**First-year Foundation Course 100:**

**Humanomics: Exchange and the Human Condition**



**Professors Katharine Gillespie Moses and Bart Wilson**

**Chapman University**

**Fall 2019**

**COURSE SYLLABUS**

**First-Year Foundation Course 100, Fall 2019**

**Humanomics: Exchange and the Human Condition**

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**First-year Foundation Course 100-57, Fall 2019**

**Monday / Wednesday: 2:30 – 3:45pm**

**Office Hours: By appointment with both professors.**

**COURSE DESCRIPTION**

What makes a rich nation rich? What makes a good person good? And what do these questions have to do with one another? While exploring these and other questions about markets and ethics, students will challenge the perception of economics as distinct from the humanities. This course combines an economic inquiry into the human propensity to exchange with the cultural interpretation of the human condition in dramas and poetry by writers in the English Renaissance. The Renaissance was a time of growing prosperity when new forms of entertainment arose to dramatize and reflect upon the various ways in which the ‘nouveau riche’ impacted the class dynamics that defined traditional English society. Reading these works will enables us to explore the diverse human reactions to the role that commerce plays in shaping both the early modern world and our own. The instructional methods include Socratic roundtable discussions of the texts, laboratory experiments, weekly one-page reaction papers, and three papers.

**CATALOGUE COURSE DESCRIPTION**

This course engages students in interdisciplinary, university-level critical inquiry and reflection. The FFC course focuses more on critical engagement, exploration, and communication related to complex issues than on mastering a body of material. The section topics vary, and students select a topic according to their academic and personal interests. Must be taken for a letter grade. (Offered every semester.) 3 credits.

**PROGAM LEARNING OUTCOMES**

Students will be able to critically analyze and communicate complex issues and ideas in a variety of genres, historical periods, and global contexts. They will work independently and collaboratively to explore issues and questions that have engaged historians, philosophers, artists, scientists, economists, and political theorists for centuries.

**PREQUISITES:**

Disposition to inquire and be challenged.

(Offered fall semester) 3 credits.

**COURSE LEARNING OUTCOMES**

Upon completion of the course, students will be able to:

* Articulate how people create material wealth.
* Explain the motivations of the major characters in Renaissance drama and poetry.
* Examine the ways in which different works of literature treat virtue and their respective characters’ relationship to wealth and prosperity.
* Explore the ethical tensions within the psyche and belief systems of those involved in various acts of trade or commercial exchange, including marriage.
* Present, explain, and evaluate in both oral and written form various class dynamics as they are represented in literary and economic texts.
* Ask cogent, thought-provoking questions based upon critical reading of texts.
* Challenge the perceived tension between economics and the humanities.

**REQUIRED TEXTS TO PURCHASE (Students are expected to bring *hard copies* of assigned books, along with a notebook and pen, to each discussion; electronic copies of text are *not* acceptable).**

1. Matt Ridley, *The Rational Optimist*: *How Prosperity Evolves* (New York: Harper, 2010).
2. Ben Jonson, *Volpone* (1605) in *Volpone and Other Plays*, Series: Penguin Classics, Penguin Classics; Reprint edition (December 28, 2004), ISBN-10: 0141441186, ISBN-13: 978-0141441184
3. Margaret Cavendish, *The Convent of Pleasure* (1668), Johns Hopkins University Press (June 18, 1999), ISBN-10: 9780801861000, ISBN-13: 978-0801861000.

**REQUIRED TEXTS IN HANDOUT FORM.**

1. Lisa Jardine, *Worldly Goods: A New History of the Renaissance* (prologue).
2. John Fletcher, *Wit Without Money* (1614).
3. Richard Lovelace, *The Lady of Pleasure* (1637).
4. Thomas Heywood, *Fortune by Land and Sea* (1655).
5. Bernard Mandeville, *The Fables of the Bees*.
6. Miscellaneous Poems.

**ESSENTIAL FACILITY:**

Access to computer lab; seminar setting.

**INSTRUCTIONAL METHODS:**

This course uses a combination of hands-on learning in Socratic roundtable discussions of readings, focused in-class writings, and three expository papers.

**EVALUATION:**

1. Participation in class discussions (15%)

2. Questions (15%)

3. Weekly response paragraphs (15%)

4. Three critical, analytical and/or creative papers (40%)

5. Final oral examination (15%)

**ATTENDANCE POLICY**

Because of the interactive nature of the class, attendance is an essential component. Excessive tardies constitute absences; six absences may result in failure (Undergraduate Catalog 2019-2020, “Academic Policies and Procedures”). Missed in-class work cannot be made up.

**STUDENTS WITH DISABILITIES**

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to contact the Office of Disability Services.  If you will need to utilize your approved accommodations in this class, please follow the proper notification procedure for informing your professor(s). This notification process must occur more than a week before any accommodation can be utilized. Please contact Disability Services at (714) 516-4520 or (www.chapman.edu/students/student-health-services/disability-services) if you have questions regarding this procedure, or for information and to make an appointment to discuss and/or request potential accommodations based on documentation of your disability. Once formal approval of your need for an accommodation has been granted, you are encouraged to talk with your professor(s) about your accommodation options.  The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

**CHAPMAN UNIVERSITY ACADEMIC INTEGRITY POLICY**

Chapman University is a community of scholars, which emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and academic dishonesty of any kind will not be tolerated anywhere in the university.

**CHAPMAN UNIVERSITY’S EQUITY AND DIVERSITY POLICY**

Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in Chapman’s Harassment and Discrimination Policy. Please see the full description of this policy at http://www.chapman.edu/faculty-staff/human-resources/eoo.aspx. Any violations of this policy should be discussed with the professor, the dean of students and/or otherwise reported in accordance with this policy.

**TENTATIVE SCHEDULE**

**Week One**

M 8/26: Exhortation.

W8/28: Matt Ridley, *The Rational Optimist*, Prologue and Chapter 1. Weekly response paragraph due in hardcopy in class.

**Week Two**

M 9/2: LABOR DAY; NO CLASS.

W 9/4: Ben Jonson, *Volpone*, Acts 1-3. Weekly response paragraph due.

**Week Three**

M: 9/9: Ridley, Chapter 2.

W 9/11: Jonson, Acts 4-5. Weekly response paragraph due.

**Week Four**

M 9/16: Lisa Jardine, *Worldly Goods,* Prologue.

W 9/18: EXPERIMENT.

**Week Five**

M 9/23: Ridley, Chapter 3. **Two stapled copies of first essay due.**

W 9/25: John Fletcher, *Wit Without Money,* Acts 1-2.

**Week Six**

M 9/30: Ridley, Chapter 4.

W 10/2: Fletcher, Acts 3-5. Weekly response paragraph due.

**Week Seven**

M 10/7: Bernard Mandeville, *The Fable of the Bees*.

W 10/9: No class, university closes at 4:00 p.m., required make-up on Wednesday, 11/6 at 7:30pm.

**Week Eight**

M 10/14: Richard Lovelace, *The Lady of Pleasure*, Acts 1-3.

W 10/16: Ridley, Chapter 5. Weekly response paragraph due.

**Week Nine**

M 10/21: Lovelace, Acts 4-5.

W 10/23: LIBRARY VISIT: Leatherby Libraries, Room 305

**Week Ten**

M 10/28: Ridley, Chapter 6. **Two stapled copies of screenplay due.**

W 10/30: Margaret Cavendish, *The Convent of Pleasure*, Acts 1-2.

**Week Eleven**

M 11/4: Ridley, Chapter 7.

W 11/6: Cavendish, Acts 3-5. Weekly response paragraph due.

Required make-up, W 11/6, 7:30pm: Matt Ridley speaks at Musco Center.

**Week Twelve**

M 11/11: Ridley, Chapter 8.

W 11/13: Thomas Heywood, *Fortune by Land and Sea*, Acts 1-2. Weekly response paragraph due.

**Week Thirteen**

M 11/18: Ridley, Chapter 10.

W 11/20: Heywood, Acts 3-5. Final exam day and time set.

**Week Fourteen - THANKSGIVING HOLIDAY - NO CLASS**

**Week Fifteen**

M 12/2: Ridley, Chapter 11. **Two stapled copies of third paper due.**

W 12/4: The following poems (handout): John Donne, “Love’s Usury”; Ben Jonson, “To My Bookseller”; Thomas Carew, “Upon a Ribbon”; Andrew Marvell, “Bermudas,” John Gay, “To a Lady on Her Passion for *Old China*”; Anne Finch, “Glass”; Aphra Behn, “On A Juniper Tree, Cut Down to Make Busks”; Anonymous, “Sack for my Money.”

Synthesize ideas for final exam.

**Final Exams**

S 12/7 9:00-11:30am and 12:30-3:00pm

R 12/12 1:30-4:00pm