January 8, Tuesday

**Introduction**

- Course overview
- Why Humanities?
- Why Europe?
- Immanuel Kant, “What is Enlightenment?”* (1783)
  - *indicates ‘required text available online’
- Science and the Enlightenment

**Part One: The Global Eighteenth Century**

January 10, Thursday

**Defoe, Robinson Crusoe** (1719) pages 1-56

- Exploration
  - Navigation, Cartography
  - Captain Cook’s three voyages
  - Robinson sets sail
- Exploitation
  - The Protestant work ethic
  - Property = nature transformed by labor (Locke)
  - Slavery

January 15, Tuesday

**Defoe, Robinson Crusoe** pp. 122-190

- Religious autobiography
- Island Empire: master of all I see
- First encounter: Friday

January 17, Thursday

**Swift, Gulliver’s Travels** (1726), Part One

- Jonathan Swift: between England and Ireland
- Defamiliarization and the history of time
- Political Satire in the Land of the Lilliputians
January 22, Tuesday  
**Swift, *Gulliver’s Travels*, Part Four**
- Among the Houyhnhmns – an ideal society?
- Empire and race
- The “narcissism of minor differences”
- Misogyny

January 24, Thursday  
**Voltaire, *Candide* (1759)**
- Philosophical Optimism
- Leibniz, Pope, and the Best of All Possible Worlds
- Crush infamy! (*écrasez l’infâme*)
- Eldorado
- Cultivate your garden

**Part Two: Love in a Revolutionary Age**

January 29, Tuesday  
**Court Society in the Old Regime**
*Dangerous Liaisons* (film clip)
- Etiquette: unwritten rules
- Jane Austen’s world
- Watteau, *Embarkation for Cythera* (painting, 1717)
- Boucher, *Portrait of Madame Pompadour* (1759)
- *Amadeus* (film clip)

January 31, Thursday  
**Rousseau, *A Discourse on Inequality* (1755)**
(preface, 67-71; part one, 81-107)
- The Noble Savage
- The hypothetical state of nature
- The faculty of self-improvement
- The origins of language

February 5, Tuesday  
**Goethe, *The Sorrows of Young Werther* (1774/87), pp. 21-89**
- The aesthetics of genius
- Epistolary fiction
- Nature and self-consciousness
- Friedrich, *Wanderer above the Sea of Fog* (painting, 1818)
- Lotte’s charms. Klopstock!
February 7, Thursday Goethe, *Werther*, pp. 89-134
Werther’s politics
The cycles of nature
To be or not to be?
Friedrich, *Abbey among Oak Trees* (painting, 1810)

February 12, Tuesday The French Revolution
Reading Madness and the Public Sphere
Inventing Democracy: Locke and Rousseau
Jefferson, *The Declaration of Independence* (1776)
David, *The Oath of the Tennis Court* (painting, 1790-94)
Nationalism and the New World Order
The Guillotine
*First paper due in lecture*

February 14, Thursday Women and the Revolution
Believing is seeing: sexual difference and social norms
Rousseau, *Emile* (1762)
David, *Oath of the Horatii* (painting, 1784)
De Gouges, *Declaration of the Rights of Women* (1791)

February 19, Tuesday Kleist, *Earthquake in Chile and The Marquise of O.* (1807-08)
Kant crisis: what can I know?
Paradise lost – paradise regained?
Surprised by sin

February 21, Thursday Kleist, *Betrothal in Santo Domingo* (1811)
Toussaint L’Ouverture and the Haitian Revolution
The politics of passing
Goya, “The 3rd of May 1808” (painting)

Part Three: Gothic Fiction: Science and Supernaturalism

February 26, Tuesday Coleridge, “The Rime of the Ancient Mariner” (1798)
Stylistic virtuosity
All creatures great and small
Transcendental homelessness
Repetition compulsion

February 28, Thursday Mary Shelley, *Frankenstein* (1818/31) (pp. 1-144)
Gothic fiction
Romantic science
The Modern Prometheus
My hideous progeny: Frankenstein and feminism

March 5, Tuesday  Shelley, *Frankenstein* (pp. 145-223)
The Monster’s Tale: A Noble Savage Spurned
Colonial Mimicry: Learning to curse
Orientalism
The Aesthetics of the Sublime
C. D. Friedrich, “The Sea of Ice” (painting, 1823-24)
Henry Fuseli, “The Nightmare” (painting, 1781)

Part Four: Romantic Poetry and the Meaning of Life

March 7, Thursday  Wordsworth, “Ode: Intimations of Immortality”* (1804)
Coleridge, “Dejection”* (1802)
Spirituality, nostalgia, and grief. Living on?
*Second essay due in lecture*

March 12, Tuesday  Percy Bysshe Shelley, “Ode to the West Wind”* (1819)
Romantic revolution
Keats, “Ode on a Grecian Urn”* (1819)
Permanence and change

March 14, Thursday  Keats, “Ode to a Nightingale”* “To Autumn”* (1819)
Beauty, death, and ecstasy

March 19, Tuesday  **Final Exam – 8 to 11am** in our normal lecture hall

Course description: Humanities 4 explores European literature, history, and culture between approximately 1700 and 1820. While we will discuss many authors and ideas, three broad themes stand out as particularly important: 1) the Enlightenment – scientific progress and philosophical optimism on the one hand and on the other, persistent ignorance, superstition, and evil; 2) the French Revolution and the gradual move toward representative government, punctuated by aristocratic backlashes against democratic advances; 3) Romanticism – the cult of feeling, artistic genius, the rediscovery of nature, the supernatural, and the sublime. To these three themes we can add two more: a) European encounters with non-European peoples, and b) romantic love in social context.
Required Readings: There are two categories of required readings: 1) books; 2) online texts. There is no required course reader.

Books (in the order we will read them):
- Goethe, *The Sorrows of Young Werther* (Penguin, 0 14 044503 x)

The books have been ordered through the University Book Store. You may also purchase texts online, but these editions are strongly recommended, as page numbers and translations vary widely. Most of these editions also have useful introductions and notes, which are not required reading, but you may nevertheless find them informative.

Online Texts: The following texts are also required reading and are available at no cost online. They are all quite short.
- Kant, *What is Enlightenment?*
- Jefferson, et al., *The Declaration of Independence*
- De Gouges, *Declaration of the Rights of Women*
- Coleridge, “The Rime of the Ancient Mariner”
- Wordsworth, “Ode: Intimations of Immortality”
- Coleridge, “Dejection”
- Shelley, “Ode to the West Wind”
- Keats, “Ode on a Grecian Urn” “Ode to a Nightingale” “To Autumn”

Course Requirements:

Students are required to write two 5-6-page essays, due in lecture on February 12 and March 7. These papers will give you the opportunity to work closely with specific authors and to develop lucid, coherent arguments. The comprehensive final exam, in contrast, will aim at coverage of all course materials. In short, essays are for depth of analysis; the exam is about breadth of knowledge. You must turn in both essays and take the final exam to pass the course.

A Suggestion: Read the book first, then, if you have time, go back and look at the introduction, and then read the book again.

Attendance at all weekly section meetings is required; participation in discussion is strongly encouraged. Sections will meet during the first week of classes.
Attendance at all lectures is strongly encouraged. Power-point presentations will be posted on the internet, but there will be no podcast. *Please do not distract your fellow students by surfing the internet, updating your Facebook page, texting or sending emails during lecture.*

**Grade breakdown:**
- 10% section attendance and participation
- 25% first paper
- 30% second paper
- 35% final exam

**Important Information**
Students are expected to submit only their own work on papers and examinations. While you may discuss the assignments with others in the class, collaboration on the preparation of a paper is not permitted. Unless the assignment specifically directs otherwise, papers should be based entirely on your own study of the assigned material and not on secondary sources of any kind.

Turning in someone else's work, whether from printed sources or material available electronically, as if it were your own constitutes plagiarism. Plagiarism is an act of intellectual dishonesty. The academic consequences of plagiarism range from failure for the tainted assignment to failure for the course, depending on the seriousness of the offense. All such offenses are reported to the college dean, who will impose additional administrative consequences, which can include suspension or expulsion from the university. Examples of plagiarism include, but are not limited to the following: turning in another student's paper as if it were your own; collaboration with another student in writing the paper; quoting, paraphrasing, or borrowing ideas from published or unpublished material written by someone other than yourself, without specific acknowledgment of the source. If you have any questions about what constitutes plagiarism, you should consult with your section instructor.

Students agree that by taking this course all required essays will be subject to text-similarity review on www.turnitin.com for the detection of plagiarism. All submitted essays will be included as source documents in the turnitin.com reference database solely for the purpose of detecting plagiarism of essays. Use of the service is subject to the terms of use agreement posted on its website.

Accommodations will be provided with written request in accordance with OSD: [https://students.ucsd.edu/well-being/disability-services/](https://students.ucsd.edu/well-being/disability-services/)