

#### ENG 4111 Un/Reading Disaster Spring 2014

In this course, we will think of disaster as a wound that won't heal or close (no narrative closure) as opposed to a one time event (with a linear narrative of cause and effect attached). In addition, we will consider works of literature concerns with wounds and about reading as a wound. After reading several essays about "Un/Reading," we will begin with Christopher Marlowe's *Doctor Faustus* and Thomas Malory's *Morte d'Artur* in preparation for Thomas Mann's *Doctor Faustus* and Richard Wagner's *Parsifal* (the class will produce its own annotated, critical editions of each work). Un/Reading disaster is a kind of bleeding of the text in which you never see the blood (you can't holy commune with it [grail] or suck it [Dracula]). The anti-Semitic stereotype of the wandering Jew keeps recirculating on Wagner as the "ewige Jude" ("eternal Jew," but "ewige" is translated in English as "wandering"), Wotan, Parsifal, and the flying Dutchman being three obvious wanderers. We will end by returning to the disaster as a problem of signing, of reading the stars, for Maurice Blanchot and Theodor Adorno in relation to the holocaust, the Nazi exhibition on "Degenerate Music," and the uncanny parallels between the anti-semitic notion of the wandering Jew to the Jewish diaspora from Europe to Los Angeles, the temporary destination of many European Jewish emigre composers when the Nazis came to power until the McCarthy witch-hunts.

#### ENG 4133 *Hamlet vs. Lear* Spring 2014

In this course, we will read very closely two tragedies of Shakespeare, *Hamlet* and *King Lear*. In addition to examining problems of editing both plays, we will also watch a number of film adaptations. Requirements: Weekly responses to the readings and films; three short papers (1 κ words each).