

# 20<sup>th</sup>-CENTURY CULTURE

## **Course Description**

This course covers 20th-Century culture in a world context, with a focus on connections between the world of ideas and the productions that reflect changing and emerging flows of thought. Students will study works in the areas of literature, theatre, architecture, philosophy, music, art history, religion, and history will discuss them from different critical stances. Students will demonstrate their knowledge and understanding of the works by responding to questions focusing on the connections, and which lend themselves to interpretive possibilities. Students will develop potential interpretations of the causes, impacts, and meanings of elements within a culture by responding to questions. This course is intended for students who already possess a bachelor's and, ideally, a master's degree, and who would like to develop interdisciplinary perspectives that integrate with their prior knowledge and experience.

## **About the Professor**

Susan Smith Nash has developed numerous literature courses in the humanities, including world literature, American literature, and film. She earned her Ph.D. from the University of Oklahoma, where she currently holds an appointment. Nash is widely published in the areas of literature, film criticism, e-learning, and discourse of science. In addition, she has served as editor for journals focusing on literature and literary criticism. She prepared the following Study Guides: American Cinema, Poetry, Fiction, Ancient Literature, Medieval Literature, Enlightenment Literature, 19th Century Literature, and 20th Century Literature.

# Study Guide

## Twentieth Century Culture

**Instructions for the Study Guide:** Please use the questions to develop a deeper understanding of the text and to review the concepts. As you read, consider the questions. Keeping careful notes or a journal will help you prepare to write the essays at the end of each section as well as the final essay. Your required and supplemental readings can be found in the "Readings" file.

**Instructions for Essays:** Please write a 1,250 – 1,500 word essay that responds to the essay questions. Then, send your essay to your professor. You may send an outline and drafts to your instructor for feedback and guidance before you send your finished essay.

**Instructions for Final Essay:** Please write a 5,000 word essay that responds to the essay questions. Then, send your essay to your professor. You may send an outline and drafts to your instructor for feedback and guidance before you send your finished essay.

### COURSE OBJECTIVES

- O1. Identify and describe major Twentieth-century works of literature and their authors.
- O2. Explain the emergence of movements such as modernism, surrealism, postmodernism, and globalism, and discuss examples in literature.
- O3. Analyze the underlying ideas in modernism, and the belief that art and literature could either a) play a role in the shaping of societies; or b) show how all literature is ultimately ineffectual in shaping society.
- O4. Describe the opening of literature to sectors of society that were previously blocked or barred from having a voice, and provide examples.
- O5. Identify contradictory, conflicting ideas about human nature as expressed in Twentieth-century literature.
- O6. Discuss how technology, political change, globalism, and total war shaped works of literature in the Twentieth Century.

UNIT	WEEKS	TOPICS
I		Literature
	1-3	<i>Modernism</i> Joseph Conrad (1857-1924) Heart of Darkness
	Overview	Colonialism and the Myth or Mystery of Africa

Introduction	Does Conrad's text, which vaults us into the 20 <sup>th</sup> century, carry a universal meaning? If so, what is it? If not, is the story about the particular historical situation, Colonialism, and the evils (or passions) associated with it? What is Conrad's attitude toward that historical situation, which was so all powerful during the later 19 <sup>th</sup> and first half of the 20 <sup>th</sup> century? Was Conrad an admirer of Marlowe, who narrates the story? What about Kurtz? Was Conrad appalled by him?
Question	Q1. These difficult questions cluster about the tale before us, and are not easily put to rest. Why? Is it that one's response to these questions depends on one's own ideology? Chinua Achebe, cited in our Bedford textbook, views Conrad as an outright imperialist. But the editors of the Bedford volume appear to view Conrad as a stark opponent of Colonialism. So here is another question. How is it possible for a literary work to provoke such contrary evaluations? Widen your response to that enquiry. Have many of the texts we have read been inherently ambiguous? Does literature strive to be clear, or does it gladly put up with ambiguity? Many questions. Note the brilliance of Conrad's easy narration, the sinister quality of the heart of darkness itself, and the unique English of this novelist of Polish birth, who first learned English in his teens.
Theme: Evil	Q2. Discuss the theme of evil in human beings in the case of Kurtz. How was Kurtz transformed from an idealistic person to an evil person? Does Conrad believe that all human beings have a primitive "dark" side of their personality to carry out evil acts if unconstrained by the civilization?
Idea: Colonialism	Q3. Discuss the theme of colonialism in relation to "Heart of Darkness." Support your position with the evidence from the novel. Discuss the ideas and themes from authors and writings in the chapter on Colonialism.
	James Joyce (1882-1941)
Overview	Gaiety and Weltschmerz in Upper Class Dublin
Introduction	'The Dead' relies less than Conrad's story on historical context. Joyce takes us to a traditional middle class Christmas Party in Dublin, and lets us see it/evaluate it through the eyes of Gabriel, a member of the society but a person somewhat superior and detached. We feel the festivity –as well as the overfamiliar, cliché-quality of the group gathering--and we see what that gathering means to the participants. Throughout, we feel the tinge of sadness which marks the event. (How is that touch introduced into the story? What about the tale, as it unfolds, conveys the mood of human loss and pretence?) The post-party situation is where the 'sadness' sets in fully. Gabriel wishes to make love to his wife, but finds she is thinking of a young man, now dead, who once loved her. Meanwhile the

snows falls outside.

- Question Q1. The memory of the dead crowd the room, and seem to fill it as does the white stillness of the snow outside. How does Joyce use descriptions of landscape and interior décor, to enforce his story's mood of sadness? Does Joyce want to make a point, or just to establish an atmosphere? Does Joyce go for universal qualities of the human situation? Does he reach them? Is sadness, as distinct from tragedy, a condition of human sensibility, and can it pervade an entire tale?
- Question Theme: Memory Q2. Discuss the theme of memory and past in relation to Gretta's past memory of a friend who died. How does it relate to mortality in relation to Gabriel's statement "His soul had approached that region where dwell the vast hosts of the dead?" It isn't only the lover who is dead, but the whole society. Discuss the various symbols of death and futility, social as well as personal, in the story. Show the ways in which they anticipate Gabriel's final vision.
- Franz Kafka (1883-1924)
- Overview The Helplessness of the Human in the Grips of a Meaningless Existence
- Introduction Kafka jacks up Eliot's criticism, in *The Waste Land*, to a new level. Eliot savaged the cultural ambience of European society in the early 20<sup>th</sup> century; Kafka went for the contemporary sickness of mankind itself. When Gregor Samsa wakes, to find his physical form changed into that of a beetle, he realizes in himself the absurd vulnerability of the entire human condition. We call this kind of literary art surrealism because it keeps the real but transforms it into something beyond itself. (You may soon, with Marquez' 'Old Man' story, begin to wonder what the difference is between Surrealism and Postmodernism in literature.)
- Question Q1. Have you read any previous radical critique of the human condition? Would *Gulliver's Travels* or *The Underground Man* be such a critique? Would those works cut as deeply as Kafka does into our sense of wholeness as human beings? Would Saint Augustine have been able to understand Kafka's perception of the human condition? Do you see our human condition as adequately represented in 'Metamorphosis'?
- Question Experience: Alienation Q2. Surrealism employs the subconscious and the non-rational to cause readers to view subjects in a new way. By using exaggeration and distortion it represents reality, and even makes it grotesque in order to get at the heart of human nature and institutions. Kafka's work illustrates the Surrealist movement in literature. Describe the elements of surrealism in "Metamorphosis." Discuss the theme of isolation and alienation in the case of Gregor Samsa and compare it to the bureaucratic

isolation in the modern world. How does the family react? What does the sister do after he dies? As his world becomes smaller, their becomes larger. Show how the family space and Gregor's space change and shift.

Question Experience: Alienation Q3. Discuss the theme of isolation and alienation in the case of Gregor Samsa and compare it to the bureaucratic isolation in the modern world.

Question Experience: Surrealism Q4. Surrealism employs the subconscious and the non-rational to cause readers to view subjects in a new way. By using exaggeration and distortion it represents reality, and even makes it grotesque in order to get at the heart of human nature and institutions. Kafka's work illustrates the Surrealist movement in literature. Describe the elements of surrealism in "Metamorphosis." Discuss the theme of isolation and alienation in the case of Gregor Samsa and compare it to the bureaucratic isolation in the modern world. How does the family react? What does the sister do after he dies? As his world becomes smaller, their becomes larger. Show how the family space and Gregor's space change and shift.

T. S. Eliot

Overview Culture and Social Breakdown

Introduction Do you see the connection between these two poems? Are they both about the impotences of our time, the fear of self-assertion, the failure of nerve when it comes to belief? (Do you agree with that account of the two works? ) What lies at the root of the impotence of 'The Wasteland,' which was created in the early 1920's? Is it a question of the circumstances of the time: the disillusionment following the first World War, with its until then unparalleled brutalities? Or of the breakdown of religious faith? Or the loss of a sense of social community, as the Age of Big Business arrives to commodify human relations? Eliot was clearly sensitive to all these weak points, in the culture of his moment, and wrote in 'The Waste Land' a devastating critique which to everyone's surprise caught the attention of world readership.

Question Q1. Have we read other texts which penetrate deeply into the weakness of their own time? (I bet you can answer this question, with examples from Petronius to Dostoyevsky, with a major waystop at *The Inferno*.) Do you think it is part of literature's role to serve as a watchdog over cultural values? Did the great ancient epic writers, Homer and Virgil, stand guard over the values of their times?

Question Experience: Alienation Q2. Discuss the structure of the poem as it reveals Prufrock's isolation, paralysis, and indecisiveness. What images help to establish the mood? Discuss the structure of the poem as it reveals Prufrock's isolation, paralysis, and indecisiveness. What

images help to establish the mood?

**Essay**

E1. Modern literature probes the meaning of human progress and the nature of the self and self-concept in the face of overwhelming and fragmenting forces. Please discuss the ways in which the works in this unit explore the human condition and compare and contrast their ways of depicting life and the self.

4-6

**Postmodernism**

Jorge Luis Borges  
Garden of the Forking Paths

Overview

The Unreality of Time and the Layers of Historical Meaning

Introduction

We have struggled with a definition of Modernism—to characterize various major works from the early 20<sup>th</sup> century—and now we are dealing with the effort to do so for Postmodernism, a century later. Does this story by Borges give any hints toward the meaning of this still newish term? You will notice that the narrative line is intentionally broken, that the perspective of the narrator is constantly being diffracted by new textual information, that the very firmness of time as a foundation for narrative structure is shaky. (Am I correct that all these features display in Borges' tale?) Is it that literature is calling itself into question as an art project, even while it is being created? Would that perspective apply at all to the pieces of Mann, Conrad, or Joyce, that we considered earlier? (If you want to say *no*, could you explain yourself?)

Question:  
Theme:  
postmodernism

Q1. What, finally, could be the reason for the unmistakable flight from straightforward narrative, that we find in Postmodernism? Is there some meaningful reason for the questioning of the narrative? Would it be extreme to say that we live in an age when many of the dominant accounts of reality are under question?

Question  
Reality

Q2. Describe how Borges creates a puzzle within a puzzle, first with the attempt to break codes used in war, and then, the use of an ancient riddle. How do riddles of the past, false information, subterfuge, and spying affect one's sense of reality in "The Garden of the Forking Paths"? Explore interweaving of realism and fiction, the power of story-telling over so-called reality.

Question  
Reality

Q3: Describe how Borges creates a puzzle within a puzzle, first with the attempt to break codes used in war, and then, the use of an ancient riddle. How do riddles of the past, false information, subterfuge, and spying affect one's sense of reality in "The Garden of the Forking Paths"? Explore interweaving of realism and fiction, the power of story-telling over so-called reality.

Gabriel Garcia Marquez  
A Very Old Man with Enormous Wings

Overview	Magic and its Demise in the World we Live In
Introduction	We turn, here, to a kind of fiction which has frequently been called 'magic realism.' Ordinary reality, like that of the filthy, stinking, parasite- covered Old Man, appears under circumstances that only the magic in things could create. (A bevy of novels, many of them South American, sprang up in the wake of this fresh perspective, which is clearly a kind, but a different kind, of Postmodernism.) What do you take to be the meaning of the present story? Is the Old Man's disappearance a sign that magic has itself disappeared from the world? Or is that not the way meaning operates—symbolically—in a work like this?
Question	Q1. Have we, by the way, read anything like this story before? What about the work of Cervantes or Swift, to return to older authors? Were they whimsical in their themes, or did they parody reality, like Moliere, in order to make specific, and rather moralistic comments on reality? What about the work of Kafka, of which you read in example, and which comes very pertinently to mind. Does 'Metamorphosis' inhabit the same kind of world as Marquez's story? Or is Kafka's tale less fanciful and magical than Marquez's, and more clearly commenting on everyday life?
Question Theme: Magical Realism	Q2. Explain how the people in "A Very Old Man with Enormous Wings" illustrate the conflicting feelings in the modern world between the secular and the sacred.
Question	Q3. Explain how the people in "A Very Old Man with Enormous Wings" illustrate the conflicting feelings in the modern world between the secular and the sacred.
	Milan Kundera The Hitchhiking Game
Overview	The Exhaustion of the Erotic
Introduction	The game of sexual roles and ultimately power politics plays out in this seemingly innocent tale. Male and female push their own roles to certain limits in the conflictual/erotic game the two play, but in the end the drama results in mutual discomfort. The erotic level of the relationship is handled in a fashion that ultimately pleases no one. In the end the two partners wish to be free of the unfortunate game they have been playing, and to return to 'being themselves.' Why is this tale 'postmodern'? (Could it have been written by Mann, Conrad, or Joyce?)
Question: Theme:	Q1. What is the new perspective here? Is the tale actually the embodiment of the point the tale is making? Is the point of the

tale that society and its games turn emptily on themselves, and the telling of the tale itself is an example of the point the tale is making? If that makes sense—it may not—would you say that this postmodern tale is different from the kinds of stories? How?

Question  
Theme:  
Men and  
Women

Q2. Discuss the effect of role playing on a person. Describe the progression of the role-playing and the effect.

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Samuel Beckett (1906-1989)  
Krapps' Last Tape

Overview

The Bleakness of Life's Wisdom

Introduction

If Kundera's story is in some sense about itself, then even more so is *Krapp's Last Tape*. (By the way, need we remind ourselves that, since our entry into Realism and Naturalism, and perhaps since our entry into Chaucer and Boccaccio, we have been dealing with real life u close, not just with Trojan Wars, mythological systems, and Battles among Knights. Perhaps Petronius put us on the wrong path?) An old—and very unheroic—man reviews two earlier stages of his life, while listening to tape recordings made at those earlier stages. There is much he admires in the earlier versions of himself—more virility, a stronger creative power—but at the same time he finds much to criticize in the presumptuousness and ego of his earlier birthday recordings. He also finds him self locked into the accounts he has made of himself in the past and into the comments he is making about himself now.

Question

Q1. For Krapp there is no way out of the cycle his recordings of his life enclose him in. Does this story seem to you to bear on the essential dilemma of the human condition, which is frozen into itself? Does the 'technological' component of the story, the tape recordings, intensify the pathos of the human situation here? How are you affected by the narrator's ultimate ambivalence toward his past—now finding it admirable, now pathetic?

Question  
Theme:  
Absurdity

Q2. What means does Beckett use to indicate that life is absurd and at the same time to create a meaningful structure in the play?

**Essay**

E2. For postmodernists, reality is a construct, teleology is suspect, and the self / identity is multiple. Myth and magic are within the realm of possibility and envisioning, time is not



linear, and the nature of perception is distorted and fragmentary. What elements of postmodernism can you see in the works discussed in this work?

7-9

### **Globalism**

R. K. Narayan

Overview	Comedy and Pathos on the Global Level
Introduction	With the present section we come onto global issues. Do you think we have dealt with global issues before? Do global issues come before us in a distinctively new form, in Narayan's story? Do the elements of comedy and farce, as well as social and verbal incomprehension, mix to form a unique blend in this story? Finally, what is your experience of global issues through this class?
Question	Q1. You might pause and assess what is actually happening among/between us, you and I. Technology has made it possible for us to be together in widely different places. We are in fact meeting on the internet, an electronic gathering for all of us in this class. Are we being brought together, as the businessman and the villager were brought together in Narayan's story? Are there misunderstandings among us, other than those language imposes on all of us? Do we have the whole world of literature at our fingertips, in ways no students had, in earlier ages? Are we becoming a global family? And finally, the kicker, are we a happier human community, over the globe, than our ancestors were?
Question Theme: Multiculturalism	Q2. Describe the encounter of Muni and the American Businessman. Discuss miscommunication that takes place whenever people of different backgrounds, cultures, education, and languages. Show how the confusion, sometimes comic, grows and is compounded.  Chinua Achebe Things Fall Apart
Overview	The Depredations of Colonialism and Self Inflicted Cultural Conflict
Introduction	Globalism is dramatized here. Writing in a language promoted for him by Colonialism, the English Colonialism of Nigeria, Achebe returns with that English in a subtle critique both of the colonizer and of the African tradition itself. What could better illustrate the capacity of literature to testify—to give a uniquely nuanced picture of the mind at the cross roads of different cultures? What do you think Achebe's own attitude is, finally, to the breaking up of the old world through Colonialism? Is he emphatically opposed to the Colonial heritage? It was Achebe, after all, who in a renowned speech condemned the Conrad of

'Heart of Darkness' as a bloody Colonialist. Was Achebe correct in his view of the Conrad whose story we read? Finally, what about the importance of literature itself, in opening out the global perspective?

Question  
Theme:  
The Role of  
Literature in  
Society

Q1. As you look back on the many texts we have read, in this sequence of courses of Literature, do you feel that literature has often served the cause of human liberation, of helping people to come to terms with their traditions and their future possibilities? Is literature typically respectful of the growing process in human culture? If so, would that be a consequence of the very fact of the creative act, which is from the outset an act of assertive sharing?

Question  
Theme:  
Clash of  
Cultures

Q2. What establishes Okonkwo as a hero in his culture? Do we see him as a hero? What is the process which leads to his tragic end?

Leopold Sedar Senghor  
Negritude  
Black Woman; Prayer to the Mask

Overview

The Beauty and Power of Black African Culture

Introduction

Chinua Achebe helps us to see the richness of the Black African cultural tradition, which is forced from within itself to grow, and from outside itself—through Colonialism—to absorb new forms of understanding and self-awareness. Leopold Senghor, who was to occupy important academic, creative, and finally administrative posts—as President of Senegal for twenty years—represents self-aware Black African culture at its most globally sophisticated. The movement of Negritude, of which Senghor was a founder, was a paradoxical expression of globalism. It brought the Black African out onto the world scene, promoted global understanding of this cultural zone, yet did so by emphasizing what was most distinctive and different about Black African culture. What do you think of the kind of poetry Senghor devotes to the virtually mythical 'Black Woman'? Or the 'Prayer to the Masks'?

Question

Q1. Is Senghor getting caught up in a 'Romantic' view of Black African tradition? Is he mythologizing his own tradition? What, finally, is the role of his Black African tradition in the chorus of traditions that make up world literature? To what do you attribute the fact that Black African culture has produced relatively little classical literature before our time?

Idea:  
Negritude

Q2. Senghor belonged to the francophone movement known as "la negritude," that was started in the 1920s and 30s, that aimed to incorporate the aesthetics of African tribal art in

European high culture. Describe some of the contributions of authors writing as a part of this movement.

Question: Africa Q3. When does Senghor's imagery evoke a sense of Africa as a metaphor and an ideal? What are some of the ideas and values embodied in the metaphor that Senghor creates?

Derek Walcott  
Poems

Overview You Can't Go Home Again

Introduction We have read lyric poetry from Antiquity, the Middle Ages, and now, to conclude, from a subtle craftsman who, though surely of global interest, is also a miniaturist of language. 'The Light of the World' is a good instance. Thematically put, the poem simply concerns the issue of 'you can't go home again.' Pure and simple. When you consider the details of texture, though, you see how finely poetry can depict a 'universal experience.' Think only of the pack of cigarettes the fellow passenger returned to Walcott at the end. The man had nothing, the people of the village had little, but they were not going to take advantage of this former islander, Walcott, who was by now a 'transient' himself, cut off from his roots.

Question Q1. Fine lyric poetry has to read with the care with which it was written. Which may, perhaps, be a fitting place to conclude these notes. Literary art is art. It embodies the main themes of the human experience, but it does so cunningly, pasting honey on the lip of instruction. How does Walcott keep you caught up in his sense of regret

Question Theme: Postcolonialism Q2. Discuss Walcott's resistance to European culture and the degree to which his work draws upon it.

Question Theme: Heritage Q3. Discuss the themes of African heritage and colonialism as they appear in Walcott's work. If you'd like you may read additional poems from Walcott at poets.org: <http://www.poets.org/poet.php/prmPID/220>

**Essay** E3. In the last part of the twentieth century, because of technological improvements, world culture became global and multi-cultural. Please discuss the ways in which these writers explore the clash between different cultures and traditions in the modern world.

## II

## Art

10-12 **Modernism**

Overview Time of Great Change

Introduction Modernism is not a simple concept to define. It represents a break from previous approaches to art, and it is complex and multi-partite. Modernism incorporates a number of movements, the most important of which can be represented by imagism, minimalism, Cubism, expressionism, surrealism, and fauvism.

**Essay** E4. Please provide an overview of the main trends and movements in modern art, including cubism, expressionism, Dadaism and surrealism.

### III **Philosophy**

13-15 **Existentialism**  
Sartre (1905-1980)  
The Flies

Overview The Pride of the Individual Making his/her own Life

Introduction Do you recall the issues that were central to Aeschylus' play, *The Eumenides*? You will recall that an entire cycle of mythic tales was involved: the immediate sources were in the tales of the Trojan War. Agamemnon returned to Mycenae, after the war, bringing his concubine, Cassandra, along with him. Upon return, this hero found his wife involved with a lover, Aegisthus, and found himself killed by his vengeful son, Orestes. In the final play of the *Oresteia*, which we did not read, Orestes was exonerated, and a new reign of non-revenge justice was instituted by the Gods. Sartre builds into this legend the tale of an Orestes who kills Agamemnon, does so out of vengeance in a free act, then is left to bear proudly the consequences of his act. No final exoneration of Orestes is needed or offered. We are looking at secular vengeance freely undertaken by Orestes, in an act of independent decision. We are looking at an embodiment of the ethical principle of independent choice, which Sartre developed at length as a philosophy of existentialism.

Question Q1. What is the nature of philosophical thought, when it is expressed in literature? How does literature deal with philosophical ideas? What other writers have we read who seem to create philosophical ideas directly into their work? Is that effort often successful? Is it successful here?

Question Theme: Freedom Q2. Compare and contrast Orestes' and Electra's motives for their actions. Are they successful? Show the process by which their positions become reversed. Explore the implications and consequences of their actions.

Question Theme: Freedom Q3. Describe Orestes' decision and action in relation to the idea of freedom. Compare and contrast Orestes' and Electra's motives for their action. Are they successful? Explore the implications and consequences of their actions.

Albert Camus (1913-1960)  
The Guest

Overview	Isolation and Moral Decision in the Sahara
Introduction	Like Sartre, Camus was drawn to the philosophy of Existentialism, with its stress on freedom and intellectual choice in a godless universe in which 'man is on his own.' In the present story the schoolmaster finds his desert solitude broken into. The Arab, dragged on a rope, represents a legal challenge the schoolmaster does not wish to accept. The schoolmaster backs out of the alleged responsibility to transport the Arab to prison. It is also a tenet of Existentialism, however, that one's voluntary, and self-defining act entails consequences one has to live with. In the end, the schoolmaster has to live with a world in which his action toward the Arab has won him unexpected enemies. Like Orestes, the schoolmaster must live his choices.
Question	Q1. In case it is not apparent on the surface of the story before you, Camus (like Sartre in 'The Flies,' is writing in the context of compelling war time events in which the action of individual choice is called upon for passionate partisan purposes—in the present case, for meaningful behavior in the midst of the War of Algerian Liberation from France. How important is it, to understanding a story like 'The Guest,' to know the philosophical background to it? Do great works of literature like <i>The Iliad</i> or <i>The Inferno</i> have a 'philosophical background'? At the opposite extreme, is there a "philosophical background" behind a lyric poem?
Question Theme: Freedom	Q2. Discuss the theme of freedom of decision and action in the case of Daru and the prisoner. Is Daru any freer than the prisoner? What is the point of making him a teacher? Of putting him in an isolated setting? What are the moments of irony and absurdity?
<b>Essay</b>	E5. Existentialism involves the freedom of choice and taking responsibility for the consequences of one's acts. How do these works illustrate the concepts of existentialism, and deal with the problem of living with the consequences of one's freely-made choices? How do they deal with living in the modern world?

**IV**

16

**Finals**

Review, Annotated Bibliography, Research Paper

**Final Essay  
Question**

Please choose one question from the selections below for your final essay.

FE1. What do you see in common among the works Modernist writers, artists, and philosophers? Have they similar themes or points of view? Is there conception of narration similar?

FE2. Do you see some unifying thread among the Globalist writers we have read? Have they some points of view in common, in what we read? Is Globalism a literary movement, in the sense that Modernism claims to be, or is it something different from a literary movement? What would you call Globalism if it is not a literary movement? Where might you see connections between Globalism and existentialism?

FE3. Discuss the ways in which 20th century writers, artists, and philosophers portray the collapse of standards of value and the ways in which they seek to compensate for or mitigate the effects of this collapse.

FE4. Explore the ways in which Modernism expressed the psychological and material conditions of people in the 20<sup>th</sup> century. Find examples in literary and artistic work and describe / discuss their forms, characterization, and generic innovation help bring about a new way of representing the world.

## Syllabus

### Learning Outcomes:

By the end of this course, students should be able to do the following:

1. Discuss the meanings and manifestations of culture found in the subject of the course.
2. Identify unique theoretical underpinnings and influential thinkers in the course topic.
3. Analyze the relationship between the various aspects of cultural texts and the particular social, cultural, and biographical contexts of their production.
4. Research and critically evaluate cultural productions.
5. Use secondary sources and close reading skills to produce a substantive critical essay relating one or more specific cultural productions to the economic, social, cultural, or biographical contexts of its production.
6. Demonstrate a balanced perspective and a deepened understanding of the cultures, times, people, and situations that produce these works.
7. Write coherent historical arguments that explore the relationships of various concepts and texts, and which provide a clear synthesis.

### Course Goals:

1. To provide students with a broad perspective of approaches to world culture and an understanding of the various ways in which they manifest themselves and to assess students' ability to express their perspectives through exams and essays.
2. To provide students with a deeper understanding of diverse cultural and interdisciplinary traditions the course focus and to express this deepened understanding in written tests and a critical essay.
3. To provide an overview of cultural analysis and interpretation methods and help students apply these skills in writing essay examinations and a critical essay.

4. To read widely and critically in a variety of cultural texts in order to explore potential meanings and to demonstrate the depth and breadth of this reading in essay examinations and a critical essay.
5. To do library research on a particular trend, event, concept, an individual theorist, or an issue in the area of comparative culture and to write a critical essay which incorporates this research.

**Course Content:**

1. Cultural developments and texts that have been designated as being produced within the category of the course topic.
2. Discussion of the theoretical, social, philosophical and biographical contexts in which those works were produced.
3. Historical movements in various periods.
4. Discussion of the cultural issues and questions related to theoretical, social, philosophical, and biographical approaches to the study of the course topic.
5. Key ideas about how to evaluate and interpret cultural events, texts, and approaches.
6. Criticism and reflection upon political and economic systems as reflected in culture.
7. Discussion of the relevance of course readings to the understanding of contemporary cultural issues.
8. Critical analysis and interpretation of culture.
9. Conducting scholarly research on and off-line.

**Course Outline:**

For the detailed course outline, please see the study guide.

**Course Readings:**

The course readings for this course will be available through the Online Library, which will provide students access to selected journal articles, book chapters, and reference materials.

**Course Preparedness:**

This course is a history course which requires analysis, research, and writing. It assumes the mastery of prerequisite college-level skills in spelling, grammar, punctuation, paragraphing, and essay writing. It also assumes the ability to read and analyze literary texts. This course provides instruction in history and does not address remedial writing issues at the sentence, paragraph, or essay level. The California Department of Education "English-Language Arts Content Standards for California Public Schools" offers context for understanding the standard for writing at the college level. Students who do not meet the standards outlined in the "English-Language Arts Content Standards" will not pass this course.

In short, this course assumes that students already "write with a command of standard English conventions, write coherent and focused texts that convey a well-defined perspective and tightly reasoned argument, and use clear research questions and creative and critical research strategies" (California Standards, Grades Nine and Ten). This course focuses on texts and analysis and requires college-level writing skills that exceed those required at the secondary level.

**Course Workload:**

In accordance with accreditation standards, requires approximately two hours of outside work for every contact hour. For a 3-hour course, there are 48 contact hours, plus a minimum of 96 hours outside work. For a sixteen-week course, students can expect to devote a minimum of 6 hours of independent study per week in order to complete the coursework.

### **Grading Factors:**

#### **Discussion Board (20%)**

The Discussion Board provides the learner a place to respond to questions on the topic and to exchange ideas, reactions and analyses of the texts. Discussion questions concentrate on ideas, themes, and characters in literary works. There will be one question per week. Discussion Board questions will be responded to by all learners in the course and will be evaluated by the instructor. The Discussion Board is not available for OCW courses.

#### **Journal (20%)**

Your journal consists of your responses to questions in the Study Guide. These questions require you to reflect on the material and to write a one to two-paragraph response. At the end of the course, you will gather together all of your Study Guide responses and will turn them in as a final portfolio.

#### **Essay (20%)**

You will write an essay on one of the topics provided to you by your instructor in which you apply a critical paradigm from theorists or issues raised by the Study Guide questions. You should start your paper with a succinct thesis statement, describe the critical paradigm and the text(s) being analyzed. Be sure to cite critical passages to demonstrate support for your argument.

Length: 1,000—1,500 words. Essay topics will be assigned by the instructor and will reflect material covered in the Study Guide and the readings.

#### **Exam (40%)**

Students must complete the assignments, submit them, and take the proctored exam.

### **Definition of Grades:**

#### **Graduate Courses**

- A** Outstanding Achievement
- B** Commendable Achievement
- C** Marginal Achievement
- D** Unsatisfactory \*
- F** Failing \*



\* Students receiving this grade in a course that is required for his/her degree program must repeat the course.

**I Incomplete** A grade given at the discretion of the instructor when a student who has completed **at least two-thirds of the course class sessions** and is unable to complete the requirements of the course because of uncontrollable and unforeseen circumstances. The student must convey these circumstances (preferably in writing) to the instructor prior to the final day of the course. If an instructor decides that an "Incomplete" is warranted, the instructor must convey the conditions for removal of the "Incomplete" to the student in writing. A copy must also be placed on file with the Office of the Registrar until the "Incomplete" is removed or the time limit for removal has passed. An "Incomplete" is not assigned when the only way the student could make up the work would be to attend a major portion of the class when next offered.

An "I" that is not removed within the stipulated time becomes an "F." No grade points are assigned. The "F" is calculated in the grade point average.

**W Withdrawal** Signifies that a student has withdrawn from a course after beginning the third class session. **Students who wish to withdraw must notify their admissions advisor before the beginning of the sixth class session in the case of graduate courses, or before the seventh class session in the case of undergraduate courses.** Instructors are not authorized to issue a "W" grade.

### **Plagiarism:**

Plagiarism is the presentation of someone else's ideas or work as one's own. Students must give credit for any information that is not either the result of original research or common knowledge. If a student borrows ideas or information from another author, he/she must acknowledge the author in the body of the text and on the reference page. Students found plagiarizing are subject to the penalties outlined in the Policies and Procedures section of the Catalog, which may include a failing grade for the work in question or for the entire course. The following is one of many websites that provide helpful information concerning plagiarism for both students and faculty:

<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>

### **Ethics:**

Ethical behavior in the classroom is required of every student. The course will identify ethical policies and practices relevant to course topics.

### **Technology:**

Students are expected to be competent in using current technology appropriate for this discipline. Such technology may include word processing, spreadsheet, and presentation software. Use of the internet and e-mail may also be required.

### **Diversity:**

Learning to work with and value diversity is essential in every class. Students are expected to exhibit an appreciation for multinational and gender diversity in the classroom.

### **Civility:**

As a diverse community of learners, students must strive to work together in a setting of civility, tolerance, and respect for each other and for the instructor. Rules of classroom behavior (which apply to online as well as onsite courses) include but are not limited to the following:

- Conflicting opinions among members of a class are to be respected and responded to in a professional manner.
- Side conversations or other distracting behaviors are not to be engaged in during lectures, class discussions or presentations
- There are to be no offensive comments, language, or gestures

### **Students with Disabilities:**

Students seeking special accommodations due to a disability must submit an application with supporting documentation, as explained under this subject heading in the General Catalog. Instructors are required to provide such accommodations if they receive written notification from the University.

### **Writing Across the Curriculum:**

Students are expected to demonstrate writing skills in describing, analyzing and evaluating ideas and experiences. Written reports and research papers must follow specific standards regarding citations of an author's work within the text and references at the end of the paper. Students are encouraged to use the services of the University's Writing Center when preparing materials.

The following website provides information on APA, MLA, and other writing and citation styles that may be required for term papers.

### **Online Library:**

Our Online Library supports academic rigor and student academic success by providing access to scholarly books and journals electronically.