

Sample Syllabus
Comparative Studies 660

Winter 2008
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Modernity: Key Issues and Concepts

This course is intended to introduce students to different histories, concepts and theories of modernism and modernity, as well as to the transformation of European society and culture since the Enlightenment. An extensive part of the discussion will include the relationship of modernism in the arts to the extension of European power in the larger world; and to the continuities and discontinuities between modernism and postmodernism. Related to these issues, the course will also explore texts in which questions of knowledge, technology, art, culture, and individual and collective identity are explored from philosophical, psychological, socio-political, aesthetic and historical perspectives.

The first part of the course involves an extensive and varied scope of readings, intended to introduce students to a wide survey of authors and texts. The second part of the course focuses on certain key texts that have figured prominently in debates about modernism and modernity.

Requirements: Students will write a short (1-3 page) synopsis/outline for each week's readings (50% of final grade). A 10-15 page paper will be submitted by the end of exam week (topics to be discussed individually with the instructor) (50% of final grade). Extensive class discussion is expected from all students.

Books available at SBX:

ed. Cahoone. From Modernism to Postmodernism: An Anthology
ed. Kolocotroni et al, Modernism: An Anthology of Sources and Documents

Conrad, Heart of Darkness (ed Ross Murfin, St Martin's Press)

Debord, Society of Spectacle

Irigaray, Democracy Begins Between Two

Lyotard, The Postmodern Condition

Nietzsche, The Gay Science

Said, Culture and Imperialism

Woolf, A Room of One's Own

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Disability Services

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Course Outline

<u>Week 1</u>	Introduction to the Course: Modernism and Modernity Readings: "Introduction" to <u>From Modernism to Postmodernism: An Anthology</u> and "Introduction" to <u>Modernism: An Anthology of Sources and Documents</u>
<u>Week 2</u>	
Mon	<u>From Modernism to Postmodernism: An Anthology</u> , (Part 1, "Modern Civilization and its Critics," pp. 29-130 (texts by Descartes, Rousseau, Kant, Burke, de Condorcet, Hegel, Marx and Engels, Nietzsche)
Wed	<u>Modernism: An Anthology of Sources and Documents (Part 1</u> ("The Emergence of the Modern") Ia, "The modern in cultural, political and scientific thought" pp. 5-92
<u>Week 3</u>	
Mon	No Class
Wed	<u>Modernism: An Anthology of Sources and Documents (Part 1</u> ("The Emergence of the Modern") Ib, "Modern aesthetics" pp. 93-168
<u>Week 4</u>	
Mon	<u>From Modernism to Postmodernism: An Anthology</u> , (Part 11, "Modernity Realized," pp. 131-265 (texts by Baudelaire, Peirce, Weber, Saussure, Marinetti, Wittgenstein, Le Corbusier, Freud, Ortega y Gasset, Husserl, Horkheimer and Adorno, Sartre)
Wed	<u>Modernism: An Anthology of Sources and Documents, Part 11</u> ("The Avant-Garde"), IIa "Formulations and Declarations" pp. 169-248
<u>Week 5</u>	
Mon	<u>From Modernism to Postmodernism: An Anthology</u> , (Part 111, "Postmodernism and the Revaluation of Modernity," pp. 267-400 (texts by Heidegger, Kuhn, Venturi, Derrida, Foucault, Hassan»

Wed	<u>From Modernism to Postmodernism: An Anthology</u> , (Part 111, "Postmodernism and the Revaluation of Modernity," pp. 401-555 (texts by Deleuze and Guattari, Bell, Baudrillard, Irigaray, Jencks, Lyotard, Taylor, MacIntyre)
<u>Week 6</u>	
Mon	<u>Modernism: An Anthology of Sources and Documents</u> , Part 11 ("The Avant-Garde"), IIb "Manifestos" pp. 249-320
Wed	<u>From Modernism to Postmodernism: An Anthology</u> , (Part 111, "Postmodernism and the Revaluation of Modernity," pp. 556-710 (texts by Jameson, Rorty, Habermas, Harding, Bordo, Griffin, Giroux, Hall)
<u>Week 7</u>	
Mon	<u>Modernism: An Anthology of Sources and Documents</u> , Part 111 ("Modernist on the Modern"), IIIa "The 1910s and 1920s: The making of Modernist traditions" pp. 321-456
Wed	<u>Modernism: An Anthology of Sources and Documents</u> , Part 111 ("Modernist on the Modern"), IIIb "The 1930s: Modernist
<u>Week 8</u>	
Mon	Nietzsche, <u>The Gay Science</u>
Wed	Irigaray, <u>Democracy Begins Between Two</u> Woolf, <u>A Room of One's Own</u> Cixous, "The Laugh of Medusa" (xerox)
<u>Week 9</u>	
Mon	Debord, <u>Society of the Spectacle</u>
Wed	Said, <u>Culture and Imperialism</u> Conrad, <u>Heart of Darkness</u>
<u>Week 10</u>	
	Lyotard, <u>The Postmodern Condition</u>

Final paper submitted by end of exam week