

LIT 3312 Studies in Prose

T and Th, 2:30 to 3:45, Fall 2017, FN 2.104

Dr. Sean Cotter

[sean.cotter@utdallas.edu](mailto:sean.cotter@utdallas.edu)

Office: JO 5.106

Office Hours: Mondays 10:30 – 11:30, and by appointment

### **Continental Modernist Shorter Fiction**

This course samples fiction of the European continent during a time of great change: the end of the 19th century and the beginning of the 20th. The pulse of this poetry is intimately connected with the wide variety of transformations in this period. Political change (World War One, the Russian Revolution, and the fall of three empires), social change (the expansion of industrialization, colonialism, and urban centers), and technological change (the telephone, the airplane, even the matchstick) all produce a dissatisfaction with earlier literary modes, earlier vocabularies, forms, and attitudes. At the center of their probing is a simple question: in this new world, who are we?

### **Policies**

#### **Participation**

Classes begin and end at the same time for all involved. You should arrive before class-time and stay for the entire session.

Attendance will be recorded with a roll-sheet. You must sign in to be recorded present. I understand that occasionally circumstances arise (e. g. car trouble, childcare complications, illness) which cause you to miss class. For this reason, you are allowed to miss three meetings over the course of the term. You do not need to explain these absences. Absences beyond this limit will result in a significant reduction of your final grade, up to three letter grades.

It is your responsibility to make your presence and interest in the class known to your instructor. Ways to demonstrate engagement include: participation in classroom discussion, visits to office hours, use of the writing lab, or discussions over email.

I use email filters to make sure class messages are not lost. For this reason, please include “LIT 3314” in your subject line. Please use the address at the top of the syllabus.

#### **Assignments**

You will be responsible for mastering all the material on the syllabus, participating in class discussions, and completing all assignments. I may adjust your mathematical average grade up or down to reflect your participation. Your average will have four parts, weighted roughly as follows: weekly quizzes 20%, essay 30%, midterm 20%, final exam 35%.

Your essay is due November 10th. I will provide a prompt. It is possible, though not advisable, to extend the deadline, provided there is good reason. To ask for an extension, write me an email before 5 pm Tuesday, November 8th, giving a reason for the extension and the date you will turn the assignment in. The maximum extension is one week past the original date. Extensions cannot be extended. Your papers will be graded and returned roughly in the order they arrive. An essay not turned in either on time or by the extended deadline is late; late assignments receive zero credit. It is better to turn something in than to turn nothing in.

The midterm and final exams will ask for a combination of factual knowledge of the readings, interpretative knowledge of individual works, and synthetic knowledge of the connections between works and the broad ideas of the class. The final is comprehensive.

### **Paper-Writing Guidelines, in Brief**

A five-page paper ends on the sixth page. Use one to one and one-quarter inch margins (no more, no less). Print your paper on one side of the page, double-spaced, in a twelve-point font. Use black ink on white paper. Use a font similar to that used for this page; no sans-serif fonts. Do not use a cover sheet, binder, or slipcover. In the upper left corner of the first page, type your name, the course title and section number, the date the paper is turned in, and my name. The paper's title (a helpful title, not "The Different Translations of Kafka") follows, centered, on the next line. The title should not be in underlined or bolded. Starting with page two, each page has your last name and the page number in the upper right corner. Do not "justify" your paragraphs. Indent paragraphs one-half inch, block quotes one inch. Block quotes are double-spaced and not centered. Please note that underlining and italics are used for exactly the same purposes. I prefer that you use italics. Do not use footnotes.

Cite all quotations, direct and indirect, using Modern Language Association format. Any paper suspected of plagiarism will be sent to the Dean of Students. The MLA format uses parenthetical citations at the end of the sentence:

...as he later writes, "time and again the only meaning of 'correct' is 'traditional'" (Kenner 216).

The author's name and the page number (or line number) of the quote are included just before the final punctuation for in-sentence quotes, just after the punctuation for block quotes. The author's name refers to a "Works Cited" listing, which you should include as an appendix to your paper. This list includes the author's name, the book's title, its translator, the city of publication, the publishing house, and the year published:

St. Augustine. *Confessions*. Trans. R. S. Pine-Coffin. London: Penguin, 1961.

Kenner, Hugh. *The Pound Era*. Berkeley: University of California Press, 1971.

If you are comparing two translations, and it would be confusing to refer to them both by the original author, use the translator's name in the citation...

Ciardi's version of the same passage is deceptively simple, "Midway in our life's journey, I went astray" (Ciardi 28).

...and on the Works Cited page:

Ciardi, John, trans. *The Inferno*. By Dante. NY: Mentor, 1982.

Your paper will be graded in part by the above guidelines, but primarily I will be looking for a paper that is strongly and simply written. The argument should show serious and creative engagement with the text. The introduction should have a clear thesis and forecast the organization of your paper. The body paragraphs should be focused and build from one to the next. You should explain your position using examples from the text, but only quote as much as you use. Transitions should be smooth. The conclusion should gather together the pieces of the argument to show what the reader has gained by reading the essay. Neither the introduction nor the conclusion should contain general statements about “history,” “time,” “humankind,” “poetry,” or “literature.” Proofread carefully. Trade papers with a classmate; you learn a great deal by proofreading and commenting on another essay. Lastly, your paper will be much improved if you write a complete draft, let it sit two days or so, and then re-write it.

## Readings

### Texts

All books required for this class may be purchased at both the on-campus and off-campus bookstores. Below, an asterisk marks those readings available on eLearning.

- Blecher, Max. *Adventures In Immediate Irreality*. O.p. 1936. Trans. Michael Henry Heim. New Directions, 2015. 0811217604
- Istrati, Panait. *Kyra Kyralina*. O. p. 1923. Trans. Christopher Sawyer-Laucanno. New York: Talisman House, 2010. 1584980753
- Kafka, Franz. *The Metamorphosis*. O. p. 1915. Trans. Susan Bernofsky. Norton, 2016. 0393923207
- Kosztolányi, Dezső. *Kornél Esti*. O. p. 1933. Trans. Richard Aczel. New Directions, 2011. 0811218430
- Musil, Robert. *Five Women*. O. p. 1924. Trans. Eithne Wilkins and Ernst Kaiser. Boston: Verba Mundi, 1999. 1567920756
- Nalkowska, Zofia. *Choucas*. O. p. 1927. Trans. Ursula Phillips. Northern Illinois UP, 2014. 0875807070
- Rilke, Rainer Maria. *The Notebooks of Malte Laurids Brigge*. O. p. 1910. Trans. Robert Vilain. Oxford, 2016. 0199646031
- Schultz, Bruno. *The Street of Crocodiles*. O. p. 1937. Trans. Celina Wieniewska. Penguin, 2008. 0143105140
- Weiner, Richard. *The Game for Real*. O. p. 1933. Trans. Benjamin Paloff. San Francisco: Two Lines Press, 2015.

## Schedule

The authors are listed with their birth and death dates, as well as their work's original language. Please keep in mind that the language is frequently not the same as the author's ethnicity or nationality.

Readings marked with an asterisk are available on eLearning.

Tuesday August 23	Introductions
Thursday August 25	<b>Rainer Maria Rilke, 1875 – 1926, German</b> 1 – 36
Tuesday August 30	Rilke 37 – 110
Thursday September 1	Rilke 110 – 149
Tuesday September 6	<b>Franz Kafka, 1883 – 1924, German</b> 3 – 47
Thursday September 8	in Kafka volume: Anders, 103 – 116 Anderson, 144 – 161 Sacher-Masoch, 69 – 75
Tuesday September 13	*Franz Kafka, <i>Kafka's "The Metamorphosis" and Other Writings</i> , trans. Kevin Blahut, ed. Helmuth Kiesel (NY: Continuum, 2002). - - -, "Investigations of a Dog," trans. Joyce Crick, <i>A Hunger Artist and Other Stories</i> (Oxford UP, 2012) 121 – 152.

Thursday September 15	<b>*Sigmund Freud, 1856 – 1939, German</b>  Sigmund Freud, “On Dreams,” <i>The Freud Reader</i> ed. Peter Gay (Norton, 1989) 142 – 172.
Tuesday September 20	<b>*Sigmund Freud, “Fragment of an Analysis of a Case of Hysteria.”</b> <i>The Freud Reader</i> ed. Peter Gay (Norton, 1989) 172 – 239.
Thursday September 22	<b>*Walter Benjamin, “On Some Motifs in Baudelaire,”</b> trans. Harry Zohn, <i>Illuminations</i> , ed. Hannah Arendt (Schocken, 1969) 155 – 200.
Tuesday September 27	<b>Robert Musil, 1880 – 1942, German</b> 69 – 122
Thursday September 29	Musil, 15 – 41
Tuesday October 4	<b>Panait Istrati, 1884 – 1935, French</b> 7 – 87
Thursday October 6	Istrati, 88 – 133
Tuesday October 11	Mid-term exam
Thursday October 13	<b>Zofia Nalkowska, 1884 – 1954, Polish</b> 3 – 41

Tuesday October 18	Nałkowska, 41 – 112
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Thursday October 20	Nałkowska, 112 – 139
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Tuesday October 25	<b>Richard, Weiner, 1884 – 1937, Czech</b> 3 – 73
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Thursday October 27	Weiner, 73 – 102
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Tuesday November 1	<b>Bruno Schultz, 1892 – 1942, Polish</b> 4 – 62
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Thursday November 3	Schultz, 63 – 111
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Tuesday November 8	<b>Max Blecher, 1909 – 1938, Romanian</b> 3 – 82
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Thursday November 10	Blecher, 83 – 128
	<b>Essay due</b>

Tuesday November 15	<b>Dezső Kosztolányi, 1885 – 1936, Hungarian</b> 1 – 64
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Thursday November 17	65 – 100
November 22 - 24	Fall Break
Tuesday November 29	101 – 184
Thursday December 1	185 - 233
Tuesday December 6	Conclusions
TBA	<p><b>Final exam</b></p> <p>Bring two blue books</p>

These descriptions and timelines are subject to change at the discretion of the Professor.