

Winter 2020

ANG 6165: Modernism from Margin to Center

Prof. Jane Malcolm

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Th 9-12

What is new? What is modern? Who decides? This course asks whether we might define modernism as an exercise in idiosyncrasy or as a deliberate conflagration of –isms and schools. Charting the constellations of aesthetic statements that underpin the modernist moment, we will approach modernism via its most canonical moments as well as (and especially) its most arbitrary and idiosyncratic. Given that debates about the value of poetic modernism preoccupied its practitioners and detractors—and, in many ways, continue to preoccupy modernist scholarship—we will work our way through modernism with an eye toward its impassioned and often conflicting agendas.

Course texts:

Djuna Barnes, *Nightwood*

H.D., *Collected Poems 1912-1944*

Mina Loy, *The Lost Lunar Baedeker*

The Cantos of Ezra Pound

William Carlos Williams, *Spring and All*

Frank O'Hara, *Collected Poems*

Muriel Rukeyser, *Book of the Dead*

F.T. Marinetti, "Founding and Manifesto of Futurism"

Pound et al, *Blast!*

T.S. Eliot, *The Waste Land*

Gertrude Stein, *Tender Buttons, Composition as Explanation*

Radclyffe Hall, *The Well of Loneliness*

James Weldon Johnson, *Autobiography of an Ex-Colored Man*

Charles Olson, selected poems

Melvin Tolson, from *Harlem Gallery*

Sterling Brown, selections

Louis Zukofsky, "Poem Beginning 'The,'" selections from A

Course Requirements:

Annotation Assignment: 10%

Oral Presentation(s): 35%

Final Paper: 55%