

American Literature, 1865–1910

Conclusion and paper proposal

It is impossible to prove with mathematical certainty that when we talk or write about a real-world we are not in massive error or wholly enclosed within an ideological order of things. It is, however, equally impossible to prove beyond doubt the incommensurate relativity of separate worlds. What is at stake is the possibility of community and the potential to make new worlds. This is the inherent utopianism of realism as art form.

- Pam Morris, *Realism* (London: Routledge, 2003), p. 162.

Ezra Pound, 'A Pact'

- ⊗ I make a pact with you, Walt Whitman -
I have detested you long enough.
I come to you as a grown child
Who has had a pig-headed father;
I am old enough now to make friends.
It was you that broke the new wood,
Now is a time for carving.
We have one sap and one root -
Let there be commerce between us.

Paper proposal and annotated bibliography

- ⊗ Purpose: To organize the results of your research, to articulate your main argument regarding a topic of your choice, to receive feedback from your instructor, to get ready to write the research paper.
- ⊗ Content: A preliminary version of your main argument (Abstract), three research questions + a list of the primary as well as (at least four) secondary sources.
- ⊗ Form: Title, a full paragraph or a detailed outline (200–300 words), an annotated list of sources using a recognised style guide (MLA, Chicago, MHRA [the last available here: <http://www.mhra.org.uk/pdf/MHRA-Style-Guide-3rd-Edn.pdf>].)
- ⊗ Bring this to our last class. Check access to Homework Vault on our course page on is.muni.cz.
- ⊗ Submission deadline: 31 January
Submit online in Homework Vault
Length: 2,000 words

⦿ Discuss class and nationality in *Daisy Miller*.

- ⦿ Discuss nationality in *Daisy Miller*.
- ⦿ RQ 1: What are the conflicts between different nationalities in the text?
- ⦿ RQ 2: What modes of nationality were relevant at the time?
- ⦿ RQ 3: What was James's own experience of modes of nationality?

- ⊗ Horne, Philip, ed., *Henry James: A Life in Letters* (New York: Library of America, 2016) [RQs 2 and 3]
- ⊗ Wadsworth, Sarah, 'What Daisy Knew: Reading Against Type in *Daisy Miller: A Study*', in *The Blackwell Companion to Henry James*, ed. by Greg Zacharias (Oxford: Blackwell, 2008), pp. 32–50 [RQs 2 and 3]
- ⊗ Barnett, L. K., 'Jamesian Feminism: Women in *Daisy Miller*', *Studies in Short Fiction*, 16 (1979), 281–87 [RQ 1]
- ⊗ Bartlett, A. A., 'Some pros and cons of travel abroad', *Old and New*, 4.4 (October 1871) [RQ 2]

What is the importance of nationality in *Daisy Miller*?

- ⊗ Intro (250)
- ⊗ Conflict between nationalities (500)
 - ⊗ Mrs Walker's rejection of Daisy
 - ⊗ in Vevey
 - ⊗ in Rome
 - ⊗ Wadsworth's 'foreign lady'
 - ⊗ James as feminist (Barnett)?
- ⊗ Contemporary debates around Americanness (500)
 - ⊗ Bartlett's travel writing
- ⊗ James's experience (500)
 - ⊗ Letters on travel in Europe (using index)
- ⊗ Conclusion (250)

What is the importance of nationality in *Daisy Miller*?

- ⊗ Intro (250)
 - ⊗ Randolph's critique of Europe

- ⊗ Conflict (750)
 - ⊗ Mrs Walker's rejection of Daisy (250)
 - ⊗ in Vevey
 - ⊗ in Rome
 - ⊗ Comparative lack of conflict around Wadsworth's 'foreign lady' (250)
 - ⊗ James as feminist (Barnett)? (250)

- ⊗ Modes of nationality (750)
 - ⊗ James's letters on travel in Europe (using index) (250)
 - ⊗ Bartlett's travel writing (250)
 - ⊗ Compare to Daisy and her mother
 - ⊗ Daisy as type (Wadsworth)? (250)

- ⊗ Conclusion (250)
 - ⊗ Daisy's death: reconciliation between nations or continued conflict?
 - ⊗ Winterbourne and Giovanelli's conversation in the graveyard.

Introductions

- ⊗ State clearly what the paper is going to do.
 - ⊗ This paper will discuss the politics of Samuel Beckett's writing in his 1982 play *Catastrophe*.
- ⊗ Outline your research statement (referencing the title)
 - ⊗ It is my position that the political contexts in which *Catastrophe* was written must be taken into account when studying Beckett's play.
- ⊗ State how you are going to go about answering your research questions
 - ⊗ In order to examine the politics of Beckett's work, we must analyse the events which led to the composition of his work, the details he decided to include while writing the play, and the reception of *Catastrophe* in performance.
- ⊗ <http://www.phrasebank.manchester.ac.uk/introducing-work/>

Main body

- ⊗ Link each paragraph to one of your research questions. Put these questions in the body of your text if this is suitable.
 - ⊗ What is the importance of the city in Joyce's *Dubliners*? In order to answer this, I'm going to show that the rural west of Ireland functioned as a space which feeds the imagination of urban Irish nationalists in the early twentieth-century.
- ⊗ New idea = new paragraph
- ⊗ Use secondary sources to back up your points. Don't just quote them uncritically.
 - ⊗ While A argues X, a closer analysis of 'The Dead' shows Y.
 - ⊗ As is argued in Hugh Kenner's analysis of 'The Dead', narrative viewpoint is highlighted from the very first sentence.

Conclusions

- ⊗ Bring what you have done to an ending
 - ⊗ This paper has argued that the political contexts of Beckett's *Catastrophe* must be taken into account for a full understanding of the play.
- ⊗ Keep it shorter than your introduction.
- ⊗ <http://www.phrasebank.manchester.ac.uk/writing-conclusions/>

Proofreading

- ⊗ Proofread for structure
 - ⊗ Do my introduction, paragraphs and conclusion cohere?
 - ⊗ Is my argument clear?
 - ⊗ Do I do what I am going to say I'll do?
- ⊗ Proofread for detail
 - ⊗ Use spellcheck.
 - ⊗ Print out your paper or put it on a device other than your computer.
 - ⊗ Read it slowly, at least three times.
 - ⊗ Blow up the font on your laptop to 200%.
 - ⊗ Read it aloud.