

# IS322: Global Modernisms

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Office Hours: By Appointment

## Course Description

Credits: 8 ECTS, 4 U.S. credits

Course Times: Tue & Thurs 10:45-12:15 OR 14:00-15:30

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 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*

### 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 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.

### 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 quiz:** 1000 words
- **Padlet posts:** 1000 words in total (ongoing) - calculated as part of the participation grade
- **Two response papers:** 1000 words each; each paper responds to an assigned text, due the night before class on the day on which the text is assigned. Sign-up in advance.
- **Final presentation:** 1000 words (the presentation notes should be handed in to the instructor after the presentation and will be evaluated together with the presentation.)

### 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 (including posts on Padlets):	30%
Midterm quiz:	20%
Response papers (combined):	30%
Final presentation:	20%

## Schedule

### Week 1: Modernity, Modernism, Modernization

#### Tuesday, January 31

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

#### Thursday, February 2

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

### Week 2: Modernist Manifestos

#### Tuesday, February 7

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)

#### Thursday, February 9

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)

### Week 3: Modernist Poetry

#### Tuesday, February 14

Readings: Poems by Charles Baudelaire, Marianne Moore, William Carlos Williams

## Padlet Assignment #1

### Thursday, February 16

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

### Week 4: Modernist Poetry and Critical Perspectives on Global Modernism

### Tuesday, February 21

Readings: Additional modernist poems

### Thursday, February 23

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

Readings:

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

- 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"

### Week 5: Virginia Woolf, *Mrs. Dalloway*

### Tuesday, February 28

Lecture by James Harker

Reading: *Mrs. Dalloway*

### Thursday, March 2

Reading: *Mrs. Dalloway*

### Week 6: Virginia Woolf, *Mrs. Dalloway*

### Tuesday, March 7

Reading: *Mrs. Dalloway*

### Thursday, March 9

Reading: *Mrs. Dalloway*

Padlet Assignment #2

Week 7: Mulk Raj Anand, *Untouchable*

Tuesday, March 14

Reading: *Untouchable*

Thursday, March 16

Reading: *Untouchable*

Week 8: Sam Selvon, *The Lonely Londoners*

Tuesday, March 21

Reading: *The Lonely Londoners*

Thursday, March 23

Reading: *The Lonely Londoners*

Week 9: Sam Selvon, *The Lonely Londoners* and Quiz

Tuesday, March 28

Reading: *The Lonely Londoners*

Thursday, March 30

Midterm Quiz

Spring Break

Week 10: The Problem of Tradition

Tuesday, April 11

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)

Franz Kafka, "Care of a Family Man" (1919)

### Thursday, April 13

Special Guest Lecture TBA

### Week 11: Modernism and Film

#### Tuesday, April 18

Discussion of *Rashomon* (Kurasowa 1950)

#### Padlet Assignment #3

#### Thursday, April 20

Discussion of *Berlin, Symphony of a Great City* (Ruttman 1927)

### Week 12: Critical Approaches to Modernism and Film

#### Tuesday, April 25

Reading: Siegfried Kracauer, *Theory of Film* (selection)

#### Thursday, April 27

Reading: Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" (selection)

#### Padlet Assignment #4

### Week 13: Modernism and the Built Environment

#### Tuesday, May 2

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)

Thursday, May 4

Class rescheduled for weekend trip to Berlin Social Housing Site (Date TBD)

Week 14: Presentations

Tuesday, May 9

Student Presentations

Thursday, May 11

Student Presentations