

HUHC 14-H5
MF 10:10-11:05am
Breslin 025
E-mail:cllnhd@hofstra.edu

Professor: Neil H. Donahue
Office: 322 Calkins Hall
Office Hours: MWF 11-12
Office Phone: x5442

Creating New Worlds: The Discovery of Meaning from the Renaissance to the Present

This semester's Culture & Expression explores, in its own intrepid fashion, the creation and the definition of new worlds. A new world is not necessarily just a new land mass, a new continent or planet; rather, a new world comes into being with fundamental changes in the way the world is viewed and the way life is understood and organized. Thus, the emergence of a New World requires in turn new words, new meanings, new modes of perception and new myths in narrative and image to explain, legitimate, appropriate and make real that New World. This course will define the emergence of new worlds in different periods from the Renaissance (circa 1500) to the present, and highlight at each step the dialectical interaction, the exchange or negotiation, between the competing meanings, the competing narratives by which the New struggles to replace or dramatically alter the Old, that which has been long established. The sense of rupture and change, of excitement and uncertainty, in the transition from one order to another manifests itself, according to the Renaissance scholar Stephen Greenblatt, as "an elusive and ambiguous experience of wonder" or "a cracking apart of contextual understanding" in order to accommodate the New into the framework of the Old, which it replaces. This course will try to elucidate the experience of wonder in the passage from old to new in different historical periods, across disciplinary boundaries, in order to repair the crack and restore a "contextual understanding" of the period and its cultural artifacts. The readings and lectures will investigate the emergence of New Worlds in terms of:

- Geographical exploration and discovery; possession and dispossession.
- Scientific speculation and empirical experiment; fact and fantasy.
- Individual and communal rights and responsibilities, and their abrogation.
- Political organization and nation-building; military-political domination and destruction.
- Material invention and construction; raw material subjugation and exploitation.
- Presentation and representation; images and narratives, and imagining the 'novel.'

Texts: The primary texts, listed below, are available at the University Bookstore. The remaining works can be found on e-reserve (listed under lecturer's name) as noted below.

Stephen Greenblatt	<i>Marvelous Possessions</i> (1991): Chapter One "Introduction" (1-25), Chapter Three "Marvelous Possessions" (52-85), and Chapter Five "The Go-Between" (119-151)
Francis Bacon	"On the Four Idols" (1620) [e-reserve]
Michel Montaigne	"On the Cannibals" (1580) [e-reserve]
William Shakespeare	<i>The Tempest</i> (1611)
Daniel Defoe	<i>Robinson Crusoe</i> (1719)
Immanuel Kant	"What is Enlightenment?" (1784) [e-reserve]

J. W. von Goethe	<i>The Sorrows of Young Werther</i> (1774)
Anatole France	<i>The Gods will Have Blood</i> (1912)
George Sand	<i>Indiana</i> (1832)
Friedrich Nietzsche	“Truth and Lying in an Extra-Moral Sense” (1873) [e-reserve]
Franz Kafka	<i>The Metamorphosis</i> (1915)
Gabriel Garcia Marquez	<i>One Hundred Years of Solitude</i> (1967)

General Requirements:

Attendance at Lecture and in Section: more than 4 absences can cost a letter grade.
Participation in section
Completion of Readings assignments
Class/lecture notebook (for occasional review in class and in individual meeting)
Three (3) short writing assignments (3-5 pages)
Individual meeting with instructor: bring papers and class/lecture notebook to meeting
Midterm and final exams (part short answer based on lectures & readings, part essay)

Course Schedule: [Social Science lectures are in brackets]

Week 1

1/26	W	section	Course Introduction: Discussion of concept and course requirements
		Lecture	Introduction: Creating New Worlds
1/28	F	section	Stephen Greenblatt's <i>Marvelous Possessions</i> Chapter One

Week 2

1/31	M	Lecture section	Prof. Sills on Stephen Greenblatt's <i>Marvelous Possessions</i> (1992) Greenblatt's <i>Marvelous Possessions</i> Chapter Three
2/2	W	section	Greenblatt's <i>Marvelous Possessions</i>
		Lecture	[Prof. Dudek on Samuel Huntington's <i>The Clash of Civilizations and the Remaking of World Order</i> (1998)]
2/4	F	section	Greenblatt's <i>Marvelous Possessions</i>

Week 3

2/7	M	Lecture section	[Prof. Hastings on Johannes Kepler's "Life and Letters"] Greenblatt's <i>Marvelous Possessions</i> Chapter Five 1-page discussion of Wonder (See Style Sheet)
2/9	W	section	Greenblatt's <i>Marvelous Possessions</i>
		Lecture	Prof. Krapp on Francis Bacon's "On the Four Idols" (1620)
2/11	F	section	Bacon's "On the Four Idols"

Week 4

- 2/14 M Lecture section Prof. Schwab on Michel Montaigne's "On the Cannibals" (1580)
Montaigne's "On the Cannibals"
- 2/16 W section Montaigne's "On the Cannibals"
Lecture [Prof. Ahr on Bartolome de las Casas' *A Short Account of the Destruction of the Indies* (1552)]
- 2/18 F section Montaigne's "On the Cannibals"

Week 5

- 2/21 M No Class: President's Day
- 2/23 W section Shakespeare's *The Tempest*
Lecture Prof. Donahue on William Shakespeare's *The Tempest* (1611)
- 2/25 F section Shakespeare's *The Tempest*

Week 6

- 2/28 M Lecture section [Prof. Talton on Eric Williams' *Capitalism and Slavery* (1944)]
Shakespeare's *The Tempest*
Due: Paper #1 (See Style Sheet)
- 3/2 W section Shakespeare's *The Tempest*
Lecture Prof. Sills on William Shakespeare's *The Tempest* (1611)
- 3/4 F section Shakespeare's *The Tempest*

Week 7

- 3/7 M Lecture section [Prof. Hastings on Isaac Newton's *The Principia*, Book III (1687)]
Defoe's *Robinson Crusoe*
- 3/9 W section Defoe's *Robinson Crusoe*
Lecture Prof. Sills on Daniel Defoe's *Robinson Crusoe* (1719)
- 3/11 F section Defoe's *Robinson Crusoe*

Week 8

- 3/14 M Lecture section Prof. Krapp on Daniel Defoe's *Robinson Crusoe* and Immanuel Kant's
"What is Enlightenment?" (1784)
section Defoe's *Robinson Crusoe*
- 3/16 W section Defoe's *Robinson Crusoe*

		Lecture	Prof. Donahue on J. W. von Goethe's <i>The Sorrows of Young Werther</i> (1774)
3/18	F	section	Goethe's <i>The Sorrows of Young Werther</i> (1774)

Week 9

3/21	M		Mid-Term Exam
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March 23-April 3 Spring Recess

Week 10

4/4	M	Lecture section	[Prof. Ahr on Anatole France's <i>The Gods will Have Blood</i> (1912)] France's <i>The Gods Will Have Blood</i> Due: Paper #2 (See Style Sheet)
4/6	W	section Lecture	France's <i>The Gods Will Have Blood</i> Prof. Ahr and Prof. Schwab on Visuality and the French Revolution
4/8	F	section	France's <i>The Gods Will Have Blood</i>

Week 11

4/11	M	Lecture section	[Prof. Dudek on Benedict Anderson's <i>Imagined Communities</i> (1991)] Sand's <i>Indiana</i>
4/13	W	section Lecture	Sand's <i>Indiana</i> Prof. Schwab on George Sand's <i>Indiana</i> (1832)
4/15	F	section	Sand's <i>Indiana</i>

Week 12

4/18	M	Lecture section	Prof. Krapp on Friedrich Nietzsche's "Truth and Lying in an Extra-Moral Sense" (1873) Nietzsche's "Truth and Lying in an Extra-Moral Sense"
4/20	W	section Lecture	Nietzsche's "Truth and Lying in an Extra-Moral Sense" Prof. Donahue on Franz Kafka's <i>The Metamorphosis</i> (1915)
4/22	F	section	Kafka's <i>The Metamorphosis</i>

Week 13

4/25	M		No Classes
4/27	W	Lecture section	Conversion Day: Monday schedule (9:05 lecture) Prof. Donahue on Marquez' <i>One Hundred Years of Solitude</i> (1967) Marquez' <i>One Hundred Years of Solitude</i>
4/29	F	section	Marquez' <i>One Hundred Years of Solitude</i> Due: Paper #3 (See Style Sheet)

Week 14

5/2	M	Lecture section	[Prof. Hastings on Werner Heisenberg] Marquez' <i>One Hundred Years of Solitude</i>
5/4	W	section Lecture	Marquez' <i>One Hundred Years of Solitude</i> Prof. Schwab on Marquez' <i>One Hundred Years of Solitude</i> (1967)
5/6	F	section	Marquez' <i>One Hundred Years of Solitude</i>

Week 15

5/9	M	Lecture section	[Prof. Talton on Rian Milan's <i>My Traitor's Heart</i>] Marquez' <i>One Hundred Years of Solitude</i>
5/11	W	section Lecture	Marquez' <i>One Hundred Years of Solitude</i> Prof. Krapp on Marquez' <i>One Hundred Years of Solitude</i> (1967)

Final Exam

Note on Plagiarism: Please be aware that you are responsible for knowing and understanding what constitutes plagiarism (or cheating of any kind). Any work submitted in this class is understood to be your own only. In case of any uncertainty, discuss the matter with the professor. You are not allowed to use anyone else's ideas and wording without proper acknowledgment and citation. Of course this includes anything taken from books, articles, lectures and from electronic sources. Plagiarism is a serious offense and can cause expulsion from the university. Any instances will get reported, following University policy, to the Provost's Office.