

Global Modernism, Short Form (1899-1944) Junior Tutorial

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Course Description

Modernist literature is sometimes known for its intimidating, monumental tomes, but many writers of the period got their starts, established their styles, or entered the international exchange of creative experiments in shorter forms. This was, after all, the period of the manifesto and the little magazine, where modernists collaborated and competed and read one another. This course examines the geographic breadth of modernism by containing its other dimensions, focusing on one of the less appreciated legacies of the period: the development of the short story, the novella, and the essay. Authors include Conrad, Woolf, Mansfield, Joyce, Anand, James, Faulkner, Toomer, Hemingway, Rhys, Kafka, Chang, and Borges. (Students are also encouraged to suggest other stories or authors before the semester starts.) Through these stories and some critical readings, the course considers regional histories and cross-cultural encounters, compositional strategies that contributed to longer works, the short story as a genre, and how “modernism” as a title can or can’t contain such a wide variety of literary strategies and traditions.

The objective of the Tutorial is to write a revised **20-25 pp. research paper**, which can be based on a single author, a few authors historically in dialogue, or stories connected comparatively by regional or thematic content.

- For this paper, students will be encouraged to read additional short stories by the authors on the syllabus not covered in the discussions, especially in cases when we only read excerpts from a book-length collection, and to consider how and where the stories were originally published. This course emphasizes not just reading secondary research sources, but primary ones. We’ll go to Houghton Library early in the semester to consider how these short stories and other forms were printed, published, and circulated. Final papers will be expected to address (or, in some cases, even focus on) book history.

Prior to the final paper, students will complete **one assignment every week**—usually a very short one—to work on **skills** that will be necessary for the final paper: analyzing style through pastiche; close-reading; primary- and secondary-source research; etc. By writing regularly and quickly, we’ll prepare for the marathon of the final paper. You are welcome to use these assignments to develop ideas for your prospectus and your paper. In the second half of the semester, we’ll turn to assignments that all juniors in the tutorial program are working on: a prospectus, annotated bibliography, and paper draft.

Students are also expected to participate actively in class discussions and to present their work in the Junior Tutorial conference with their peers at the end of the semester.

Course Materials

- * Joseph Conrad, *Heart of Darkness* (Norton: 9780393926361)
- James Joyce, *Dubliners* (Norton: 9780393978513)
- Mulk Raj Anand, *Greatest Short Stories* (Jaico: 9788172247492)

- Katherine Mansfield, *Stories* (Vintage: 9780679733744)
- * Jean Toomer, *Cane* (Liveright: 9780871402103)
- * Ernest Hemingway, *In Our Time* (Scribner: 9780684822761)
- T.S. Eliot, *The Waste Land* (Norton: 9780393974997)
- Christopher Okigbo, *Labyrinths & Path of Thunder* (Africa World Press: 9781592216154)
- * Mu Shiyong, *China's Lost Modernist* (Columbia: 9789888208142)
- * Franz Kafka, *The Complete Stories* (Schocken: 9780805210552)
- * Jorge Luis Borges, *Ficciones* (Grove: 9780802130303)

* These editions are **required**, as they contain longer works or translations and we'll want to be on the same page. Other editions are permissible for non-starred books, though I recommend these editions if you don't already have a different copy. You'll need to buy these editions online or in local bookstores; they won't be at the Coop. Readings by other authors in the schedule below will be provided as scans.

Course Requirements and Grading

- Attendance and Participation: **20%**
 - In addition to general active discussion, students are expected to come ready to discuss one passage in detail in each short story.
- Weekly small assignments: **10%**
- 5-page primary-source essay: **10%**
- Prospectus and Annotated Bibliography: **10%**
- Preliminary Draft (15-20 pp.): **10%**
- Final Paper (20-25 pp.): **40%** [*Note that a student cannot pass the course without turning in this final paper*]

Course Schedule

[Assignments and readings below]

→ = due Friday at 5 PM after class

& = required short meeting outside of class

Introduction: Modernisms	
Week 1 <i>Modernisms, Magazines</i>	<p>- Manifesto excerpts: 1-2 pages from Futurist, BLAST, “A Few Don’ts,” Feminist, Fire!!, surrealist, Dada, New Youth, and Cannibal manifestos</p> <p>+ Look up the Modernist Journals Project online (Brown and Univ. of Tulsa): http://www.modjournal.org/journals.html</p> <p>- Read the opening statements from the first issues of a few of the journals, and look for the names of writers from this syllabus in their tables of contents</p> <p>(Recommended to skim for discussion: Bulson, “Introduction” from <i>Little Magazine, World Form</i>)</p>
Britain and its Empire	
Week 2 <i>Marlow’s Stories</i> * Handout: Close-Reading Toolbox	<p>- Conrad, “Youth,” “Heart of Darkness”</p> <p>+ Culler, selections from <i>The Pursuit of Signs</i> [Narratology, Structuralism, Semiotics] (p. 47-49, 169-78, 186-7)</p> <p>(Recommended to skim for discussion, from Norton edition: Conrad, “Preface to <i>Youth</i>”; Achebe, “An Image of Africa”)</p> <p>→ 1-page <i>explication de texte</i>. Pick a passage, quote it, and write one page analyzing its stylistic features according to the Close-Reading Toolbox.</p> <p>& Junior Tutorial General Meeting #1</p>

<p>Week 3</p> <p><i>Global Bloomsbury</i></p> <p>* Handout: College Writing</p>	<p>- Woolf, “An Unwritten Novel,” “Mr Bennett and Mrs Brown” - Mansfield, “At the Bay,” “The Garden-Party,” “The Fly,” “How Pearl Button Was Kidnapped” - Ling, “The Embroidered Pillow,” “Writing a Letter” (typescript)</p> <p>+ Auerbach, p. 525-41, 549-53 from “The Brown Stocking” in <i>Mimesis</i> [Close-Reading, Formalism]</p> <p>(Recommended to skim for discussion: Mao and Walkowitz, Intro (p. 737-8) from “The New Modernist Studies”)</p> <p>→ 1-page pastiche exercise. Re-write one page from one of our stories in the style of one of the other authors, or write a manifesto for one of the authors not affiliated with a movement.</p> <p>& Houghton Library Visit</p>
<p>Week 4</p> <p><i>At the End(s) of Empire</i></p> <p>* Handout: Structural Reading</p>	<p>- Joyce, “Araby,” “Eveline,” “The Dead,” “Nausicaa” (from <i>Ulysses</i>) - Anand, “The Lost Child,” “Lullaby,” “The Butterfly” (in “Five Short Fables”), “The Gold Watch”</p> <p>+ Esty, “The Colonial Bildungsroman” [Genre, Post-Colonial Criticism] (skim/skip p. 416-23)</p> <p>→ 5-page primary-source essay. Write a short argument using close-reading and relating the text to some other primary source: an essay, a historical document, an aspect of publication history, etc.</p> <p>& Junior Tutorial General Meeting #2</p>

<p>America, North and South</p>	
<p>Week 5</p> <p><i>American Gothic</i></p> <p>* Handout: Prospectus Questionnaire</p>	<p>- James, “The Jolly Corner,” selections from “The Art of Fiction” - Faulkner, “A Rose for Emily,” “Wash,” “A Justice”</p> <p>+ Casanova, p. 1-6, 126-31, 336-45 <i>The World Republic of Letters</i> [Sociology of Culture]</p> <p>→ 2-page secondary source research exercise. Find a critical or theoretical source related to a text of your choice and make an argument that stakes a claim within that scholarly discussion.</p>

	<p>& One-on-one conference with me to discuss 5-page essay and Prospectus</p>
<p>Week 6</p> <p><i>Starting the Research Paper</i></p> <p>* Handout: Annotated Bibliography Worksheet</p>	<p>Widener Library Visit during class</p> <ul style="list-style-type: none"> - Student-selected stories relating to prospectus. <ul style="list-style-type: none"> - You will present briefly on the context and publication history of your story and then lead a 15-minute discussion. + Model Junior Tutorial Essay <p>& Junior Tutorial General Meeting #3</p> <p>→ Prospectus Due.</p>
<p>Week 7</p> <p><i>The Harlem Renaissance</i></p> <p>* Handout: Skeletal and Full-Bodied Outlines</p>	<ul style="list-style-type: none"> - Toomer, <i>Cane</i> - Hurston, “Sweat” <p>+ Gates, Jr., “The Same Difference: Reading Jean Toomer, 1923-1982” from <i>Figures in Black</i> [Critical Race Theory, Literature Review]</p> <p>→ Annotated Bibliography Check-in. Ungraded. A few pages of the Annotated Bibliography should be complete.</p>
<p>SPRING BREAK! (Work on a Skeletal Outline as you complete your Annotated Bibliography)</p>	

<p>Expats, Emigrés</p>	
<p>Week 8</p> <p><i>Left Bank Paris</i></p>	<ul style="list-style-type: none"> - Hemingway, <i>In Our Time</i> - Rhys, “Let Them Call it Jazz” <p>+ Sullivan, p. 1-7, 19-22, 32-38, and selections from Ch. 3 (p. 101-20) from <i>The Work of Revision</i> [Book History, Genetic Criticism]</p> <p>→ Annotated Bibliography Due.</p>

Unreal Cities	
<p>Week 9</p> <p><i>Fragments, Ruins, Essays, Notes</i></p> <p>* Handout: Intros and Conclusions</p>	<p>- Eliot, <i>The Waste Land</i>, “Tradition and the Individual Talent,” - Okigbo, <i>Labyrinths</i></p> <p>+ Ramazani, “Modernist Bricolage, Postcolonial Hybridity” [Post-Colonial Criticism, New Modernist Studies]</p> <p>→ Full-Bodied Outline Due.</p>
<p>Week 10</p> <p><i>Putting the Research in Research Paper</i></p> <p>* Handout: Tips for Advanced Writers</p>	<p>- Student-selected research: Each student will choose one primary source and one critical article for the class to read and lead a 20- to 30-minute discussion.</p> <p>→ Research Paper Check-in #1. Ungraded. 5+ pages of continuous writing should be complete.</p> <p>& Meet with Departmental Teaching Fellow to discuss writing</p>
<p>Week 11</p> <p><i>China Modernizing</i></p>	<p>- Lu, “Diary of a Madman” - Mu, “Shanghai Fox-Trot,” “Five in a Nightclub” - Chang, “Sealed Off”</p> <p>+ Puchner, Ch. 4, “The Geography of the <i>Communist Manifesto</i>” (p. 47-66) from <i>Poetry of the Revolution</i> [Genre, Intellectual History]</p> <p>→ Research Paper Check-in #2. Ungraded. 10+ pages of continuous writing should be complete.</p>

Fictions, Fables, Fantasies	
<p>Week 12</p> <p><i>Kafka’s Fables</i></p> <p>* Handout: Peer-Review Workshop</p>	<p>- Kafka, “Before the Law,” “Metamorphosis,” “In the Penal Colony,” “The Truth about Sancho Panza”</p> <p>+ Shklovsky, “Art as Device” [Formalism]</p> <p>→ Research Paper First Draft Due.</p>

<p>Week 13</p> <p><i>Borges's Fictions: from Modernism to Postmodernism</i></p>	<p>- Borges, <i>Ficciones</i> : “Prologue,” “Tlön, Uqbar, Orbis Tertius,” “Pierre Menard, Author of the Quixote,” “The Library of Babel,” “The Lottery in Babylon,” “The Garden of Forking Paths,” “The Secret Miracle”</p> <p>+ Jameson, p. 188-208 from “Postmodernism, or The Cultural Logic of Late Capitalism” in <i>The Jameson Reader</i> [Historicism, Marxism, Intellectual History]</p> <p>→ Peer-Review Workshop.</p>
<p>Week 14</p> <p><i>Conference</i></p>	<p>Junior Tutorial Conference: Prepare a 5-minute presentation for all Junior Tutorial students in English.</p>
<p>→ Final Paper Due. 20-25 pages.</p>	

Course Policies

- *Academic Honesty:* Plagiarism is the use of another person’s ideas or writing without giving them proper credit. All assignments are expected to be original work by the student: re-using writing from past courses can also be a form of plagiarism. Consequences of plagiarism can range from failure on the paper to dismissal from the course to even more serious actions. You are responsible for familiarizing yourself with Harvard FAS’s Honor Code: “*Members of the Harvard College community commit themselves to producing academic work of integrity – that is, work that adheres to the scholarly and intellectual standards of accurate attribution of sources, appropriate collection and use of data, and transparent acknowledgement of the contribution of others to their ideas, discoveries, interpretations, and conclusions. Cheating on exams or problem sets, plagiarizing or misrepresenting the ideas or language of someone else as one’s own, falsifying data, or any other instance of academic dishonesty violates the standards of our community, as well as the standards of the wider world of learning and affairs.*”

- *Collaboration:* This course and the Junior Tutorial program both encourage collaboration. You will be workshopping your ideas and your writing with fellow students during classtime, and I hope you will do so outside of class too. Please be aware, though, that for individual assignments, academic collaboration (like external sources) should always be cited.

- *Attendance:* Your attendance in tutorial is vital to your own success as well as to the success of the class as a whole; so is your attendance in Junior Tutorial General Meetings and at other required events. I will allow each student a “free” tutorial absence to be used in case of sickness, travel, etc: no explanation necessary. Missing more than one class will decrease your participation grade, and

excessive absence could result in failing the course. Also, being late really disrupts the work we're doing together, so I consider 2 lates as equivalent to 1 absence. If you have attenuating circumstances, you must communicate with me in a timely manner so that we can discuss how to deal with it.

- *Computers and Tablets*: Because it will be easiest to circulate some texts digitally, laptop computers or tablets will be allowed in seminar while we're discussing those texts. Still, feel free to print out these materials if you prefer. Please turn off your Wifi on these devices while we're in discussion: in such a small group, it will be pretty obvious to all of us if you're distracted by updates or websites while we're in class. I'll also expect digital devices to be put away when we're discussing books or other paper materials, so please bring a physical notebook.

Due Dates & Late Grades: Unless otherwise specified, assignments are due by 11:59pm on the date listed in the schedule. Late assignments will be docked 1/3 letter grade per day late, except for the final paper, which must be turned in on or before the due date. Students failing to turn in a final paper, or turning it in late without an official excuse, will fail the tutorial. If, well in advance of an assignment, you expect you will need an extension, please talk with me.

Email: I'll use email to distribute important info throughout the semester—from emailing you handouts to adjusting assignments and deadlines. You are responsible for checking your email on a daily basis. If you have a question that you need to ask me by email, be sure to give me at least 24 hours, or you may not get a response until it's too late. Also, please let me know if you'd like to use a non-Harvard email address.

Accommodations for students with disabilities: “Students needing academic adjustments or accommodations because of a documented disability must present their Faculty Letter from the Accessible Education Office (AEO) and speak with the professor by the end of the second week of the term, (9/16). Failure to do so may result in the Course Head's inability to respond in a timely manner. All discussions will remain confidential, although Faculty are invited to contact AEO to discuss appropriate implementation.”