
THE WORLD, THE TEXT, AND THE CRITIC I in Fall 2020 (CL1025)

Course Code	CL1025	Professor(s)	Sneharika Roy, Elizabeth Kinne, Brenton Hobart
Prerequisites	None	Office Number	G-117, G-108
Class Schedule	M: 10:50-12:25 in G-207 R: 16:20-17:55 in G-207	Office Hours	Roy: Mon. & Thurs. 1:00 – 2:15, walk-in, by appointment or via Teams; Kinne: Thursday via Teams or walk-in; Hobart: Mon. 10:10-10:50 and Thurs. 3:40-4:20, and by tele- appointment
Credits	4	Email	sroy@aup.edu, ekinne@aup.edu, bhobart@aup.edu
Semester	Fall 2020	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

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.

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 with a special focus on the emergence of the *frametales*. 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.

RENAISSANCE AND REFORMATION:

PLAGUE, PRINT, DISCOVERY, HUMANISM, MUTABILITY and "MIGHTY MAGIC"

The period known as the Renaissance, in Europe, coincides with the decline of the Middle Ages, brought upon by the numerous diseases known as *plague* which ravaged the western world from 1348 and which lasted some 400 years, affecting all aspects of culture (literature, theatre, iconography) and philosophy. Technological advancements, namely movable type (*circa* 1450), allowed an expansion of culture and knowledge priorly unheard of in the world. The great explorers, traveling the globe from the time when Christopher Columbus *discovered* the New World (October, 1492), aided in putting into question the entire conception of humanity's place in the world, as well as its size and theirs, and the possibilities of other worlds, other conceptions, the *other* in general. Individuals questioned past theoretical knowledge and received ideas concerning the cosmos, religious belief, medical practices, stability in general (mutability), turning rather to themselves and to other humans for answers, while placing humanity at the very centre of religious thought, philosophy, scientific experience, the universe (humanism). With doubt now placed upon past systems and structures, with access to printed knowledge (namely the Bible) in readable (*vulgar*) translation, the masses were now ready to hear and accept complaints against the Catholic (*universal*) Church. The *Protestant* Reformation (1517) was now underway. How far would the pursuit of knowledge, the questioning of authority, the belief in one's own human capacities go? Toward witchcraft, toward "mighty magic", toward ultimately placing doubt upon human existence itself.

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.

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

LEARNING OUTCOMES

This course fulfils requirements of both the Comparative Literature Major and a Global Liberal Arts Core Curriculum course (formerly General Education, coded CCI):

1. **Critical Reading:** students will be able to explore, analyze, and reflect critically on major works of world literature, philosophy, and criticism across a wide range of genres and time periods
2. **Comparison and Contextualization:** students will be able to analyze their readings within their historical, geographical, and generic contexts to make enlightening connections with other works on the basis of responsible and informed awareness of cultural and linguistic diversity. Students of Comparative Literature will be able to demonstrate knowledge of traditional and recent methods in literary scholarship.
3. **Languages and Linguistics:** Students will be able to read and write about works in different languages.
4. **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.
5. **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.
6. **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.

Note: The learning outcome “Aesthetic Inquiry and Creative Expression” covers a range of learning goals that inform the way texts will be read, discussed and analyzed. As a course that fulfils a requirement of the Comparative Literature Major, it aims to introduce students to the study of the disciplines of Comparative Literature and Literary Studies. Students will thus acquire a map of the history of literary and related works from the beginnings to the present.

This course lays special emphasis on enabling students to develop a sense of what it means when someone uses the term “genre.” As they learn essential facts about authors and works of these time periods, they will become acquainted with elementary terminology, questions, practices and methods of the study of literature.

Course Outline

This is tentative and subject to change:

September

Week I – Sept. 23rd-Sept. 25th: Antiquity

Thursday 24th – Course Introduction. *The Ramayana* as epic

– last day to drop/add courses online

Week II – Sept. 28th-Oct. 2nd:

Monday 28th – Introduction to Sanskrit Literature. *The Ramayana* as *kavya*

Thursday 1st – *Ramayana* contd. and *Handsome Nanda* as a Buddhist appropriation of *kavya*

October

Week III – Oct. 5th- 9th:

Monday 5th – Overview of Greco-Roman Literature

Thursday 8th – The *Aeneid*, Books 1 & 4: Epic, *pietas*, *fatum Romanum*. Assignment on *Handsome Nanda* due by midnight on Blackboard. Quiz available at 9h on Thur 8 and due by

9h on Fri 9.

Week IV – Oct. 12th- 16th:

Monday 12th – The *Aeneid* contd.: Dido as a challenge to the Roman empire and epic. Ovid's Latin Love Elegies 1.1 and 1.2 as counter-epics: elegiac metre, *recusatio*

Thursday 15th – Latin Love Elegy contd. Comparative Readings and short notes.

Week V – Oct. 19th-23rd: Middle Ages

Monday 19th – Medieval Lyric (selections)

Thursday 22nd – Medieval Women and Marriage

Week VI – Oct. 26th-30th:

Monday 26th – Marie de France, selections from the *Lais*

Thursday 29th – Chrétien de Troyes, *The Story of the Grail*

November

Week VII – Nov. 2nd-Nov. 6th:

Monday 2nd – The Old French Fabliaux (selections)

Thursday 5th – Giovanni Boccaccio, *The Decameron* pp. 1634-1641

Nov. 7th - November 11th, (included) Fall break, No classes

Week VIII – Nov. 9th- Nov. 13th:

Monday 9th - Geoffrey Chaucer, *The Canterbury Tales* pp. 1696-1732 (**Papers due**) -**Section Quiz**

Thursday 12th – No classes: Fall Break

Week IX – Nov. 16th- 20th: Renaissance and Baroque

Monday 16th – Marlowe, *Doctor Faustus* (purgatory, witchcraft)

Thursday 19th - *Doctor Faustus* (nationality, identity)

Week X – Nov. 23rd-27th:

Monday 23rd – *Doctor Faustus* (Reformation and Counter-Reformation)

Thursday 26th – *Doctor Faustus* (still-life, sculpture and painting: permanence, elation and ecstasy)

Week XI – Nov. 30th- Dec. 4th

Monday 30th - Shakespeare, *Othello* (music: William Byrd, Antonio Lucio Vivaldi)

Thursday 14th – *Othello* (an irregular pearl, a beautiful ugliness)

December

Week XII – Dec. 7th- 11th: Last week of classes:

Monday 7th – *Othello* (architecture: Rose windows, the Chapel of the Sorbonne)

Thursday 10th – *Othello* (the eternal Baroque. **Papers due**) – **Section Quiz**

December 11th: Last day of classes; December 12th –15th: Reading days

Final Exam: Dec. 21st, 20:00-22:00

Textbooks

Title	Author	Publisher	ISBN	Required
Four Plays	Marlowe, Christopher	Methuen Drama	9781408149492	Yes
Othello	William Shakespeare	Bloomsbury Arden Shakespeare	9781472571762	Yes

Attendance Policy

ATTENDANCE RULES FOR THIS COURSE:

Any student who has more than four absences in the course of a semester risks receiving a grade of F in the course.

Excessive lateness to class constitutes absence. Entry may be refused to a student who is persistently late.

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.

Covid-19 temporary amendments

Students studying at The American University of Paris are **STILL EXPECTED TO ATTEND ALL** scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply. For example when students are placed under quarantine by the French authorities or by their doctor, or when students present

symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home. It is still the student's responsibility to be aware of any specific attendance policy that their professor might have set in the course syllabus. In particular, Students attending remotely from distant Time Zones should check with their professors about the specific attendance policy for remote learners.

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; section quizzes

60 % Written Coursework during the semester: One paper per section, each 20%.

20 % Final examination

Further instructions, grading criteria, and due dates will be indicated in the individual schedules for each module.

PLAGIARISM:

Unfortunately, sometimes students try to gain credit for work they have not done themselves. For the sake of fairness and academic integrity, and in order to maintain the reputation of the degree you are earning with us, we are committed to prevent that such attempts succeed. There will be no tolerance with plagiarism and other such forms of academic misconduct.

Ignorance is no excuse: You will be expected to know the rules as you can find them described, e.g., on our webpage at <http://www.aup.edu/academics/offices-resources/academic-resource-center/writing-lab/plagiarism>. If you are in doubt or have questions concerning this issue, you are very welcome to seek further advice. But it will not help you at all to say that you did not know you should not have done it or had not known how to do it correctly. What counts is what has happened. Any conduct, whether intentional or unintentional, which creates the impression that some of the coursework you submit for grading is your own achievement when it is not will be reported to the Academic Integrity Office and penalized at least with a fail grade.

Sometimes students present alien work as their own not because they want to earn an unfair advantage over their peers but rather because they feel unable to cope with the workload for some academic or personal reason. If this is the case, please do not hesitate to seek our support: there is a lot that can be done to help you, and it will certainly be much better for you too, if you solve your problems together with us rather than against the rules and not only to your own disadvantage but also to the detriment of your fellow students.

Other

CLASSROOM ETIQUETTE AND HEALTH & SAFETY MEASURES

- **Bring all assigned online readings to class.** If you prefer to read online, you may bring a portable device instead – but please talk to me first so I know you're not using the device to surf the web during class time.
 - **Submit all assignments on time.** All assignments are to be submitted on Blackboard. Written assignments submitted late will go down by a proportion of a letter grade for every day late, i.e. A becomes A-, A- becomes B+, etc.
 - **Any assignment that is proven to be plagiarised will receive a zero and serious cases will result in an automatic F for the course.** Plagiarism is academic misconduct and a serious breach of university policy. University disciplinary procedures will be carried out in case of infraction.
 - Please be respectful of others and **do not use your mobile phones or computers for personal reasons** during class.
 - **Attendance at all classes is required, whether on campus or online. Tardiness is greatly frowned upon;** you will not be allowed into the classroom if you are over **ten** minutes late and will receive an unexcused absence. Excessive absence (more than four missed classes) will jeopardize your success in this course. If you have to be absent from class, please inform me as soon as possible, by e-mail, about the reasons for your absence. If you miss three consecutive classes, you must explain your absence to Student Affairs, who will then contact me.
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- **Quarantine/Self-isolation:** It may be that at some point in the semester, some or all of

us will have to be quarantined or on lockdown. If that occurs, AUP has many platforms in place for us to continue to learn together. If you are unable to come to class because of quarantine, make sure you communicate with me immediately and join the class remotely via Teams (at the same time as our class is scheduled). If I am quarantined, I will be teaching via Teams and you will all be joining from home. We will need to be flexible and adaptable to changing contexts this semester together and engage in joint problem solving. Good communication will be key!

- **Special health and safety measures during the reign of COVID-19:**

- Please, for everyone's safety you must **wash your hands** well before you enter the classroom. You are required to **wear a mask** during all face-to-face classroom time or for individual meetings with me or other students. The mask must cover your nose and mouth at all times. No exceptions!
- Unfortunately, **no food or drink** will be allowed inside the classroom. Don't worry, during our long sessions on Fridays we'll take breaks, and you'll be able to go out of the classroom to eat lunch.
- **If you feel ill, DO NOT COME TO CLASS.** If you are well enough, you can join us online instead. If you experience ANY symptoms consistent with COVID-19 (fever, dry cough, aches and pains, respiratory difficulty), please seek medical help immediately. Make sure to keep me informed, and get a note from the doctor if you have to be absent from class.