

English 153 F  
T/Th 3:15-5:05  
Encina West 108

Karen Zumhagen-Yekplé  
Margaret Jacks Hall 460-314  
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Office Hours: T Th 1:30-3:15

## The Moment in Modernism:

This course examines the different iterations of the epiphanic, revelatory or banal moment long considered definitive of modernist literature and visual culture. Questions we will explore include: What accounts for modernism's obsession with time and its anxiety about capturing the vanishing past or evanescent present? Why does the moment emerge as a pressing category in modernism? What do the various depictions of moments of being in modernist texts contribute to their treatment of objectivity, subjectivity, the ordinary and the extraordinary? What is the relationship among cinematic, photographic and literary representations of the moment? What is the relation of the modernist epiphanic or revelatory moment to older traditions in mysticism, Enlightenment theories of the sublime and 19th century interest in the uncanny? What is the role of the moment in the ethical and aesthetic projects of modernism? What is the relationship between the epiphanic moment and narratives of the more extended unorthodox quests that also pervade modernist literature? What is the relationship between boredom and expectation and the moments of being which would seem to represent a dramatic departure from it? What is the relationship between the moment as figure of stillness and attention to the distraction and mechanization of modernity?

Recommended secondary works of criticism and intertexts (which will be made available in class and/or on the coursework website) are meant to supplement our primary readings when time allows, and to provide students with supporting material for papers and presentations.

### Required Texts (available at Stanford University Bookstore):

Shorter course material will be made available on coursework site.

Virginia Woolf, *Mrs. Dalloway*  
Gertrude Stein, *Three Lives*  
Samuel Beckett, *Waiting for Godot*

Films (on reserve at Media Microtext Center, 2<sup>nd</sup> floor of Green Library) :

Thomas Edison, selected short films (USA)  
Lumiere Brothers (selections 1892 - 1901)  
Georges Méliès - *A Trip to the Moon*  
Leger/Man Ray, *Ballet Mecanique*  
Siodmark/Unger/Wilder, *People on Sundays*  
Dziga Vertov, *Man With a Movie Camera*  
Sergei Eisenstein, *The Battleship Potemkin*  
D.W. Griffith, *Intolerance* and *A Girl and her Trust*  
Chris Marker, *La Jetée*

## EXTRAORDINARY ORDINARY

### Week 1

T 1/5 Introduction

**W 1/6 Observations about status of "epiphanic moment" in Joyce's story in relation to those presented by Wordsworth, Joyce, Woolf, Proust and Wittgenstein, plus two discussion questions about "Araby" to be emailed to Karen by 8 pm Weds. Bring copy to class on Thurs for further discussion**

Th 1/7 William Wordsworth, from *Prelude* (1805 edition), Virginia Woolf, "A Sketch of the Past," fragments;  
Marcel Proust, "Overture," *In Search of Times Past*, James Joyce, *Stephen Hero*, fragments  
James Joyce, "Araby"

### Week 2

M 1/11 Email to Karen by 8 pm at least 2 questions, issues, points of confusion or interpretation you'd like to see raised in Woolf discussion throughout the week

T 1/12 Virginia Woolf, *Mrs. Dalloway*

Th 1/14 Woolf, *Mrs. Dalloway*,

Georg Simmel, from "Metropolis and the Modern Life"

Henri Bergson, from "Duration and Simultaneity"

**Discussion Questions emailed to Karen by 8 pm Weds.**

Of Interest: Charles Baudelaire, "The Painter of Modern Life," *Les Fleurs du mal*, selections

Walter Benjamin, "On Some Motifs in Baudelaire"

Jean Epstein, on "photogenie"

Ann Banfield, *The Phantom Table: Woolf, Fry, Russell and the Epistemology of Modernism*, selections "Time Passes: Virginia Woolf, Post-Impressionism, and Cambridge Time"

Virginia Woolf, "Modern Fiction," "Mr. Bennett and Mrs. Brown," "Street Haunting," "The Moment: Summer's Night," "Mrs. Dalloway's Party," "The Cinema"

Laura Marcus, "The Shadow on the Screen: Virginia Woolf and the Cinema"

### Week 3

**T 1/19** Franz Kafka, "The Judgment"

Criticism by Walter Sokel, Stanley Corngold on Coursework site

**Discussion Questions emailed to Karen by 8 pm Monday**

Of interest: Hanns, Zischler, *Kafka Goes to the Movies*, selections

Carolyn Duttlinger, *Kafka and Photography*, selections

**W 1/20** Film Screening: Robert Wiener, *The Cabinet of Dr. Caligari* (1925)

**Discussion Questions emailed to Karen by Thursday morning**

**Th 1/21 Early Cinema Screening**

### STILLNESS IN MOVEMENT/MOVEMENT IN STILLNESS

### Week 4

**T 1/26** Edward Muybridge, *Muybridge's Complete Human and Animal Locomotion*

Etienne-Jules Marey *Animal Mechanism*

Short films by Edison, Frères Lumière, Pathé Frères

Edwin S. Porter, *The Great Train Robbery*

James Williamson, "The Big Swallow"

Georges Méliès - "A Trip to the Moon"

Leger and Man Ray "Ballet Mecanique"

D.W. Griffith, *The Girl and her Trust*, *Intolerance* selected scenes

Tom Gunning, "The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde"; "An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator"

Mary Ann Doane, *The Emergence of Cinematic Time*, selections "The Close-Up: Scale and Detail in the Cinema"

Of interest: Thomas Elsaesser, ed. *Early Cinema: Space Frame Narrative* (selections),

**Tiffany presenting and leading discussion**

**Reading Circle: Alex, Rebecca, Jonah**

**Discussion Questions emailed to Karen by Monday 8:00 pm**

**W 1/27** Screening: Sergei Eisenstein, *The Battleship Potemkin* (1925)

**W 1/27 First paper proposal due** (detailing topic, statement of thesis and stakes of argument, and list of any intertexts or secondary material you'll be using)

**Discussion Questions emailed to Karen by Thursday morning.**

**Th 1/28** Discussion: Sergei Eisenstein, *The Battleship Potemkin* (1925)

Sergei Eisenstein, *The Film Sense*, selections

Of interest: André Bazin, "The Ontology of the Photographic Image" and "The Virtues and Limitations of Montage"

Leo Charney, "In a Moment: Film and the Philosophy of Modernity"

**Rebecca presenting, leading discussion**

**Tiffany presenting, leading discussion**

Reading Circle: Alex, Jonah

**Week 5**

**T 2/2** Robert Wiener, *The Cabinet of Dr. Caligari* (1925)

Anton Kaes, "The Cabinet of Dr. Caligari: Expressionism and Cinema"

Of interest: Thomas Elsaesser, "Caligari's Family: Expressionism, frame tales and master narratives,"

Sigmund Freud, "The Uncanny"

Viktor Shklovsky, *Art as Technique*

**W 2/3** Screening: Dziga Vertov, *Man With a Movie Camera* in Media Microtext Center

**Th 2/4** Dziga Vertov, *Man With a Movie Camera* (1929)

*Kino-Eye: The Writings of Dziga Vertov*, selections

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction"

**Discussion Questions emailed to Karen by 8 pm Wednesday**

Of Interest: Walter Ruttmann, *Berlin: Symphony of a Metropolis* (1927)

**Alex presenting, leading discussion**

**Jonah presenting, leading discussion**

**Reading Circle: Tiffany, Rebecca**

**Week 6**

**T 2/9 No Class Meeting**, extended office hours

**TH 2/11 FIRST PAPER DUE by 5 pm**

**Week 7**

**T 2/16** Screening, Chris Marker, *La Jetée* (1962)

Walter Benjamin, "A Short History of Photography"

Siegfried Kracauer, "Photography"

Roland Barthes, *Camera Lucida*, selections

Laura Mulvey, *Death 24x a Second* selections

**Th 2/18 8** Discussion: Chris Marker, *La Jetée* (1962)

Of interest: Gilles Deleuze, *Cinema 2: The Time Image*

Michael Fried, "Jeff Wall, Wittgenstein, and the Everyday"

**ORDINARY EXTRAORDINARY**

**Week 8**

**T 3** Screening: Siodmark/Unger/Wilder, *People on Sundays* (1930)

**Discussion Questions emailed to Karen by 8 pm Mon.**

**Th 3/11** Discussion: Siodmark/Unger/Wilder, *People on Sundays* (1930)

**Discussion Questions emailed to Karen by 8 pm Weds.**

**Alex presenting, leading discussion**

**Rebecca presenting, leading discussion**

**Reading Circle: Jonah, Tiffany**

**BOREDOM, REPETITION**

**Week 9**

**T 1/26** Gertrude Stein, "The Gentle Lena," selected poems

**Discussion Questions emailed to Karen by 8 pm Monday**

**W 1/25 First paper proposal due** (detailing topic, statement of thesis and stakes of argument, and list of any intertexts or secondary material you'll be using)

**Th 1/28** Gertrude Stein, continued.

Virginia Woolf, "The Lady in the Looking-Glass: A Reflection"

Sara Crangle, "The Time Being: On Woolf and Boredom"

**Discussion Questions emailed to Karen by 8 pm Weds.  
Student-led discussion/Presentation**

Of Interest: Gertrude Stein, "Composition as Explanation"  
Elizabeth Goodstein, *Experience Without Qualities*, selections  
Patricia Meyers Spacks, *Boredom: The Literary History of a State of Mind*, selections  
Leo Charney, "Boredom," *Empty Moments: Cinema, Modernity, and Drift*

**Week 10**

**T 2/2** Screening of performance of Samuel Beckett, *Waiting for Godot*

**Discussion Questions emailed to Karen by 8 pm Weds**

**Th 2/4** Beckett, *Waiting for Godot*,

Samuel Beckett, *Proust* excerpts

**Jonah presenting, leading discussion**

**M 3/15 FINAL PAPERS DUE**

**Course Requirements:**

Students will submit at least two questions for class discussion of as we embark on each assigned text. Questions, issues, points of confusion or interpretation are to be emailed to Karen by 8:00 pm the evening before we begin a new primary text.

Students will each give at least one, (thought very possibly two) presentation(s) on course readings (alone or in pairs) during the course of the quarter. Students will also take part in Reading Circles. These consist in small groups of students (not presenting on a given text) who will meet outside of class before their colleagues' presentation to discuss points of the text carefully together and formulate discussion questions about it that they will put to the class following their colleagues' presentation. Reading circle groups act as the most attentive respondents of their peers' presentations. Detailed instructions for presentations/discussion leading and reading circles will be posted on the Coursework website for this course.

- Class participation—including active engagement in seminar discussion, presentations, reading circle participation and weekly discussion questions and any short exercises I may assign (30%)
- One 5-7 page mid-term paper (30%)
- One 7-10 page final research paper (40%)

Graduate students will be expected to hand in a paper of approx 20 pages at the end of the term (though they may choose to hand in two shorter papers, or may expand a shorter mid-term paper into a longer one to be handed in by the end of the quarter.

**Students with documented disabilities:** Students who may need an academic accommodation based on the impact of a disability must initiate the request with the Student Disability Resource Center (SDRC) located within the Office of Accessible Education (OAE). SDRC staff will evaluate the request with required documentation, recommend reasonable accommodations, and prepare an *Accommodation Letter* for faculty dated in the current quarter in which the request is being made. Students should contact the SDRC as soon as possible since timely notice is needed to coordinate accommodations. The OAE is located at 563 Salvatierra Walk (723-1066).

**Honor Code:** All students are to observe and familiarize themselves with the Honor Code:

<http://www.stanford.edu/dept/vpsa/judicialaffairs/guiding/honorcode.htm>