

IS322: Global Modernisms (Spring 2025)

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Office Hours: By Appointment

Course Description

Credits: 8 ECTS, 4 U.S. credits

Course Times:

Section A (James) Tuesday & Thursday 10:45-12:15, Seminar Room 11, K24
Section B (Laura) Tuesday & Thursday 10:45-12:15, Seminar Room 4, P98A
Section C (Laura) Tuesday & Thursday 14:00-15:30, Lecture Hall, P98A
Section D (Gilad) Tuesday & **Friday** 14:00-15:30, Seminar Room 12, K24

Modernism is generally thought of as a period characterized in literature and art by radical experimentation, by the invention and re-invention of new forms, and by an aesthetic that privileged the present, the modern, the new. As such, it also reacted to and reflected on the process of modernization and different notions of modernity. Modernism was, in fact, a complex constellation of phenomena that saw close interaction among the arts, literature, politics, philosophy, science and economics, and that questioned the most basic categories of aesthetic, political and philosophical thought. The course will focus on three related topics, which will be investigated in relation to each other through a variety of philosophical and theoretical texts, literature, artworks and architecture from across the globe: 1) theories of modernism, modernity and modernization; 2) the role played by cities as increasingly dominant cultural centers, hegemonic forces and subject matter of modernist literature and the arts; 3) the increasing expansion of industry, colonization and global commerce, with a particular focus on literary responses to the perceived dehumanization brought about by technological advancement, bureaucracy and exploitation of the environment.

Requirements

Course texts

Students are expected to own or borrow three course texts. Other texts will be uploaded to Brightspace, the course's learning management system.

The syllabus on Google Classroom will be the official, updated version for this course.

The library owns a few copies of the course texts, which can be consulted or borrowed by students. A reserve shelf with relevant texts and suggested readings will be available for study and research connected to the course.

Please make sure you buy or borrow the following texts:

Virginia Woolf, *Mrs. Dalloway*
Mulk Raj Anand, *Untouchable*
Sam Selvon, *The Lonely Londoners*
Zora Neale Hurston, *Their Eyes Were Watching God*

Attendance

Attendance is mandatory, and active participation in discussions will be an essential part of the course. Participation consists in contributing productively to class discussion in a respectful manner, and in demonstrating a sound knowledge of the texts assigned. Readings should be done in advance of the class for which they are assigned. Participation also requires coming to class with the relevant texts and seminar materials.

To account for minor circumstances, two absences from twice-per-week courses or the equivalent (e.g. one absence from a once-per-week course) should not affect the participation grade or require documentation.

Bard College Berlin may not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

Academic Integrity

Bard College Berlin maintains the highest standards of academic integrity and expects students to adhere to these standards at all times. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

Assessment

Students will be assessed on the basis of regular participation and on the basis of written and oral assignments (listed below).

All assignments must be completed in order to pass the course.

Assignments

- Midterm paper: 2000 words
- In-class quiz: 1500 words
- Final in-class exam: 1500 words

Policy on Late Submission of Papers

Assignments that are up to 24 hours late can be downgraded up to one full grade (from B+ to C+, for example). Instructors are not obliged to accept assignments that are more than 24 hours late. If an instructor agrees to accept a late assignment, it must be submitted within

four weeks of the deadline. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students are also entitled to make an appointment to discuss assignments and feedback during instructors' office hours. Students receive mid- and end-of-semester grades for their seminar work. Students are entitled to make an appointment with an instructor to discuss seminar participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

Grade Breakdown

Participation:	30%
In-class quiz:	20%
Midterm paper:	30%
Final exam:	20%

Schedule

Week 1: Modernity, Modernism, Modernization

Tuesday, January 28

Special Joint Session of ALL GROUPS in the Lecture Hall (12:30-13:30)

Groups A, B, C: Thursday, January 30

Group D: Friday, January 31

Reading:

Georg Simmel, "The Metropolis and Mental Life" (1903); Robert Musil, *The Man without Qualities* (excerpts); Walter Benjamin, *The Arcades Project* (excerpts); Sigmund Freud, "A Note Upon The 'Mystic Writing Pad'" (1925); Viktor Shklovsky, "Art as Technique" (excerpts, 1917); Rainer Maria Rilke, *The Notebooks of Malte Laurids Brigge* (excerpts, 1910), Alfred Döblin, *Berlin Alexanderplatz* (1929, excerpt)

Week 2: Foundational Texts and Modernist Manifestos

Tuesday, February 4

Reading:

Continued discussion of Simmel, Musil, Benjamin, Freud, Shklovsky, Rilke, Döblin

Groups A, B, C: Thursday, February 6

Group D: Friday, February 7

Reading:

Marinetti, F.T. "The Founding and Manifesto of Futurism" (1909); Mina Loy, "Feminist Manifesto" (1914); Tristan Tzara, "Dada Manifesto" (1918); Normil G. Sylvain, "La Revue Indigène: Program" (1927); Ahmet Haşim, "Some Thoughts about Poetry" (1921)

Week 3: Modernist Manifestos

Tuesday, February 11

Reading:

Oswald de Andrade, "The Cannibalist Manifesto" (1928); Joaquin Torres-Garcia, "Art-Evolution" (1917)

Groups A, B, C: Thursday, February 13

Group D: Friday, February 14

Reading:

Victoria Ocampo, "Woman and Her Expression" (selection, 1935); Lu Xun, "Some Thoughts on Our New Literature" (1929); Mulk Raj Anand, "Manifesto of the Indian Progressive Writers' Association" (1936)

Week 4: Modernist Poetry

Tuesday, February 18

Reading:

Poems by Charles Baudelaire, Marianne Moore, William Carlos Williams, Vladimir Maiakovsky

Groups A, B, C: Thursday, February 20

Group D: Friday, February 21

Reading:

Poems by Mina Loy, Rabindranath Tagore, Eugenio Montale.

Extra reading:

Calligrammes, words in freedom and modernist poetry, typography, concrete poetry.

Week 5: Critical Perspectives on Global Modernism, *Mrs. Dalloway*

Tuesday, February 25

Special Joint Session in the Lecture Hall (12:30-13:30)

Reading:

Moody, Alys and J. Ross Stephen "Introduction" in *Global Modernists on Modernism: An Anthology* (2020). (Focus on pp. 1-8)

Susan Stanford Friedman, *Planetary Modernisms. Provocations on Modernity Across Time* (New York: Columbia University Press, 2018) (Focus on pp. 167-178)

Warwick Research Collective, "World-Literature in the Context of Combined and Uneven Development" (2015) (Focus on pp. 10-15)

Groups A, B, C: Thursday, February 27

Group D: Friday, February 28

In-Class Quiz

Week 6: Mrs. Dalloway

Tuesday, March 4

Lecture by James Harker (meet in W15 Café at your regularly scheduled time; lecture will be given twice, for 10:45 and 14:00 sections respectively)

Reading:

Virginia Woolf, *Mrs. Dalloway* (pages 1-55 [Oxford World's classics]/1-70 [Penguin]/1-64 [Harcourt]/ until "It was over. He went away that night. He never saw her again")

Groups A, B, C: Thursday, March 6

Group D: Friday, March 7

Reading:

Virginia Woolf, *Mrs. Dalloway* (up to p. 128 [Oxford Classics]/165 [Penguin]/151 [Harcourt]/until "So that was Dr. Holmes")

Week 7: Mrs. Dalloway

Tuesday, March 11

Reading:

Virginia Woolf, *Mrs. Dalloway* (to the end)

Groups A, B, C: Thursday, March 13

Group D: Friday, March 14

Midterm Essay Workshop

Saturday, March 15: Midterm Essay Due at 23:39

Week 8: Untouchable, Mulk Raj Anand

Tuesday, March 18

Reading:

Mulk Raj Anand, *Untouchable*, pp. 1-73

Chaudhuri, Supriya, "Modernisms in India", in *The Oxford Handbook of Modernisms*, ed. Peter Brooker, Andrzej Gąsiorek, Deborah Longworth, and Andrew Thacker (Oxford: OUP, 2010)

Groups A, B, C: Thursday, March 20

Group D: Friday, March 21

Reading:

Mulk Raj Anand, *Untouchable*, pp. 73-end

Week 9: The Problem of Tradition

Tuesday, March 25

Reading:

Jabra Ibrahim Jabra, "Modern Arabic Literature and the West," *Journal of Arabic Literature* 2 (1971): 76-91; T.S Eliot, "Tradition and the Individual Talent (1919)," in *The Norton Anthology of Theory and Criticism*, 955-61; Jorge Luis Borges, "The Argentine Writer and Tradition" (1951)

Groups A, B, C: Thursday, March 27

Group D: Friday, March 28

Continued Discussion of Jabra, Eliot, Borges

Week 10: The Regional and The Global: *The Lonely Londoners*, Sam Selvon

Tuesday, April 1

Lecture by Laura Scuriatti on the Windrush Generation (meet in W15 Café at your regularly scheduled time; lecture will be given twice, for 10:45 and 14:00 sections respectively)

Groups A, B, C: Thursday, April 3

Group D: Friday, April 4

Reading:

Sam Selvon, *The Lonely Londoners* - pp. 1-75 (Penguin edition)

Week 11: The Regional and The Global: Sam Selvon and Zora Neale Hurston,

Tuesday, April 8

Reading:

Sam Selvon, *The Lonely Londoners* - pp. 76-end (Penguin edition)

Groups A, B, C: Thursday, April 10

Group D: Friday, April 11

Zora Neale Hurston, *Their Eyes Were Watching God*

Spring Break

Week 12: The Regional and The Global: *Their Eyes Were Watching God*, Zora Neale Hurston

Tuesday, April 22

Zora Neale Hurston, *Their Eyes Were Watching God*

Groups A, B, C: Thursday, April 24

Group D: Friday, April 25

Zora Neale Hurston, *Their Eyes Were Watching God*

Week 13: Film

Tuesday, April 29

Special Joint Session of ALL GROUPS in the Lecture Hall (12:30-13:30)

Guest Lecture: Matthias Hurst

Discussion of *Man With a Movie Camera* (Vertov 1929)

Reading: Sergei Eisenstein, "Montage of Film Attractions"

Groups A, B, C: Thursday, May 1 (Federal Holiday)

Group D: Friday, May 2

no class

Week 14: Modernism and Architecture

Tuesday, May 6:

Final exam

Groups A, B, C: Thursday, May 8

Group D: Friday, May 9

Class rescheduled for weekend trip

Saturday, May 10

Tour of the Hufeisensiedlung. Meet at U-Bahnhof Blaschkoallee at 2:00 pm.

Readings:

Helmut Geisert, "Models for the Reform of Urban Housing" (2000); Manfred Speidel, "Bruno Taut and Berlin Architecture" (2000)