
THE WORLD, THE TEXT, AND THE CRITIC II in Spring 2019 (CL1050)

Course Code	CL1050	Professor(s)	Cary Hollinshead-strick, Geoffrey Gilbert, Russell Williams
Prerequisites	None	Office Number	see blackboard
Class Schedule	MR: 12:10-13:30 in G-L22	Office Hours	see blackboard
Credits	4	Email	cstrick@aup.edu, ggilbert@aup.edu, rwilliams@aup.edu
Semester	Spring 2019	Office Tel. Ext.	see blackboard

Course Description

The World, The Text, and The Critic II is a team-taught course that opens up a historical panorama of literature stretching from the 18th to the 21st century. You will emerge with an understanding of key terms and concepts for the study of modern literature, and for an understanding of the history of modern literature. Those concepts will be put into motion, dynamically, through the study of significant moments and locations when literary genres mutated or new genres emerged. The idea is to open some doors onto the rich complexity of comparative literary history, showcasing different kinds of writing and different methods for analyzing them. In this year's version of the course, taught in three sections by Cary Hollinshead-Strick, Geoff Gilbert, and Russell Williams, the attention will be on the experiments with drama at key moments from the eighteenth-century to the twentieth, on the trials of modern lyric poetry, and on contemporary challenges for the novel form.

Section 1: Cary Hollinshead-Strick. *Bourgeois Drama*

The first section of the course considers theater, particularly as it developed in reaction to the conventions of French classical tragedy. After a brief overview of those conventions, we will focus on how and why Diderot and Rousseau reacted against theatricality in the eighteenth century, and will look at ways that Bertold Brecht's 20th century ideas about epic theater revisited some of their concerns. To think through the dramatic implications of the theories we are reading, we will work with three case studies, available as DVD's on reserve at the library: Sidney Lumet's *Twelve Angry Men*, Ariane Mnouchkine's *1789*, and Charlie Chaplin's *Monsieur Verdoux*. Our readings on principles of performance and theatricality will help us

identify what sorts of decisions are being made by the directors of these films and plays, and we will consistently try to articulate the social and aesthetic implications of their choices.

Section 2: Geoff Gilbert: *Modern poetry, subjectivity, agency*

The first section of the course covers the history and function of lyric poetry, from emerging modernity to our own age, from romanticism and realism and modernism and post-modernism to contemporary attempts to define a mode of writing that would be adequate to our moment. We study transformations in the form of the lyric as an index to shifts in modern experience and modern agency. We'll develop an outline of the history of the modern lyric form, from romantic poetry, through modernist and post-modernist poetics: we'll pay particular attention to how lyric subjectivity and political agency are related, and we will be reading fast through bits of Wordsworth, Baudelaire, Keats, Rimbaud, Eliot, Césaire, Celan, O'Hara, Plath, Riley, Rankine, and Spahr. From their poetry and from modern poetics (their writing about poetry), we will aim to consider the resources that poetry can offer us in relation to our linguistic, ethical, and political predicaments. This section of the course will clarify notions of romanticism, modernism, and lyric/narrative relations; and teach and test the skills of close reading, basic prosodic analysis, and contextual readings.

Section 3: Russell Williams

The course will close with a consideration of the contemporary novel. In particular, we will be reading three distinct voices who have all articulated apparently personal experience but have done so against a backdrop of the changing media, technological and historical contexts at the birth of the 21st Century. We will be discussing how Don DeLillo (USA), Annie Ernaux (France) and Alain Mabankou (Congo-Brazzaville) have presented and interrogated their realities through fiction. Alongside the work of these three writers, we will consider three significant theoretical concepts that their work calls into question: postmodernism, writing as sociology and postcolonialism.

Course Learning Outcomes

To engage in the detailed analysis of literary works through close reading and attention to the relation between original and translated works

To construct relations between the details of literary works and their social and historical contexts

Understand the social, political, economic, and subjective stakes of the transformation of literary genres

To enrich one's literary critical vocabulary, becoming familiar with a variety of stylistic figures,

tropes, genres and narrative structures

To establish a set of historical and geographical landmarks that will allow a personal writing of comparative literary histories to begin

General Education

The general education program at AUP consists of four requirements: Speaking the World, Modeling the World, Mapping the World, and Comparing Worlds Past and Present.

This course can be used to fulfill the 'Comparing Worlds' requirement, and as such has the following learning objectives: The course – as the learning goals make clear - asks students to perform detailed analysis of particular works, and to place that analysis in the context of very substantial historical narratives. Students reflect on the history of subjectivity as part of the history of modernity, and bring that reflection to bear on their readings of major novels, lyric poems, and critical and theoretical writings. The historical narratives and the detailed analysis are comparative.

Course Outline

Date	Session Topic	Assignments	Reading
Mon 21 Jan	Introduction to CL1050		Handout in class
Section 1 Cary Hollinshead Strick. Bourgeois Drama			
Thu 24	Classical unities, catharsis		Aristotle, Bb
Mon 28			Lumet's <i>Twelve Angry Men</i>
Thu 31	4th wall esthetics		Bb reading from Diderot
Mon 4 Feb	absorption		Fried's <i>Absorption and Theatricality</i> - excerpt on Bb
Thu 7	participation	First short paper due	Rousseau on spectacle Bb
Mon 11	staging revolution		Mnouchkine's <i>1789</i>
Thu 14	epic theater		Brecht on Bb
Mon 18		Second short paper	Chaplin's <i>Monsieur</i>

		due	Verdoux
Section 2 Geoff Gilbert. Modern Poetry, Subjectivity, and Political Agency			
Thurs 21	Reading Lyric poetry – Romantics to Modernists 1 (rhythms, memories, places and politics)	(short reactions on blackboard due before each session)	Wordsworth, Blake
Mon 25	Reading Lyric poetry – Romantics to Modernists 2 (seeing, thinking, writing)		Keats, Rilke, Loy
Thu 28	Reading Lyric poetry – Romantics to Modernists and beyond (writing the rhythm of the unruly city)		Baudelaire, Rimbaud, Eliot, O'Hara
Spring break – 4 March to 15 March – no classes			
Mon 18 March	Interlude – taught by all three professors – Some histories of the Novel Form; some ways of reading novels	Creative response paper due	Sections of <i>Madame Bovary</i>
Thu 21	Lyric and trauma		Celan, Plath
Mon 25	Poetry, subjectivity and decolonisation		Césaire, <i>Cahiers d'un retour au pays natale</i>
Thu 28	Lyric poetry and society, again now		Rankine, from <i>Citizen: An American Lyric</i> , Spahr, 'Transitory, Momentary'
Mon 1 April	What do we want lyric to do for us today?	Short paper due today	
Section 3 Russell Williams			
Thurs 4 April	"The Airborne Toxic Event"		Delillo
Mon 8	"The most photographed barn in		Dellilo

	America”		
Thu 11	Writing the postmodern		Extracts from Jameson, <i>Postmodernism</i>
Mon 15	<i>The Years</i>	Short paper due for Williams	Ernaux
Thur 18	Writing “autofiction”		Ernaux
Mon 22	Easter Monday (no class)		
Thur 25	Writing France		Extracts from <i>Bourdieu</i> (text to be confirmed)
Mon 29	<i>Broken Glass</i>		Mabanckou
Thu 2 May	Writing the Congo	Short paper due for Williams	Mabanckou (and theoretical text to be confirmed)
<i>The three professors will come together again for the final session</i>			
Mon 6 May	Revision and synthesis		Bring your notes !
16 May Final Exam (12:00-14:30) – NB the date and time of the final examination is fixed, so be sure that you do not make travel plans for this day			

Textbooks

Title	Author	Publisher	ISBN	Required
White Noise	Don DeLillo	Picador	9780330524841	Yes
Broken Glass	Alain Mabanckou	Serpent's Tale	9781846688157	Yes
The Years	Annie Ernaux	Fitzcarraldo	9781910695784	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

The final grade is determined by the work that you do for the three sections of the class, a final that covers the whole of the course, and a shared assessment of your participation.

Prof Hollinshead-Strick's assessments	20%	(response papers)
Prof Gilbert's assessment	20%	(take-home essay and creative response)
Prof Williams's assessments	20%	(two response papers)
Participation and Presence	20%	
Final Exam	20%	

For all written exercises, an **A** grade is reserved for exceptionally good work, which is elegantly written and presented, intellectually original or independent, unusually creative, and which demonstrates outstanding mastery of information and concepts. A **B** grade is awarded to recognize solid effort, good presentation, serious understanding of information and concepts. A **C** grade is given for acceptable work, which shows comprehension and knowledge, and which is acceptably presented. A **D** grade is awarded for work that does not demonstrate adequate work, or which is poorly presented, or which shows that you have not understood the material to an appropriate level. An **F** grade will be given for work which is grossly inadequate, or when you have failed to complete a requirement, or if you miss an examination.

Other
