Course Description

While cultures often like to see themselves reflected in the arts, groundbreaking art often results in controversy due to the aesthetic and ethical challenges to the status quo. The twentieth century produced several notable cases that remain highly controversial. In literature, Nabokov’s *Lolita* was censored and faced charges of obscenity and pedophilia. In photography, Robert Mapplethorpe challenged the role of the visual arts as innocent representation by taking photos that some regard as pornographic. In film, Leni Riefenstahl blurred the lines between aesthetics, politics, and ethics by directing for Hitler. Some key questions of the course include: What is the relationship between ethics and aesthetics? When, if ever, do ethical and aesthetic values clash? What is the relationship between form and content? Is art inherently political or is there such a thing as aesthetic autonomy? In addition to weekly short writing assignments, students will write two essays, and a longer literary-critical paper. Students are also required to keep a blog and contribute actively to in-class writing workshops and discussions.

First-Year Writing Seminar Description

The first-semester seminar aims to help each writer discover the powerful writer within herself/himself. Rather than attributing the success of excellent writing to a writer’s innate gift, this seminar concentrates on writing as a craft. The course explores the various stages of the writing process, including free writing, multiple drafting, revising, and polishing essays. Student writing is at the center of this course, and readings, centered on a theme, provide both models of excellence in writing and springboards for class discussion and debate.

An introduction to library research is also part of the course. Students participate in a mandatory orientation to NYU’s Bobst Library, including its on-site and online resources. Research exercises related to the readings, such as research into the authors’ backgrounds and sources, as well as research into critical response, can help students deepen their approaches to the readings and to their own essays. Classroom discussions encompass how to find and develop a line of thought and shape a thematic or analytical spine for the essay, and how to find, present and analyze evidence. The class also invites students to do basic work on how to formulate research questions, choose and evaluate sources, quote and paraphrase, cite sources, and assemble a bibliography.

Course Requirements:

- Four Short (2 page) Writing Assignments 20%
- Two Essays (Essays 1 & 2; 4-5 pages each) 20%
- Active Class and Online Participation 30%
- Literary Critical Essay (Essay 3; 8-10 pages) 30%
Required Readings

Course CD-ROM (contains vast majority of readings; available for purchase from Kinkos)

*A Further Explanation of Requirements*

Four Short Writing Assignments (20%)

Four short writing assignments will be assigned. These assignments should be written in five (5) paragraph form (or thereabouts) and no more than 2.5 pages (double-spaced, 12 pt. font) in length. You will be required to post the assignment (as a Word attachment) to the appropriate forum of the Discussion Board by noon on the day for which it is due. These writing assignments will be the focus of in-class workshops and will also connect to the essay topics. **You may choose two writing assignments to rewrite for higher grades provided that you meet with me to discuss them first; rewrites must be submitted via email by 11pm, Monday, December 17.**

Essays 1 & 2 (10% each; 20% total)

There are two medium-length essays required for this course. These papers are to be 4-5 pages in length, typed, double-spaced, with one-inch margins on all sides (follow MLA guidelines as documented in *MLA Handbook for Writers of Research Papers, 7th Ed.*). Topics will be distributed well in advance of the paper due dates. After you begin to work on your paper, you will be asked to bring drafts with you to class in order to participate in writing workshops and peer review sessions (we will have multiple workshops devoted to each essay). I will also be available to help throughout the entire writing process; do not hesitate to call on me. **You may rewrite ONE of the two essays for a higher grade provided that you meet with me to discuss the rewrite; this rewrite must be submitted via email by 11pm, Monday December 17.** Please note: late essays and/or essay rewrites will not be accepted under any circumstances.

Active Class and Online Participation (30%)

Active, diligent participation in class is absolutely necessary. The course depends on open, flowing discussion. Ideally, I’d like you to feel comfortable enough to speak out *whenever* an idea arises as if you are speaking to a group of friends or colleagues (which you are). Always come to class prepared, having *critically* read and taken notes on the reading material. Attendance is taken at the beginning of each class. Regular attendance and lively participation is absolutely necessary in this course. Missing a class or two is understandable. But if you are excessively absent (i.e. more than three times) this semester, your course grade will suffer and, in extreme cases, you may even fail the course. If illness or other urgent matters require you to be absent more than three times, please speak to your advisor and to me *immediately*. (Please note that a grade of “Incomplete” can only be negotiated in advance and only in extraordinary situations related to health and family emergencies). Perpetual lateness is also basis for penalty. I will count every three times late as one absence (perpetually coming late to class is very disruptive to the group dynamic). **In the event that you are absent, you should email a classmate (not me) in the class to find out exactly what you missed in order that you do not fall too far behind.** However, I cannot stress how important it is to be on time, present, alert, and active in class – both for your sake and for that of your classmates.
Literary-Critical Essay (Essay 3; 30%)

The culminating project of the course is the (8-10 page) literary critical essay. This essay will involve close, critical analysis of Nabokov’s *Lolita* and will require that students use the novel and secondary sources to develop an argument about the larger philosophical controversy concerning the relationship between fiction and morality. Although a general assignment will be provided, students will develop their own approach and argument.

Academic Honesty

As a Gallatin student you belong to an interdisciplinary community of artists and scholars who value honest and open intellectual inquiry. This relationship depends on mutual respect, responsibility, and integrity. Failure to uphold these values will be subject to severe sanction, which may include dismissal from the University. Examples of behaviors that compromise the academic integrity of the Gallatin School include plagiarism, illicit collaboration, doubling or recycling coursework, and cheating. Please consult the Gallatin Bulletin or Gallatin website [www.gallatin.nyu.edu/academics/policies/policy/integrity.html] for a full description of the academic integrity policy.

Schedule of Discussion Topics, Readings, Assignments

9/4  Course Introduction

9/6  Gaut, “The Ethical Criticism of Art”

9/11  **Writing Assignment 1 Due**

**Part I: Film**

9/13  Devereaux, “Beauty and Evil: The Case of Leni Riefenstahl’s *Triumph of the Will*”

Screening and Discussion: *The Wonderful, Horrible Life of Leni Riefenstahl*  
**Writing Assignment 2 Due**

9/18  Film Screening and Discussion: *Pasolini’s Salo or the Hundred Days of Sodom*

9/20  Film Screening and Discussion: *Pasolini’s Salo or the Hundred Days of Sodom*

9/25  **Workshop: Essay 1 – Draft Due (bring 2 hard copies to class)**

9/27  **Workshop: Essay 1 – Draft Due (bring 2 hard copies to class)**  
**Essay 1 final draft due via email 11pm, Sunday, 9/30**

**Part II: Video & Photography**

10/2  Kieran, “Pornographic Art”  
Levinson, “Erotic Art and Pornographic Pictures”
10/4  Danto, *Playing with the Edge: The Photographic Achievement of Robert Mapplethorpe*

10/9  Danto, *Playing with the Edge: The Photographic Achievement of Robert Mapplethorpe*

10/11 No Class.

10/16 No Class.

10/18  *Workshop: Essay 2 – Draft Due (bring 2 hard copies to class)*

10/23  *Workshop: Essay 2 – Draft Due (bring 2 hard copies to class)*

*Essay 2 final draft due via email 11pm, Friday, 10/26*

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**Part III: Artistic Forgeries**

10/25  Lessing, “What Is Wrong With a Forgery?”

         Dutton, “Artistic Crimes”

10/30  *Screening and Discussion: Masterpiece or Forgery? The Story of Elmyr de Hory*

*Writing Assignment 4 Due*

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**Part IV: Fiction**

11/1  Walton, “Morals and Fiction and Fictional Morality”

         Tanner, “Morals and Fiction and Fictional Morality: A Response”

11/6  *Lolita*

11/8  *Lolita*

11/13  *Lolita*

11/15  *Lolita*

11/20 No Class.

11/22 No Class.

11/27  Bobst Library Workshop

11/29  *Workshop: Essay 3 – Draft Due (bring 2 hard copies to class)*

12/4   *Workshop: Essay 3 – Draft Due (bring 2 hard copies to class)*

12/6   *Workshop: Essay 3 – Draft Due (bring 2 hard copies to class)*

12/11  *Workshop: Essay 3 – Draft Due (bring 2 hard copies to class)*

12/13  *Workshop: Essay 3 – Draft Due (bring 2 hard copies to class)*

*Essay 3 and Optional Revisions Due via email 11pm, Monday, December 17*