

After War
English 98: Junior Tutorial
Spring 2021; Day & Time, TBD

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Course Description:

What happens to the community after war ends? How do participants in war reintegrate into civil life? This tutorial examines literary encounters with the aftereffects of war on those who fight and on the homefront. Course texts will range from Aeschylus' 5th-century BCE tragedy *Agamemnon* to Toni Morrison's *Home*. In between, we'll read Jane Austen, Mohsin Hamid, Shakespeare, and Virginia Woolf, and we'll find time for a few midcentury films. Trauma is an unavoidable feature of war and persists in its wake. While this course will introduce you to a variety of methods of literary analysis, trauma theory is its primary critical guide. So, in addition to the various literary engagements with the postwar, we will read some foundational trauma theory from Robert Burton's 1652 *Anatomy of Melancholy* to Cathy Caruth's important work on trauma and narrative. The diverse array of literary, critical, and theoretical readings are organized into small clusters, each designed to encourage some unexpected connections and to help students see these texts as particularly *postwar* texts. By reading plays, novels, and short stories across continents, centuries, and conflicts, students will develop a broad sense of the literary engagement with life after war. Practically, this breadth of texts will offer students a chance to write on material in a period that best matches their interests. In addition to attending to our literary and thematic concerns, this tutorial will guide students through the process of developing, researching, and writing a 20- to 25-page research paper. With that in mind, this is also a course about writing, and we'll devote some time and attention to the academic writing process.

A Brief Note on Sequence:

The sequence of primary texts in this course deliberately resists any rigid chronology, a choice that, I hope, will produce two effects. The first is pragmatic—the broad spread of texts in the first six weeks of the course (i.e. the lessons covered *prior to* the submission of a junior paper prospectus) will expose students to a variety of periods, genres, and methodologies before they determine their junior paper topics. The second effect of the sequence is critical. War is both firmly rooted to its specific historical moment and agonizingly universal. It is both a collective and deeply personal experience. The unconventional groupings of primary texts within the clusters encourages students to note these contrasts while exploring universal and transhistorical aspects of war and return.

Junior Tutorial Objectives:

Throughout the course, students will:

- develop a broad sense of the literary engagement of life after war;
- apply trauma theory as a method of cultural and literary criticism;
- examine war and its aftereffects as both a peculiarly universal and deeply personal experience;
- be able to conceive of a viable research topic and leverage research skills to gather evidence in support of a complex argument;
- transition from 5-7 page papers to a 20-page critical work in preparation for writing a senior thesis.

Texts:

Suggested editions:

Aeschylus, *Agamemnon*, in *The Oresteia: Agamemnon, The Libation Bearers, The Eumenides*, trans. Robert Fagles (New York: Penguin, 1987).

Jane Austen, *Persuasion*, ed. Deidre Lynch (Oxford: Oxford University Press, 2008).

Mohsin Hamid, *The Reluctant Fundamentalist* (New York: Harvest, 2008).

Toni Morrison, *Home* (New York: Knopf, 2012).

William Shakespeare, *The Comedy of Errors*, ed. Charles Whitworth (Oxford: Oxford University Press, 2008).

---. *Much Ado About Nothing*, ed. Peter Holland (New York: Pelican, 2017).

Leslie Marmon Silko, *Ceremony* (New York: Penguin, 2006).

Susan Sontag, *Regarding the Pain of Others* (New York: Picador, 2003).

Sophocles, *Ajax & Philoctetes*, in *Sophocles II*, ed. Mark Griffith, et al (Chicago: University of Chicago Press, 2013).

Virginia Woolf, *Mrs. Dalloway* (New York: Houghton Mifflin, 1990).

All other readings will be available through the course Canvas site. Please contact me if you have any access questions.

Course Requirements:

Attendance of each seminar meeting is required.

- Short Paper (10%)—due on **week 4**, a close reading of primary text, 5 to 7 pages.
- Prospectus and Annotated Bibliography (10%)—due on **week 7**, a short overview of your research paper (2 pages) and an annotated bibliography of ten sources.
- Draft 1 (10%)—due on **week 9**, a partial draft (at least 10 pages) of your research paper
- Draft 2 (10%)—due on **week 11**, a partial draft (at least 15 pages) of your research paper
- Final Paper (40%)—due during the **reading period**, a 20- to 25-page paper on a text or theme from this course

- Participation (20%)—Section participation includes but is not limited to attendance at tutorial meetings, prepared participation in general discussion, and timely submission of all course work.

Course Calendar:

Please note that unless otherwise specified, all meetings are on **Day** in **Location**.

Week 1: Introduction

Primary:

- Hasan Blasim, “The Reality and the Record,” *The Corpse Exhibition*, trans. Jonathan Wright (New York: Penguin, 2014), 155-70.
- Homer – *The Odyssey*, book 8, lines 71-121 & 559-657 (i.e. Demodocus’s first and third songs); book 14; book 17
- Phil Klay, “Prayer in the Furnace,” *Redeployment* (New York: Penguin, 2014), 129-68.

Secondary:

- Jonathan Shay, “Odysseus Among the Rich Civilians,” *Odysseus in America: Combat Trauma and the Trials of Homecoming* (New York: Scribner, 2002), 11-18.
- Susan Sontag, *Regarding the Pain of Others* (New York: Picador, 2003).

Writing Topics:

- Demystifying the Junior Paper
- What kind of writer are you?

******* Cluster 1 – Disorientation; or, Feeling that Home Has Changed *******

Week 2:

Primary:

- Hamid – *The Reluctant Fundamentalist*

Secondary:

- Anna Badkhen, “PTSDland,” *Foreign Policy* (Sep/Oct 2012): 34-36. ([hyperlink](#))
- Cathy Caruth, “The Wound and the Voice,” *Unclaimed Experience: Trauma, Narrative, and History* (Baltimore: Johns Hopkins University Press, 2016), 1-10.
- Freud – “Thoughts for the Times on War and Death” (1915).
- Peter Morey, “‘The rules of the game have changed’: Mohsin Hamid’s *The Reluctant Fundamentalist* and Post-9/11 Fiction,” *Journal of Postcolonial Writing*, 47.2 (2011): 135-46. ([hyperlink](#))

Writing Topic:

- Intro to Paper 1 – Close Reading

Week 3:

Primary:

- film - *The Best Years of Our Lives* (1946), dir. Wyler

Secondary:

- John Keegan, *The Face of Battle* (New York: Penguin, 1978):
 - from the introduction, “Killing No Murder,” pp. 45-52
 - from Agincourt, 25 October 1415, “The Wounded,” pp. 112-14
 - from Waterloo, 18 June 1815, “The Wounded,” pp. 200-206

- from The Somme, 1 July 1916, “The Wounded,” pp. 268-74
- United States, *Servicemen’s Readjustment Act of 1944*, Public Law 346 (Washington, D.C.: Government Printing Office, 1948), 1-40. ([hyperlink](#))

Writing Topic:

- Arguments and thesis statements

******* Cluster 2 – Love After War; Or, Trying to Leave It All Behind *******

Week 4: Short Paper Due (5-7 pp.)

Primary:

- Austen – *Persuasion*

Secondary:

- Cathy Caruth, “Addressing Life: The Literary Voice in the Theory of Trauma,” *Unclaimed Experience: Trauma, Narrative, and History* (Baltimore: Johns Hopkins University Press, 2016), 116-39.
- Mary A. Favret, “Everyday War,” *ELH* vol. 72, no. 3 (2005): 605-33. ([hyperlink](#))

Writing Topic:

- The prospectus and annotated bibliography explained

Week 5: Planning a research project – Library visit

No scheduled primary readings this week. Use this time to read ahead if you plan to use a later text for your final paper.

Secondary:

- Robert Burton, “A heap of other Accidents causing Melancholy, Death of Friends, Losses, &c.” from *The Anatomy of Melancholy* (London, 1652). ([hyperlink](#))
- Judith Butler, “Precarious Life, Grievable Life,” *Frames of War* (London: Verso, 2016), 1-32.
- Freud, “Mourning and Melancholia” (1917)

Writing Topics:

- Choosing your paper topic
- Read Sample Essay 1 (emailed)

Week 6:

Primary:

- Thomas Dekker, chap. 13 from “The Batchelars Banquet,” *The Non-dramatic Works of Thomas Dekker*, vol. 1, ed. Alexander Grosart (New York: Russell & Russell Inc., 1963), 257-61.
- Shakespeare – *Much Ado About Nothing*

Secondary:

- Elisabeth Bronfen, “The Day After Battle: *Much Ado about Nothing* and the Continuation of War with Other Means,” *Poetica* 43.1/2 (20311): 63-80. ([hyperlink](#))
- Ros King, “Shakespearian Narratives of War: Trauma, Repetition and Metaphor,” *Shakespeare Survey* 72 (2019): 64-74.

Writing Topic:

- The annotated bibliography

***** Cluster 3 – When War Seems to Continue at Home *****

Week 7: Prospectus (2 pp.) and Annotated Bibliography Due

Primary:

- film – *Somewhere in the Night* (1946), dir. Mankiewicz
- film – *Act of Violence* (1949), dir. Zinnemann

Secondary:

- Mark Osteen, “Vet Noir: Masculinity, Memory, Trauma,” *Nightmare Alley* (Baltimore: Johns Hopkins University Press, 2013), 77-105.
- Jonathan Shay, “Moral Injury,” *Intertexts*, 16.1 (2012): 57-66. ([hyperlink](#))

Writing Topics:

- Organization I – the outline
- Read Sample Essay 2 (emailed)

Week 8: Bring a draft introduction and outline to class.

Primary:

- Aeschylus – *Agamemnon*
- Homer – *The Odyssey*, books 18 & 19

Writing Topics:

- Introductions
- Read Eric Hayot, “Introductions,” *The Elements of Academic Style* (New York: Columbia University Press, 2014), pp. 89-98.
- Read Sample Essay 3 (emailed)

***** Cluster 4 – Mental Distress *****

Week 9: Draft 1 (12 pp.) Due

Primary:

- Sophocles – *Ajax* and *Philoctetes*

Secondary:

- Bryan Doerries, “American Ajax,” *The Theater of War: What Ancient Greek Tragedies Can Teach Us Today* (New York: Alfred A. Knopf, 2015), 111-52.
- Peter Meineck, “Combat Trauma and the Tragic Stage: ‘Restoration’ by Cultural Catharsis,” *Intertexts*, 16.1 (2012): 7-24. ([hyperlink](#))

Writing Topic:

- Integrating sources
- Read Sample Essay 4 (emailed)

Week 10:

Primary:

- Woolf – from *A Room of One’s Own*, chap. 1 (or, what did we talk about before the war?)
- Woolf – *Mrs. Dalloway*

Secondary:

- Karen DeMeester, “Trauma and Recovery in Virginia Woolf’s *Mrs. Dalloway*,” *Modern Fiction Studies*, vol. 44, no. 3 (1998): 649-68. ([hyperlink](#))

Writing Topic:

- Organization II (Reorganization): from Feedback to Revision

******* Cluster 5 – Of Homes, Hospitals, and Healing *******

Week 11: Draft 2 (17 pp.) Due

Primary:

- Morrison – *Home*

Secondary:

- Irene Visser, “Fairy Tale and Trauma in Toni Morrison’s *Home*,” *MELUS*, vol. 41, no. 1 (2016): 148-64. ([hyperlink](#))

Writing Topic:

- Peer Review

Week 12:

Primary:

- Silko – *Ceremony*

Secondary:

- Kristin Czarnecki, “Melted Flesh and Tangled Threads: War Trauma and Modes of Healing in Virginia Woolf’s *Mrs. Dalloway* and Leslie Marmon Silko’s *Ceremony*,” *Woolf Studies Annual*, vol. 21 (2015): 50-77. ([hyperlink](#))
- Sebastian Junger, “Calling Home from Mars,” *Tribe: On Homecoming and Belonging* (New York: Hachette, 2016), 104-34.

Writing Topic:

- Preparing your paper for a conference presentation

******* Conclusions: The Confusion of Coming Home *******

Week 13:

Primary:

- Shakespeare – *The Comedy of Errors*

Secondary:

- Jonathan Shay, conclusion to *Odysseus in America: Combat Trauma and the Trials of Homecoming* (New York: Scribner, 2002), 242-53.
- Tobias Wolff, selections from *In Pharaoh’s Army* (New York: Knopf, 1993).

Reading Period: date TBD – **Final paper due by 5:00pm**

Tutorial Conference: date TBD

Course Policies:

Attendance: Regular attendance and participation are vital to the success of the whole tutorial. With such a small number of students, each voice is an essential part of our weekly work. Please make every effort to attend tutorial meetings. Missing more than one tutorial

meeting this term will decrease your participation grade. If you have a conflict with a tutorial meeting, please contact me in advance.

Late Work & Extensions: Please make every effort to submit your work on time. You may, however, take one 24-hour extension at your discretion for any assignment in this course. If you have a medical concern that prevents you from completing your work, please obtain a note from HUHS, and you will be granted an appropriate extension. If you find yourself unable to complete your assignment for another, non-medical reason, please contact me as soon as possible.

Laptops: You are welcome to use your laptops for any aspect of the course, and you may bring them to class. Please, just keep your laptop use limited to course business during our weekly meetings.

Collaboration Policy: Discussion and the exchange of ideas are essential to academic work. For assignments in this course, you are encouraged to consult with your classmates on the choice of paper topics and to share sources. You may find it useful to discuss your chosen topic with your peers, particularly if you are working on the same topic as a classmate. However, you should ensure that any written work you submit for evaluation is the result of your own research and writing and that it reflects your own approach to the topic. You must also adhere to standard citation practices in this discipline and properly cite any books, articles, websites, lectures, etc. that have helped you with your work. If you received any help with your writing (feedback on drafts, etc), you must also acknowledge this assistance.

Academic Integrity: Integrity is at the very heart of scholarship; it is the basis of all of our scholarly interactions. During this tutorial, you are expected to comply with the ethical standards outlined in the [Harvard Honor Code](#).

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 instructor by the end of the second week of the term.