

European Modernism: Style in Architecture, Literature, and Film

ITAL 1301, Class # 17322
Tuesday and Thursday 1:25pm-2:40pm, in Morrill Hall 110

Instructor: Diana Garvin, deg97@cornell.edu, 321 Morrill Hall
Office Hours: T, Th 2:40-3:40pm in Morrill Hall 321
Virtual Office Hours: WTR 8:00-9:00pm via Skype, dianagarvin

For writing help: The Knight Institute Writing Walk-In Service, 101 McGraw Hall
Locations and hours vary. Schedule your appointment online at:
http://www.arts.cornell.edu/knight_institute/walkin/walkin.htm

1 Course Description

This course examines the concept of design in early 20th-century Italy and France to provide a toolkit of stylistic techniques for argumentation. You will analyze a single example of Modernism across architecture, literature, and film. Perched on the cliffs above the Mediterranean shore, the home of author Curzio Malaparte is a Modernist marvel. Photos, paintings, and plans from this architectural jewel (shown above) will contextualize its role as the setting for Jean-Luc Godard's sumptuous film *Contempt*. The dream-like short stories of Malaparte himself will round out this visit to the isle of Capri. Weekly role-play and debates will connect art, politics, and persuasion. For the final project, you will build a multimedia ePortfolio to demonstrate the development of your approach to writing, style, and Modernism.

2 Rationale

The question of style unites both the content (literature, architecture, film) and skill-building (argumentation, thesis construction) components of "European Modernism." Style communicates meaning through both sensory impression and organizational structure. Our three, interlinked case studies will help you to define and identify models of European Modernism and to contextualize it as a movement. More broadly, this knowledge will help you to understand how style functions as a language,

communicating both meaning and mood. To accomplish this, analytical assignments will develop your argumentation and stylistic skills across a number of realms (oral, written, online) and registers (informal: small-group readings of student work and peer editing, formal: essays and ePortfolio). You will also explore the relationship between aesthetics (a set of principles concerned with the nature and appreciation of beauty, especially in art) and meaning through a series of four reflective papers. These essays will help you to develop your personal approach to writing – both in this course and after its conclusion.

3 Aims and Objectives

“European Modernism” focuses on how aesthetics communicate meaning to different audiences. Cultivating this sensitivity to and for one’s audience makes one a more ethical speaker as well as a more persuasive one. Along these lines, argumentation and debate constitute interdisciplinary skills that will serve you in practically any field. By the end of this course, you will be able to make bring your reader or listener from point A to point B with a clear, logical procession of points in addition to being able to knowledgably discuss an iconic 20th-century architectural, literary, and filmic style.

Learning Outcomes

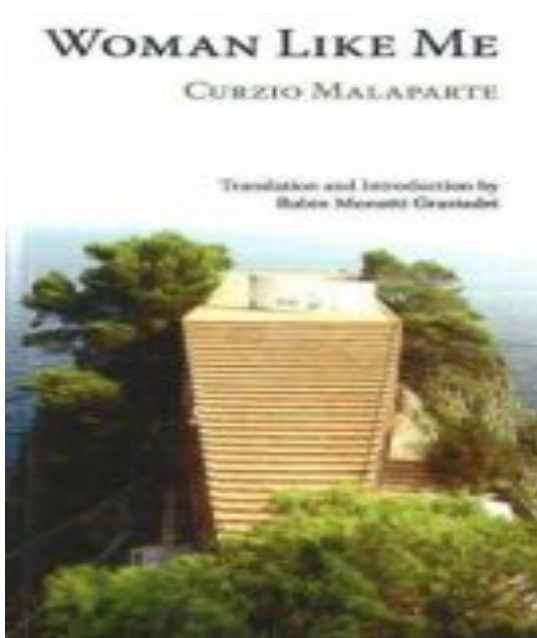
By the end of the semester, you will be able to:

- 1) Understand how writing practice (frequency, duration, time of day, location) and process (drafting, peer-review, oral revision) affect your writing style.
- 2) Think critically about how art, architecture, literature, and film use style to convey meaning.
- 3) Craft a thesis statement using an observation, a question, and a larger question.
- 4) Compose a cohesive argument using successively linked claims.
- 5) Revise your writing to enhance interest, clarity, and persuasiveness
- 6) Design an ePortfolio that uses appropriate visual and written style to address your preferred online audience.

4 Homework: Readings, Viewings, Meetings

Readings and viewings:

- 1) *Woman Like Me* by Curzio Malaparte
- 2) *Le Mépris (Contempt)* directed by Jean-Luc Godard
- 3) *The Craft of Research* by Wayne Booth, Gregory Colomb, and Joseph Williams



These required books and films are available at the Cornell Bookstore, and can be found at discounted rates online. They are also available in Uris Library at the Course Reserves desk. Our Blackboard website will provide additional weekly readings on writing technique and architectural style. If you are a registered student in this course, you will be automatically enrolled into our course site. Please bring all readings (books and BB printouts) to class with you every day. We will often discuss readings in class, and you will need to point to passages to support your arguments. As part of your Participation Grade, I will conduct periodic checks of the written homework assignments, giving full, half or zero credit. Bringing the readings to class is thus an easy way to maintain your Participation Grade.

Meetings:

Over the course of the semester, you will attend three meetings as part of different homework assignments. Two of these meetings will be 15-minute conferences with me to discuss your writing practice, style, goals, and progress. The other 60-minute meeting will be with a graduate tutor from the Knight Institute Writing Walk-In Service. This meeting serves to acquaint you with the service so that you know where and how to get writing help at Cornell. Please feel free to use this service as often as you choose.

5 Assignments and Projects

Assignment Guidelines: All written assignments for this class must be done in Word, Times New Roman, 12-pt. font, double-spaced, with 1” margins. Number your pages, and staple them. At the top of the first page, include your name, the assignment and draft number, the date, and your title. Proofread and spell-check all drafts before coming to class. If the assignment is a second or final draft, please attach all previous, marked up drafts. Do not throw out any of your old, marked-up drafts! You will need them to construct your ePortfolio.

Submission Guidelines: All assignments are due in paper form in class on the day specified by the syllabus calendar. Please also email me an electronic copy of your assignment before class begins. You will lose a half-grade per day for every day after this point. If you anticipate not being able to make a deadline, inform your instructor in person at least 1 week in advance. Depending on the situation, it may or may not be possible to get a 1-week extension. For submission policy regarding absences, see “Absences.”

Mark these important dates on your calendar:

Jan. 29: Reflective Paper 1: The Habit of Writing I

Feb. 5: Uris Library Visit

Feb. 10: Johnson Museum Visit

Feb. 12: Reflective Paper II: Voice

Feb. 26: Reflective Paper III: Audience

Feb. 27: Movie Night

Mar. 3: Kroch Library Visit

Mar. 5 open ePortfolio, Analytical Essay – Big Questions, Ideas, Thesis Possibilities,

Mar. 12: Analytical Essay – Thesis: Final Version, Bibliography

Mar. 19: Analytical Essay – Introduction and Conclusion

Mar. 24: Analytical Essay: Draft 1

Apr. 9: Analytical Essay: Draft 2

Apr. 14: The Habit of Writing II

Apr. 16: Johnson Museum Visit

Apr. 21: Analytical Essay: Final Version

Apr. 30: Curatorial Text: Draft 1

May 5: Curatorial Text: Final Version

Apr. 28-May 5: ePortfolio Presentations in Progress

May 11: ePortfolio: Final Version

What am I going to write, and why? Over the course of the semester, you will use WordPress to create an ePortfolio of your writing assignments. (Please note that the specifics for all assignments can be found in the BB folder, “Assignments.”)

To this end, you will compose:

- 4 reflective papers on “Style:” 1) The Habit of Writing I – *Woman Like Me*, 2) Voice – *Woman Like Me* and *Contempt* 3) Audience – *Contempt* 4) The Habit of Writing II - *House Like Me*. These essays ask you to consider the authors, directors, and architects of this course as writers, to analyze what they do, how they do it, and why. It then asks you to consider your own approach to the same issues. Connecting an author’s techniques to your own will allow you to practice a variety of different writing styles, and to consider which one(s) you would like to develop and use. The aim of these papers is to acquaint you with different writing styles and to help you think about your own writing goals.

- 1 curatorial assignment on “Visual Argumentation:” You will select 5 images from the ARTstor (www.artstor.org) or from another collection of Modernist art, architecture, or objects to illustrate your ePortfolio and to explain why how these images use artistic techniques to make a point. This essay will go through a draft process with the teacher.

- 1 analytical essay on “The Language of Modernism:” You will compare and contrast the idea of Modernism across 2-3 different mediums. This essay will go through a draft process in pairs, groups, and with the teacher. Note that this is neither your final assignment! You might think of this essay as one more part of the process of learning to write. A collection of your work, the ePortfolio, constitutes your cumulative review.

- 1 ePortfolio and ePortfolio “Presentation in Progress:” Your final and most important project is the ePortfolio. In addition to teaching you how to construct a basic website using Wordpress, this assignment will give you the opportunity to play with audience, voice, and technique both during our course and after its conclusion. This platform allows you to control the level of privacy for your work at every stage of the project’s development, and will allow you to demonstrate how you have honed your writing skills and style. This multimedia project also includes a 10-minute “Presentation in Progress,” where you will present your unfinished ePortfolio to the class, and work with your classmates to refine its contents and style. Ultimately, the ePortfolio is meant to give you the chance to showcase your best writing to the class and to the wider world.

6 Learning Assessment

You earn your grade based on the following distribution. Weekly skill-building and cumulative demonstrations of lessons learned comprise equal proportions of your final grade, because regularly crafting small assignments of excellent quality results in major assignments of excellent quality. Collegiate participation creates an effective learning environment for you and your classmates. For details on how to achieve full points on all activities, please consult the BB folder “Learning Assessment,” which contains the measurement rubrics used in this course.

Activity	Percentage
Participation: Homework, In-Class Work	30%
4 Reflective Essays	40% (10% each)
1 Curatorial Text	5%
1 Analytical Essay	15%
1 ePortfolio and Presentation in Progress	10% (5% each)

Grade changes: Because I put a great deal of thought into reviewing your work, I rarely make changes to grades. However, if you feel strongly that your work merits reconsideration on my part, you may submit a 2-page response outlining why you feel that you deserve a different grade within 3 days of receiving the returned assignment. Please bear in mind however, that by asking me to reconsider your grade I will take that responsibility seriously, and your grade could move up, down, or stay the same. This policy does not apply to your final grade for the semester, which cannot be changed.

7 Course Policies

Absences: You get 2 absences to use as you wish over the course of the semester, no questions asked. Email me before the absence to keep me informed. Each subsequent, unjustified absence will lower your final grade by a half-letter grade. This means that an A- effort for the course, with 5 absences, will yield a final grade of B. Be advised: 6 or more absences will result in an automatic F in the course.

Some Further Considerations:

- a) Religious holidays listed as such by Cornell United Religious Work are justified. Let me know as early as possible in the semester if you will be absent, and for which religious holidays.
- b) If you are a member of a Cornell athletic team, your team-related absences are also justified. Bring me your game-away schedule and a letter from your athletic director by the end of the second week of classes.
- c) I will excuse absences caused by serious illness. Bring me your doctor's certification of the illness as soon as you are well enough to return to class.

Absences on Assignment Due Dates: If you are absent on a day that an assignment is due, email it to deg97@cornell.edu before class begins that day. Otherwise the assignment will be marked down by a half-letter grade for every day it is late. This means that if you turn in an A- paper at 3pm on the day it is due in our 1pm class, you will receive a B+. This policy applies for all types of absences.

Your Responsibilities During Absences: Contact a classmate, not the teacher, to find out what you missed and to photocopy any class handouts from the missed lesson. You are responsible for obtaining and completing all classwork (including readings) and homework assignments missed during your absence.

Name of Classmate #1 _____, Email _____

Name of Classmate #2 _____, Email _____

Lateness: I mark down, but do not announce, both tardies and absences at the start of class. Because life can be unpredictable, you get 2 late arrivals without penalization. Otherwise, arriving late or leaving early without special permission from your instructor counts as half of an absence. “Late” means 1+ minutes past the official class start time.

Cellphones and Computers: Unless you are making a presentation, computers and cellphones are not allowed in class. Turn them off before you arrive, and keep them in your backpack until class is over. Use of electronic devices in class, including during the first and last 5 minutes of class, will count as half an absence.

SDS Accommodations: If you are a student registered with Cornell's Student Disability Services, and need special accommodation during examinations, let your instructor know about this in the first two weeks of the semester, and bring a letter from the SDS.

Academic Integrity: All the work you submit in this class must be written in your own words with all primary and secondary sources duly cited. You may not use any paper you have written for any course previously taken for credit in this class.

Familiarize yourself with Cornell’s Code of Academic Integrity, available at the following website: <http://cuinfo.cornell.edu/Academic/AIC.html>. Think twice before you plagiarize! You will not be given credit for any written work that infringes Cornell’s Code of Academic Integrity and will receive an ‘F’ in this course. If you need help on how to properly cite any primary or secondary material you use in this class, I encourage you to contact me as soon as possible, and I will be happy to help. For additional information and guides on citing sources in Chicago (15th ed.), our citation style for this course, please consult Cornell University Library’s Gateway webpage: www.library.cornell.edu/resrch.

8 Calendar: Spring 2015

Date	Class Topic and Activities	Reading/Viewing Due	Homework Due
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Week 1: The Practice of Writing - Drafting

Th. Jan. 22	Introduction	Predatory Reading Handout, <i>The Craft of Research</i> (pp. 1-34)	
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Week 2: The Practice of Writing - Revising

Tu. Jan. 27	Revising	<i>Woman Like Me</i> (pp. vi – 41), <i>The Craft of Research</i> (pp. 203-211)	
Th. Jan. 29	Revising	N/A	Reflective Paper 1: The Habit of Writing I

Week 3: Introductions

Tu. Feb. 3	Introductions	<i>Woman Like Me</i> (pp. 43-81), <i>The Craft of Research</i> (pp. 35-49)	Teacher Conferences
Th. Feb. 5	URIS LIBRARY VISIT: Introduction to ARTstor	<i>Contempt</i>	Teacher Conferences

Week 4: Introductions, Thesis Statements

Tu. Feb. 10	JOHNSON MUSEUM VISIT: Introduction to Modernism and Museum Research	<i>The Craft of Research</i> (pp. 51-66)	Teacher Conferences
Th. Feb. 12	Thesis Statements	Re-watch <i>Contempt</i>	Teacher Conferences, Reflective Paper II: Voice

Week 5: Thesis Statements

No Class Tuesday - February Break! (February 14-17)

Th. Feb. 19	Thesis Statements	<i>The Craft of Research</i> (pp. 171-179)	Writing Walk-In Service (early announcement)
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Week 6: Conclusions

Tu. Feb. 24	Conclusions	<i>The Craft of Research</i> (pp. 232-248)	Wordpress Account Information
Th. Feb. 26	Conclusions, Movie Night Announcement	N/A	Reflective Paper III: Audience

Week 7: Argumentation - Claims, Reasons, Evidence

Tu. Mar. 3	KROCH LIBRARY VISIT: How to Work with Rare Manuscripts	<i>The Craft of Research</i> (pp. 84-119)	Writing Walk-In Service (early announcement)
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Th. Mar. 5	Argumentation: Claims	N/A	Analytical Essay – Big Questions, Ideas, Thesis Possibilities
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Week 8: Argumentation - Claims, Reasons, Evidence

Tu. Mar. 10	Argumentation: Reasons	<i>The Craft of Research</i> (pp. 120-135)	
Th. Mar. 12	Argumentation: Evidence	N/A	Analytical Essay – Thesis, Bibliography

Week 9: Argumentation - Acknowledgments, Responses

Tu. Mar. 17	Argumentation: Acknowledgements	<i>A House Like Me</i> (pp. TBD), <i>The Craft of Research</i> (pp. 139-144)	
Th. Mar. 19	Argumentation: Responses	N/A	Analytical Essay – Introduction and Conclusion

Week 10: Argumentation - Acknowledgments, Responses

Tu. Mar. 24	Peer Editing	<i>A House Like Me</i> (pp. TBD), <i>The Craft of Research</i> (pp. 145-151)	Analytical Essay: Draft 1
Th. Mar. 26	Peer Editing	N/A	

Week 11

No Class - Spring Break! (March 28 – April 5)

Week 12: Argumentation - Warrants, Fallacies

Tu. Apr. 7	Course Evaluations, Argumentation: Warrants	<i>A House Like Me</i> (pp. TBD), <i>The Craft of Research</i> (pp. 152-169)	Teacher Conferences, Writing Walk-In Service (late announcement)
Th. Apr. 9	Argumentation: Fallacies	N/A	Teacher Conferences,

	Historical Fallacies handout		Analytical Essay: Draft 2, Writing Walk-In Service (late announcement)
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Week 13: Argumentation - Warrants, Fallacies

Tu. Apr. 14	Argumentation: Conclusion to Warrants and Fallacies	Re-read <i>The Craft of Research</i> (pp. 152-169), Read <i>The Craft of Research</i> (pp. 187-200)	Teacher Conferences, The Habit of Writing II
Th. Apr. 16	JOHNSON MUSEUM VISIT: How to Think Like a Curator (Q&A session)	N/A	Teacher Conferences

Week 14: Style - Written, Visual

Tu. Apr. 21	Peer work on “Curatorial Text”	<i>The Craft of Research</i> (pp. 213-226)	Analytical Essay: Final
Th. Apr. 23	Peer work on “Curatorial Text”	N/A	

Week 15: Style - Written, Visual

Tu. Apr. 28	ePortfolio Presentations	<i>The Craft of Research</i> (pp. 249-268)	
Th. Apr. 30	ePortfolio Presentations	N/A	Curatorial Text: Draft 1

Week 16: Style - Your Own

No Class Thursday – Last Day of Classes May 6!

Tu. May 5	ePortfolio Presentations, Final Course Evaluations	N/A	Curatorial Text: Final
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Week 17 - 18

Exam period! (May 11-14 and May 16-19)

Mon. May 11: Final ePortfolio due at noon.