

## LAE 6947: Modernist Studies & Pedagogy

(Spring 2019)

Professor M. Bryant

Class meets W 6-8 in CBD 224

Office: 4360 Turlington Hall

Seminar Office Hours: T from 10:30-11:30, F 12:30-1:30 + by appointment (ck MB website)

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Modernism's mantra was make it new. This hybrid seminar-workshop will proceed from experience and experiment, drawing on Anglo-American modernist texts, journal articles, and campus resources to create new pedagogies. Instead of writing a seminar paper, students will do a series of short assignments throughout the semester. We'll connect with cross-campus colleagues from Architecture, Art History, Musicology, the Harn Museum of Art, and UF Libraries Special Collections. You'll leave this course with practical and creative strategies for teaching modernist texts in a variety of contexts.

### Textbooks

Gertrude Stein, *Tender Buttons* (ed. Len Diepeveen), Broadview

*The Collected Poems of Wilfred Owen* (New Directions)

Virginia Woolf, *Mrs. Dalloway*

Jean Toomer, *Cane*

William Faulkner, *As I Lay Dying*

\*You'll also need a copy of *The Waste Land* (T. S. Eliot)

\*Other course readings/viewings will be on Canvas, ARES, a/o YouTube

### Work you'll do for this course:

- Teaching Talk
- Proposal for Conference Paper about Pedagogy
- Team-Teach Professor Silveri's class on 2/27
- 5 Assignments for undergraduate students
- Harn Virtual Gallery with Exhibition Statement
- Instructional Resource Page for Harn website
- EGO Symposium Roundtable on Pedagogy

Wk	Da	Readings/Viewings	DUE
1	1/9	(1) <i>Pedagogy</i> – “Making It New: Innovative Approaches to Teaching Modernism,” <i>Modernism/modernity</i> Forum, 16.3 (2009) – forum pieces by Helen Sword, Alan Golding, David M. Earle, MB, Sarah Copland, Suzanne W. Churchill & Michael Sayeau (PDFs on Canvas / MSA Teaching Forum & also on ARES)  (2) <i>Primary Texts</i> available online - T. S. Eliot, “The Love Song of J. Alfred Prufrock”; Langston Hughes, “Harlem” (What happens to a dream deferred); Gertrude Stein, “If I told Him, A Completed Portrait of Picasso”; Edna St. Vincent Millay, “I, Being born a Woman and Distressed”; Virginia Woolf, “The Death of the Moth”; Helen Levitt, <a href="#">In the Street</a> (1948)	email MB an assignment you've designed <i>by Noon</i> on Monday, January 7

		(3) <i>Workshop</i> – Peers’ assignments MB will post in Canvas file	
2	1/16	<p>(1) <i>Primary Texts</i> - Gertrude Stein, <i>Tender Buttons</i> + supplemental material in Diepeveen edition</p> <p>(2) <i>Pedagogy</i> – Logan Esdale, “<a href="#">Unoriginal Genius</a>: Student Poems Made from <i>Tender Buttons</i>” &amp; Jessica Lewis Luck, “<a href="#">Isn’t the Pedagogical Always Avant-Garde?</a>” + <a href="#">MoMA Learning</a> &gt; Browse by Themes &gt; Cubism + MB “Parody as Pedagogy, Plath as Style” (Canvas)</p>	<i>Teaching Talks</i> 1 & 2 (BK, CS)
3	1/23	<ul style="list-style-type: none"> <li>Meet in the lobby of the Harn Museum of Art by 1:00</li> </ul> <p>(1) <i>Primary Texts</i> –Harn website: <a href="#">Highlights from the Modern Collection</a> + Harn categories &amp; thumbnails Files (Canvas)+ Modern Gallery tour at <a href="http://harn.oncell.com">harn.oncell.com</a></p> <p>(2) <i>Pedagogy</i> – MB, <a href="#">Museum Pedagogy: Musings at the Harn</a> + <a href="#">MoMA Learning</a> &gt; Browse by Themes &gt; What Is Modern Art? (Painting Modern Life, Rise of the Modern City, Modern Landscapes, Modern Portraiture)</p> <p>(3) <i>Workshop</i> – Explore the Harn &amp; the Modern Gallery, consult about Harn projects &amp; EGO Roundtable</p>	
4	1/30	<ul style="list-style-type: none"> <li>Meet in the lobby of the Harn Museum of Art by 1:00</li> </ul> <p>(1) <i>Primary Texts</i> - <i>Collected Poems of Wilfred Owen</i> (pp. 35-86, War Poems); <a href="#">Behind Their Lines blog</a> (November-December posts, 2018); <a href="#">The First World War Digital Archive</a>: Education&gt;The Tutorials&gt;An Intro to WWI Poetry&gt;<i>Women’s WWI Poetry</i>; Harn exhibit <a href="#">The Great Catastrophe: Remembering WWI, 1914-1918</a></p> <p>+ YouTube videos - <a href="#">Getting Dressed in WWI</a> – British Soldier “<a href="#">What passing bells...</a>” from Benjamin Britten’s <i>War Requiem</i> <a href="#">Trailer</a> for Peter Jackson’s <i>They Shall Not Grow Old</i> (2018)</p> <p><i>Pedagogy</i> - Patrick Deer, “Rupture or Continuity? The Myth(s) of the War”; Jeffrey Drouin, “From the Global Archive: Teaching World War I with Digital Tools”(both on ARES) + optional essay by Joyce Wexler, “Beyond Pacifism: Teaching World War I Literature from Left to Right” (Canvas)</p>	<i>Teaching Talks</i> 3 & 4 (AT)
5	2/6	<ul style="list-style-type: none"> <li>Meet outside FAC 201 by 12:45 to visit first part of Professor Silveri’s class; meet outside again at 1:30 for seminar discussion</li> </ul>	<i>Manifesto Assignment</i> + your 1-page demo

		<p>(1) <i>Primary Texts</i>: Mina Loy, poems on <a href="#">Mina Loy – Navigating the Avant-Garde</a> (“Songs to Joannes” <i>under</i> Interact &gt; New Frequencies &gt; Digital Remediation of “Songs to Joannes”; “Costa Magic” &amp; “Ceiling at Dawn” <i>under</i> Read &gt; Close Readings); “Aphorisms on Futurism” &amp; “In...Formation” <i>under</i> Time Travel &gt; Artifacts</p> <p>+ Baroness Elsa von Freytag-Loringhoven, <i>BodySweats</i> excerpts (Canvas) + <a href="#">In Transition: Selected Poems</a></p> <p>+ F. T. Marinetti, “The Founding and Manifesto of Futurism” (Canvas)</p> <p>+ Valentine de Saint-Point, “Manifesto of Futurist Woman” (ARES)</p> <p>+ Ezra Pound, ‘<a href="#">A Retrospect</a>’</p> <p>+ Langston Hughes, “<a href="#">The Negro Artist and the Racial Mountain</a>”</p> <p>+ André Breton, “Manifesto of Surrealism” (Canvas)</p> <p>(2) <i>Workshop</i>: brainstorm collective teaching for Professor Silveri’s class; read her Syllabus in Files.</p>	
6	2/13	<p>(1) <i>Primary Texts</i> – Paul Strand &amp; Charles Sheeler, <a href="#">Manhatta</a> (1921); T. S. Eliot, <i>The Waste Land</i> (1922); Walter Ruttmann, <a href="#">Berlin: Symphony of a Great City</a> (1927);</p> <p>(2) <i>Pedagogy</i> – Michael Brisbois, “Voices Out of a Barren Land: An Approach to Teaching T. S. Eliot’s <i>The Waste Land</i>”; Barbara Mennel, “Modernity and the City Film: Berlin,” from <i>Cities and Cinema</i> (both on ARES)</p> <p>+ MoMA Learning guides to <a href="#">Manhatta</a></p> <p>(3) <i>Workshop</i>: brainstorm collective teaching for Professor Silveri + finalize EGO event</p>	<p><i>Cities Assignment</i></p> <p><i>Teaching Talks 5 &amp; 6</i> (eJ)</p> <p><b>* EGO Symposium Roundtable, Saturday, Feb. 16 (1:45-3:15)</b></p>
7	2/20	<p><i>Primary Text</i> - Virginia Woolf, <i>Mrs. Dalloway</i> (1925)</p> <p><i>Pedagogy</i> – Victoria Rosner, “‘Life Struck Straight through the Streets’: <i>Mrs. Dalloway</i> as City Novel”; Antonia Losano, “A Space of Her Own: Women, Spatial Practices, and <i>Mrs. Dalloway</i>”; Margot Norris, “Teaching <i>Mrs. Dalloway</i> as a World War I Novel” (all in ARES)</p> <p><i>Workshop</i>: brainstorm collective teaching for Professor Silveri</p>	<p><i>Domesticity/Everyday Life Assignment</i></p> <p><i>Teaching Talks 7 &amp; 8</i> (CK, NG)</p>
<b>8</b>	2/27	<ul style="list-style-type: none"> <li>Meet outside FAC 201 by 12:43</li> </ul> <p><i>Pedagogy 1</i> - Teach first part of Professor Silveri’s class (Loy)</p> <p><i>Pedagogy 2</i> – Architecture Teaching Gallery</p> <p><i>Primary Texts</i> - Le Corbusier, “Argument,” <i>Towards a New Architecture</i> (ARES), Wallace Stevens, “Architecture” (Canvas), Ann Manov, “<a href="#">Turlington and the Totalitarian Architecture</a>” (2015)</p>	<p><i>Team-Teach first 50-60 minutes of Professor Silveri’s class</i></p>

		<i>Pedagogy 2</i> - Student Manifestos from Professor Hailey's Architecture class; MB pedagogy paper on ModAmPo & Design (Canvas); Ana McIntosh & Lisa Ryzhikova, "Memory + Program" Design/Build book; MB assignments: Consulting Sheet, Repurposing Paper & MakerSpace Poetry Project (Canvas)	
9	3/6	<b>* UF SPRING BREAK *</b>	
10	3/13	<i>Primary Texts</i> - D. W. Griffith, <i>Intolerance</i> (1916); Cecil B. DeMille, <i>Cleopatra</i> (1934)  <i>Film Form</i> - <a href="https://filmanalysis.coursepress.yale.edu/">https://filmanalysis.coursepress.yale.edu/</a> (Parts 1 & 2 : Basic Terms, mise-en-scene)  <i>Pedagogy</i> : Anne Rutherford, "Teaching Film and Mise-en-Scène" from the <i>MLA Teaching Film</i> (ARES); MB, "Epic Encounters: The Modernist Long Poem Goes to the Movies"	<i>Teaching Talks 9 &amp; 10</i> (VW, LC)
11	3/20	<i>Primary Texts</i> – Jean Toomer, <i>Cane</i>  <i>Pedagogy</i> – Kirsten Bartholomew Ortega, "Accessing the Harlem Renaissance through <i>The Crisis</i> + Andrew Ryder, "Baudelaire, Rimbaud, Toomer: The Urban Stranger and "Bad Blood" in French and African American Modernism" (both on Canvas)	<i>Virtual Gallery</i>  <i>Teaching Talks 11 &amp; 12</i> (JS, DS)
12	3/27	<ul style="list-style-type: none"> <li>Meet in the lobby of the Harn Museum of Art by 1:00</li> </ul> <i>Harn Materials</i> – <i>Educator Resource: Engaging the Aftermath</i> ; Kelly Beck's class project: Harn mystery tour; Tropical Wildlife Ecology graduate student <a href="#">project</a> ; Rafael Hernandez's and Kelly Beck's materials for their Harn classes (all on Canvas)  <i>Pedagogy</i> –Mary Ann Eaverly, "Modernist Migrations, Pedagogical Arenas: Translating Modernist Reception in the Classroom and Gallery" & MB, "Fantastic Plastics" (Canvas)	
	*3/29	Conference Paper Proposals emailed to MB by Noon	<i>Conference Paper Proposals</i>
13	4/3	<ul style="list-style-type: none"> <li>Meet outside the Grand Reading Room of Library East (2<sup>nd</sup> floor) at 1:00</li> </ul> <i>Primary</i> – Using <a href="#">this link</a> , look through one UF yearbook ( <i>The Seminole</i> ) published between 1930-1949  <i>Pedagogy</i> – Christy Fic, "Working as an Embedded Archivist in an Undergraduate Course: Transforming Students into Scholars through an Archival Workshop Series" (ARES); Margaret Konkol, " <a href="#">Public Archives, New Knowledge, and Moving Beyond</a> "	

		<p><a href="#">the Digital Humanities</a>"; Rebekah Fitzsimmons &amp; Suzan Alteri, "<a href="#">Possibly Impossible</a>; Or, Teaching Undergraduates to Confront Digital and Archival Research Methodologies, Social Media Networking, and Potential Failure" + Archive Assignments from Suzanne Churchill, Emily Brooks, and Mary Roca (Canvas)</p>	
14	4/10	<p><i>Primary Text</i> - Faulkner, <i>As I Lay Dying</i></p> <p><i>Pedagogy</i> – E. L. McCallum, "Telling Time: The Use of Montage in the Narration of <i>As I Lay Dying</i>"; Cedric Gael Bryant, "'Inspiring Influences': Textual Performance in Faulkner's <i>As I Lay Dying</i> and Suzan-Lori Parks's <i>Getting Mother's Body</i>"; (ARES) + trailer to <a href="#">O Brother, Where Art Thou</a></p>	<p><i>Archive Assignment Teaching Talks 13 &amp; 14</i> (EL, SG)</p>
15	4/17	<p><i>Primary Texts</i>: Love Poems available online by:</p> <p><i>W. H. Auden</i> - "That night when joy began," "Dear, though the night is gone," "As I walked out one evening," "Lay your sleeping head, my love," "Stop all the clocks, cut off the telephone," "Law Like Love" "The More Loving One,"</p> <p><i>Langston Hughes</i> – "When Sue Wears Red," "A Wooing," "The South," "Lament Over Love," "Harlem Night Song," "Song for a Dark Girl," "Juke Box Love Song,"</p> <p><i>Edna St. Vincent Millay</i> - "If I should learn, in some quite casual way," "I shall forget you presently, my dear," "Love is not blind. I see with single eye," "Oh, think not I am faithful to a vow!," "I think I should have loved you presently," "Only until this cigarette is ended" all at: <a href="http://www.sonnets.org/millay.htm">http://www.sonnets.org/millay.htm</a> + "What lips my lips have kissed, and where, and why"</p> <p><i>Michael Hofmann</i> – 2 poems TBA (Canvas)</p> <p><i>Pedagogy</i> - from Poetry 101 at poets.org: Edward Hirsch, <a href="#">How to Read a Poem</a>; <a href="#">A Reading Guide to Langston Hughes</a>; Louisa Newlin and Gigi Bradford, <a href="#">Easing into Shakespeare with a Modern Sonnet</a> + Madison Jones, <a href="#">Advertising Poetry: Remix and Digital Invention</a> + MB blog posts <a href="#">Every Human Love</a> &amp; <a href="#">Sonnet Ascent!</a></p>	<p><i>Love Poems Assignment</i></p> <p>Guest Consultant: Michael Hofmann</p>
16	4/24	<p><i>Pedagogy</i> – M/m Print+ Forum: <a href="#">Reading "The Waste Land" with the #MeToo Generation</a></p> <p>Editing Workshop on Harn Guides (90 minutes) Test your draft on Helen Sword's The Writer's Diet <a href="#">test</a></p> <p>*Optional session on <i>H.D.'s The Walls Do Not Fall</i> + MLA pedagogy essay "Excavating H.D.'s Egypt" by MB &amp; Mary Ann Eaverly (Canvas)</p>	<p><i>Draft for Harn Instructional Resource Page</i></p>

	4/30	Harn Instructional Resource Page Due by Noon	Harn Instructional Resource Page

### Teaching Talks Format

Total time from #1 to # 4: 12-15 minutes

By Noon the day before, Email MB a one-page document with the Target Course, your 3 Discussion Questions, Two sources & anything else that fits on a single page. I'll post it in Canvas.

1. Preamble that includes that type of college course you're targeting
2. Three Talking Points
3. Close-read a passage, short sequence or image
4. Three Discussion Questions
5. Two helpful sources for teaching this text that aren't on our syllabus

### Assignments

(250-350 words; submit through Canvas Discussions by 8 a.m. on Due Date)

Write an actual assignment that you would give your own students in a college-level course (or type) of your choice. Think of these as *prototypes* or *Beta assignments*. The idea is to generate materials that we can workshop, refine, and use in our classes. Connect your assignment to at least one primary text on our syllabus.

### EGO Symposium Roundtable on Pedagogy

Roundtable or Workshop for Feb. 16 (1:45-3:15)

The EGO co-presidents have asked to collaborate with our class. Working with them, we'll see who can join me in offering a pedagogy-related event for this inaugural symposium. You'll have done 2 Assignments and a Manifesto Demo by then, so one possibility is building on that work. We could also offer a roundtable or workshop on teaching a particular text or cluster of texts. Or we could do something in professional-confessional mode, riffing on a topic such as overcoming challenges, taking risks, interactive pedagogies, etc. We'll all be involved in planning our event, and will work out a format that allows everyone to participate who is able to do so (remember to include this on your CVs). We'll keep our Roundtable informal and helpful to our teaching colleagues.

### Team-Teach Professor Silveri's Art History Class for 50-60 minutes

Professor Silveri has 26 students enrolled in her upper-division course *Gender & Sexuality in the Avant-Garde*. We'll visit the first 40 minutes of her class on 2/6, and will use part of our seminar time for collective brainstorming. We will teach the first part of her class on 2/27. Shared texts by Mina Loy and Elsa Von Freytag-Lorinoven. Her students will also know about Gertrude Stein as a Cubist collector, and will have read some modernist manifestos. *They're all juniors or seniors, a mix of art history, art, graphic design, and history majors, some with double majors in various fields.*

### Conference Proposal for a Pedagogy Paper

(1 to 1½ double-spaced pages, by email attachment in Word or RTF)

Find an upcoming conference suitable for paper on *pedagogy* and address the proposal to the appropriate person. Panel organizers want to know: (1) What is the paper's overall argument & key issues/contexts?; (2) What fresh insights will you bring to the topic? (3) Which critical conversation(s) and teaching



experience are most useful to your argument and *why?*; (4) What's an intriguing example or two that illustrates your approach?

*Bottom line:* Why should the panel organizer select your paper? Does it grab readers' interest? Will the implications of your analysis be broad enough to connect with other papers and a diverse audience? UPenn's [Call for Papers](#) website is a good place to CFPs. You can also find them through professional organizations such as the MLA, SCMS, CPA, CCCC, ASWAD, AWP, and ASA; graduate student organizations; and here at UF. (I'll put examples of proposals on Canvas.)

## Virtual Gallery

(5 images + an Exhibit Statement of 175-200 words)

Using the Harn Thumbnails in our Canvas Files, design a Virtual Gallery of 5 artworks from 1890-1950 and write an accessible Exhibit Statement that *titles* your gallery. Your artworks must come *from at least* 2 of the 6 categories the Harn curators and I selected for our seminar:

- Avant-Garde, Experimental & Abstract
- Gender, Race & Sexuality
- Urban
- Landscape
- Documentary
- Domestic

*Ideally, the artwork you'll use for your Teaching Resource Page will come from this Virtual Gallery* (see below). For an example of a Harn Exhibit Statement, see the Classical Convergences files in our Canvas Harn Resources folder under Files. For an online resource on unclogging sentences, see [The Writer's Diet Test](#). If you want to cite 1-2 sources in your Statement, keep it brief and engaging. Most of the words in your Exhibit Statement should be your own.

## Harn Instructional Resource Page

< *Final Format, with Harn Approval, coming soon* >

For our culminating project, each student will choose one artwork from the Harn collection from 1890-1950 and make a Teaching Resource Page for the Harn website. **Important:** *as soon as you've selected an artwork, email me that information. Only one person per artwork.*

*Target Audience:* college and university students, primarily from UF and Santa Fe. Pitch your page beyond Humanities and the Arts so that students in additional academic disciplines have the potential to use your Resource Page in some way.

Use the Instructional Resource Page Format in our Harn Resources file (Canvas)