

## Seminar III: Transformations, Boundaries, Crossings

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SS251, Section G: TR 3:25—4:50 pm, DAC 128

Instructor: Larry Wallach

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### Course Description

Seminar III, which builds upon the previous two seminars, centers on the rapid transformations from 1850 to the late twentieth century, as old boundaries are broken and new ones established in various fields of inquiry and cultural activity, including social science, science, and the arts, including drama, poetry, music, and painting. During this period, widespread diasporas in multiple directions blur the previous boundaries of national identities and creating a shift toward a more global, international outlook; and “classical” rules of syntax and formal organization were transgressed to open new realms of human experience to artistic expression.

### Learning Goals

The General Education Seminars ask students to engage with the question “What does it mean to be human?” The goals of the curriculum are: to gain understanding of the complexity and diversity of human experience and the forms (scholarly, scientific, cultural, and artistic) through which it is represented; and to practice communicating this understanding through dialogue within the classroom and writing addressed to a general audience which displays a balance of intellectual authority and an awareness of the limitations of one’s knowledge and experience.

Intellectual skills to be fostered:

- 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 and responding 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 Bookstore are:

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

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

Conrad, Joseph. *Heart of Darkness & Selections from the Congo Diary*. New York: Modern Library, 1999. [ISBN: 978-0375753770]

DuBois, W. E.B. *Darkwater: Voices from within the Veil*. New York: Washington Square, 2004. [ISBN: 978-0743460606]

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

Freud, Sigmund. *An Outline of Psychoanalysis*. Trans. James Strachey. Norton, 1989. [ISBN: 978-0393001518]

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

Nietzsche, Friedrich Wilhelm. *On the Genealogy of Morals*. New York: Random House/Vintage, 1989

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

Woolf, Virginia. *Mrs. Dalloway*. New York: Harcourt Brace Jovanovich, 1990.

All other materials can be accessed via the CampusGuide for this course:

<http://simons-rock.campusguides.com/seminar3>

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 five Blocks in First-Year Seminar 1:

Block 1: Rethinking Origins

Block 2: Assembling Modern Life

Block 3: Reconstructing Reality

Block 4: Breaking the Mold

To access the CampusGuide, you will need to use the password **semthree**. To view certain images from the CampusGuide from certain locations, you will need to enter your Simon’s Rock username and password.

### **Information Fluency Labs**

All students are required to register for a section of the Information Fluency Labs. Taught by Library staff, these sessions help students develop both specific information-gathering skills and a broader theoretical understanding of relevant issues. Because students may register for a variety of Lab times, different students in this class will attend their sessions at different times; this also gives you an opportunity to engage in the Seminar experience with students beyond this specific group. The Information Fluency Labs meet three times, during the **6th (Oct 1-5), 7th (Oct 15-19), and 8th (Oct 22-26)** weeks of the course. Attendance at these sessions, and completion of assignments and homework for these sessions, are required.

### **Seminar Lectures and Screenings**

This semester, there will be 4 Seminar III events (paired lecturers or discussions or audio/visual screenings). The lectures and screenings, which serve as collective learning events for all students enrolled in Seminar III and an opportunity for additional understanding of selected Seminar materials, will be held in the McConnell Theater at **3:15pm on Mondays, Sep 24, Oct 15, Oct 29, and Nov 26**. The lectures are presented in a collective setting. 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 lecturer questions following the lecture. Your Seminar teacher will take attendance at the lectures.

### **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 2 typed, double-spaced pages (250-500 words). The Response Journals for each week will be collected every Thursday.

### **Papers: Numbers and Lengths**

Four papers are required in this course. The first three papers are 6-8 typed, double-spaced pages in length (1500-2000 words), and each will explore a topic drawing from within the assigned Block.

The fourth paper is slightly longer, 8-10 pages (2000-2500 words), and will address the course theme of “Transformations, Boundaries, Crossings,” drawing upon materials from multiple points in the semester, including the final Block. That paper can draw upon materials that you have already written about this semester, but it cannot simply duplicate a previous paper.

All papers must also include 1-2 pages (250-500 words) of typed process notes, which 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.

**Descriptive Details about Sem III Papers:** see separate handout

### **Breakdown of Evaluation Components**

- 20% Class Participation and Attendance
- 20% Response Journals
- 60% Four papers (15% each)

### **Schedule (Tuesday-Thursday)**

<b>Block 1: Rethinking Origins</b>
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- Tue, Aug 28 Mallarme, Stephane. “The Afternoon of a Faun” (1876)  
Debussy, Claude. *Prélude à l'après-midi d'un faune* (1894)  
Gauguin, Paul. *Where Do We Come From? What Are We? Where Are We Going?* (1897)
- Thu, Aug 30 Whitman, Walt. “Crossing Brooklyn Ferry” (1856)  
Darwin, Charles. *Origin of Species* (1859) [excerpt]
- Tue, Sep 4 Darwin, Charles. *Descent of Man* (1871) [excerpt]  
Marx, Karl. *Capital* (1867) [excerpt]
- Thu, Sep 6 Nietzsche, Friedrich. *On the Genealogy of Morals*: introduction and Essay I (1887)
- Tue, Sep 11 Nietzsche, *On the Genealogy of Morals*: Essay II (1887)
- Thu, Sep 13 Gilman, Charlotte Perkins. “The Yellow Wallpaper” (1891)  
*DRAFT DAY*

## Block 2: Assembling Modern Life

Tue, Sep 18 Ibsen, Henrik. *Hedda Gabler* (1891)

Thu, Sep 20 James, William. "What Makes a Life Significant" (1899)

BLOCK 1 ESSAY DUE

Mon, Sep 24 PANEL DISCUSSION on "Woman, Nation, Colony" (with Joan DelPlato, Brendan Mathews, Francisca Oyogoa)

Tue, Sep 25 Conrad, Joseph *Heart of Darkness* (1902)

Thu, Sep 27 Conrad, *Heart of Darkness* (1902)

Achebe, "An Image of Africa: Racism in Conrad's *Heart of Darkness*" (1977)

Oct 1-5: First Information Fluency Lab meetings in Library

Tue, Oct 2 Picasso, Pablo. *Les Femmes d'Alger (O. J. M.)* (1907)

\_\_\_\_\_. *The Accordionist* (1911)

\_\_\_\_\_. *Bottle of Suze* (1912)

Braque, Georges. *The Portuguese* (1911)

Einstein, Albert. "What is the Theory of Relativity?" (1919)

\_\_\_\_\_. "Space-Time" (1926)

Thu, Oct 4 DuBois, *Darkwater: Voices from Within the Veil* (1920)

### FALL BREAK

Mon, Oct 15 PANEL DISCUSSION:

"Reconstructions: Politics, Form, and Reinvention in Drama and Music"

with Wesley Brown, Bernie Rodgers, Larry Wallach

Oct 15-19: Second Information Fluency Lab meetings in Library

Tue, Oct 16 DuBois, *Darkwater: Voices from Within the Veil* (1920)

Thu, Oct 18 Brecht & Weill, *Threepenny Opera* (1928/31) (music with companion text)

## Block 3: Reconstructing Reality

Oct 22-26: Third Information Fluency Lab meetings in Library

Tue, Oct 23 Reading: Peretti, Burton. *Jazz in American Culture*, pp. 10-60

Listening:

Armstrong, Louis. "West-End Blues," (1928), "Hot Five, Hot Seven";

Ellington, Duke. "Black and Tan Fantasy," (1929);

Smith, Bessie. "Downhearted Blues," "St. Louis Blues";

Holliday, Billie. "What a Little Moonlight," "Strange Fruit"

BLOCK 2 ESSAY DUE

- Tue, Oct 23     *Recommended event: Talk by Adam Hochschild*
- Thu, Oct 25     Woolf, Virginia. *Mrs. Dalloway* (1925)
- Mon, Oct 29     *FILM SCREENING (post-film comments by Larry Burke, Nancy Yanoshak)*  
3:15 PM – Screening of *Battleship Potemkin*, (1925), McConnell Theater
- Tue, Oct 30     Woolf, Virginia. *Mrs. Dalloway* (1925)
- Thu, Nov 1      *Battleship Potemkin*, 1925 [Sergei Eisenstein] (screening on Oct 29)  
Sander, August. *Faces of Our Time*, Germany 1929  
Man Ray. Untitled PHOTOGRAM, France 1920s  
Benjamin, Walter. *Work of Art in the Age of Mechanical Reproduction* (1936) [excerpt]
- Tue, Nov 6      Freud, Sigmund. *An Outline of Psycho-analysis* (1940)
- Thu, Nov 8      [guest instructor: Anne O'Dwyer]  
Freud, Sigmund. *An Outline of Psycho-analysis* (1940)  
Borges, Jose Luis. "The Garden of Forking Paths" (1941)
- Tue, Nov 13     De Beauvoir, Simone. *Second Sex* (1949) [excerpt, Vol. I, intro & part one, Vol II, conclusion]
- Thu, Nov 15     Shostakovich, Dmitri. *Fifth Symphony* (1937)  
Picasso, Pablo. *Guernica* (1937)

## THANKSGIVING BREAK

<b>Block 4: Breaking the Mold</b>
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- Mon, Nov 26     *FILM SCREENING*  
3:30 PM – Screening of *Hiroshima Mon Amour* (1959), McConnell Theater
- Tue, Nov 27     Pollock, Jackson. *Full Fathom Five* (1949)  
Rothko, Mark. *Ochre and Red on Red* (1954),  
\_\_\_\_\_. *Orange, Red and Red* (1962)  
Duras, Marguerite. *Hiroshima Mon Amour* (1959) (screening on Nov 28 in McConnell)  
Sontag, "Against Interpretation"
- BLOCK 3 ESSAY DUE*
- Thu, Nov 28     Fanon, Frantz. *Wretched of the Earth* (1961)
- Tue, Dec 4      Fanon, Frantz. *Wretched of the Earth* (1961)  
Arendt, Hannah. *On Violence* (1969)
- Thu, Dec 6      Arendt, Hannah. *On Violence* (1969)  
Foucault, Michel. "Two Lectures on Power/Knowledge" (1976)
- Tue, Dec 11     Soyinka, Wole. *Death and the King's Horseman* (1974)