

CC202: Humanities IV
"From the Enlightenment to Modernity"
Spring 2012

Lecture: Tuesdays 2:00-3:30, CAS 522
Coordinated by Prof. Michael Prince, Department of English, mprince@bu.edu

Seminars: B1, with Prof. Prince: TR 3:30-5 in CAS 323B
B2, with Prof. Sassan Tabatabai (Core/MLCL): TR 9:30-11 in CAS 201
B3, with Prof. David Green (Core/Writing): MWF 11-12 in CAS 221
B4, with Prof. Jennifer Formichelli (Core): TR 11-12:30 in CAS 201
B5, with Prof. David Green (Core/Writing): MWF 12-1 in CAS B25A
B6, with Prof. Christopher Ricks (Editorial Institute): MWF 1-2 in EIB 106

Refer to <http://bu.edu/core/cc202> for images and music used in this course, as well as a regularly updated calendar of announcements, recommended lectures, performances, and films.

Writing assignments and grading. Your seminar instructor determines the writing assignments and your final grade. Please consult the separate guidelines and discussion schedule provided by your section leader.

Attendance at lectures and seminar discussions is an important part of the course. Absences from lecture and seminar will be weighed seriously by your section leader.

The Core Writing Center is available for help throughout the semester. The Core faculty encourage you to make good use of it. Writing Tutors are graduate and undergraduate students who have been trained in grammar and compositional skills and are familiar with the works read in the Core. To make an appointment with a tutor, stop by the Core office, CAS 119, email core@bu.edu, or call 353-5404. Tutoring appointments are held in CAS room 129.

Academic Conduct. All members of Boston University are expected to maintain the highest standards of academic honesty and integrity. We have the same expectations of each other in this course. Seminar leaders take the issue of plagiarism seriously and expect all the work you do in this course to be your own. If you have any questions about what constitutes plagiarism and how it differs from the appropriate use of other people's work, consult the Academic Conduct Code or your instructor.

All websites consulted for written work must be acknowledged in your papers. Unacknowledged use of material from the Internet will be considered plagiarism and dealt with as such. It is your responsibility to read the relevant pages from the Academic Conduct Code carefully and to know exactly what constitutes plagiarism.

Required Texts (available at Barnes and Noble in Kenmore Square):

- Swift, *Gulliver's Travels**
- Molière, *Tartuffe*, trans. Wilbur (Mariner, 9780156881807)
- Voltaire, *Candide*, trans. Wootton (Hackett, 9780872205468)
- Goethe, *Faust, Part One*, trans. Luke (Oxford, 9780199536214)
- Rousseau, *Confessions*, trans. Cohen (Penguin, 9780140440331)
- Wollstonecraft, *Vindication of the Rights of Woman* (Oxford, 9780199555468)
- Austen, *Pride and Prejudice* (Penguin, 9780141439518)
- *English Romantic Poetry, An Anthology* (Dover, 9780486292823)

- Emerson, *Nature and Other Essays* (Penguin, 9780486469478)
- Whitman, *Poetry and Prose* (Library of America, 9781883011352)
- Dickinson, *Selected Poems* (Dover, 9780486264660)
- Thoreau, *Walden and "Civil Disobedience"* (Penguin, 9780140390445)
- Nietzsche, *On the Genealogy of Morals and Ecce Homo* trans. Kaufman (Vintage, 9780679724629)
- Chekhov, *The Essential Plays* trans. Heim (Modern Library, 9780375761348)

* This text was assigned last semester and will be referred to this semester.
Please purchase a copy if you do not already own one.

Additional required readings will be provided in hard copy and online:

- Dryden, "A Song for St. Cecilia's Day, 1687"
- Pope, *An Essay on Man; An Essay on Criticism*
- Dumarsais, "Philosophe"
- Kant, "An Answer to the Question: What is Enlightenment?" trans. James Schmidt
- Goethe, *Faust Part II*, selections
- Rousseau, *Rêveries of a Solitary Walker* 1, 2, 4, 5, 9
- Da Ponte, Libretto to Mozart's *Don Giovanni*
- Roye E. Wates, selections from *Mozart: An Introduction to the Music, the Man, and the Myths* (Amadeus Press, 2010)
- Lewis Lockwood, selections from *Beethoven: The Music and the Life* (Norton, 2003)

The poems, paintings, and music featured in lectures on 1/17, 3/6, 3/27, and 4/3 will be available online.

Lecture Series

NB. The best preparation for lectures is to complete the week's reading *prior* to the lecture.

1/17: Neoclassicism in England. Prof. James Winn, William Fairfield Warren Distinguished Professor.

- Dryden, "A Song for St. Cecilia's Day, 1687"
- G. B. Draghi and G. F. Handel, musical settings of "A Song for St. Cecilia's Day, 1687"
- Pope, "An Essay on Criticism" (complete)
- Pope, "An Essay on Man," Epistles I and II.
- Swift, *Gulliver's Travels*, Part IV.

1/24: Neoclassicism in France. Prof. Jeffrey Mehlman, University Professor, Department of Romance Studies.

- Molière, *Tartuffe*

1/31: Enlightenment. Prof. James Schmidt, Departments of History, Philosophy, and Political Science.

- Voltaire, *Candide*
- Voltaire, "Men of Letters"
- Dumarsais, "Philosophe" (brief article)
- Kant, "An Answer to the Question: What is Enlightenment?" trans. James Schmidt

2/7: Mozart and Opera. Prof. Roye Wates, Department of Music.

- Lorenzo Da Ponte, Libretto to *Don Giovanni*

- o Roye Wates, selections from *Mozart: An Introduction to the Music, the Man, and the Myths* (Amadeus Press, 2010)

2/8, 2/9, 2/11. Core event: Symphony Hall

- o Beethoven, Piano Concerto No. 2. Emanuel Ax, pianist
- o Rachmaninoff, Symphony No. 2, conductor, Jaap van Zweden

2/14: Jean Jacques Rousseau. Prof. Susan Jackson, Senior Associate Dean, CAS; Department of Romance Studies.

- o *Confessions*:
 - o Books 1 and 2, complete (pp. 17-89)
 - o Book 3, pp. 85-87 ("Mlle de Breil was a well-formed young lady...soon I never gave the matter another thought."); pp. 103-116 ("How my heart beat..."I will return to them later on.")
 - o Book 4, pp. 154-160 ("I spent a fortnight on this trip"...the prey of barbarous tax-farmers.")
 - o Book 5, 186-195 ("However that may be,...morality of the cup-and-ball.")
 - o Books 5-6, pp. 209-233 ("This accident came at an awkward moment...it will only end with my life.")
 - o Book 7, pp. 294-302, ("Let us not leave Venice...she only carried away a scornful memory of me.")
 - o Book 8, pp. 326-329 ("I had to pause...the art of writing is not learned all at once."); pp. 352-355 ("Here I am once more... because I thought differently.")
- o *Rêveries of a Solitary Walker*
 - o Walks 1, 2, 4, 5, 9

2/21: NO LECTURE; Monday schedule.

Core event: Faust Roundtable. Place and time will be announced.

Reading. Faust, Part I, trans. Luke, and selections from Part II.
Roger Shattuck, "Scenes from *Faust*" in *Forbidden Knowledge*

2/28: Mary Wollstonecraft. Prof. Virginia Sapiro, Dean, College of Arts and Sciences.

- o *A Vindication of the Rights of Woman*
 - o Preface (letter to M. Talleyrand-Périgord), the Advertisement, Introduction, Chapters 1-4, 8-9.

3/6: Beethoven. Prof. Lewis Lockwood, Distinguished Senior Scholar, College of Fine Arts.

- o Beethoven, *Symphony No. 9 in D Minor, Opus 125*
- o Lewis Lockwood, selections from *Beethoven: The Music and the Life*

Spring Recess, March 10-18. During this break, please read or reread Austen's *Pride and Prejudice*.

3/20: Jane Austen and the Novel. Dr. Allegra Goodman, novelist.

- o Austen, *Pride and Prejudice*

3/27: English Romantic poetry. Prof. Sir Christopher Ricks, William M. and Sara B. Warren Prof. of the Humanities; Editorial Institute.

4/3: Romanticism in the Visual Arts. Prof. Jonathan Ribner, Department of Art History.

- Readings for this week will include additional Romantic lyrics from England, France, Germany, and America, keyed to the paintings Prof. Ribner discusses

4/10: Emerson and Thoreau. Prof. Maurice Lee, Department of English.

- Emerson, "Self Reliance," "The Transcendentalist"
- Thoreau, "Civil Disobedience"
- From *Walden*, "Where I Lived and What I Lived For," selection from "Economy," "Reading"

4/17: Whitman and Dickinson. Prof. Anita Patterson, Department of English.

- Whitman, selections from *Leaves of Grass*
- Dickinson, all poems in the Dover edition. Please note that this edition is not faithful to many of Dickinson's stylistic peculiarities.
- Packet of additional poems (to be handed out):
 - "After great pain, a formal feeling comes -"
 - "It feels a shame to be Alive -"
 - "They dropped like Flakes -"
 - "My portion is Defeat - today -"
 - "When I was small, a Woman died -"

4/24: Nietzsche. Prof. Paul Katsafanas, Department of Philosophy.

- Nietzsche, *On the Genealogy of Morals*

5/1: Chekhov, Modern Theater, and the Short Story. Prof. Katherine O'Connor, Department of Modern Languages and Comparative Literature

- Chekhov, "The Cherry Orchard"
- Chekhov, "Lady with a Dog"

Final exam: Place and time will be announced early in the semester.