

Sarah Rose Cole
 E-mail: src2j@virginia.edu
 Office: Monroe Hall 203
 Office Hours: daily by appointment
 Call the College office at 924-3353 or 924-8864 to arrange a meeting time.

ENSP 4500-001, Spring 2016
 Monday/Wednesday 3:30-4:45
 Monroe Hall 111

Special Topics in Literature: Migrant Europe

From an American perspective, Europe usually appears as a point of origin—an ancient, traditional society, which sent enterprising immigrants from the “old country” to our New World. Yet, when we explore the literature and history of modern Europe, we see a very different view: a cultural landscape full of movement and change. In the past half century, Europe has been transformed by the end of the Cold War, the collapse of the “Iron Curtain,” the creation of the European Union, and the arrival of immigrants from former colonies. Taking a cue from current debates about a “migrant crisis” in Europe, this course will re-examine major works of modern European literature by focusing on depictions of migration, ethnic minority identity, and shifting borders. Our main texts, ranging from the nineteenth century to the present, will include Pushkin’s “Bronze Horseman,” George Eliot’s *Daniel Deronda*, Günter Grass’s *The Tin Drum*, and films such as *My Beautiful Laundrette* and *Hate (La haine)*. Course requirements will include several short writing assignments, a research paper, and an in-class presentation, as well as active participation in seminar discussions.

Required readings:

The following required texts will be available for purchase at the U.Va. Bookstore or on Amazon.com. Please make sure to purchase these editions:

Claire de Duras, *Ourika*, translated by John Fowles (Modern Language Association, 1995)
 George Eliot, *Daniel Deronda* (Penguin Classics, 1996)
 Günter Grass, *The Tin Drum*, translated by Breon Mitchell (Houghton Mifflin Harcourt, 2010)

All our other readings (as listed on the syllabus) will be available on the course Collab website under “Resources.” **Please bring a copy of each reading to class for discussion.**

The following films will be streamed through the course Collab website, and DVD copies will be on reserve at Clemons Library:

Hanif Kureishi (writer) and Stephen Frears (director), *My Beautiful Laundrette*
 Mathieu Kassovitz, *Hate (La haine)*
 Fatih Akin, *Head-On (Gegen die Wand)*

Assignments:

Class participation (including discussion questions)	25%
Oral presentation	5%
Paper 1 (5-6 pages, due Feb. 12)	15%
Paper 2 (7-8 pages, due March 4)	20%
Final research paper, including:	
Proposal (due March 25, ungraded)	
Partial draft (due April 25, ungraded)	
Final draft (12-15 pp., due May 10)	35%

Class Participation

This class will be run as a seminar, with students taking an active role in shaping class discussions. It is essential that you come to class prepared to discuss the assigned readings. Your participation is evaluated on thoughtful, active, and informed engagement in class discussions.

- **Discussion questions:** In preparation, you will be required to submit a discussion question before class once a week. You may choose between Monday's or Wednesday's class, and your question must be posted on Collab by **10 am on the day of class**. Your discussion question should refer to a specific passage from the readings or film for that class (please provide page citations where possible), while raising larger issues that interest you. Instructions for posting on Collab: under "Forums," go to the Topic for that class date and hit "reply."
- **Attendance:** Regular attendance is crucial for this collaborative, discussion-based class. You are permitted to miss two classes during the semester. Please contact me before class if you seek permission to miss additional classes because of exceptional circumstances, such as severe illness or emergency.
- **Participation policies:** Your participation grade will be lowered by one notch (e.g. from B+ to B) for each missed discussion question or unexcused absence beyond two classes. Repeated tardiness will also reduce your participation grade.

Oral presentation:

Sign up to give an oral presentation during the class day of your choice. Focus on close reading of a passage or scene from one of our assigned readings or films, and pose questions for further discussion by your classmates. You will lead discussion of your chosen passage for approximately 20 minutes of class time.

Written Assignments:

In the first half of the semester, the graded writing assignments will center on close readings of our assigned texts. Prompts and guidelines for the papers will be distributed in class and posted on Collab in advance of the assignments.

In the second half of the semester, you will work on developing your final paper, which will build on one or more of the course readings in order to generate your own research project. The scope of your research will depend on the questions that interest you, but you should plan to cite at least three sources not included in the course readings. If you are interested in more recent historical periods, I encourage you to glance ahead at the readings and films from the second half of the semester in order to develop your topic. If you would like permission to write on a topic that is not drawn from the course readings, please contact me to discuss how your project relates to the themes of the course.

In preparation for the final paper, you will be asked to carry out several ungraded assignments designed to help you develop your topic. These assignments include a research proposal, a partial draft (minimum 8 pages), and a peer review workshop, where you and several classmates will give feedback on each others' drafts.

Paper Submission:

Please e-mail your work to me (src2j@virginia.edu) as a Word document attachment by the date and time listed in the course schedule.

Your paper grade will be reduced by one notch (e.g. from B+ to B) for each day late, unless you have received an extension due to illness or other exceptional circumstances.

All written assignments should be double-spaced, using Times New Roman 12 point font. Make sure to number your pages and to include a title that captures your topic (not just "Paper 1"). Provide page references and publication information for any works that you cite, using the MLA style format. For the basic rules of MLA citation, see the Purdue Online Writing Lab: <https://owl.english.purdue.edu/owl/resource/747/01/>. For more detailed guidelines, see *The MLA Handbook for Writers of Research Papers*.

Writing resources:

You are welcome to meet with me to discuss your writing. I am available to talk about your ideas for an upcoming paper or your overall approach to writing. I am also happy to give additional in-person feedback about papers that have already been completed and graded. To schedule an appointment, please call the College office at 434-924-3353 or 434-924-8864.

Students are also encouraged to visit U.Va.'s Writing Center at 314 Bryan Hall. The Center is staffed by graduate student tutors who can help you with "drafting, revision, argument structure, and other special concerns" (www.engl.virginia.edu/undergraduate/writing/center). To schedule an appointment, use their online scheduling system or stop by the Center in person.

The Honor System

University of Virginia students are bound by the Honor Code not to commit Academic Fraud, and the Honor Committee asserts, “Students at the University are responsible for knowing what is considered to be Academic Fraud.” The Honor Committee treats examples of Academic Fraud under the following headings: plagiarism, multiple submission, false citation, false data, and the irresponsible use of internet resources.

Please visit <http://www.virginia.edu/honor/what-is-academic-fraud-2/> for a more detailed discussion of these varieties of dishonesty. More information may be found in the Academic Fraud and the Honor System Pamphlet available in the Honor Offices (on the fourth floor of Newcomb Hall).

Schedule

Weds. 1/20: **Introduction**

-- In-class reading: Isaac Rosenberg, “Break of Day in the Trenches” (1916) and “The Jew” (1916)

Mon. 1/25

-- Anthony Pagden, “Europe: Conceptualizing a Continent,” in *The Idea of Europe: from Antiquity to the European Union*

-- Larry Kaplow, “Why Are Migrants Surging into Europe Now?” npr.org, September 3, 2015

-- Anemona Hartocollis, “A Family Swept Up in the Migrant Tide,” *New York Times*, October 22, 2015, and “On Migrant Trail, Melding Words and Images,” *New York Times*, October 23, 2015

-- Niall Ferguson, “Like the Roman Empire, Europe Has Let Its Defenses Crumble,” *The Sunday Times* (London), Nov 15, 2015

Weds. 1/27

-- Aleksandr Pushkin, “The Bronze Horseman” (1833), translated by Catharine Nepomnyashchy

-- Voltaire, excerpts from *Russia Under Peter the Great* (1759-63), translated by M.F.O. Jenkins

-- Larry Wolff, *Inventing Eastern Europe*: Introduction; Ch. 1 (through p. 25)

-- Images of the Bronze Horseman statue from the Neva Project website

-- Optional historical background reading: John Merriman, *A History of Modern Europe*, Ch. 7, pp. 274-85 (on Absolutism), pp. 307-16 (on Russian expansion)

Mon. 2/1

-- Claire de Duras, *Ourika* (1823), translated by John Fowles

-- “Introduction” by Joan DeJean and Margaret Waller

-- “Foreword” by John Fowles

-- additional historical or critical reading TBA

-- portraits of the historical Ourika (http://senegalmetis.com/Senegalmetis/E2_Ourika.html)

Weds. 2/3

- George Eliot, *Daniel Deronda* (1876), Book I
- Rosemarie Bodenheimer, "A Woman of Many Names," *Cambridge Companion to George Eliot*
- Optional historical background on Victorian Britain: Merriman, Ch. 19, pp. 787-805

Mon. 2/8

- Eliot, *Daniel Deronda*, Book II
- excerpts from contemporary reviews of *Daniel Deronda* Book I
- Mark W. Turner, "'Telling of My Weekly Doings': The Material Culture of the Victorian Novel"
- Raymond Williams, "Realism," in *Keywords*

Weds. 2/10

- Eliot, *Daniel Deronda*, Book III
- Susan Kingsley Kent, *Gender and Power in Britain*, Ch. 8

*Paper 1 (5-6 pp.) due on Friday, Feb. 12 by 12 pm.

Mon. 2/15

- Eliot, *Daniel Deronda*, Book IV
- J.S. Mill, excerpts from *On the Subjection of Women* (1869)

Weds. 2/17

- Eliot, *Daniel Deronda*, Book V, Book VI (through Ch. 43)
- Eliot, diary excerpts (1875-6)
- David Feldman, *Englishmen and Jews*: Part I Introduction; Ch. 1

Mon. 2/22

- Eliot, *Daniel Deronda*, Book VI (Ch. 44-49), Book VII (through Ch. 51)
- Rabbi Hermann Adler, "Can Jews be Patriots?" and reply by Prof. Goldwin Smith, in *The Nineteenth Century* (1878)

Weds. 2/24

- Eliot, *Daniel Deronda*, Book VII (Ch. 52-57), Book VIII

Mon. 2/29

- Henry James, "*Daniel Deronda*: A Conversation" (1876)
- James Piccioto, "Deronda the Jew" (1876)
- Susan Meyer, "'Safely to Their Own Borders': Proto-Zionism, Feminism, and Nationalism in *Daniel Deronda*" (1993)
- Amanda Anderson, "George Eliot and the Jewish Question" (1997)

Weds. 3/2

Short readings TBA

*Paper 2 (7-8 pp.) due on Friday, March 4 by 12 pm.

[March 5-13 NO CLASS – Spring Recess]

Mon. 3/14

- Paul Celan, “Deathsfugue” (circa 1945), translated by John Felstiner
- John Felstiner, “Translating Paul Celan’s ‘Todesfugue’”, in *Probing the Limits of Representation*

Weds. 3/16

- Günter Grass, *The Tin Drum* (1959), translated by Breon Mitchell, Book I (through “Rasputin and the ABC’s,” p. 83)
- Tara Zahra, “Looking East: East Central European ‘Borderlands’ in German History and Historiography”

Mon. 3/21

- Grass, *The Tin Drum*, Book I (through end of Book, p. 189)
- Roger Moorhouse, “‘The Sore That Would Never Heal’: The Genesis of the Polish Corridor”

Weds. 3/23

- Grass, *The Tin Drum*, Book II (through “Special Communiques,” p. 263)

* Research paper proposal due Friday, March 25 by 12 pm.

Mon. 3/28

- Grass, *The Tin Drum*, Book II (through “The Christmas Play,” p. 352)

Weds. 3/30

- Grass, *The Tin Drum*, Book II (through end of Book, p. 409)
- Grass, “How I Spent the War: A Recruit in the Waffen SS,” *The New Yorker*, June 4, 2007.

Mon. 4/4

- Grass, *The Tin Drum*, Book III (through “Klepp,” p. 486)
- Robert G. Moeller, “Germans as Victims: Thoughts on a Post-Cold War History of World War II’s Legacies”

Weds. 4/6

- Grass, *The Tin Drum*, Book III (through end)
- Breon Mitchell, Translator’s Afterword

Mon. 4/11

- James Berry, “Beginning in a City: London, 1948” and other poems
- Lord Kitchener, “London Is the Place for Me” (song, 1948)
- Enoch Powell, “Rivers of Blood” speech (1968)
- Susan Kingsley Kent, *Gender and Power in Britain*, Chapters 13-14 (selections)

Weds. 4/13

- Hanif Kureishi (writer) and Stephen Frears (director), *My Beautiful Laundrette* (1985)
- Kureishi, "The Rainbow Sign" (1986)

Mon. 4/18

- Visit to the Berlin Wall installation on grounds
- Related readings TBA

Weds. 4/20

- Mathieu Kassovitz (writer and director), *Hate (La haine)*, 1995
- Optional historical background reading on immigrants in France: Charles Sowerwine, *France since 1870*, Ch. 26-7

* Research paper partial draft (minimum 8 pp.) due on Monday, April 25 by 12 pm.

Mon. 4/25

- George Packer, "The Other France: Are the Suburbs of Paris Incubators of Terrorism?" *The New Yorker*, Aug. 31, 2015.
- Packer, "French Muslims in a Time of War," *The New Yorker*, Nov. 17, 2015.

Weds. 4/27

- Homework: read and comment on research drafts from your peer workshop group
- In class: peer workshop on research paper drafts

Mon. 5/2

- Fatih Akin (writer and director), *Head-On (Gegen die Wand)*, 2004
- Katherine Pratt Ewing, "Between Cinema and Social Work: Diasporic Turkish Women and the (Dis)Pleasures of Hybridity"

* Final paper (12-15 pp.) due on Tuesday, May 10 by 4 pm.

Note: The schedule of assignments is subject to change. Additional short readings may be added to the syllabus to provide historical context and critical perspectives on our main readings.