**SS 251C, Fall 2014** Asma Abbas

**Seminar III: Transformations, Boundaries, Crossings** 202 Liebowitz

Mondays and Wednesdays, 10:35am-12pm; LIE-01 Office hours: MW, 12:20-2:20 pm & by appt.

aabbas@simons-rock.edu

**Course Description**

This course builds upon Seminar I, which covers the period from the prehistoric period through the fifteenth century and focuses on the relationships of origin works to concepts such as democracy and monotheism, and Seminar II, in which students explored changes in the nature of knowledge and knowing from the sixteenth century through the year 1850 and Western colonization. Seminar III centers on the rapid transformations from 1850 to the late twentieth century, as boundaries are established and broken in various fields of inquiry and widespread diasporas in multiple directions blur boundaries in national identities toward a more global, international outlook.

**Learning Goals for the Seminar Sequence, our Common Intellectual Experience**

The Common Intellectual Experience courses ask students to engage with the question “What does it mean to be human?”; to understand the complexity and diversity of human experience and the forms through which it is represented; and to communicate this understanding to different audiences with a balance of intellectual authority and an awareness of the limitations of one’s knowledge and experience.

Each student should be able to:

—articulate and contextualize major themes, ideas, and events of Western civilizations, including diversities within them.

—analyze and make connections among different kinds of primary materials—textual, visual, and auditory—from a variety of disciplines and genres.

—discern the validity of sources and conduct responsible research.

—participate fully in intellectual discussions by asking relevant questions, presenting one’s own ideas, and listening thoughtfully to the questions and ideas of others.

—articulate and evaluate rigorous arguments in support of clear positions, in both written and oral forms.

—engage with perspectives beyond one’s own, including those beyond one’s own cultural and historical circumstances.

**Materials**

The materials are a combination of purchased books, e-reserve documents, online items from password-protected library databases, and items freely available on the internet. The books available for purchase at the Simon’s Rock online bookstore (MBS Direct) are:

Arendt, Hannah. *On Violence*. New York: Harcourt, Brace, Jovanovich, 1970. [ISBN: 978-0156695008]

Brecht, Bertolt. *The Threepenny Opera*. Ralph Manheim. Trans. John Willett. New York: Penguin, 2007. [ISBN: 978-0143105169]

DuBois, W. E.B. *The Souls of Black Folk.* Dover, 1994. [ISBN:  0486280411]

DuBois, W. E.B. *Darkwater: Voices from within the Veil.* Dover, 1999.  [ISBN:  0486408906]

Fanon, Frantz. *The Wretched of the Earth*. Grove Press, 1965. [ISBN: 978-0802150837]

Freud, Sigmund. *Civilization and its Discontents*. Trans. James Strachey. Norton Reprint, 2010. [ISBN: 978-0393304510]

Ibsen, Henrik. *Hedda Gabler*. New York: Dover, 1990. [ISBN: 978-0486264691]

Marx, Karl. *The Portable Karl Marx.* Penguin, 1983. [ISBN: 978-0140150964]

Nietzsche, Friedrich Wilhelm. *On the Genealogy of Morals*. New York: Random House/Vintage, 1989 [ISBN: 978-0679724629]

Soyinka, Wole. *Death and the King's Horseman*. Ed. Simon Gikandi. New York: Norton, 2003. [ISBN: 978-0393977615]

Stravinsky, Igor. *The Rite of Spring* in *Stravinsky and the Ballets Russes: The Firebird/Le Sacre du Printemps*. Bel Air Classiques, Paris, c2009. [ASIN: B0023T9ZR0]

Woolf, Virginia. *Mrs. Dalloway*. New York: Harcourt Brace Jovanovich, 1990. ISBN: 0156628708 (ISBN: 978-0156628709)

All other materials can be accessed via the Moodle for this course.

Materials are grouped by “Blocks” of one to four weeks in length. Each Block focuses on a particular era, culture, and/or theme. To locate materials, it is important to know in which Block your class currently is. There are four Blocks in Seminar III:

Block 1: Locating the Human—The World as Home?

Block 2: Home as World

Block 3: Whose Home? Whose World?

Block 4: “Man” at the Crossroads?

To view certain images from certain locations via Moodle, you will need to enter your Simon’s Rock username and password.

**Panels and Screenings**

This semester, there will be **three** Seminar III events. These are collective learning events for all students enrolled in Seminar III and an opportunity for additional understanding of selected Seminar materials. They will be held in the **McConnell Theater** at **3:15pm** on **Mondays, September 8, November 3, and December 17.** The required film (*Hiroshima Mon Amour*) will be screened on December 17. You are expected to attend, take notes, and be prepared to discuss the lecture or film in subsequent class sessions. You also have the opportunity to ask the panelists questions. Your Seminar teacher will take attendance at these events.

Mon, September 8, 3:15-4:45pm: *PRESENTATION AND DISCUSSION*

Mapping the History of Colonialism in Seminar 3

Students from SOCS 332: Capital and Colony, discussion led by Chris Coggins.

Mon, November 3, 7:00 pm-8:30 pm: *PERFORMANCE*

Pulse Ensemble Theatre's *W.E.B. Du Bois: A Man For All Times*

Mon, Nov 17, 3:15-4:45 pm: *FILM*

Screening of *Hiroshima Mon Amour* (1959)

**Response Journals**

Response Journals are required to prepare for thoughtful participation in each class session.  As homework for each class session, a prompt will be given, sometimes specific and sometimes more general.   Each Response Journal should be 1 to 1½ typed, double-spaced pages (250-400 words).  The Response Journals for each week will be collected every Wednesday.

**Papers:  Number and Lengths**

Four papers are required in this course.  Process notes (1-2 typed, double-spaced pages) are required for the first three papers.

The first paper is to be 6-8 typed, double-spaced pages in length (1500-2000 words), and will explore a topic or theme by bringing two or more works from the block into conversation with each other.

The second paper should be exegetical in nature. It should also be 6-8 typed, double-spaced pages in length (1500-2000 words), and offer a close reading of some portion(s) any of the works in the second Block. The goal is to let the text/work guide the writing, and for an argument or thesis to emerge from it by bringing different pieces of the text into conversation with each other, rather than fitting the analysis into the reader’s argument.   Exegesis literally means “reading out of the text” in contrast to “reading into a text.” This paper should draw out the meaning of the text in its own historical and literal background to whatever extent possible. It should show the reader’s understanding of a text *on its own terms* rather than focus on the reader’s own voice/argument. This is a shift from using the text as a tool for one’s own argument into the direction of allowing the text to voice itself. Some sources on exegesis are included here: <http://condor.depaul.edu/writing/writers/Types_of_Writing/exegesis.html> or here:

<http://www.trinity.utoronto.ca/library_archives/theological_resources/theological_guides/exegetical.html>

The third paper should be slightly longer, 8-10 pages (2000-2500 words), and should address the course theme of “Transformations, Boundaries, Crossings,” drawing upon materials from multiple points in the semester, up through the third Block.

The process notes for Papers 1-3 offer space to recount and reflect upon the writing process for that paper.  This might include the student’s own opinions on the paper and thoughts on how to improve in subsequent papers. This may also include addressing more specific questions, such as those posed by exegetical readings (Paper 2) wherein the student should discuss the difference between their process of writing Papers 1 and 2.

The fourth “paper” looks to the future, and will have two parts: (1) a narrative proposal for a paper or project, and (2) an Annotated Bibliography. The themes or questions should be drawn from Block 4 but bring other blocks, and external sources, into the proposed treatment of the theme/question.

(1) Narrative Proposal: The scope of the narrative proposal is variable, and students will not be required to complete the proposed project itself. One possible instance of this would be to imagine a senior thesis project emerging from the seminar sequence (and other classes). There is a lot of room for imagination and creativity, interplay of media, and projecting ahead. The proposal should be 2-3 double-spaced pages in length (800-1200 words). Instead of process notes, students should include a short section (about 1 page typed, double-spaced) on how they imagine executing the project in a realistic way, and how they would like it to be presented to the world.

(2) The Annotated Bibliography that is a list of sources collected during research on a topic, including a brief summary and evaluation of each resource as well as commentary on how it figures into or impacts the research and the development of the thesis/argument. This bibliography must contain at least 8 new sources, *in addition* to those already on the syllabus or those referred to in earlier papers. The breakdown of these sources would roughly be 3-4 books, 2-3 journal articles, 1-2 electronic databases or archives, but these may vary depending on the topic and the choice of the individual instructor for each section. These details will be fleshed out by the instructor within each seminar section. Some online sources on the Annotated Bibliography may be found here: <https://owl.english.purdue.edu/owl/resource/614/01/> or here: <http://guides.library.cornell.edu/annotatedbibliography>.

**Papers:  The Nature of the Seminar Paper**

A Seminar paper should be an analytical and critical engagement with the materials, rather than creative fiction, personal essay, poetry, or some other genre.  In Seminar papers, students should strive to make arguments and draw conclusions beyond those that occur immediately or that are generally obvious about the text.  The goal is to demonstrate analytical creativity and imagination, intellectual risk-taking, as well as the ability to engage in such activities in writing.   All Seminar papers should be based on a sound thesis, engage with the materials of the course (appropriately attributed and cited), demonstrate a distinctive voice (in dialogue with other voices and opinions), and move toward a reasoned conclusion.

**Thesis and Conclusions:** The thesis of a Seminar paper should lead to an analysis or exploration grounded in the materials of the course.  A thesis may be in the form of an interesting question or a compelling synthesis of new ideas. The resulting paper should use analysis, argument, and interpretation—and make frequent, specific, and relevant references to evidence from the course materials—to support the thesis ideas or questions. The conclusion should logically follow from the thesis and analysis. The author should also anticipate, and at times respond to, potential criticisms, including those based on passages or sections of the materials that might appear to contradict the conclusion.

**Research and Citations:** Because all seminar papers are grounded in the materials of the course, they should include reference to at least one source from the course appropriate to the paper topic. During the second and third semesters in the sequence a paper should also appropriately use and make reference to sources found through external research.  When used, external sources should be clearly attributed and differentiated from each other.  All quotations and distinctive ideas from all sources used (including the primary material(s)) should be cited in accordance with accepted style guidelines.

**Style and Voice:** Students are encouraged to develop a distinctive voice in their Seminar papers. As such, Seminar papers should convey the author’s sense that her or his opinions, assessments and interpretations of the sources are valuable. On the other hand, it should also acknowledge that there are contrasting opinions which *should* be usefully put in dialogue with the author’s own.

**Academic Honesty**

Academic honesty is a core value in the Simon’s Rock community.  We value one another for our ideas, and, accordingly, we give credit whenever we reference someone else’s ideas, whether or not we use their exact words.  As the [Citing Sources & Avoiding Plagiarism](http://simons-rock.campusguides.com/citing) guide states, “In the simplest terms, plagiarism is intellectual theft.”  Please consult the “Avoiding Plagiarism” guide for an excellent resource on this important topic.

**Breakdown of Evaluation**

20%     Class Participation and Attendance

20%     Response Journals

60%      Four papers (15% each)

**Class Schedule**

**Block 1: Locating the Human—The World as Home?**

Week I

M, August 25 Paul Gauguin, *Where Do We Come From? What Are We? Where Are We Going?* (1897)

Diego Rivera, *Man at the Crossroads (or Man, Controller of the Universe)* (1934)

W, August 27 Walt Whitman, “Crossing Brooklyn Ferry” (1856)

Week II

M, September 1 T.B. Macaulay, “Minute on Indian Education” (1835)

Charles Darwin. *Origin of Species* (1859) [pp. 95-115, 158-174]

W, September 3 Charles Darwin, *Descent of Man* (1871) [pp. 175-194, 232-254]

Karl Marx, *The Manifesto of the Communist Party* (*The Portable Karl Marx*, pp. 203-41) (1848)

Week III

M, September 8 NO CLASS

M, September 8 Presentation and Discussion by Faculty and Students on “Mapping the History of Colonialism in Seminar 3,” McConnell Theatre, 3:15-4:45 pm

W, September 10 NO CLASS

Sat, September 13 MAKE-UP SESSIONS for classes missed earlier this week

Karl Marx, *Capital*, *Vol. 1* (Please read excerpt on Moodle; for those interested in slightly longer reading, paginations from *The Portable Karl Marx*: Preface to German Edition, pp. 432-436; Part I, Chapter 1, Sec 4, pp.319-328; Part VIII, Chapters 26-27 and 31-32; pp.461-492) (1867)

**Block 2: Home as World**

Week IV

M, September 15 Igor Stravinsky, *Rite of Spring* (1913)

W, September 17 Henrik Ibsen, *Hedda Gabler* (1890)

**W, September 17 Block I Paper Due**

Week V

M, September 22 Friedrich Nietzsche, *On the Genealogy of Morals* (Preface, Essays 1 & 2)

Pablo Picasso, *Les Demoiselles D'Avignon* (1907)

W, September 24 Friedrich Nietzsche, *On the Genealogy of Morals* (Preface, Essays 1 & 2)

*Supplementary: Michel Foucault, selection from “Nietzsche, Genealogy, History”*

Week VI

M, September 29 W.E.B. DuBois, *The Souls of Black Folk* (Chs. 1-3, 11, 13-14) (1903)

W, October 1 M.K. Gandhi, *Hind Swaraj* (selection, 18 pages) (1909)

*Supplementary: Critical Introduction by Suresh Sharma and Tridip Suhrud*

Week VII

M, October 6 Virginia Woolf, *Mrs. Dalloway* (1925)

W, October 8 Virginia Woolf, *Mrs. Dalloway* (1925)

Pablo Picasso, *Guernica* (1937)

**FALL BREAK**

**Block 3: Whose Home? Whose World?**

Week VIII

M, October 20 Bertolt Brecht & Kurt Weill, *Threepenny Opera* (1928/31)

**M, October 20 Block II Paper Due**

W, October 22 Sigmund Freud, *Civilization and its Discontents* (1929)

Week IX

M, October 27 Sigmund Freud, *Civilization and its Discontents* (1929)

W, October 29 W.E.B. DuBois, *Darkwater* (Chs 2, 3, 7) (1920)

Week X

M, November 3 Duke Ellington, “Black and Tan Fantasy,” (1929)

Billie Holliday, “What a Little Moonlight” (different recording); “Strange Fruit”

Angela Davis, *Blues Legacies and Black Feminism,* “Here Come My Train” and “Up in Harlem Every Saturday Night” (1998)

M, November 3 Pulse Theatre Ensemble’s *W.E.B. DuBois: A Man for All Times*

McConnell Theatre, 6:30 pm

**Block 4: “Man” at the Crossroads?**

Week X (contd.)

W, November 5 Simone DeBeauvoir, *The Second Sex* [Vol. I, intro & Part I, Chs. 2 & 3; Vol II, conclusion] (1949)

R, November 7 **MAKE-UP SESSION (to replace class on December 1)**

Simone DeBeauvoir, *The Second Sex* [Vol. I, intro & Part I, Chs. 2 & 3; Vol II, conclusion] (1949)

Week XI

M, November 10 Frantz Fanon, *The Wretched of the Earth* (Preface, Ch. 1) (1961)

W, November 12 **Diversity Teach-In**

**W, November 12 Block III Paper Due**

Week XII

M, November 17 Hannah Arendt, *On Violence* (1969)

M, November 17 Film Screening: *Hiroshima Mon Amour*, McConnell Theatre, 3:15-4:45 pm

W, November 19 Marguerite Duras and Alain Renais, *Hiroshima Mon Amour* (1959)

**THANKSGIVING BREAK**

Week XIII

M, December 1 Jackson Pollock, *Full Fathom Five* (1949)

Mark Rothko, *Ochre and Red on Red* (1954)

*Supplementary: Susan Sontag, “Against Interpretation”*

W, December 3 NO CLASS

Week XIV

M, December 8 Wole Soyinka, *Death and the King’s Horseman* (1974)

W, December 10 Sherman Alexie, “The Lone Ranger and Tonto Fistfight in Heaven” (1993)

*Supplementary: Sherman Alexie in Conversation with Jess Walter (introduction to 20th anniversary edition)*

**M, December 16 Block IV Paper (Proposal + Annotated Bibliography) Due**