

English 98: Junior Tutorial
Fall 2018
Time/Location: TBD

Janet Zong
janetzong@g.harvard.edu
Office Hours: TBD

Globalizing Memory: The Afterlives of War

Description

How do individual and collective memories shape war's cultural and sociopolitical afterlives? A "memory boom" coalesced in the 1980s-1990s: a transnational rise in memory work exploring the events of 20th century atrocities and recording the stories of its sufferers. Many collective efforts centered on memorializing World War II—particularly, the Holocaust and the atomic bombings. Memory work shifts these two realities from their immediate contexts to fuel imaginaries of peace, human rights, and nuclear nonproliferation held mostly in common by international public norms and policies. Through cultural production, these events have come to bear expectations and burdens as symbols of universal inhumanities that successive generations are exhorted to never forget and never repeat. While these histories and memories still remain touchstones, "memory fatigue" has also emerged, as anxiety about social amnesia regarding the past has declined for some.

To assess what memory (and forgetting) at different collective and individual scales does to and for World War II's afterlives, this tutorial will constellate a selection of novels, a graphic novel, narrative nonfiction, essays, and a film. Focusing on works speaking to the Holocaust and the atomic bombings, and readings from psychoanalysis, memory studies, and cultural studies, we aim to identify a range of theoretical frames, literary genres, and artistic forms for interpreting how collective remembrance of trauma is constructed or fragmented. How does memory form through literature and culture both intimately connected to and decoupled from nation-states? What types of narratives develop and spread? Is global collective memory even possible? How do different media question how memory operates and how history is conveyed?

Required Texts

* Readings with an asterisk will be uploaded online.

Austerlitz (2001), W.G. Sebald

The Complete Maus (1980-1991), Art Spiegelman

Pnin (1957), Vladimir Nabokov

At the Mind's Limits (1966), Jean Améry

Eichmann in Jerusalem (1963), Hannah Arendt

The Amazing Adventures of Kavalier & Clay (2000), Michael Chabon

An Artist of the Floating World (1986), Kazuo Ishiguro

Burnt Shadows (2009), Kamila Shamsie

Hiroshima (1946), John Hersey

The Windup Bird Chronicle (1997), Haruki Murakami, trans. Jay Rubin

Students' choice: *Hiroshima Mon Amour* (1959), screenplay Marguerite Duras, dir. Alain Resnais or

Grave of the Fireflies (1988), dir. Isao Takahata

Waiting for the Barbarians (1980), J.M. Coetzee (or text of choice)

Recommended Texts

The Craft of Research, Booth, Colomb, Williams

General Goals

To introduce the discipline and practice of English literary studies at an upper-division level, & to write 20-25pp research paper in preparation for an honors thesis. You will be able to:

- Design a research question
- Develop a critical bibliography around that question, including diverse methods and viewpoints
- Put secondary criticism in conversation with a your own ideas and with other criticism
- Write with greater clarity and precision

Course-Specific Goals

To reflect critically on the multifaceted relationships between narrative and memory. You will be able to:

- Describe and use an array of approaches and methods central to memory and trauma studies with regard to the history of World War II and the cultural production referencing these events
- Understand and critique literary theories drawing from psychoanalysis, historicism, and cultural studies
- Generate your own ideas about broad questions of literary form, representation, and ethics

Assignments

- *Thoughtful participation* (10%): Students will be responsible for introducing (5-7 min. short presentation) and guiding discussion each week (starting **Week 2**). Attendance at departmental General Meetings is required.
- *Short paper* (10%): Due **Week 4**. 5-7pp close reading of a primary text (followed by a conference with the tutor).
- *Prospectus and annotated bibliography* (10%): Due **Week 6**. 2pp prospectus, 8-10 sources.
- *Short assignments* (10%): To help you think about your essay at a steady pace throughout the semester. Includes topics of interest list for library session, glossary and summary exercises, Department Writing Fellow meeting, presentation, draft revision workshop, potential Harvard Art Museum visit. Details TBD.
- *Full draft* (20%): Due **Week 11** to course site and hard copy.
- *Final paper* (40%): 20-25pp, on a major literary work *not* read in this class, due (**Week 14**). Submit to tutor and department by 5pm. If you do not turn in a final paper, you will not pass the tutorial.

Schedule

Unit 1: History, Memory, and Trauma

Week 0 Informal meeting. Begin next week's readings. Fill out when2meet.

Week 1 *Knowledge, language, and "the mind's limits"*
Primary: Two prefaces and "At the Mind's Limits" from *At the Mind's Limits*, Jean Améry.
Secondary: Selection, *The Holocaust and Memory in a Global Age*, Daniel Levy & Natan Sznaider. Discussion guide sign-up sheet circulated.

X, 4-5pm, General Meeting #1: "Program Welcome and Overview" (Barker 133, Plimpton Room).

- Week 2** *Trauma and narrative*
Primary: Austerlitz, W.G. Sebald.
Secondary: *Selection, *Unclaimed Experience: Trauma, Narrative, and History*, Cathy Caruth.
- Week 3** *Postmemory and the graphic novel*
Primary: *Maus*, Art Spiegelman.
Secondary: **“The Generation of Postmemory,”* Marianne Hirsch, *Poetics Today* 29:1.
*Selection, *The Past Within Us: Media, Memory, History*, Tessa Morris-Suzuki. [Optional: *MetaMaus*, Spiegelman.]
Assignments: Draft list of potential research topics and interests due next week in class for library session.

X, Session A 4-5pm, Session B 5-6pm, General Meeting #2: “Introduction to Critical Methods,” with X and X, (Kresge Room).

- Week 4** *Asking good research questions*
Primary: Library session with the English department research librarian.
Selection, *How Societies Remember*, Paul Connerton.
Assignments: Start next week’s reading, work on short paper.

Unit 2: Remembering, Forgetting, and Representation

- Week 5** *Mourning, melancholia, and psychoanalysis*
Primary: *Pnin*, Vladimir Nabokov.
Secondary: **“Mourning and Melancholia,”* Sigmund Freud.
Assignments: Short paper due.
- Week 6** *Forgetting, ambivalence, and amnesia*
[TBD: Harvard Art Museum curator visit.]
Primary: *An Artist of the Floating World*, Kazuo Ishiguro.
Secondary: **“What Does Coming to Terms with the Past Mean?”* Theodor Adorno.
“Reading the past against the grain: the shape of memory studies,” *Critical Studies in Mass Communication*, Barbie Zelizer.
Assignments: 2pp prospectus and annotated bibliography (8-10 sources) due. Email to everyone in the tutorial and me.
- Week 7** *Paratexts, reception, and new historicism*
Primary: *The Amazing Adventures of Kavalier & Clay*, Michael Chabon.
Secondary: Paratexts, Dark Horse Comics, and short stories. **“Towards a Poetics of Culture,”* Stephen Greenblatt.
Assignment: Short assignment due TBD. Workshop prospectuses and bibliographies.
- Week 8** *Journalism and narrative nonfiction*
Primary: Selections from *Hiroshima*, John Hersey and *Eichmann in Jerusalem*, Hannah Arendt.
Secondary: **“The Storyteller,”* Walter Benjamin.

Unit 3: Temporality and the Futures of Memory

- Week 9** *Geography, space, monuments*
Primary: Burnt Shadows, Kamila Shamsie.
*Secondary: *Selection, The Texture of Memory: Holocaust Memorials and Meaning, James E. Young.*
- Week 10** *Nuclear culture, the “fabulously textual” bomb, and the age of the world target*
Primary: Hiroshima Mon Amour, dir. Alain Resnais.
*Secondary: *Selection, The Age of the World Target: Self-Referentiality in War, Theory, and Comparative Work, Rey Chow.*
Assignments: Full draft due in class.
- Week 11** *Temporality and the “dialectics of memory”*
Primary: The Windup Bird Chronicle, Haruki Murakami, trans. Jay Rubin. Presentations and draft revision workshops.
*Secondary: *Excerpt, Lisa Yoneyama, Hiroshima Traces.*
- Week 12** *‘Global’ memory and contemporary human rights discourses*
Primary: Waiting for the Barbarians, J.M. Coetzee (or text of choice). Presentations and draft revision workshops.
*Secondary: *Excerpt, Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization, Michael Rothberg. *Excerpt, Tense Future: Modernism, Total War, Encyclopedia Form, Paul K. Saint-Amour.*
- Week 13** X, 3-6:30pm, Junior Tutorial Conference (Thompson Room). Details TBA.

Reading Period: X through X. Final 20-25 pp. tutorial papers due X. Submit your paper via email and a hard copy to the department by 5pm.

Policies

Personal Electronic Devices: Not allowed in class, unless you need something for a presentation or otherwise have obtained permission in advance.

Academic Integrity: Familiarize yourself with Harvard FAS’s Honor Code. If you have questions about anything related to citations, plagiarism, etc. or aren’t sure, please ask. Check out the [Harvard Guide to Using Sources](#) and [Literary Research at Harvard](#).

Collaboration Policy: You are encouraged to talk with other students about the course and its readings, and to read each other’s work. In individual assignments, academic collaboration and external sources should be always cited.

Attendance: Your tutorial attendance is vital to your own success as well as to the success of the class as a whole – so is attendance of Junior Tutorial General Meetings and 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; excessive absence could result in failing the course. Also, being late really disrupts the work we're doing together: 2 lates = 1 absence. If you have attenuating circumstances, communicate with me in a timely manner so that we can discuss how to deal with it.

Deadlines and Extensions: 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 by 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: The course email list and Canvas site will be used to distribute important info throughout the semester—from distributing handouts to adjusting assignments and deadlines. I'll usually respond to emails within 24 hours, but mark time-sensitive or urgent emails in the subject.

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. 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.”*