
THE WORLD, THE TEXT, AND THE CRITIC I in Fall 2019 (CL1025)

Course Code	CL1025	Professor(s)	Brenton Hobart, Elizabeth Kinne, Sneharika Roy
Prerequisites	None	Office Number	G-117
Class Schedule	MR: 10:35-11:55 in G-L22	Office Hours	By appointment
Credits	4	Email	bhobart@aup.edu, ekinne@aup.edu, sroy@aup.edu
Semester	Fall 2019	Office Tel. Ext.	

Course Description

COURSE DESCRIPTION

Together with “The World, the Text, and the Critic II,” this course helps students to acquire a basic map of the history of texts from the beginnings of writing up to our own time. This course covers the first half, until the beginning of the 18th century. Through guided reading you will acquire essential facts about writers, works, and periods that will help you place your individual readings into a wider context and to find your way through the rich and diverse material you will encounter when studying literature.

Parallel to this systematic instruction, each of the three professors who teach this course will present to you an historical moment which has witnessed either the birth or a significant transformation of a literary genre. This will show you how we approach our material as students of texts, and will help you gain a deeper sense of how writing changes in time and is engaged urgently in relations with readers and with the world in which it emerges.

Detailed day-to-day schedules and learning goals for each module will be provided on Blackboard.

THE GENERIC MOMENTS

EARLY MODERN UP TO 1700

RENAISSANCE AND THE BAROQUE

“Everyone dreams the thing he is, though no one can understand it. I dream I am here, chained in these fetters. Yet I dreamed just now I was in a more flattering, lofty station. What is this life? A frenzy, an illusion, a shadow, a delirium, a fiction.” --- Calderón de la Barca

Literature, Theatre, Painting...all human arts of the Renaissance/Baroque period marvelled at the mere fact of human existence and our self-consciousness. In this section of the course, we'll look at the play-within-the-play and how it, as a structure, brings to life *topoi* that are so crucial to the early modern period such as “life as a dream” and “the world as a stage”. The Early Modern section of the course examines the self-conscious individual born out of the lyric voice of earlier love poetry in the Renaissance/Baroque traditions. Comparing these lyric poems allows us to understand how these texts anticipate the shaping of the protagonist heroes of emergent tragedies in England and Spain from roughly 1600-1635. The tragic protagonists we study at the end of this section of the course are not only engaged in the public and heavily charged political spheres in which they find themselves, they are equally struggling with the challenges of the emotions and secrets of their private lives. This tension between their public and private concerns defines the innovations of the early modern period. In this Renaissance period, as in today's reality-TV crazed world, we find in the Early Modern tragedies a genre which exquisitely captures the narcissistic tendencies of human existence! As a last step, we will look at the work of Descartes, one of the figures who seizes on the importance of what develops in these tensions between public and private worlds in the Renaissance and creates one of the strongest early articulations of the philosophy of the modern individual.

THE MIDDLE AGES:

HEROES, LOVERS, TRICKSTERS, STORYTELLERS

This portion of the course will explore the emergence of European vernacular literatures and their genres and the social and cultural transformations of this “middle” period which spanned over a thousand years. From the exploits of the heroic figures and the quest for self depicted in romance, from the plight of courtly lovers to the ruses of fabliaux tricksters and their unwitting dupes, medieval literature often explores the possibilities for individual action and identity in a society where roles and responsibilities were rigidly codified. Early medieval aspirations for a divinely ordered feudal society composed of *bellatores*, *oratores*, and *laboratores* gave way to a diversification of social possibilities by the end of the Middle Ages. Social roles and ideals were so well-defined as to quickly become the subject of comedy in texts like the fabliaux and Chaucer's estates' satire. In response, medieval texts went beyond celebrations of the exceptional individual and heroic acts to also include more realistic representations of everyday existence. Older stories were adapted to newer times by storytellers who made authoritative narratives their own. We will discover medieval literature's unique modes of authorship and cultural transmission. We will also explore its expressions of the aspirations, desires, antagonisms, contradictions and transgressions of protagonists who attempt to negotiate their place in this world and the dilemma of being caught between medieval social ideals, individual ambitions, and the foibles of human nature. Particular attention will be paid to the role of love, women and marriage and the conflicting misogynist and women on top discourses of the Middle

Ages.

ANTIQUITY

CUPID AND KAMA: LOVE POETRY IN ANTIQUITY

Cupid and Kama, with their bows and arrows of love, represent two strikingly similar conceptions of love in western and Indian antiquity. They are more than just charming anthropomorphic representations of romantic love: poets suggest that their power equals, if not surpasses, that of divine sovereigns like Zeus and Indra. Love is a part of procreation; yet, a man or woman struck by the darts of love can become moody, mad, even self-destructive and socially disruptive. In the latter case, love emerges as a potential or real threat to personal, social, and cosmic equilibrium.

Love's duality, its creative and destructive avatars, can therefore open exciting entry-points into the literatures, ideologies, and societies of western and Indian antiquity. The ancient world, which we shall consider as extending from 750 BCE to 500 CE, underwent profound socio-cultural transformations. In Europe, the cultural center of gravity shifted from Greece to Rome (and finally, the Church). Virgilian epic and Latin love elegy thus adapted Greek forms to entrench or interrogate Roman martial, imperialistic values in a post-civil war context. In India, the codification of Sanskrit around 500 BCE inaugurated a sophisticated literary culture that developed in a context of Post-Vedic heterodoxy and power struggles between foreign invaders like Alexander and native clans and dynasties. Indian poets of this period of ferment, working within the *kavya* literary tradition, often explore extremes of eroticism and asceticism in their search for socio-cosmic ideals. While love's paradoxes, metaphors of battle or bondage, and metatextuality characterize both Indian and western love poetry, comparative analysis will reveal the extent to which literary forms, romantic lexicon, and love itself can be "constructs", inflected by personal, cultural, and political agendas.

Course Learning Outcomes

Introduction to the study of the disciplines of Comparative Literature and Literary Studies.

Acquire a map of the history of literary and related works from the beginnings to the present.

Learn essential facts about authors and works of these time periods.

Become acquainted with elementary terminology, questions, practices and methods of the study of literature.

Develop a sense of what it may mean when someone uses the term "genre."

Local and Global Perspectives: Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate.

(CCI LO1)

Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions.

(CCI LO2)

Exploring and Engaging Difference: Students will think critically about cultural and social difference; they will identify and understand power structures that determine hierarchies and inequalities that can relate to race, ethnicity, gender, nationhood, religion, or class. (CCI LO3)

General Education

Course Outline

September: RENAISSANCE AND BAROQUE

Mon 2: Shakespeare's *Hamlet* ("in Purgatory", witchcraft)

Thur 5: *Hamlet* (nationality, identity)

September 8th – last day to drop/add courses online

Mon 9: *Hamlet* (Reformation and Counter-Reformation)

Thur 12: *Hamlet* (Still-life, sculpture and painting: permanence, elation and ecstasy)

Mon 16: Calderón's *Life is a Dream* (Music: William Byrd, Antonio Lucio Vivaldi)

Thur 19: *Life is a Dream* (An irregular pearl, a beautiful ugliness)

Mon 23: *Life is a Dream* (Architecture: Rose windows, the Chapel of the Sorbonne)

Tue 26: *Life is a Dream* (The eternal Baroque. **Papers due**)

October: The Middle Ages

Mon 31: Transition from Renaissance to the Middle Ages, **please reread Boccaccio, *The Decameron* pp. 1598-1615 for this class (“Renaissance and renaissances”, intertextuality)**

Thur 3: Medieval lyric (selections)

Mon 7: Marie de France, selections from the *Laïs*

Thur 10: Chrétien de Troyes, *The Story of the Grail* (Short comparative paper due on love lyric and courtly forms Antiquity/Middle Ages)

Mon 14: Chrétien de Troyes, *The Story of the Grail*

Thur 17: Medieval Women and Marriage

October 18th, Mid-semester grades due

Mon 21: The Old French Fabliaux (selections)

Thur 24: Giovanni Boccaccio, *The Decameron* pp. 1598-1615, 1634-1641

Mon 28: Geoffrey Chaucer, *The Canterbury Tales* pp. 1696-1732 (Short comparison paper on two medieval works due)

Thur 30: Fall Break

October 30th – November 3rd, fall break (no classes)

November: Antiquity

Mon 4: Transition from the Middle Ages to Antiquity (Bhakti poetry)

November 4th, last day to withdraw from a course /no credit option

Thur 7: Introduction to Sanskrit Literature. Illness as Cure in *The Origin of the Young God* and *Handsome Nanda*

Armistice: 11 November - 12 November (Monday to Tuesday)

Mon 11: Armistice

Thur 14: *Handsome Nanda*. **Comparative Assignment (Middle Ages / Antiquity) due**

Mon 18: *The Aeneid* and its place in Greco-Roman Literature, Book 1

Thur 21: *The Aeneid*, Book 4

Mon 25: Latin Love Elegy and its Love-Hate Relationship with Epic (Ovid, Propertius)

Thur 28: The Soldier, Slave, and Writerly Self in Latin Love Elegy (Ovid, Tibullus)

Mon 2: *The Ramayana*

Thur 5: *The Ramayana*. **Comparative Assignment (Greco-Roman / Sanskrit antiquity) due.**

Final Exam: Dec 12, 8:30AM

Textbooks

Title	Author	Publisher	ISBN	Required
1. The Aeneid	Virgil	Penguin	9780143106296	Yes
Doctor Faustus	Christopher Marlowe	Methuen Drama (New Mermaids)	9780713673760	Yes
2. Handsome Nanda	Ashvaghosha	New York University Press	9780814716830	Yes

		(Clay Sanskrit Library)		
Love's Labour's Lost	William Shakespeare	The Arden Shakespeare	9781904271109	Yes
The Aeneid	Virgil	Penguin	9780143106296	Yes
Handsome Nanda	Ashvaghosha	New York University Press	9780814716830	Yes
		(Clay Sanskrit Library)		
Doctor Faustus	Christopher Marlowe		9781854593351	Yes
Love's Labour's Lost	William Shakespeare	The Arden Shakespeare	9781904271109	Yes

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

20 % Continuous contribution and participation

60 % Written Coursework during the semester.

20 % Renaissance (Professor Hobart): for due dates and descriptions of the assignments see the detailed schedule to be published on Blackboard

20 % Antiquity (Professor Roy): two papers

- 1st paper (one or two typed pages): critical analysis of selected cantos of the *Ramayana*
- 2nd paper (three to four typed pages): a comparative analysis of a western text and an Indian text

20 % Middle Ages (Professor Kinne): two short papers

- 1st paper (one or two typewritten pages): reaction paper
- 2nd paper (two or three typewritten pages): comparison paper

20 % Final examination

Other

The bookstore also provides course packs for certain works that will be studied in class. Online documents on Blackboard will also be provided.

ALSO HIGHLY RECOMMENDED

Sarah Lawall (ed.). *The Norton Anthology of Western Literature*. Volume 1: *The Ancient World through the Renaissance*. 8th ed. New York and London: Norton, 2006. (ISBN 0-393-92572-2).

The *Norton Anthology* will be accessible at the AUP Library since there will be some obligatory readings from this book. However, you might prefer to have your own copy. It contains a large selection of readings from all three periods, often even complete works.