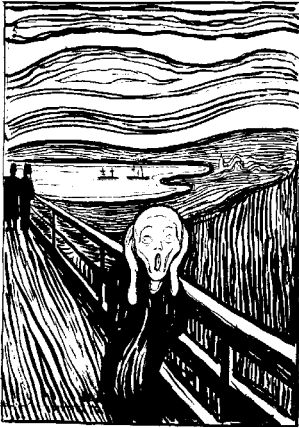


Inventing Modernity II: Realists and Rebels
K20. 1366 / Spring 2008
W 3:30-6:10 / 194 Mercer, Room 204



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Office Hours TR 2 - 5 and by appointment

Inventing Modernity II: Realists and Rebels is a survey of major European and American texts produced between the middle 1800's and early 1900's. What do realism and rebellion have to do with each other? At the poet Charles Baudelaire's obscenity trial in the 1850's, the word "realisme" was used to condemn "works exposing frank, unidealized, and unpleasant realities." This meaning is lost in our present-day association of realism with middle-class novels and the banal claims of reality TV. For daring writers and artists of the 1800's, however, realism was a desirably subversive artistic and intellectual mode (although everyone we might see as a "realist" today didn't necessarily accept that label). Over a short period of time the avant-garde's interest in truth was replaced by skepticism about the human ability to perceive, let alone capture, reality, but nonetheless realism persisted as the preferred mode for radical truth-tellers, whistle-blowers, rebels who believed they knew the way things really were and clashed with the stale pieties of those who wished to maintain an illusory stability. This class will consider literary realism as a response to modernity. We are primarily concerned with stories that pit individuals against institutions, stories of marriage and sexuality, the search for meaning, the discovery of power, and the desire for change.

Course Format and Expectations: This is a seminar, a meeting of minds to share views and insights about a common experience (in our case, a reading). Your attendance is vital, both to your own progress and to our existence as a group. Thus, if you can't make it to class, please phone or e-mail me in advance. For the same reasons, do come to class on time and avoid leaving early unless absolutely necessary. Class preparation and participation seriously affect your final grade.

Assignments:

Writing: Three 3-page response papers and one longer final paper (8-10 pages)
Group work: Two hour-long group conferences to be scheduled at our mutual convenience (these will be considered replacement classes for cancelled class in late February).

Required Texts

The following are available at the NYU Bookstore and probably easy to find at used book outlets. Other editions may be used if necessary; many are available online.

Flaubert	<i>Madame Bovary</i>
Nietzsche	<i>The Genealogy of Morals</i>
Tolstoy	<i>Anna Karenina</i>
James	<i>The Portrait of a Lady</i>
Freud	<i>Civilization and Its Discontents</i>
Ibsen	<i>Hedda Gabler</i>

Other (shorter and supplementary) readings will be photocopied and distributed and/or posted on our class Blackboard site.

Syllabus (not yet final)

January 23	Introductions
January 30	Flaubert, <i>Madame Bovary</i> , Part One (pp 3 - 63) Baudelaire, "The Painter of Modern Life"
February 6	<i>Madame Bovary</i> , Part Two (pp 65-213)
February 8	3 page response paper (email it to kah3@nyu.edu by midnight)
February 13	<i>Madame Bovary</i> , Part Three (pp 215 - 327) Nietzsche, from <i>The Genealogy of Morals</i>
February 20	CLASS CANCELLED
February 27	Tolstoy, <i>Anna Karenina</i> , Part 1 - 2 (pp 1 - 236) Nietzsche continued
March 5	Tolstoy, <i>Anna Karenina</i> , Part 3 - 4 (pp 237 - 435) Nietzsche continued
March 7	3 page response paper (email it to kah3@nyu.edu by midnight)
March 12	Tolstoy, <i>Anna Karenina</i> , Part 5 - 7 (pp 437 - 768)
March 19	SPRING BREAK

March 26 Tolstoy, *Anna Karenina* (Part 8, pp 769 - 817)
Henry James, *The Portrait of a Lady* (Chapters I - VI)

April 2 James, *The Portrait of a Lady* (Chapters TBA)

April 4 3 page response paper (email it to kah3@nyu.edu by midnight)

April 9 James, *The Portrait of a Lady* (Chapters TBA)
Freud, *Civilization and Its Discontents*

April 16 James, *The Portrait of a Lady* (Chapters TBA)
Freud continued

April 23 Ibsen, *Hedda Gabler*
Freud continued

Rough drafts of final paper (7-8 pages) due

April 30 Final class / Student presentations of final project

Monday, May 5 Last day of NYU Classes / Final revisions due

Name:

Year at Gallatin:

Concentration:

Please tell me something relevant about yourself (Why'd you choose this class? How do you see this class as fitting in with your concentration? How might this class contribute to your senior colloquium?):