, and (3) the capacity for creative or innovative thought. More succinctly, the exam will test if students completed the course and achieved a reasonable level of comprehension.

CLASSROOM AND EMAIL ETIQUETTE

Classroom etiquette is to be upheld at all times throughout the duration of this course. This means you should be on time and turn off your mobile phones or place them on silent. Respect your fellow students while they are speaking or asking questions, and be attentive during class time. With regard email, take as much care as you do with written assignments. Be sure to write clearly and to proofread your messages. Avoid abbreviations and other texting shortcuts. Never send an email in anger. When you compose an email to your instructor, ask yourself these questions:
• is the answer in my textbook?
• is this question a result of not paying attention in class? If so, have I endeavored to discuss this with a classmate first?
• have I checked the course website for the detailed schedule?
• have I re-read my composition for error-free writing?
• did I address my instructor appropriately?
• did I sign my composition?
• did I include any attachments (where applicable)?

STUDENTS WITH DISABILITIES
Fairleigh Dickinson University adheres to Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990. Any student with documented medical, psychological or learning disabilities who feels s/he may need in-class academic adjustments, reasonable modifications and/or auxiliary aids and services while taking this course, should first contact the Associate Provost at 201-692-2477 (Metropolitan Campus) or 973-443-8079 (Florham Park Campus). Once the academic adjustments, modifications or auxiliary aids and services are approved, make an appointment to see the professor. All materials required for the course are accessible to individuals with sensory disabilities.

ACADEMIC INTEGRITY
I prosecute all violations of academic integrity, including plagiarism, in accord with the Calendar and regardless of personal circumstances. Using secondary sources is a benefit to academic writing and will help you in this course, but please ensure you cite appropriately. If you are in doubt, consult the instructor. If you are still uncertain if your citations are adequate, please discuss this with me before I mark your paper. Intellectual honesty is accepted as the cornerstone of the development and acquisition of knowledge. Since knowledge is cumulative, further advances are predicated on the contributions of others. To claim contributions and ideas of another as one's own is to deprive oneself of the opportunity to participate in the scholarly process. Therefore, students enrolled at FDU are expected to maintain the highest standards of academic honesty. Academic dishonesty includes
• cheating (giving and/or receiving unauthorized assistance in any exercise or examination)
• plagiarism (representing the ideas or words of others as one's own)
• falsification (inventing or falsifying information, citation or data in any exercise)
• multiple submission (submitting substantial portions of any academic exercise more than once for credit without the prior approval of the instructor)
• complicity (facilitating any of the above actions or performing work that another student presents as his/hers)
• interference (hampering another student from performing his/her assignments).

According to the FDU student handbook, students who engage in acts of academic dishonesty may, at the discretion of the instructor, be failed for the course, receive a reduced grade in the course, receive no credit for the assignment, and/or be recommended to the Dean for academic probation. Other penalties can include permanent expulsion from the University with an indication of academic dishonesty on a student’s transcripts.

IMPORTANT DATES
Classes Begin, 8:00 a.m. (Monday) August 28
Labour Day Holiday September 4
Final Drop/Add Changes September 11
Canadian Thanksgiving Holiday (Monday – Vancouver closed) October 9
Fall Recess (Monday/Tuesday) October 16–17
Mid-Term Progress Report  
Last Day for Student Withdrawal from Classes (Monday)  
Remembrance Day (Vancouver Campus closed)  
Thanksgiving Recess  
Last Day of Classes (Monday)  
Reading/Snow Make-up days (Tuesday & Wednesday)  
Final Examinations (Thursday–Wednesday)  
Term Ends, 11:00 p.m. (Wednesday)

COURSE SCHEDULE (subject to change)

Week 1  
August  
28  
Introduction: Modernism (Study Guide)

Week 2  
September  
4  
Labor Day Holiday  
5  
Wilde The Picture of Dorian Gray

Week 3  
11  
Wilde The Picture of Dorian Gray (cont’d)

Week 4  
18  
Joyce A Portrait of the Artist as a Young Man

Week 5  
25  
Joyce A Portrait of the Artist as a Young Man (cont’d)

Week 6  
October  
2  
Eliot The Waste Land  
8  
Essay #1: DUE

Week 7  
9  
Canadian Thanksgiving (Vancouver Campus closed)  
10  
“Modern Times” (film) | “The Great Dictator” (film)  
BLAST & The Little Review (online)  
“Guernica: A Political Odyssey” (audio) | “Metropolis” (film)

Week 8  
16  
Woolf Jacob’s Room

Week 9  
23  
Woolf Jacob’s Room (cont’d)

Week 10  
30  
Hemingway in our time: The 1924 Text
Week 11
November
6  Hemingway *in our time: The 1924 Text* (cont’d)

Week 12
13  Remembrance Day (Vancouver Campus)
14  Durrell *Panic Spring: A Romance*

Week 13
20  Annotated Bibliography: DUE
21–26  Thanksgiving Recess

Week 14
27  Durrell *Panic Spring: A Romance* (cont’d)
December
3  Essay #2: DUE

Week 15
4  Course review

Week 16
11  Last Day of Classes
12–13  Reading/Snow Make-up days
14–20  Final Examination Period