

Humanities 4: Critical Evaluation in the Humanities (Enlightenment to Present)

In many ways, Humanities 4 continues the work started in Humanities 3. We begin with philosophical works by Kant, Nietzsche, and Buber. We then move into three sections of the course, each focusing on aesthetic judgment. The first of the three will be literature, adding a notion of the flexibility of text to our experience in Humanities 2. We will then move to an examination of music, looking at it on a more theoretical level while building on the skills of Humanities 1. Finally, we will discuss painting, using some challenging ways of relating to individual paintings and artists.

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Texts

Required

The following texts are required:

Buber, *I and Thou*
Kant, "What Is Enlightenment?"
Nietzsche, *Beyond Good and Evil*
Schiller, *On the Aesthetic Education of Man*

At least two of the following books must be used, along with appropriate works of art depending on the readings selected:

Arnheim, *Power of the Center*
Berger, *Ways of Seeing*
Bryson, *Vision and Painting: The Logic of the Gaze*
Foucault, "Las Meninas" (from *The Order of Things*)
Foucault, "This Is Not a Pipe"
Gombrich, *Art and Illusion*

Kandinsky, *Concerning the Spiritual in Art*
Lessing, "Laocoon"
Pater, *Renaissance*

At least two of the following books must be used, along with appropriate works of music depending on the readings selected:

Bernstein, *The Unanswered Question* (with Mozart's *Symphony No. 40*)
Hanslick, *On the Musically Beautiful*
Langer, *Feeling and Form*
Langer, *Philosophy in a New Key*
Stravinsky, *Poetics of Music* (with *Firebird*, *Rite of Spring*, or *Oedipus Rex*)

At least two of the following works must be used, along with appropriate readings in literature at the discretion of the course staff:

An anthology of literary criticism such as Lodge, ed., *Twentieth-Century Literary Theory*
Auerbach, "Odysseus' Scar"
Barthes, *S/Z* or *Pleasure of the Text*
Barthes, "Death of the Author"
Barthes, "Textual Analysis: Poe's *Valemar*"
Cixous, *Sorties*
Coleridge, *Biographia Literaria*
Eliot, "Function of Criticism"
Eliot, "Tradition and the Individual Talent"
Fergusson, "Oedipus Rex"
Nietzsche, *Birth of Tragedy*
Shelley, "Defense of Poetry"
Sontag, "Against Interpretation"
Woolf, *A Room of One's Own*
Wordsworth, "Preface to the Lyrical Ballads"

At least one of the following works in Aesthetics must be used, others being optional:

An anthology of readings in aesthetics such as Caseaux, ed., *Continental Aesthetics Reader*
Arnold, *Selections*
Burke, "On the Sublime and the Beautiful"
Hegel, *Aesthetics*
Kant, *Critique of Judgment*
Scarry, *On Beauty and Being Just*
Steiner, *Scandal of Pleasure*

In addition, the following works are recommended:

Derrida, *Differance*
Heidegger, "Age of the World Picture"
James, *Varieties of Religious Experience*

Kierkegaard, *Fear and Trembling*
Wittgenstein, *Philosophical Investigations*

Course Readings

A list of the books and articles studied in this course follows in the order in which they are read. Additional assignments will be announced in class.

Kant, "What Is Enlightenment?"
Nietzsche, *Beyond Good and Evil*
Buber, *I and Thou*
Schiller, *On the Aesthetic Education of Man*
Shakespeare, *Macbeth*
Eliot, *Four Quartets*
Barthes, *The Pleasure of the Text*
Bernstein, *The Unanswered Question*
Stravinsky, *The Poetics of Music*
Bryson, *Vision and Painting: The Logic of the Gaze*
Mozart, *Symphony No. 40* (CD and score)
Stravinsky, *The Rite of Spring* (CD only)
Scarry, *On Beauty and Being Just*
Cazeaux, ed., *The Continental Aesthetics Reader*
Humanities 4 Supplemental Readings

Course Requirements

Class Attendance and Participation (60 percent)

I will assign a grade for each class meeting. Absences are counted as "Fs." If you are absent for more than three classes, you risk being dropped.

Paper/Project (40 percent)

All papers and projects need to use one or more of the articles in the Cazeaux reader and/or the Humanities 4 Supplement. I will be glad to meet with you and make suggestions that reflect your interests. Your paper/project proposal, written in paragraph form, is due one month after the start of the course.

If you choose to write a research paper, it needs to be 12–20 pages long, with a minimum of six sources, typed, and proofread. Citations need to be in order, and you need to include a bibliography. The bookstore has a manual for these formal aspects of the paper. The paper is due three months after the start of the course. Late papers will not be accepted. If you choose to present a project, you need to be ready to perform or present it three months after the start of the course.

Minimum Requirements

Prepare your readings carefully. Come to class. Participate fully in class discussion—listen to others, respond fruitfully to texts, make sure everyone has a chance to speak, avoid one-on-one

confrontations. Everyone will either write a research paper or present a project to the class at the end of the semester.

Syllabus

Thursday, 2/3	Kant, "What Is Enlightenment?" Foucault, "What Is Enlightenment?"
Monday, 2/7	Kant, "Extracts from 'Analytic of Aesthetic Judgment' and 'Dialectic of Aesthetic Judgment'" (in Cazeaux reader)
Tuesday, 2/8	Nietzsche, <i>Beyond Good and Evil</i> , Parts 1 and 2
Thursday, 2/10	Nietzsche, <i>Beyond Good and Evil</i> , Parts 3, 5, and 9
Monday, 2/14	Buber, <i>I and Thou</i> , Part 1 and Part 2 (do <i>not</i> read the Introduction)
Tuesday, 2/15	Buber, <i>I and Thou</i> , Part 3 and Afterward
Thursday, 2/17	Schiller, <i>On the Aesthetic Education of Man</i> , Letters 1–13
Monday, 2/21	Schiller, <i>On the Aesthetic Education of Man</i> , Letters 14–27
Tuesday, 2/22	Shakespeare, <i>Macbeth</i> (Acts I and II)
Thursday, 2/24	Shakespeare, <i>Macbeth</i> (Acts III–V)—discussion and films
Monday, 2/28	Shakespeare, <i>Macbeth</i> —discussion and films <i>Note:</i> Read ahead for Tuesday's discussion
Tuesday, 3/1	Barthes, <i>The Pleasure of the Text</i>
DEAN'S BREAK, March 2–6	
Monday, 3/7	Eliot, <i>Four Quartets</i> PAPER/PROJECT PROPOSAL DUE
Tuesday, 3/8	Eliot, "Tradition and the Individual Talent" Sainte-Beuve, "What Is a Classic?" (in supplementary reader)
Thursday, 3/10	Barthes, "The Death of the Author" Foucault, "What Is an Author?" (in supplementary reader)
Monday, 3/14	Bernstein, <i>The Unanswered Question</i> , Lecture 1

	Mozart, <i>Symphony No. 40</i>
Tuesday, 3/15	Bernstein, <i>The Unanswered Question</i> , Lecture 2 Mozart, <i>Symphony No. 40</i>
Thursday, 3/17	Mozart, <i>Symphony No. 40</i>
Monday, 3/21	Bernstein, <i>The Unanswered Question</i> , Lecture 6
Tuesday, 3/22	Ives, “Essays Before a Sonata” Webern, “Path to the New Music” (in supplementary reader)
HOLIDAY BREAK, March 23–30	
Thursday, 3/31	Stravinsky, <i>Rite of Spring</i>
Monday, 4/4	Stravinsky, <i>The Poetics of Music</i> , Lectures 1, 2, and 3
Tuesday, 4/5	Stravinsky, <i>The Poetics of Music</i> , Lectures 4 and 6
Thursday, 4/7	Foucault, “Las Meninas” (in Cazeaux reader)
Monday, 4/11	Heidegger, “The Origin of the Work of Art” (in Cazeaux reader)
Tuesday, 4/12	Benjamin, “The Work of Art in the Age of Mechanical Reproduction” (in Cazeaux reader)
Thursday, 4/14	Bryson, <i>Vision and Painting</i> , Preface, Chapters 1 and 2
Monday, 4/18	Bryson, <i>Vision and Painting</i> , Chapter 3
Tuesday, 4/19	Bryson, <i>Vision and Painting</i> , Chapter 4
Thursday, 4/21	Bryson, <i>Vision and Painting</i> , Chapter 5
Monday, 4/25	Bryson, <i>Vision and Painting</i> , Chapter 6 and Epilogue
Tuesday, 5/26	Krauss, “Art After Modernism” (in supplementary reader)
Thursday, 4/28	Becker, “Mavericks, Folk Artists, and Naïve Artists” (in supplementary reader)
Monday, 5/2	Merleau-Ponty, “The Intertwining—The Chiasm” (in Cazeaux reader)
Tuesday, 5/3	Cixous, “The Last Painting or the Portrait of God” (in Cazeaux reader)
Thursday, 5/5	Scarry, <i>On Beauty and Being Just</i> , Part 1

Monday, 5/9 Scarry, *On Beauty and Being Just*, Part 2

Tuesday, 5/10 PRESENTATIONS

Thursday, 5/12 PRESENTATIONS