

History and Literature 97
Sophomore Tutorial: Modern Europe
Mondays, 2:00-5:00pm
Barker 128

Harvard University
Spring 2009

MEMORY AND MODERNITY: The History and Literature of Modern Europe

Tutors:

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Thursday, 2-4pm

Course Description:

While concentrators in History and Literature take a variety of courses from around the university for their field, the tutorial sequence is the defining element of a student's tenure here. It provides continuity across the concentration and fosters the analytical, reading, writing, and oral skills necessary for interdisciplinary scholarship. As the initial course in the tutorial sequence, sophomore tutorial serves as an introduction to the interdisciplinary work that we do in History and Literature and also provides an opportunity for students to explore some of the major themes and texts in their field. This course is a reading- and writing-intensive, discussion-oriented seminar that culminates in the sophomore essay and oral exam.

This tutorial takes as its main themes the twin desires to remember and be remembered. One of the central impulses of modern life is the desire to fashion an individual self that can endure. The modern world is unstable, and the men and women who live in it must grapple with that instability. We will explore the long nineteenth century in Europe through a series of historical moments and cultural movements: the revolutions of 1789 and 1848; the Great War of 1914-18; and Romanticism, Naturalism, and Surrealism. Particular attention will be drawn to the political, national, artistic, social, and economic opportunities for self-definition that these changing times offered to individuals. Through an examination of various mental worlds, constructed in enduring, textual form by novelists and memoirists, we will likewise focus on the ways in which individuals constructed their own identities as representatives or creators of, actors in, or bystanders to their distinct eras. We will be reading fictional texts based on real-life personages, events, and circumstances (*Ourika*, *Young Werther*, and *The Drinking Den*) as well as memoirs of lived experience, penned by a great diversity of characters: from a young Scotsman learning to be a Londoner (Boswell), to a cosmopolitan woman of letters in exile in Russia (de Staël), to a woman disguised as a Russian officer in the Napoleonic Wars (Durova), to an English nurse stranded on the Home Front during World War I (Brittain). The class will culminate in the Sophomore Oral Exam and the Sophomore Essay. This research essay, written on a World War I memoir of the student's choosing, will require the student to analyze the self-fashioning strategies deployed in the memoir in the context of the given historical moment.

In these ways then, the course will invite us to consider what it means to study both history *and* literature, and to navigate between and within these disciplines. We will continually and collectively reflect upon the following questions in our work together this semester:

- What is history? What is literature? How do we know?
- How do we identify our objects of study?
- What techniques do we use to analyze texts ("historical" and "literary")?
- How do we put texts into historical perspective and how do we use "literary" texts to inform our historical interpretation?
- What constitutes evidence and how is it used?

Required Texts (available at the Harvard Coop):

James Boswell, *Boswell's London Journal, 1762-1763* (Yale UP, 2004)
Arthur Conan Doyle, *The Sign of Four* (Penguin, 2001)

ISBN 0300093012
ISBN 0140439072

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| Claire de Duras, <i>Ourika</i> (MLA, 1994) | ISBN 0873527801 |
| Nadezhda Durova, <i>The Cavalry Maiden</i> (Indiana UP, 1988) | ISBN 0253313724 |
| Johann Wolfgang von Goethe, <i>The Sorrows of Young Werther</i> (Modern Library, 2005) | ISBN 0812969901 |
| Jean-Jacques Rousseau, <i>Reveries of the Solitary Walker</i> (Hackett, 1992) | ISBN 0872201627 |
| Emile Zola, <i>The Drinking Den</i> (Penguin, 2003) | ISBN 014044954X |

Recommended Background Reading and Resources:

- Annick Benoit-Dusausoy and Guy Fontaine, eds., *A History of European Literature*, trans. Michael Wooff, London and New York: Routledge, 2000.
- David Blackbourn, *History of Germany, 1780-1918: The Long Nineteenth Century*, 2nd ed., Malden, Mass.: Blackwell, 2003.
- Eric J. Evans, *The Forging of the Modern State: Early Industrial Britain, 1783-1870*, 3rd ed., Harlow and New York: Pearson Education, 2001.
- John Merriman, *A History of Modern Europe: from the Renaissance to the Present*, 2nd ed., New York: Norton, 2005.
- Jeremy D. Popkin, *A History of Modern France*, 3rd ed., Upper Saddle River, NJ: Prentice Hall, 2006.
- Martin Pugh, *State and Society: A Social and Political History of Britain, 1870-2007*, 3rd ed., London: Hodder Arnold, 2008.
- Nicholas V. Riasanovsky and Mark D. Steinberg, *A History of Russia*, 7th ed., New York and Oxford: Oxford UP, 2005.

Assignments and Evaluation:

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| Participation | 20% |
| Oral Presentations (2): | 5% ea. |
| Short Writing Assignments (2): | 10% ea. |
| Sophomore Essay (10-12 pp.) | 35% |
| <i>Research proposal</i> | 5% |
| <i>Primary source packet</i> | 5% |
| <i>Draft essay</i> | --- |
| <i>Final essay</i> | 25% |
| Oral Exam | 15% |

Schedule:

(* indicates readings on reserve in Lamont)

Monday, Feb. 2 The Formation of a “British” Identity

James Boswell, *Boswell's London Journal, 1762-1763*, pp. 39-187, 259-333 (skim 1-37 as reference).

*Linda Colley, *Britons: Forging the Nation, 1707-1837*, pp. 117-132.

Monday, Feb. 9 Race, Class, Gender, and Revolutionary Upheaval

Claire de Duras, *Ourika* (1823)

*Christopher Miller, “Duras and her Ourika, the Ultimate House Slave,” *The French Atlantic Triangle: Literature and Culture of the Slave Trade* (2008), pp. 158-173.

*Germaine de Staël, *Ten Years of Exile* (1821), pp. xi-xlii, 97-180.

*****In-class discussion of Drew Faust's *This Republic of Suffering* (excerpt TBA)*****

Friday, Feb. 13 (1-3pm), location TBA

*****Concentration-Wide Event: Discussion with President Drew Faust*****

Monday, Feb. 16 (Presidents' Day—NO CLASS)

*FILM: *Napoléon* (2003)

*Biancamaria Fontana, "The Napoleonic Empire and the Europe of Nations," *The Idea of Europe: from Antiquity to the European Union*, ed. Anthony Pagden (2002), pp. 116-128.

DUE Thursday, Feb. 19, by 4pm Close reading assignment (4-5 pages)

Choose a passage of no more than 20 lines in length from James Boswell, Germaine de Staël or Claire de Duras. Provide an interpretation of that passage that takes into account its historical context and its meaning within the work as a whole. Pay close attention to the literary techniques being deployed by the author.

Monday, Feb. 23 1812

Nadezhda Durova, *The Cavalry Maiden* (1836)

Monday, March 2 A Nod to the Origins of Romanticism

Johann Wolfgang von Goethe, *The Sorrows of Young Werther* (1774)

Jean-Jacques Rousseau, *Reveries of a Solitary Walker* (1782), pp. 1-42, 110-139.

Monday, March 9 British Romanticism and Radical Politics

*****Visit Widener Library, meet with Joe Bourneuf 4-5pm*****

*William Wordsworth, "Resolution and Independence" (1802)

*Percy Bysshe Shelley, "England in 1819" and "The Mask of Anarchy" (1819)

*Samuel Bamford, *Passages in the Life of a Radical*, 3rd ed. (1842), chs. 33-39 (pp. 196-225).

*E. P. Thompson, *The Making of the English Working Class*, ch. 15 (pp. 669-700).

Friday, March 13 (noon), location TBA

*****Modern Europe Event: Lunch with Sharon Marcus, author of *Between Women: Friendship, Desire, and Marriage in Victorian England* (excerpt TBA)*****

Monday, March 16 European Perspectives on 1848

*Alexis de Tocqueville, *Recollections* (1893 [1850]), pp. 1-15, 63-81, 150-185.

*Karl Marx, *The Eighteenth Brumaire of Louis Bonaparte* (1852), pp. 15-59, 118-135.

*Alexander Herzen, *My Past and Thoughts* (1868), pp. 317-397.

DUE Thursday, March 19, by 4pm Comparative analytical essay (5-6 pages)

Choose two works written by contemporaries from different countries and compare their treatments of a common theme such as nationalism or revolution, or the different ways that these texts embody a transnational movement such as romanticism. Your comparison must spend roughly equal time discussing each text and should put the texts into dialogue with each other, using close readings of specific passages in each text to illustrate your assertions.

Monday, March 27 (Spring Break—NO CLASS)

Monday, March 30 The Condition of the Working Class

Emile Zola, *L'Assommoir* (1877), trans. as *The Drinking Den*

Monday, April 6 Imperial Anxieties and Exoticism

*Charles Baudelaire, "L'invitation au voyage [Invitation to a journey] (1855)" *Les fleurs du mal* (1857)

Arthur Conan Doyle, *The Sign of Four* (1890)

*Rudyard Kipling, "The White Man's Burden" (1899)

*Arthur Rimbaud, "Le bateau ivre [The Drunken Boat]" (1883)

*Edward Said, "Orientalist Structures and Restructures" *Orientalism* (1978), pp. 111-123.

DUE in class **Research Proposal (1 page)**

Choose a World War I memoir that interests you, and prepare a short report in which you (a) develop from the memoir a problem or set of problems amenable to historical and literary inquiry, and (b) formulate some questions to guide your research into the problem(s) at hand.

Monday, April 13 **Oh What a Literary War**

- *Robert Graves, *Goodbye to All That* (1929), pp. 141-65.
- *Vera Brittain, *Testament of Youth* (1933), pp. 183-89, 197-236.
- *Wilfred Owen, "Dulce Et Decorum Est" (1917-18)
- *Siegfried Sassoon, "The Glory of Women" (1917)
- *Charlotte Mew, "The Cenotaph" (1919)
- *Guillaume Apollinaire, "La petite voiture [The Little Car]" *Calligrammes* (1918)
- *André Breton, "The Surrealist Manifesto" (1924)
- *Paul Eluard, "La terre est bleue..." *L'amour la poésie* (1929)

DUE in class **List of Texts for the Oral Exam**

Each sophomore takes a 30-minute oral exam at the conclusion of tutorial. The examination tests your ability to analyze and discuss texts orally and is designed to prepare you for the oral component of the junior and senior tutorials. You should have not only a command of specific textual and contextual details, but should also be able to speak broadly about the texts in relation to a theme of your choice. The two sophomore tutorial leaders serve as examiners.

Your exam list will consist of six texts from the sophomore tutorial syllabus, which you will select and organize around a title that expresses a suggested theme or binding category. Your list must involve a diverse grouping of primary sources, and one or two of the six texts must be a secondary source. Extra-syllabus texts, including texts used for the sophomore essay, are not allowed.

DUE Thursday, April 16, by 4pm **Primary Source Packet**

Prepare and submit to the class mailbox a 12-15 page photocopied packet, containing selections from the memoir you have chosen and at least one other primary source that you think is important for understanding that memoir (this could be a letter, photo, map, poem, painting, newspaper article, or interview). At the end of the packet you should attach a bibliography for the sources you have included. The bibliography should follow the citation format outlined in Kate Turabian's *Manual for Writers*.

Packets will be copied for each member of the tutorial and available for pick-up in the class mailbox the morning of Friday, April 17.

Monday, April 20 **Workshop: Research-in-Progress**

DUE Friday, April 24, by 4pm **Secondary Source Analysis (1 page)**

Choose a secondary source related to your analysis of a World War I memoir and (a) identify the major argument(s) of the secondary source and (b) explain how the secondary source illuminates the questions you are pursuing in your Sophomore Essay.

Monday, April 27 **Agents of Memory**

- *Jay Winter and Antoine Prost, *The Great War in History*, pp. 173-213.
- *Paul Fussell, *The Great War and Modern Memory*, chapters 1 and 9.

DUE Wednesday, April 29, by 4pm Draft of Sophomore Essay (5-6 pages)

The Research Proposal and the Primary Source Packet are the basis for the draft, in which you should have developed a working thesis about your chosen memoir and a general framework for the incorporation of primary sources. Please indicate your paper topic by giving the essay a working title. It is helpful to us if your gesture toward a conclusion or offer a few comments or questions about the progress of the draft. Your tutors will provide feedback on the argument, structure, close readings, etc.

Friday, May 1 (times and location TBA)

Individual Meetings with Tutors

Monday, May 4 (2-5pm), location TBA

Sophomore Oral Exams

DUE Friday, May 8, by 4pm

Sophomore Essay (10-12 pages)

Course Policies:

Attendance

Regular attendance is required for this course. Barring a major emergency, students are expected to attend all meetings of the seminar. Please notify us beforehand if you have an emergency or other circumstances that will prevent you from coming to class.

Paper Formatting and Deadlines

Please turn in two hard copies of each of your assignments (one for each instructor). Assignments should be double-spaced with one-inch margins and page numbers. Please be attentive to correct formatting in all components of your paper, including the bibliography or works cited. MLA (Modern Language Association) is the standard format for literature papers. If you need to consult a reference work on this style, see the *MLA Handbook for Writers of Research Papers*, 7th ed. Alternately, you may choose to use the Chicago style, presented in abridged form in Kate Turabian's *Manual for Writers* (or in full in the *Chicago Manual of Style*, 15th ed.). We will not accept papers submitted by email as a substitute for hard copies. Late work will not be accepted unless you contact us in advance and make alternate arrangements for completing the assignment.

Laptop Computers

The use of laptop computers is not permitted in the seminar.

Plagiarism

It is considered plagiarism any time you present someone else's words or ideas as if they were your own. Plagiarism can include anything from using a simple phrase from a book without citing the source to turning in a paper that you did not write. Plagiarism is a serious offense and is not taken lightly at Harvard. If you commit plagiarism, you will not receive credit for the assignment, nor for the course, and you may be faced with the possibility of disciplinary action from the Administrative Board of Harvard College.

Special Needs

Please let us know if you have a disability that may require some modification of the seating, testing, or other class requirements.