

Spring 2020 Graduate Courses

GRAD 700: Public Humanities - Reiss and Stolley

Tuesdays 4-7

What can humanities do in the world? Public humanities engages debates about the relation of humanistic inquiry to communal engagement and stimulates active, collaborative, research of broad public interest.

At the center of this course will be projects developed in collaboration with community partners in a wide range of fields (theater, archival exhibitions, community advocacy, and business & society) inside and outside the university. These projects engage students with their community partners through socially-meaningful scholarship. In this course, students will:

- address ethical questions surrounding the role of humanistic inquiry in contemporary society;
- find connections between their disciplinary training and socially valuable applications;
- learn to advocate for humanities research and teaching in the public sphere;
- discover how their own disciplinary expectations concerning research correspond to those of other disciplines and social institutions;
- build camaraderie and intellectual networks;
- enrich Emory's connections to Atlanta and to other area colleges and universities.

Before the course begins, students will state a preference for work on a particular project; students will ideally be assigned to a research group based on these preferences. The first weeks of the course will feature common readings on the public humanities. Subsequent seminar sessions will include opportunities for students to work on their projects during class time and to reflect on how this public-facing work relates to their own disciplinary training. Future iterations of the seminar will be taught by faculty members from different humanities fields; each seminar will sponsor three to four projects per semester, varied in organizational type and topical focus. Each project will cultivate a set of skills applicable in a wide range of professional settings

For project descriptions and for permission to enroll, please contact Professors Reiss (breiss@emory.edu) and Stolley (kstolle@emory.edu).

ENG 710R: Studies in Renaissance Literature: Sexual Violence and Coercion on the Early Modern Stage - Cahill

Mondays 10-1

In this seminar which aims to introduce you to graduate work in English Renaissance drama, we'll consider the impact of current critical conversations about sexual assault on our readings of a group of plays about marriage and domesticity by Shakespeare and his contemporaries. Among the eight plays we will consider are Shakespeare's disturbing comedy of domestic abuse, *The Taming of the Shrew*, as well as John Fletcher's sharp response to that play, *The Tamer Tamed*; two satirical city comedies that ponder the marriage market, Ben Jonson's *Bartholomew Fair* and Thomas Middleton's *A Chaste Maid in Cheapside*; two searing domestic tragedies, Shakespeare's *Othello* and John Webster's *The Duchess of Malfi*; and two plays that ponder marriage trouble and the nature of consent: Thomas Dekker, John Ford and William Rowley's drama of demonic pacts and bigamous marriage, *The Witch of Edmonton*; and Thomas Middleton and William Rowley's #MeToo play, *The Changeling*. In addition to studying the linguistic and performance complexities of these texts, we will watch some clips of performances; consult digital and library resources on the drama; and survey scholarship that variously engage historical contexts and critical race, gender, and sexuality studies.

ENG 732R: The Victorian Novel - Otis

Thursdays 1-4

This course offers students the chance to study rich, complex Victorian literary works from diverse critical perspectives. It is designed not so much for future Victorianists--although they are most welcome--as for emerging literary scholars in diverse fields who wish to investigate Victorian literature as context for their own research. No extensive knowledge of Victorian literature or culture will be presumed. The novels analyzed will show canonical writers creating literature at their mature best and will include works by Charlotte Brontë, Anthony Trollope, Charles Dickens, George Eliot, and Thomas Hardy. The course will provide an overview of each novelist's work in the context of nineteenth-century British social and cultural history, as well as a discussion of Victorian writers whose work is not being examined. The course will be anything but canonical in the criticism it pairs with the novels and the assignments it requires of students. Each novel will be read in conversation with "classic" studies of Victorian literature, such as those of Nancy Armstrong, Catherine Gallagher, and J. Hillis Miller, as well as with recent, cutting-edge criticism chosen by students for class presentations. All theoretical perspectives are welcome: the methods of socio-historical, psychoanalytic, and post-structuralist criticism will be considered, as well as those of eco-criticism, animal studies, disability studies, queer theory, and cognitive approaches to literature. The course will pay particular attention to the ways that Victorian novelists represent sensory experience in changing urban and rural environments, but it aims to guide and inspire teachers of all kinds of literature, with all critical outlooks. Two eight-page conference-length papers will be required rather than a standard seminar paper, and students will be expected to prepare abstracts of their conference presentations, workshop them in class, and submit at least one of them to an actual academic conference. As an alternative to traditional "read" conference papers, students are welcome to prepare multi-media conference presentations

FREN 780: Introduction to Derrida - Bennington

Thursdays 1-4 (Crosslisted with ENG 789)

The class aims to come to a general understanding of some basic Derridean 'concepts' and an appreciation of what we might call some of the manners of deconstruction. Each session will concentrate on one or two texts, but the class as a whole will work cumulatively. Some further readings are suggested, but are not obligatory.

Texts to be studied will include: *De la grammatologie* (tr. *Of Grammatology*) ; *La Voix et le phénomène* (tr. *Speech and Phenomena*) ; *L'écriture et la différence* (tr. *Writing and Difference*) ; *La dissémination* (tr. *Dissemination*); *Marges de la philosophie* (tr. *Margins of Philosophy*); *Limited Inc.*; *Voyous* (tr. *Rogues*).

CPLT 751-4: An Aesthetic for Democracy: (Re)Defining Mimesis - Branham

Mondays 2-5 (Crosslisted with ENG 789 and PHIL 789)

This course will investigate the many shifts in meaning and function comprehended by the term mimesis from the ancient to the contemporary world. As formulated by Aristotle in opposition to Plato, mimesis functioned as a way of defining the relationship of art to the world (e.g., representation, expression, simulation) that is at the same time a way of defining the human, as when Aristotle calls "man" the "most mimetic animal." In the 20th century, with the advent of such media as film, gramophone, and typewriter suggesting new ways of modeling the mind, mimesis is repeatedly re-conceived, for example, as "the mimetic faculty" (Benjamin), as "mimetic desire" (Girard), as "economimesis" (Derrida), as "memetics" (Dawkins) or as the effect of "mirror neurons" (cognitive science); but each new conception requires a different form of discourse. Most importantly, language itself as the ultimate source of meaning in literature is subjected to new forms of analysis by the Russian Formalists and the Bakhtin Circle. In this seminar we will survey a selection of the most important conceptual shifts in the meaning of mimesis in both ancient

and modern culture, beginning with a revisionist reading of Erich Auerbach's landmark study of the European canon: *Mimesis: The Representation of Reality in Western Literature*.

CPLT 751-1: Literature and Justice: Writers on Trial - Felman

Mondays 4-7 (Crosslisted with ENG 789)

Description: History has put on trial a series of creative thinkers. At the dawn of philosophy, Socrates drinks the cup of poison to which he is condemned by the Athenians for his influential teaching, charged with atheism, and corruption of the youth. Centuries later, in modernity, similarly influential (similarly charismatic and ironically subversive) Oscar Wilde is condemned by the English for his homosexuality, as well as for his provocative artistic style. In France, the most outstanding writers-- Flaubert and Baudelaire-- are both indicted as criminals for their first (shockingly innovative) literary works; Emile Zola is condemned for defending a Jew against the state which has convicted him, and flees from France to England to escape imprisonment. However different, all these accused have come to stand for something greater than themselves: something that was symbolized -- and challenged - by their trials. Through the examination of a series of historical and literary legal dramas, this course will ask: Why are literary writers, artists and philosophers, repetitively put on trial, and how in turn do they challenge culture and society? What is the role of art and literature as political actors in the struggles over ethics, and the struggles over meaning? Texts selected among: Plato's Dialogues; Molière's plays; Shakespeare's plays; Oscar Wilde (Plays, Autobiography, Critical writings); Gustave Flaubert (novels, letters); Charles Baudelaire (poems, criticism, theory of art); Emile Zola (political writings); Herman Melville (novellas); Bertolt Brecht (plays)); Hannah Arendt (Essays, Interviews); Spinoza (Ethics); Sigmund Freud (Psychoanalytic Writings); Jacques Lacan (psychoanalytic seminar); E. M. Forster (novel); Virginia Woolf (novel); Franz Kafka (short stories, parables). PARTICULARS: Regular attendance; Two short papers distributed throughout the course of the semester; Brief oral presentations; Intensive weekly reading assignment (weekly one-page reading reports) and active preparation of texts for class discussion; ongoing participation. ***NOTE: Recommended for advanced undergraduates can take the class (by permission)

ENG 789: Disability Innovation, Culture, and Bioethics - Garland-Thomson

Tuesdays 10-1

This graduate seminar considers cultural products ranging from art, narrative, innovation, and knowledge-making that arise from lived experiences of disability. Our class readings will include selections from prose narrative, art, design, and film, alongside articles on current debates in bioethics and biomedical technology.

In this course:

- We will discuss how disability can generate a variety of ways of being in the world.
- We will focus on how these variations in embodiment can serve as a resource for multimodal forms of communication and self-expression.
- We will engage with sustained discussions of communicative and artistic contributions from disability culture and narrative.
- We will consider some of the larger ethical and technological debates that respond to these experiences of disability.
- We will grapple with how to reconcile the multimodal artistic innovations of disability with the ethical questions that disability elicits about the nature of design, inclusion, and biomedical selection.
- We will explicitly both model and consider together as a learning community a comprehensive accessible learning environment.

ENG 789: Pedagogy of Literature - Nickerson

Wednesdays 1-4

This colloquium, which is required of students in their fourth year, considers both theoretical matters relating to the teaching of literature as well the pragmatics of designing courses. Participants can expect to consider such matters as cultivation of a teaching self; balancing and integrating research and teaching; healthy boundaries with students; negotiating student resistance to pedagogy; selecting texts and anthologies; syllabus design; the uses of technology and the digital archive; different institutional settings and different classroom practices; best practices around accommodation of specific disabilities and universal access. One module of the class will explore applying the skills we learn as scholars and teachers to careers beyond the traditional faculty track. The colloquium will include discussion of readings on the pedagogy of literature; and workshops in which participants share their written work and solicit feedback from others. The two main tangible projects will be a syllabus for the 200-level course you will teach in the fifth year and a statement of teaching philosophy to have ready for applications for sixth-year funding. Students will make informal presentations in the colloquium. We will have several guest speakers and expert visitors. Participants will receive credit on a S/U grading basis.

Texts: Muriel Spark, *The Prime of Miss Jean Brodie*; bell hooks, from *Teaching to Transgress*; Paulo Freire, from *Pedagogy of the Oppressed*; Parker Palmer, *The Courage to Teach*; selections from Peter Elbow, *Everyone Can Write*; other essays and articles to be determined.