

IS 322 Global Modernisms - Core Course and OSUN Collaborative Course

In collaboration with Prof. Alys Moody and Prof. Franco Baldasso, Bard College, Annandale; Prof. Sonja Meicher-Atassi, American University of Beirut; Prof. Maria Mercedes Andrade Restrepo, Universidad de los Andes.

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Office Hours: by appointment (in person or online)

Course Description

Credits: 8 ECTS, 4 U.S. credits

Course Times: Tue & Thu 15:45-17:15

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 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 two course texts. Other texts will be uploaded to Brightspace, the course's learning management system.

The library owns a few copies of the course texts that 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:

Mulk Raj Anand, *Untouchable* (London: Penguin), ISBN 978-0141393605

Sam Selvon, *The Lonely Londoners* (London: Penguin), ISBN 978-0141188416

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.

Attendance at all classes is a crucial part of the education offered by Bard College Berlin. 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.

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.

Bard College Berlin does 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.

SPECIAL CONSIDERATIONS FOR SPRING 2022: All members of the BCB community are expected to follow institutional guidelines regarding COVID-19 immunization, testing, isolation, and quarantines. Instructors will offer alternatives to in-person attendance when affected by the pandemic, including remote participation or asynchronous options.

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 quiz:** 1000 words - **24 March**
- **Padlets posts:** 1000 words in total (ongoing) - calculated as part of the participation grade
- **Response papers:** 1000 words; one response paper on an assigned text, due before class on the day in which the text is assigned; one on a recorded/online lecture from another campus.
- **Final presentation (weeks 13 and 14):** 1000 words (the presentation notes should be handed in to the instructor after the presentation and it will be evaluated together with the presentation) - **DEADLINE FOR SIGN-UP: 7 April**

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. Where 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 (including posts on Padlets): 30%

Midterm quiz: 25%

Response paper: 20%

Final presentation: 25%

Schedule

Week 1 - Modernity, Modernism, Modernization

Tuesday, 1 February: combined session (online - BCB only)

Readings:

Georg Simmel, "The Metropolis and Mental Life"; Robert Musil, *The Man without Qualities* (excerpts); Walter Benjamin, *The Arcades Project* (excerpts).

Thursday, 3 February: Modernist Manifestos I

Readings:

"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 2

8 February: Modernist Manifestos II

Readings:

Oswald de Andrade, "The Cannibalist Manifesto" (1928); Joaquin Torres-Garcia, "Will to Construct" (1930); Victoria Ocampo, "Woman and Her Expression" (selection, 1935); Lu Xun, "Some Thoughts on Our New Literature" (1929).

Shared assignment before class: Padlet in collaboration with the course “Modernism and Fascism: Cultural Heritage and Memory,” Bard College (Annandale)

10 February: Modernist Poetry I

Poems by Charles Baudelaire, Marianne Moore, William Carlos Williams.

Week 3

15 February: Modernist Poetry II

Poems by Guillaume Apollinaire, Mina Loy, Rabindranath Tagore, Aimé Césaire, Eugenio Montale.

17 February: Special Session: OSUN Global Modernisms Panel

Online session in collaboration with OSUN partners.

Shared assignment after class: Padlet on modernist keywords.

Readings:

Mark Wollaeger, “Introduction,” in *The Oxford Handbook of Global Modernisms* ed. Mark Wollaeger with Matt Eatough (Oxford: Oxford University Press, 2012), 3-22.

- Eric Hayot and Rebecca L. Walkowitz, “Introduction,” in *A New Vocabulary for Global Modernism* eds. Eric Hayot and Rebecca L. Walkowitz (New York: Columbia University Press, 2016), 1-10.

- Melba Cuddy-Keane, Alexandra Peat and Adam Hammond (eds.), *Modernism: Keywords* (Oxford: Wiley-Blackwells, 2014)

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

- Warwick Research Collective, “World-Literature in the Context of Combined and Uneven Development”

Weeks 4 and 5 - Virginia Woolf, *Mrs Dalloway* (1925)

22 February: Lecture by James Harker (online)

24 February to 3 March:

Readings:

Virginia Woolf, *Mrs. Dalloway*

Weeks 6-7 - South Asian Modernisms

8 March: Federal holiday - no class

10 March: Guest lecture by Suraj Yengde on caste in India (TBC)

Readings:

Mulk Raj Anand, *Untouchable* (1935)

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

Shared assignment after class in collaboration with other campuses: Padlet on *Untouchable* and lecture

15 March:

Readings:

Mulk Raj Anand, *Untouchable*

Gangopadhyay, Rudrani, "Modernism in South Asia", in *Global Modernists on Modernism: An Anthology*, edited by Alys Moody and Stephen J. Ross (London: Bloomsbury, 2020)

17 March: Guest Lecture (online), 4 pm

Munia Bhaumik, UCLA, "Translating Tagore in Latin America"

Readings TBA

Shared assignment after class: Padlet on lecture

Week 8

22 March: The problem of tradition - Shared session with "Global Modernism," American University of Beirut (online)

Readings:

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; José Luis Borges, "The Argentine Writer and Tradition" (1951).

Shared assignment after class in collaboration with AUB: Padlet on seminar discussion.

24 March: MIDTERM QUIZ

Weeks 9-10 – Sam Selvon, *The Lonely Londoners* (1956)

Readings:

Sam Selvon, *The Lonely Londoners*

29 March: Lecture by Laura Scuriatti (online)

31 March - 7 April: Sam Selvon, *The Lonely Londoners*

7 April: DEADLINE FOR SIGNING UP TO FINAL PRESENTATIONS

MIDTERM BREAK

Weeks 11-14 Focus on Berlin: modernism and the city

Week 11

19 April: Discussion of film: *Berlin, Symphony of a City* (1927)

Readings:

Marshall Berman, *All That Is Solid Melts into Air: The Experience of Modernity* (selection); Siegfried Kracauer, *Theory of Film* (selection)

21 April: NO CLASS

Week 12 - Modernist Berlin

26 April: Guest lecture on Bauhaus, Aya Soika (online)

Readings:

Walter Gropius, "Bauhaus Manifesto" (1919); Walter Gropius, "Mission Statement" (1923); Walter Gropius, "The Theory and Organization of Bauhaus" (1923); Paul Klee, "On Modern Art" (1924).

Shared assignment after class: Padlet on seminar and assigned texts.

28 April: NO CLASS

Bauhaus: Berlin excursion at the weekend

Week 13 - Modernism and Fascism

3 May:

Readings:

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" (selection) and other texts/images

Collaboration with "Modernism and Fascism," Bard-Annandale, to be confirmed

5 May: Shared Event Across OSUN

Week 14 - Student Presentations

10 May - Student presentations

12 May - Student presentations