



New York University
A private university in the public service

College of Arts and Science
The Morse Academic Plan

100 Washington Square East, Room 903
New York, NY 10003-6688
Telephone: (212) 998-8119
Fax: (212) 995-4055

Spring 2006

V55.0404, Conversations of the West: *Antiquity and the 19th Century*

Professor Vincent Renzi

903C Silver Center
212-998-8071

vincent.renzi@nyu.edu

Office Hours: Mondays, 2:00–3:00 p.m., Thursdays, 10:00–11:00 a.m., and by appointment.

Lecture:

§008: Tuesdays & Thursdays 2:00 p.m. – 3:15 p.m.....808 Silver Center

Recitations:

§009: Fridays 9:30 a.m. – 10:45 p.m.....25 West 4th Street, room C-4
§010: Fridays 11:00 a.m. – 12:15 p.m.....25 West 4th Street, room C-4
§011: Mondays 8:00 a.m. – 9:15 a.m.....25 West 4th Street, room C-16
§012: Mondays 9:30 p.m. – 10:45 a.m.....25 West 4th Street, room C-4

Preceptors:

Ms Nicole Watson (§§ 011, 012)
naw222@nyu.edu
Office Hours: By appointment.

Mr. Garrett Ziegler (§§ 009, 010)
garretziegler@hotmail.com
Office Hours: By appointment.

Website:

<http://www.nyu.edu/classes/renzi>

Thematic Description

Religion, human self-understanding, and the basis of political life: Other animals live socially; some may possess spiritual sensibilities. As humans, we seem remarkable for our religious and political self-understanding, or, more generally, for our concern with morality.

How can we understand morality as a human achievement, whether for a society or an individual? What are the conditions for its possibility? That we so frequently seek to understand our human existence in moral terms would seem to indicate—more even than attempts to investigate the nature of morality—that the need for such self-understanding is constant, suggesting that this need is an essential feature of our humanity.

Overview

As one of the first courses in the Foundations of Contemporary Culture, Conversations of the West serves as an introduction to the study of the liberal arts. The course has a number of complementary goals.

First, it provides N.Y.U. undergraduates with a common academic experience on which to draw both in interactions with one another and in later academic work. Although we share some readings with other sections of Conversations of the West, this core experience is defined not by a canon of texts but by a shared concern to introduce you to modes of humanistic inquiry.

Second, because the course is intended for students early in their college careers, heavy emphasis is placed on building your ability to reason soundly and to analyze texts critically. As in *Writing the Essay*, you will complete frequent writing assignments; however, in this course you will be expected to produce finished work without the constant feedback that that workshop class provides. Likewise, the discussion that occurs in your weekly recitations will be focused on the interpretation of the works we are studying, rather than on the process of writing about them. In this sense, your work in this class should move you beyond the expository assignments of *Writing the Essay* to the sort of argumentative essays that will be expected of you later in your academic and professional careers.

Third, Conversations of the West seeks to develop your appreciation of the cultural relevance of selected works in the humanities. Although we shall be concerned to situate these works in their respective historical contexts, the course is not a survey of "great books" definitive of the (putative) Western cultural tradition. Instead, our purpose is to understand how works can be interpreted as constituting a tradition or history and to consider various attempts to define what a culture is or might be. I have chosen the texts for this class with a view to their relevance to this project and to one another, and because they are challenging materials on which to build academic skills. I do hope that you will come away from the class with an appreciation of their artistic and philosophical merits; but as to whether any are "great books," I leave it to you to discover if they engage you greatly.

Finally, this class will consider themes, concepts, and ideas of enduring influence and interest. We will be concerned, for example, to examine the different ways the creators of the works we shall study have understood our history, human nature, place in the world, and individuality. Our investigation is thus *humanistic* in precisely this sense, namely that it leads us to consider fundamental aspects of our human condition; and the modes of inquiry we shall employ should help you appreciate the extent to which our human self-understanding in turn reflects particular views of history and human society. This investigation is therefore *liberal* in the sense that it seeks to free us from our accidental historical circumstances, allowing us to gain a greater perspective on the possibilities of human existence.

The spirit of liberal education that finds expression in these course goals is itself an excellent example of the influence exerted on our contemporary society by ancient ideas—in this case derived from Classical Greece. Among the ancient Greeks we find articulated the duplicate concern for a purpose to learning greater than rote mastery of information and for an education that aims to achieve such happiness as derives from understanding our humanity, not merely the fame or profit that comes of technical competence. In this spirit, no direction will here be given for the pursuit of any special study or particular profession; neither will you learn strategies for success in commerce or politics. In this sense the course is entirely impractical in its design; but there are good reasons to think this liberality will nevertheless provide the best preparation for your future endeavors: The skills you learn here are not restricted only to one line of work but are general in their application, and the emphasis is not on mastery of a fixed body of knowledge but rather on preparation for a life of learning. I cannot claim, more than this, that the course will make you happy; but the not immodest hope shared by many of the authors we shall study is that their works should help you be so. Seen in these ways, the class is preeminently practical, preparing you to flourish in dynamic circumstances in your later studies and professional work, and also, perhaps, for the hard task of deciding what sort of person you will be and what sort of life you will lead. Of course, we cannot presume to measure your humanity. Your overall grade will therefore be based on essays you will write about the works we shall study and your knowledge of basic facts necessary to their interpretation; but your education, I hope, will continue beyond your satisfaction of the course requirements.

Organization

In this class, you will have two weekly lectures and a weekly recitation section. This is a typical structure for university-level courses. It most likely differs from that of classes you had in primary and secondary school. Those classes usually meet daily in small groups, provide close direction of your studies, and seek to prepare you with skills and knowledge necessary for later work. By contrast, college classes meet less frequently, ask you to synthesize information from a variety of sources, and require you to recognize independently what you need to know to understand the complexity of an idea—and expect you to take the initiative to learn it.

As with any course, you will get the most out of this class if you prepare in advance. This means doing more than skimming the reading. When you read, you should highlight passages of particular importance and make notes about questions you have or points in the text that you feel bear further exploration. Although the lecture is not primarily intended for discussion, I encouraged you to ask questions both about the readings and about the lectures themselves. Most importantly, after class you should review your notes and re-read the texts.

Because the lecture brings everyone together, it is the best place for me to give you general information, to demonstrate its relevance to the interpretation of the works we are studying, and to discuss broad themes common among them. By contrast, the small size of the recitation makes it ideal for specific discussion of the texts and for personal attention to your development. The homework assignments and papers are intended to build your interpretative skills and to provide a basis for discussion. You should come to recitation prepared both to discuss the readings and what you have written about them.

The recitation is not intended to save you the trouble of doing the reading or attending the lectures; neither is its purpose simply to answer questions you may have about them. Rather, the recitation provides a time for focused engagement with your course work. It does not replace but complements the lecture, and it should provide the opportunity for you to integrate the information presented in the lecture with your own insights and those of your classmates. This said, the recitation nevertheless is still only a guide. It remains for you to continue to grapple with the material outside of class—in your conversations with friends, in moments of quiet contemplation, and in re-reading the texts—and in writing your papers and exams.

Requirements

You are expected to read each of the works listed below, to attend all lectures and meetings of your recitation section, to arrive at class meetings promptly, and to participate actively and appropriately in class. In-class writing exercises and brief homework assignments will also be required, as well as some supplemental reading. Finally, you will be required to write five papers and to sit for two examinations. All work will be graded as submitted, with no opportunity for revision, and credit will be deducted for poor grammar and spelling.

In determining your grade, we will weigh your completion of the course requirements approximately as follows; bear in mind, however, that you are expected to complete *every* assignment in order to receive a passing grade for the class.

Class participation & homework	20%
Papers.....	40%
Midterm Exam	15%
Final Exam.....	25%

Note well that a failing grade may be assigned to any student with three absences from lecture and/or recitation. Late work and electronic submissions will not be accepted. Incompletes will be considered only in cases of documented medical emergency or other, comparably grave circumstances. In the event that you are for good reason unable to attend class, you are expected to contact me in advance (or as soon as is practicable) by telephone or e-mail.

A Note on Classroom Decorum

As a matter of courtesy to the instructors and your fellow students, please arrive at class promptly, and, apart from emergencies, please remain in the classroom for the duration of the lecture or recitation.

Please be sure to shut off all pagers and cellular telephones at the beginning of class.

Recording & Transcription

While you are encouraged to take notes in lecture and recitation, you may not make audio tapes or any other kind of recording in class. Neither may you take or exchange class notes in return for remuneration. Violation of this policy will result in a failing grade for the course.



Bibliography

The following books are required. Please be certain to purchase the editions listed below. All have been ordered through the N.Y.U. Book Center.

Aristophanes. *Four Plays [The Clouds, Lysistrata, The Birds, The Frogs]*. William Arrowsmith, Douglass Parker, & Richard Lattimore, trans. New York: Meridian, 1994.

Augustine. *Confessions*. Henry Chadwick, trans. Oxford: Oxford University Press, 1998.

The New Oxford Annotated Bible, with the Apocryphal/Deuterocanonical Books. New Revised Standard Version. Michael D. Coogan, ed. Third, College Edition. New York: Oxford University Press, 2001.

The Book of J, translated from the Hebrew by David Rosenberg, interpreted by Harold Bloom. New York: Vintage, 1991.

Plato. *Five Dialogues [Euthyphro, Apology, Crito, Meno, Phaedo]*, translated by G. M. A. Grube, revised by John M. Cooper. Indianapolis: Hackett, 2002.

----- *Gorgias*, translated by Donald J. Zeyl. Indianapolis: Hackett, 1987.

----- *Republic*. Allan Bloom, trans. Second edition. [New York]: Basic Books, 1991.

Sophocles. *Oedipus the King, Oedipus at Colonus, Antigone*, translated and with an introduction by David Grene. Volume 1 of the works of Sophocles in *The Complete Greek Tragedies*, David Grene & Richard Lattimore, eds. Second edition. Chicago & London: University of Chicago Press, 1991.

Freud, Sigmund. *Civilization and Its Discontents*. [1930.] James Strachey, trans. & ed.; biographical introduction by Peter Gay. Standard Edition. New York & London: W. W. Norton: 1989.

Kierkegaard, Søren. *Fear & Trembling*. [1843.] Published together with *Repetition*. Howard & Edna Hong, transs. Princeton: Princeton University Press, 1983.

Marx, Karl & Friedrich Engels. *The Communist Manifesto: A Modern Edition*, with an introduction by Eric Hobsbawm. [1848.] New York: Verso Books, 1998.

Nietzsche, Friedrich. *On the Genealogy of Morality*. [1887.] Keith Ansell-Pearson, ed.; Carol Diethe, trans. Cambridge Texts in the History of Political Thought. Cambridge: Cambridge University Press, 1994.

Schedule of Classes

Please complete the readings prior to the lecture at which they are first discussed. Be sure to bring the appropriate texts to class.

<u>Lecture</u>	<u>Assignment</u>
T 1/17: Introduction.	
Th 1/19: [Quodlibetal day.]	
T 1/24: Freud, <i>Civilization & Its Discontents</i>	Paper I.
Th 1/26: Freud, <i>Civilization & Its Discontents</i> .	
T 1/31: Book of J. Genesis.....	Paper II.
Th 2/2: Exodus. Isaiah.	
T 2/7: Paul, Galatians. Matthew.	
Th 2/9: Augustine, <i>Confessions</i> , Books I–X.	
T 2/14: Augustine, <i>Confessions</i> , Books I–X.....	Paper III.
Th 2/16: Kierkegaard, <i>Fear & Trembling</i> .	
T 2/21: Kierkegaard, <i>Fear & Trembling</i> .	
Th 2/23: Midterm Examination.	
T 2/28: Marx, Economic and Philosophic Manuscripts of 1844.	
Th 3/2: Marx and Engels, <i>Communist Manifesto</i> .	
T 3/7: Sophocles, <i>Oedipus, Antigone</i> .	
Th 3/9: Sophocles, <i>Oedipus, Antigone</i> .	
T 3/14: [Spring break.]	
Th 3/16: [Spring break.]	
T 3/21: Aristophanes, <i>Clouds</i> .	
Th 3/23: Plato, <i>Apology of Socrates</i> .	
T 3/28: Plato, <i>Gorgias</i> .	
Th 3/30: Plato, <i>Gorgias</i> .	
T 4/4: Plato, <i>Republic</i> , Book I.....	Paper IV.
Th 4/6: Plato, <i>Republic</i> , Books II–IV.	
T 4/11: Plato, <i>Republic</i> , Books V–VII.	
Th 4/13: Plato, <i>Republic</i> , Books VIII–X.	
T 4/18: Nietzsche, <i>Genealogy of Morality</i> .	
Th 4/20: Nietzsche, <i>Genealogy of Morality</i> .	
T 4/25: Nietzsche, <i>Genealogy of Morality</i>	Paper V.
Th 4/27: Nietzsche, <i>Joyful Science</i> §341, “Zarathustra’s Prologue.”	
T 5/9: Final Examination. 2:00–3:50 p.m. Location T.B.A.	



Academic Guidelines for Students

Morse Academic Plan, College of Arts and Science

To help foster common academic expectations among students and instructors, the following guidelines for MAP courses are offered to students. While these represent minimum expectations across the curriculum, individual faculty members may set additional course requirements. Students should therefore consult the course syllabus for details of policies in each class.

Attendance

Inasmuch as students have voluntarily sought admission to the University, they are expected to attend all class meetings, including all lectures and all meetings of associated recitation, workshop, or laboratory sections. Students may be excused for documented medical or personal emergency and will receive reasonable accommodation for the observance of religious holidays. In these cases, they should contact their instructors in advance or, in cases of emergency, as soon as is practicable. Students are responsible for making up any material or assignments they miss.

Classroom Decorum

The classroom is a space for free and open inquiry and for the critical evaluation of ideas, and it should be free of personal prejudice. Students and instructors alike have an obligation to all members of the class to create an educational atmosphere of mutual trust and respect in which differences of opinion can be subjected to deliberate and reasonable examination without animus.

As a matter of courtesy to their fellow students and instructors, students should arrive at class promptly, prepared and ready to participate. Students are reminded particularly to shut off all cellular telephones and pagers and, except in cases of emergency, to remain in the classroom for the duration of the lecture or section meeting. If it is necessary to leave or enter a room once class has begun, students should do so quietly and with as little disruption as possible. Under University policy, disruptive classroom behavior may be subject to faculty review and disciplinary sanction.

Completion of Assignments

Students are expected to submit course work on time and to retain copies of their work until a final grade has been received for the course. Instructors are not obliged to accept late work and may assign a failing or reduced grade to such assignments.

Students who encounter sudden and incapacitating illness or an other comparably grave circumstance that prevents them from completing the final examination or assignment in a course may request a temporary mark of Incomplete from the course instructor. To receive an Incomplete, students must have completed all other requirements for the course, including satisfactory attendance, and there must be a strong likelihood they will pass the course when all work is completed.

Questions and Concerns

Up-to-date course information is available on the MAP website: www.nyu.edu/cas/map. Questions, concerns, comments, and feedback may be directed to the following members of the MAP staff, located in 903 Silver Center, 212-998-8119. Complaints will remain confidential.

MAP Director:	Dr. Eliot Borenstein	morse.plan@nyu.edu
Foundations of Contemporary Culture:	Dr. Vincent Renzi	map.fcc@nyu.edu
Foundations of Scientific Inquiry:	Dr. Trace Jordan	map.fsi@nyu.edu
MAP Administration:	Mike Summers	morse.plan@nyu.edu



Statement on Academic Integrity

Morse Academic Plan, College of Arts and Science

As a student at New York University, you have been admitted to a community of scholars who value free and open inquiry. Our work depends on honest assessment of ideas and their sources; and we expect you, as a member of our community, likewise to maintain the highest integrity in your academic work. Because of the central importance of these values to our intellectual life together, those who fail to maintain them will be subject to severe sanction, which may include dismissal from the University.

Plagiarism consists in presenting ideas and words without acknowledging their source and is an offense against academic integrity. Any of the following acts constitutes a crime of plagiarism.

- Using a phrase, sentence, or passage from another person's work without quotation marks and attribution of the source.
- Paraphrasing words or ideas from another's work without attribution.
- Reporting as your own research or knowledge any data or facts gathered or reported by another person.
- Submitting in your own name papers or reports completed by another.
- Submitting your own original work toward requirements in more than one class without the prior permission of the instructors.

Other offenses against academic integrity include the following.

- Collaborating with other students on assignments without the express permission of the instructor.
- Giving your work to another student to submit as his or her own.
- Copying answers from other students during examinations.
- Using notes or other sources to answer exam questions without the instructor's permission.
- Secreting or destroying library or reference materials.
- Submitting as your own work a paper or results of research that you have purchased from a commercial firm or another person.

Particular emphasis is placed on the use of papers and other materials to be found on the World-Wide Web, whether purchased or freely available. In addition to having access to the same search engines as students, faculty also have at their disposal a number of special websites devoted to detecting plagiarism from the web.

Plagiarism and other cases of academic fraud are matters of fact, not intention. It is therefore crucial that you be diligent in assuring the integrity of your work.

- Use quotation marks to set off words that are not your own.
- Learn to use proper forms of attribution for source materials.
- Do your own original work in each class, without collaboration, unless otherwise instructed.
- Don't use published sources, the work of others, or material from the web without attribution.
- For further information, consult the Bulletin of the College of Arts and Science, the CAS Academic Handbook, and the Student's Guide to NYU.