Welcome! In this course we will place key modernist texts in dialogue with research in the sciences of mind. To do so, we will focus on strategies used by writers in the late 19th and early 20th centuries—writers such as Djuna Barnes, Stephen Crane, Kate Chopin, William Faulkner, Charlotte Perkins Gilman, Henry James, James Joyce, Franz Kafka, Nella Larsen, D. H. Lawrence, Marcel Proust, and Virginia Woolf—to portray the perceptions, attitudes, memories, and emotions of fictional characters. One of our larger goals will be to gauge the merits of what has become a critical commonplace about modernist narratives: namely, that they participate in an "inward turn," innovating on previous narratives by developing new means to probe psychological depths.

When it comes to figuring fictional minds, how much of a shift in accent, a departure from the practices of 19th-century realism, did modernist methods actually entail? Further, to the extent that the modernists did innovate on previous narrative practices, how might the general tenor of their innovations best be described—as an exploration of the mind viewed as an interior space, or in some other way? As we explore these sorts of issues, we will also test out a guiding hypothesis of the class: that modernist methods for portraying fictional minds can illuminate, and not just be illuminated by, ideas being developed in the constellation of disciplines associated with the cognitive sciences.

Although it focuses on ways of engaging with modernist minds, the class will provide you with new tools for analyzing, appreciating, and writing coherently and persuasively about texts of all sorts, enabling you to acquire or sharpen interpretive skills that will assist you in your lifelong practice of reading.

REQUIRED TEXTS

The following primary texts are listed in the order in which we will read/discuss them. Hard copies are available at SBX and other area bookstores:

--H.G. Wells, *The Island of Doctor Moreau*, 1896: [http://www.gutenberg.org/files/159/159-h/159-h.htm](http://www.gutenberg.org/files/159/159-h/159-h.htm); I also ordered the Bantam Classics edition of the text (ISBN 0553214322)
--Franz Kafka, "Report for an Academy," 1917: [http://records.viu.ca/%7Ejohnstoi/kafka/reportforacademy.htm](http://records.viu.ca/%7Ejohnstoi/kafka/reportforacademy.htm)
--Virginia Woolf, *Flush*, 1933: [http://gutenberg.net.au/ebooks03/0301041h.html](http://gutenberg.net.au/ebooks03/0301041h.html); I also ordered the Mariner Books edition of the text (ISBN 0156319527)

Critical sources available online or else on Carmen via e-reserves (click here for full bibliographic citations for these sources):

--Bockting, Ineke. "Mind Style as an Interdisciplinary Approach to Characterisation in Faulkner"
--Downes, Stephen M. "Evolutionary Psychology"
--Edelman, David B., and Anil K. Seth. "Animal Consciousness: A Synthetic Approach"
--Glendening, John. "'Green Confusion': Evolution and Entanglement in H.G. Wells' *The Island of Doctor Moreau*"
--Griffin, Donald. "From Cognition to Consciousness"
--Herman, David. "1880-1945: Re-Minding Modernism"
-----. "Cognition, Emotion, and Consciousness"
-----. "Cognitive Narratology"
-----. Introduction to *The Emergence of Mind*
-----. "Modernist Life Writing and Nonhuman Lives: Ecologies of Experience in Virginia Woolf's *Flush*"
-----. *Storytelling and the Sciences of Mind*, introduction, chapters 1, 2, and bibliography (in typescript)
-----. "Storyworld/Umwelt: Nonhuman Experiences in Graphic Narratives"
--Jahn, Manfred. "Narrative Situations"
--Johnson, Jamie. "D.H. Lawrence and Animal Ontology: A Heideggerean Reading of 'The Fox' and St Mawr" [pages 44-63]
--Krieg, Joann P. "A Question of Values: Culture and Cognition in *The Turn of the Screw*"
--Lennon, Thomas N. "Proust and the Phenomenology of Memory"
--London, Jack. "The Other Animals"
--Lukács, Georg. "The Ideology of Modernism"
--Morgenstern, Barry. "The Self-Conscious Narrator in *Jacob's Room*"
--Norris, Margot. "Kafka's Hybrids: Thinking Animals and Mirrored Humans"
-----. "The Ontology of D.H. Lawrence's *St Mawr*"
--O'Sullivan, Michael. "Giving up Control: Narrative Authority and Animal Experience in Coetzee and Kafka"
--Palmer, Alan. "Thought and Consciousness Representation (Literature)"
--Ristau, Carolyn A. "Cognitive Ethology"
--Rohman, Carrie. Introduction to *Stalking the Subject: Modernism and the Animal*
-----. "Revising the Human: Silence, Being, and the Question of the Animal in *Nightwood*"
--Schneider, Ralf. "Emotion and Narrative"
--Shen, Dan. "Mind-Style"
SUPPLEMENTAL TEXTS

Texts relevant for our course that are on print reserve at Thompson Library or available via the OSU Library catalogue:

--Hogan, Patrick. *Affective Narratology: The Emotional Structure of Stories*. Lincoln: University of Nebraska Press, 2011. This is a web e-book available via the OSU Library at [http://library.ohio-state.edu/record=b7100763~S7](http://library.ohio-state.edu/record=b7100763~S7)
--Zunshine, Lisa, ed. *Introduction to Cognitive Cultural Studies*. This is a web e-book available via the OSU Library at [http://library.ohio-state.edu/record=b7100083~S7](http://library.ohio-state.edu/record=b7100083~S7)

Other relevant online sources and resources:

--Jahn, Manfred. *Narratology: A Guide to the Theory of Narrative* [http://www.uni-koeln.de/~ame02/pppn.htm](http://www.uni-koeln.de/~ame02/pppn.htm)
--*Modernism/Modernity*: on-campus access to this journal available via [http://muse.jhu.edu/journals/modernism-modernity/](http://muse.jhu.edu/journals/modernism-modernity/); from off campus log in and select this title in the "Journal Title" field in the library catalog
--*MFS: Modern Fiction Studies*: on-campus access to this journal available via [http://muse.jhu.edu/journals/modern_fiction_studies/](http://muse.jhu.edu/journals/modern_fiction_studies/); from off campus log in and select this title in the "Journal Title" field in the library catalog
--*Journal of Modern Literature*: on-campus access to this journal available via [http://muse.jhu.edu/journals/journal_of_modern_literature/](http://muse.jhu.edu/journals/journal_of_modern_literature/); from off campus log in and select this title in the "Journal Title" field in the library catalog

COURSE REQUIREMENTS

There are 5 basic requirements for this course:

1. **Class participation and attendance.** To be successful, this class needs to be a collective endeavor--that is, a shared engagement with our focal texts--and to that end your attendance and participation are crucial. You will get more out of each class if you have done the assigned reading and are prepared to discuss it. For the same reason, more than two unexcused absences will lower your grade for the course by one whole grade: for example, from a B to a C. Furthermore, after four absences you will receive a failing grade for the class.
2. **Posting two agenda-setting questions on Carmen.** To facilitate your preparation and enhance class discussions, each student will be required to post two, carefully articulated agenda-setting questions, on two different occasions during the semester. All questions should be posted by 5 p.m. on the day before the relevant class meeting (late posts will be graded down); by the same token, before coming to class you should read and give some careful thought to the questions that others have posted. Click [here](http://people.cohums.ohio-state.edu/herman145/ENG4590.06H.html) for a schedule for the Carmen posts for our class.

   Each post should be a paragraph (around 250 words) in length and should zero in on some issue or cluster of issues in the text that you would like the class as a whole to address when we discuss the work. Your question should be concerned in some way with the focal theme of our course—modernist minds—but you are free to probe any aspect of that theme, using any aspect of the text you consider to be interesting or significant.

3. **Two reading journals.** Twice during the semester—on January 26 and on March 30—you will submit a reading journal through the Dropbox function on our Carmen site. Selecting a specific scene from two different primary texts we will have read before your journals are due, you will write 2 paragraphs per primary text, for a total of 4 paragraphs. Your journal entries should put the focal scenes you have chosen into dialogue with the critical sources we are also reading this term. Further, be sure to save a copy of these journal entries because one (or more) of them might very well turn out to be the seed for one of your essay projects for the course.

   How can any of our critical sources illuminate the primary texts you’ve chosen? Conversely, do the primary texts "speak back" to the critical sources—that is, cause you to question the scope or relevance of the critical sources' arguments when it comes to these particular works?

4. **Two essay projects: a shorter mid-semester essay and a longer final project.** These essays are to be submitted via the Dropbox function on Carmen. The **mid-semester essay** is to be 1,250 - 1,500 words and is due Tuesday, February 19. The final project is to be 2,000 - 2,500 words and is due the last day of class, Thursday, April 18. Topics for the mid-semester essay will be distributed well in advance of its due date. For your final project, you will do an in-depth analysis of one of our case studies (not the same one you write about in your first essay), bringing to bear on your chosen text ideas developed in our critical sources and possibly in other sources as well. A one-page prospectus for your final project, in which you describe what aspects of your case study you'll be focusing on, is due Thursday, March 21.

   For general guidelines concerning how to compose and format your papers, click [here](http://people.cohums.ohio-state.edu/herman145/ENG4590.06H.html). Also, an important note: Your papers must represent your own work; all cases of suspected plagiarism will be reported, in accordance with university rules, to the Committee on Academic Misconduct. Plagiarism and cheating are serious offenses at OSU and will be reported to the appropriate officers of the university. Plagiarism is the representation of another's work or ideas as one's own; it includes unacknowledged quotations as well as paraphrases of someone else's words or ideas. Penalties may range from failure of the particular assignment, to failure of the course, or worse. For more about OSU's Code for Student Conduct, click [here](http://people.cohums.ohio-state.edu/herman145/ENG4590.06H.html).

5. **Comprehensive final examination.** We will discuss the format for the final exam as we get closer to the end of the term.

**COMPLETING ASSIGNMENTS**

All assigned readings must be read before the date listed on the syllabus. If an emergency arises and prevents you from turning in your written assignments on time, please contact me as far ahead in advance as possible. In the absence of any previous consultation with me, work handed in late will be graded down, normally one letter grade for each day that it is late.

**BASIS FOR FINAL GRADES**
In-class participation and posting of discussion question on Carmen = 15%
Reading journals = 15%
First essay = 20%
Final project (including prospectus) = 30%
Final exam = 20%

Grading rubric for papers:

"A" papers feature compelling arguments, closely analyze passages or engage carefully with other features of the text, are written in clear prose, and teach me something valuable about the subject of the paper. "B" papers share many of these same qualities, but require more development conceptually or stylistically. "C" papers feature mediocre arguments and/or writing skills, and lower grades will be below-average ("D") or seriously deficient ("E") in these respects.

OTHER POLICIES

Cellphones and laptops:

Please make sure that cellphones are turned off before you enter the classroom. Also, although it's fine to use tablet computers or laptops to take notes during our class meetings, I would greatly appreciate your NOT using your computer to surf the web, update your Facebook page, etc. Again, the more collaborative and interactive our class discussions are, the more effective the course will be. How you handle this aspect of our time together in class meetings will affect your participation grade.

Special needs:

Anyone who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Anyone with such needs should also be aware of the Office for Disability Services in room 150 Pomerene Hall (614-292-3307; TDD 292-0901) which provides services for students with documented disabilities.

The Writing Center:

All members of the OSU community are invited to discuss their writing with a trained consultant at the Writing Center. Go to http://www.cstw.org or call 688-4291 to make an appointment.

COURSE SCHEDULE

The following is tentative course schedule. Depending on the actual pace at which we proceed during the semester, we may have to make adjustments to the syllabus as we go.

Part I: Modernist Engagements with Mental Experience

January
T 8 Introduction; read Gilman, "The Yellow Wallpaper"; also read (on Carmen) Herman, "1880-1945: Reminding Modernism," and Lukács, "The Ideology of Modernism"
>>recommended reading: Herman, "Cognitive Narratology" [online] and Introduction to Storytelling and the Sciences of Mind [Carmen]

Th 10 Joyce, "The Dead"; also read Herman, "Cognition, Emotion, and Consciousness" [Carmen]
>>recommended reading: Matz, "The Rise of the Modern Novel" [Carmen]
T 15 "The Dead" continued; Chopin, *The Awakening*; also read (on Carmen) Jahn, "Narrative Situations"; Palmer, "Thought and Consciousness Representation"; Schneider, "Emotion and Narrative"; Shen, "Mind-Style"

>>recommended reading: Herman, Introduction to *The Emergence of Mind* [Carmen]

Th 17 *The Awakening*; also read Herman, chapter 1 of *Storytelling and the Sciences of Mind* [Carmen]

T 22 *The Awakening* (continued if necessary); James, *The Turn of the Screw*; also read Herman, chapter 2 of *Storytelling and the Sciences of Mind* [Carmen]

Th 24 *The Turn of the Screw*; also read Krieg,"Culture and Cognition in *The Turn of the Screw*" [Carmen]

FIRST READING JOURNAL due Saturday, January 26, by 11:59 p.m.

T 29 *The Turn of the Screw* (continued if necessary); Proust, *Swann's Way*

Th 31 *Swann's Way*; also read Lennon, "Proust and the Phenomenology of Memory" [Carmen]

February
T 5 *Swann's Way*

Th 7 Woolf, *Jacob's Room*

T 12 *Jacob's Room*; also read Morgenstern, "The Self-Conscious Narrator in *Jacob's Room*" [Carmen]

Th 14 Larsen, *Passing*

T 19 *Passing*; **FIRST ESSAY due on Carmen by 11:59 p.m.**

Th 21 Faulkner, *The Sound and the Fury*

T 26 *The Sound and the Fury*; also read Bockting, "Mind Style as Interdisciplinary Approach" [Carmen]

Th 28 *The Sound and the Fury*

March
T 5 Barnes, *Nightwood*

Th 7 *Nightwood*; also read Rohman, "Revising the Human" [Carmen]

Spring Break

**Part II: Modernism and Nonhuman Minds**

T 19 Wells, *The Island of Doctor Moreau*; also read Griffin, "From Cognition to Consciousness" [Carmen]; Herman, "Storyworld/Umwelt: Nonhuman Experiences in Graphic Narratives" [Carmen]; and Ristau, "Cognitive Ethology" [online]

>>recommended reading (on Carmen): Edelman and Seth, "Animal Consciousness"; Rohman, Introduction to Stalking the Subject

Th 21 *The Island of Doctor Moreau*; also read Glendening, "Evolution and Entanglement in *Doctor Moreau*"
[Carmen];
>>recommended reading: Downes, "Evolutionary Psychology" [online]; ONE-PAGE PROSPECTUS FOR FINAL PROJECTS due on Carmen by 11:59 p.m.

T 26 Lawrence, St Mawr; also read Norris, "The Ontology of D.H. Lawrence's St Mawr" [Carmen]

Th 28 St Mawr; also read Johnson, "D.H. Lawrence and Animal Ontology" [online--read pages 44-63]; SECOND READING JOURNAL due Saturday, March 30, by 11:59 p.m.

April
T 2 Kafka, "Report for an Academy" and "The Burrow" [Carmen]; also read O'Sullivan, "Giving up Control" [Carmen]

Th 4 Kafka, "Investigations of a Dog" [Carmen] and "Josephine the Songstress"; also read Norris, "Kafka's Hybrids" [Carmen]

T 9 Kafka, Metamorphosis

Th 11 London, The Call of the Wild; also read London, "The Other Animals." [online]

T 16 The Call of the Wild; Woolf, Flush; also read Herman, "Modernist Life Writing and Nonhuman Lives" [Carmen]

Th 18 Flush; summing up; FINAL PROJECTS due on Carmen by 11:59 p.m.

Final exam: format and other specifics to be announced