



Boston University Study Abroad
London

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The Break with Traditions and Values in Humanities
CGS HU 102 (CGS Humanities)
Summer 2014

Instructor Information

A. Name Dr. Christopher Coffman

About this Course

Make it new.
—Tseng Tsze, trans. Ezra Pound

I can't go on. I'll go on.
—Samuel Beckett

This course offers considerations of selections from the western canon, from the Romantics to the present. To cover such monumental achievements in any detail during the short time we have is impossible, but the texts we shall consider are among the greatest from this daunting set, and serve as exemplary instances of major developments. Given that we have the opportunity to study in London, our readings and assignments rely heavily on the English tradition.

In approaching this material, we find ourselves considering the works of a group of thinkers and artists who radically challenge everything that came before. As the quotations at the top of this page indicate, degree and manner of innovation are increasingly central as determinants of value. As they also indicate, the challenge to persist, and even to exist, in a seemingly ever more hostile and deracinated world heightens the importance and difficulties of interpretation and valuation. Watch for presentations of independence and innovation conjoined with expressions of disorientation and anxiety.

Assessment

Paper (5-7 pp.): 20%
Responses 1-3: 10%
Response 4: 10%
Quizzes: 20% (4 at 5% per)
Final examination: 20%
Participation: 20%

E-Portfolio

You must post your work for this course on your BU e-portfolio. If you have not done so already, create a tab on your e-portfolio entitled “Humanities 102.” Make sure I am allowed access to your e-portfolio. Add five pages under the “Humanities 102” tab, using the following titles:

- Response 1
- Response 2
- Response 3
- Response 4
- Paper

As you work on assignments, add the materials you generate to the relevant e-portfolio pages.

Grading

Please refer to the Academic Handbook for detailed grading criteria, attendance requirements and policies on plagiarism: <http://www.bu.edu/london/current-semester>

Note: Students must check their email and the weekly Student Newsletter for field trip updates.

Attendance Policy

All Boston University Study Abroad London Programme students are expected to attend each and every class session, tutorial, and field trip in order to fulfill the required course contact hours and receive course credit. Any student that has been absent from two class sessions (whether authorised or unauthorised) will need to meet with the Directors to discuss their continued participation on the programme.

Authorised Absence:

Students who expect to be absent from any class should notify a member of Academic Affairs and complete an Authorized Absence Approval Form 10 working days in advance of the class date (except in the case of absence due to illness, for which students should submit the Authorised Absence Approval Form with the required doctor's note as soon as possible). **Please note: Submitting an Authorised Absence Approval Form does not guarantee an authorised absence**

Students may apply for an authorised absence only under the following circumstances:

- Illness, supported by a local London doctor's note (submitted with Authorised Absence Approval Form).
- Important placement event that clashes with a class (verified by internship supervisor)
- Special circumstances which have been approved by the Directors (see note below).

The Directors will only in the most extreme cases allow students to leave the programme early or for a significant break.

Unauthorised Absence:

Any student to miss a class due to an unauthorised absence will receive a **4% grade penalty** to their final grade for the course whose class was missed. This grade penalty will be applied by the Academic Affairs office to the final grade at the end of the course. As stated above, any student that has missed two classes will need to meet with the Directors to discuss their participation on the programme as excessive absences may result in a 'Fail' in the class and therefore expulsion from the programme.

Lateness

Students arriving more than 15 minutes after the posted class start time will be marked as late. Any student with irregular class attendance (more than two late arrivals to class) will be required to meet with the Assistant Director of Academic Affairs and if the lateness continues, may have his/her final grade penalised.

Other requirements, explanatory notes, &c.

- Detailed assignments will be distributed for the paper and response pieces.
- Bring a writing instrument and several sheets of loose-leaf paper to every meeting.
- All writing done outside of the classroom must be typed and formatted in accord with MLA guidelines. I recommend you consider obtaining the *MLA Handbook for Writers of Research Papers* or the *MLA Style Manual*.
- You must have copies of the day's required readings with you in class. Given the exceptionally high number of online readings, I am permitting laptops and tablets during this session. Other portable electronic devices are not permitted.
- "Participation" means that you do the assigned readings, bring the day's assigned text(s) to class, and share constructive questions and insights. Silent presence is not participation.
- You may be familiar with the following injunctions by the late Cornell University professor Lane Cooper: "Careful reading should precede all writing. The object of each paper or report should be thoroughness and truth. Literary finish and individuality of expression are desirable." This is a good summary of my expectations for your written work.
- All students are expected to attend and to be punctual for all classes, trips, and screenings. Failure to show up on time indicates an indifference to a passing grade. Penalties may be imposed.
- There are no "make-ups" for quizzes, so do not be tardy or absent.
- Out-of-class assignments will be penalized 5% for every day late. No out-of-class assignments will be accepted after 7 August. Do not hand in anything via e-mail unless I specifically request that you do so.
- Academic dishonesty of every sort is unacceptable, and plagiarism is perhaps the most odious of such offenses. I ask that you review the BU Academic Conduct Code (<http://www.bu.edu/academics/policies/academic-conduct-code/>) regularly, and that you speak with me if you have any questions.
- My e-portfolio (<https://bu.digication.com/ccoffman/Home/>) has many course materials, including most of the images I shall discuss in my remarks on art history and all of the information contained in this document.

Course Chronology

Readings are due on the day listed. I have pointed you to sources for readings, as follows:

- Follow URLs where provided.
- “LION” indicates that you can access the work in question via the “Literature online the home of literature and criticism” database (Go to <http://www.bu.edu/library/>; click on “Databases A–Z”; select the database from the list. A quick search on author name and a few words from the title of the work will turn up the text you need.)
- “Library” indicates that the reading is available in a book that is in the BU London library. There should be multiple copies of each of these readings.

Class meetings and film screenings will be held in our classroom, the Harrington Room, at the times indicated. Trips begin at the site at the time indicated (so best to arrive at the site 10–15 minutes ahead of the scheduled time). Readings from other sources may be required periodically; these readings will be announced in class.

Week 1 Introduction & Romanticism

2 July

11:00 am–1:00 pm

Required readings: Wordsworth “Lines Composed a Few Miles above Tintern Abbey” (LION) & “Ode on Intimations of Immortality” (LION); “Dejection: An Ode” (LION); Hölderlin “The Half of Life” (<http://www.poemhunter.com/poem/half-of-life/>) & “Hyperion’s Song of Fate” (<http://www.poemhunter.com/poem/hyperion-s-song-of-destiny/>)

Recommended readings: Coleridge “The Rime of the Ancient Mariner” (LION), “Kubla Khan” (LION), & “Christabel” (LION); Wordsworth Preface to *Lyrical Ballads* (<http://www.bartleby.com/39/36.html>)

7:00 Globe Theatre, *Julius Caesar*

Week 2 Romanticism

9 July

10:30 Visit to home of John Keats, Walking tour of Hampstead Heath, 12:30 Lunch (bring money for food and drink) at the Spaniard’s Inn, 3:30 Guided tour of Kenwood House and Museum

Required readings: Keats “La Belle Dame sans Merci. A Ballad” (LION), “Ode on a Grecian Urn” (LION), “Ode on Melancholy” (LION), “Ode to a Nightingale” (LION), & “To Autumn” (LION)

Recommended readings: Keats “A Dream, after reading Dante’s Episode of Paola and Francesca” (LION), “Bright star! would I were steadfast as thou art” (LION), “Ode on Indolence” (LION), “Ode to Psyche” (LION), & “The Eve of St. Agnes” (LION); Shelley “Adonaïs” (LION)

10 July Response 1 due; Quiz 1

11:00 am–1:00 pm Keats, cont. & Visual arts in the Romantic period

Required reading: Strickland pp. 66–82 (Library)

3:00 Screening: *Campion Bright Star*

Week 3 Late Romanticism, the Victorians, Realism, Naturalism, Impressionism, & Post-Impressionism

16 July

10:00 am–12:00 pm Late Romanticism & the Victorians

Required readings: Tennyson “Ulysses” (LION); Whitman “Song of Myself” (LION; read only selections from 1891 edition of *Leaves of Grass*: sections 1, 24, 51, 52); Dickinson “Much madness is divinest sense” (LION), “The brain—is wider than the sky” (LION), “Because I could not stop for death” (aka “The Chariot,” LION), “My Life had stood—a loaded gun—”

(http://en.wikisource.org/wiki/My_Life_had_stood_%E2%80%94_a_Loaded_Gun_%E2%80%94), & “Tell all the Truth but tell it slant”

(<http://www.americanpoems.com/poets/emilydickinson/1129.shtml>); Browning “Childe Roland to the Dark Tower Came” (LION); Arnold “Dover Beach” (LION)

2:00 Guided tour of Westminster Abbey

17 July Response 2 due; Quiz 2

11:00 am–1:00 pm

Required readings: James *Daisy Miller* (Library); Strickland pp. 83–127 (Library)

Week 4 Symbolism & Modernism

23 July

11:00 am–1:00 pm

Required readings: Baudelaire, selections from *The Flowers of Evil*: “To the Reader,” “A Carcass,” & “The Voyage VIII” (all can be found at <http://fleursdumal.org/1868-table-of-contents>; scroll down on these pages for English translations); Verlaine “Poetic Art” (http://www.poetryintranslation.com/PITBR/French/Verlaine.htm#_Toc263756550); Rimbaud “The Drunken Boat” (LION) & letter to Paul Demeny of 15 May 1871 (<http://www.mag4.net/Rimbaud/DocumentsE1.html>)

2:30 Guided tour of the Courtauld Gallery

24 July Response 3 due; Quiz 3

11:00 am–1:00 pm

Required readings: Yeats “The Second Coming” (LION); Pound Part 5 of “Hugh Selwyn Mauberly” (<http://www.poets.org/viewmedia.php/prmMID/15422>); Stevens “The Idea of Order at Key West” (<http://www.poets.org/viewmedia.php/prmMID/15749>); Schwitters “An Anna Blume” (aka “Eve Blossom”; <http://annabloom.eu/statix/annablume2.php>; see also <http://www.ubu.com/historical/schwitters/index.html>)

3:00 Screening: Dali & Buñuel *Andalusian Dog*

Week 5 Modernism

30 July

10:00 am–12:00 pm Modernism

Required reading: Eliot *The Waste Land* (Library)

Recommended readings: Eliot “The Love Song of J. Alfred Prufrock” (LION) & “Tradition and the Individual Talent” (<http://www.bartleby.com/200/sw4.html>)

2:00 Guided tour of St. Paul’s Cathedral

31 July Quiz 4; Paper due

11:00 am–1:00 pm Modernist prose & art

Required readings: Proust *Swann’s Way* (overture only;

<http://ebooks.adelaide.edu.au/p/proust/marcel/p96s/chapter1.html>); Strickland pp. 128–57 (Library)

Week 6 Postmodernism

August 6 Response 4 due

11:00 am–1:00 pm

Required readings: Borges “Borges and I”

(<http://www.sccs.swarthmore.edu/users/00/pwillen1/lit/borg&i.htm>); Beckett *Endgame* (Library); Auden “In Memory of W. B. Yeats” (LION) & “September 1, 1939” (LION)

Recommended reading: Larkin “This Be the Verse” (LION)

3:00 Private guided tour of Tate Modern

August 7

11:00 am–1:00 pm

Required readings: Strickland pp. 157–202 (Library); Walcott *Omeros* (Library; read book I chapter 8, book III chapter 25, book IV chapter 35, & book VII chapter 64)

3:00 Screening: Allen *Match Point*

August 8

10:00 am–12:00 pm Final exam