

AML2410: Issues in American Literature and Culture
American Modernism
(Section 1629, Class #10288)



Blue and Green Music (1921) by Georgia O'Keeffe

COURSE INFORMATION:

Instructor	Debakanya Haldar
E-mail I.D.	d.haldar@ufl.edu
Class Meetings	MWF – Period 7 (1:55 PM – 2:45 PM) in MAT 118
Office Hours	Monday - 2:45 PM to 3:45 PM in TUR Wednesday - 2:45 PM to 3:45 PM in TUR Or by appointment
Course Website	Canvas

COURSE DESCRIPTION:

In the first half of the twentieth century, the onslaughts of the two World Wars along with the rapid industrialization of the United States recalibrated conventional ideas of time, space, and reality. There was a desire to turn towards a new mode of meaning-making that could represent the transformations in the national culture. Thus, when Modernism arrived in the United States at the turn of the twentieth century, it made its mark in visual art, literature, film, music, architecture, and public life. Roughly from the 1900s to the 1940s, American Modernism allowed the unfolding of complex sensibilities and philosophies that previous ages could not contain.

In this course, we will look at this fascinating period when every marker of American culture was going through a transformation. We will study T.S. Eliot's influential "The Waste Land" (1922) and Imagism in Ezra Pound, H.D., and Marianne Moore. We will also engage with the gender politics of Cubist perspectives in Gertrude Stein's *Tender Buttons* (1914). We will pair this with the Modernist poetics of city symphony films like *Manhatta* (1921). We will study Modernist jazz influences in the context of the Harlem Renaissance through the works of Langston Hughes and Zora Neale Hurston. We will also study experimental sentiments in the fiction of William Faulkner, F. Scott Fitzgerald, and John Steinbeck, as well as in the drama of Eugene O'Neill.

Course assignments include short position papers, Perusall annotations, course reflections, group presentations, a creative project, and a conference-length paper. Students will also visit the Harn Museum and write a fieldnote essay.

COURSE OBJECTIVES:

By the end of AML2410, students will be able to:

- Have a working knowledge of Modernist culture, art, and literature.
- Closely read texts and make logical and critical observations.
- Write college-level analysis papers containing clear thesis statements, strong textual evidence, and well-integrated secondary materials.
- Participate confidently in roundtable seminars and conference panels with a sound understanding of professional expectations.

GENERAL EDUCATION OBJECTIVES:

This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).

- Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.

- The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

GENERAL EDUCATION LEARNING OUTCOMES:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication, and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, methodologies and theories used within the subject area.
- **Communication:** Students clearly and effectively communicate knowledge, ideas, and reasoning in written or oral forms appropriate to the subject area.
- **Critical Thinking:** Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the subject area.

ASSIGNMENTS:

(See the following section for word count and points.)

- Annotations: The course requires you to complete **five** Perusall annotations. Students will engage with the film stills and make two original observations per annotation assignment. Students must also interact with their peers' annotations.
- Reflections: There are a total of **four** reflection activities in this course. In these assignments, the instructor will ask students to answer open-ended and subjective questions based on the modules that have been covered. Reflection activities help students to introspect on their learning curves.
- Response Papers: The course requires you to complete **any two** out of five position papers. These papers are 700 words long. Students are expected to focus on a central issue or theme in one of the texts and provide critical speculations.
- Creative Project: Students must prepare a creative project on "Modernism". The project can be a material creation, an audio-visual work, or a visual or written work of art. Students must submit a 500-word write-up on their project.
- Analysis Paper: As their final course project, students must submit a 1000-word analysis paper. They will engage with at least two peer-reviewed articles, ask an intriguing question regarding the topic (American Modernist art/ architecture/ film/ literature/ music), and arrive at a logical conclusion regarding their thesis statement.
- Museum Trip Fieldnote: Students must submit an 800-word assessment of their trip to the

Harn Museum. The fieldnote should include a description of the activities in the museum, a summarization of the various resources/data accessed, the main takeaway from the lecture/interaction with the guide, and your reflection on how you will utilize this visit for your analysis paper/creative project.

- **Workshop Participation:** In this course, there will be **two** workshop sessions. Students will learn how to write thesis statements and make logical arguments in these sessions. Students are expected to participate in both sessions. Participation includes attendance, answering questions, and submitting workshop drafts for correction.
- **Quizzes:** **Two** short quizzes in this course will test the students' knowledge of the materials covered.
- **Debate:** Four days are reserved as "debate" days. On each of these days, two groups (3-4 students each) will debate each other over a specific topic. The topic will be assigned one week prior to the debate day. Each group will have 10 minutes to make their case. The floor will then open to the class for their questions and comments.
- **Attendance and participation:** Your attendance and participation are necessary for holistic discussions on the topic and the texts. Every student needs to talk about their experience of engaging with the texts.

ASSIGNMENTS OVERVIEW:

ASSIGNMENTS	WORD COUNT	POINTS
Perusall Annotations (5)	120x5 = 600	20x5 = 100
Reflections (4)	300x4 = 1200	15x4 = 60
Response Papers (2)	700x2 = 1400	100x2 = 200
Creative Project (1)	500x1 = 500	100x1 = 100
Analysis Paper (1)	1000x1 = 1000	150x1 = 150
Museum Trip Fieldnote (1)	800x1 = 800	100x1 = 100
Workshop participation (2)	250x2 = 500	25x2 = 50
Quizzes (2)	-	20x2 = 40
Debate (1)	-	100x1 = 100
Attendance and Participation	-	50x2 = 100
TOTAL	6000 words	1000 points

REQUIRED TEXTS:

The Cambridge Companion to American Modernism. Edited by Kalaidjian, Walter. Cambridge: Cambridge University Press, 2005. UF Access:

<https://login.lp.hscl.ufl.edu/login?url=https://www.proquest.com/publication/2050499?accountid=10920>

Additional readings will be available on Canvas.

TEXTS	AUTHOR
<i>ABC of Reading</i> excerpts (1934) [essay]	Ezra Pound
“The Waste Land” (1922) [poem]	T.S. Eliot
<i>Manhatta</i> (1921) [film]	Charles Sheeler and Paul Strand
“Cities,” “Helen,” “Oread” [poems]	H.D.
<i>Tender Buttons</i> (1914) [poems]	Gertrude Stein
<i>As I Lay Dying</i> (1930) [novel]	William Faulkner
“Marriage,” “Those Various Scalpels” [poems]	Marianne Moore
“May Day” (1920) [short story]	F. Scott Fitzgerald
<i>The Hairy Ape</i> (1922) [drama]	Eugene O’Neill
“The Weary Blues” (1926), “Let America be America Again” [poems]	Langston Hughes
<i>Their Eyes were Watching God</i> (1937) [novel]	Zora Neale Hurston
<i>The Moon is Down</i> (1942) [novella]	John Steinbeck

COURSE POLICIES:

You must complete **all assignments** to receive credit for this course.

1. Attendance: Like all lecture-discussion courses, this one needs you! Use your allotted absences wisely (for emergencies, major illness) as you would for any job. **You will fail the course if you accrue more than five 50-minute absences.** You will earn a lowered course grade if you accrue four absences. Please contact me ahead of time to have your absence excused and to see what content you will miss. UF attendance policies: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>
2. Tardiness: Although we all run late sometimes, please try to be on time, as we have a lot of material to cover and little time. Multiple tardies or arriving more than 15 minutes late may count as an absence. If you are running late, be sure to chat with me at the end of class to catch up on any announcements you may have missed.
3. Classroom Behavior and Netiquette: Whether you are participating in person, via Zoom, or on Canvas: treat each other, your instructor, and yourself with respect. Remember that you don’t know what’s going on in others’ lives. We all come from diverse cultural, economic, and ethnic backgrounds. If you are disruptive, disrespectful, rude, or otherwise engaging in inappropriate behavior, you will be asked to leave and counted absent.
4. UF’s policy on Sexual Harassment: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:

<https://titleix.ufl.edu/about/title-ix-rights/>

5. Paper Format & Submission: All papers will be submitted through Canvas by 11:59 p.m. on the day they're due (unless otherwise specified). Your assignments should be in MLA format, Times New Roman 12-point font, double-spaced, with one-inch margins. Be sure to cite all sources in MLA format, including any films you may be citing. (If you have MLA questions, check the Purdue OWL website first, then ask me if you're still unsure.) The first page should include your name, my name, the class, and the date on the top left.
6. Late Papers/Assignments: Any extensions are granted at my discretion and **only if you ask in advance of the due date**.
7. Paper Maintenance Responsibilities: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
8. Academic Honesty and Definition of Plagiarism: UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

The current UF Student Honor Code defines plagiarism this way: A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:
 - Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
 - Submitting materials from any source without proper attribution.
 - Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
9. Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>

It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

10. Students who are in distress or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>

11. For UF Grading policies, see: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>
12. Grade Appeals: In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.
13. Course Evaluations: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://ufl.bluera.com/ufl/>

COURSE SCHEDULE (Tentative):

Subject to change—watch for Canvas announcements or messages regarding any updates.

WEEK	DATE	AGENDA	ASSIGNMENTS
1	8/23	Introduction to the course	
2	8/26	What is Modernism? What is American Modernism?	
	8/28	Ezra Pound and the Imagist Movement	
	8/30	Workshop 1	
3	9/2	NO CLASS	
	9/4	H.D. Poems	Annotation 1
	9/6	Debate (Group 1 vs. Group 2)	
4	9/9	<i>Manhatta</i> (1921) and City Symphony Films	
	9/11	T.S. Eliot and “The Waste Land”	
	9/13	T.S. Eliot and “The Waste Land”	Response Paper – Eliot
5	9/16	Quiz 1	Reflection I
	9/18	Gertrude Stein and <i>Tender Buttons</i> (1914)	
	9/20	Gertrude Stein and <i>Tender Buttons</i> (1914)	
6	9/23	Debate (Group 3 vs. Group 4)	
	9/25	<i>As I Lay Dying</i>	Response Paper – Stein
	9/27	<i>As I Lay Dying</i>	Annotation 2
7	9/30	<i>As I Lay Dying</i>	

	10/2	<i>As I Lay Dying</i>	
	10/4	<i>As I Lay Dying</i>	
8	10/7	The History of Jazz Age and the Roaring Twenties	
	10/9	Harn Museum Trip	Response Paper – Faulkner
	10/11	“May Day” F. Scott Fitzgerald	
9	10/14	“May Day” F. Scott Fitzgerald	Reflection II
	10/16	Debate (Group 5 vs. Group 6)	
	10/18	NO CLASS	Library Fieldnote
10	10/21	Langston Hughes Poems	Annotation 3
	10/23	<i>Their Eyes Were Watching God</i>	
	10/25	<i>Their Eyes Were Watching God</i>	
11	10/28	<i>Their Eyes Were Watching God</i>	
	10/30	<i>Their Eyes Were Watching God</i>	Annotation 4
	11/1	<i>The Hairy Ape</i>	
12	11/4	<i>The Hairy Ape</i>	Response Paper –Hurston
	11/6	Workshop 2	
	11/8	Quiz 2	
13	11/11	NO CLASS	
	11/13	Debate (Group 7 vs. Group 8)	Reflection III
	11/15	<i>The Moon is Down</i>	
14	11/18	<i>The Moon is Down</i>	
	11/20	<i>The Moon is Down</i>	Annotation 5
	11/22	Creative Project Exhibition	
15	11/25	NO CLASS (Thanksgiving Break)	Response Paper – Steinbeck
16	12/2	Optional Quiz 3	Reflection IV
	12/4	Writing Day	Analysis Paper

GRADING SCALE AND RUBRIC:

A minimum grade of C is required for general education credit.

A	4.0	94-100	940-1000		C	2.0	74-76	740-769
A-	3.67	90-93	900-939		C-	1.67	70-73	700-739
B+	3.33	87-89	870-899		D+	1.33	67-69	670-699
B	3.0	84-86	840-869		D	1.0	64-66	640-669
B-	2.67	80-83	800-839		D-	0.67	60-63	600-639
C+	2.33	77-79	770-799		E	0.00	0-59	0-599

A	4.0	94-100	Shows an exceptional level of thoughtful engagement with the text(s), complex, creative, and well-reasoned arguments, and a clear prose style. The paper uses several logical examples to fully develop a persuasive thesis and is organized in such a way that invites the reader to follow along. The prose is clear and interesting, and there are no errors in formatting, grammar, syntax, or spelling.
A-	3.67	90-93	
B+	3.33	87-89	Needs more attention to one or two of these areas: sophistication and nuance of arguments (a more arguable thesis statement, use of more evidence or analysis, qualification of arguments, etc.), prose style/formatting (sentence structure, diction, clarity), or organization (paragraph construction, flow of ideas).
B	3.00	84-86	
B-	2.67	80-83	
C+	2.33	77-79	Needs to push further in order to go beyond a surface-level interpretation. Needs more textual evidence and analysis to support them. The overall argument might not be clearly or convincingly articulated. A 'C' paper also needs improvement in clarity of prose and/or organization.
C	2.0	74-76	
C-	1.67	70-73	
D+	1.33	67-69	Indicates a superficial engagement with the text, and inattention to argument, prose style, and mechanics. The paper uses few or no examples, and the argument is unclear and unpersuasive. The organization is difficult to follow. The prose is unclear, and there are major errors in formatting, grammar, syntax, or spelling that impede comprehension.
D	1.00	64-66	
D-	0.67	60-63	
E	0.00	0-59	Shows little understanding of the assignment, is turned in extremely late, and/ or shows extreme problems with argument and grammar. Or, you may have committed any one of the following failing errors: failure to meet the word count, plagiarism, or failure to address the prompt.