

Instructor: Adam Kotsko E-mail: a.kotsko@shimer.edu
Office: 219 Office phone: 312-235-3547
Section C: MWTh, 1:45-3:05 in Radical 2; Section D: MWTh, 4:45-6:05 in Hutchins

Course Description

Humanities 2 is an introduction to imaginative literature: poetry, drama, and fiction. The course will focus on selected works of Western literature from ancient Greece to the modern era. In addition to introducing you to these selected works, the course will aim at developing your reading, speaking and analytic skills. Humanities 2 is a designated writing course within the Shimer Curriculum. Thus, in order to pass the course, all writing assignments must be of passing quality in order to receive a passing grade for the course.

Course Objectives

For course content:

1. Demonstrate ability to derive meaning from sophisticated works of prose fiction and poetry.
2. Demonstrate empathic understanding of the imaginative and sympathetic experience of those represented in literature.
3. Define and cite instances of irony, metaphor, and symbol.
4. Show understanding of how literary criticism can assist and increase comprehension of literary works.

For writing:

1. Write competent College-level prose.
2. Construct persuasive arguments.
3. Express ideas with confidence and clarity.
4. Demonstrate command of sentence and paragraph structure.
5. Select, introduce, and analyze quotations.
6. Learn and demonstrate use of inclusive language.
7. Learn how to revise, rethink, and edit essays.

Course Requirements

Discussion (50% of the final grade): A good discussion, one based on shared inquiry, is not the same as a lively conversation in the lounge. It is focused. It returns to the text for authority and for inspiration. It is not about winning an argument, or simply having one's own ideas prevail. Our common goal is to gain a deeper understanding of the text. It is a guided conversation, guided not only by the faculty member and the students, but above all by the text itself. A good discussion depends upon careful preparation of the reading assignment, a willingness to speak and to listen, open-mindedness, and mutual respect on the part of all members of the class.

Absence Policy: The prerequisite for good class discussion is prompt attendance at each class and careful preparation of the assigned reading. Each student is expected to attend every class in its entirety and to come to class on time. Absences are there for emergencies. You may be unable to complete the course if you miss more than four (4) class sessions. If you must miss a class, please let me know in advance if at all possible. You will receive a written warning if you are reaching the limit of absences.

Written Assignments (50% of the final grade): Humanities 2 is a designated writing course. This means that special emphasis will be placed on improving your writing through a series of papers and rewrites. There are four required essays, and at least one of the papers (either the Poetry or Greek paper) must be rewritten. Due dates are noted on the calendar. You must receive passing grades on all four papers in order to pass the course. All written assignments must be turned in, and worthy of a passing grade, as of 4 PM Friday, April 20, 2012, which is the last date and time at which written work will be accepted.

In order to gain the most out of the course, you must turn your papers in on time. If you fall significantly behind, you will be told that you can no longer pass the course. The timetable on the Course Calendar will allow for you to receive necessary feedback on your writing. You will have sufficient time to rewrite, and will thereby be able to develop your skills over the semester. You may rewrite more than one paper as long as you are up-to-date on all of your other writing assignments. If you wish to rewrite the Novel paper, you will need to submit that paper by noon on Saturday, April 16 (e-mail only).

Each paper must be 4-5 pages in length. The first paper must treat Poetry, the second Sophocles or *The Odyssey*, the third *Hamlet*, and the fourth Hurston's *Their Eyes Were Watching God* or Dostoevsky's *Crime and Punishment*. Your essays must focus on the text, and you must use references (quotes and page numbers) from the text to support your claims. I will give you some suggestions for paper topics, though you may also select a topic of your choice. If you choose a topic of your own, please discuss it with me beforehand. **All papers must be double spaced, paginated, typed, and have titles.** They must be submitted via e-mail before class or in hard copy at the beginning of class on the day they are due. You must submit the original paper (with comments) with all rewrites. In all cases I am available to work with you on your writing—so take advantage of this opportunity. This timetable will give you necessary feedback on your writing. You will have time to rewrite, and will thereby be able to develop your skills over the semester.

Required Course Readings

Aristotle, *Poetics*

Beckett, *Waiting for Godot*

Dostoevsky, *Crime and Punishment*

Homer, *The Odyssey*

Hurston, *Their Eyes Were Watching God*

The Norton Anthology of Poetry, 5th edition

Shakespeare, *Hamlet* (in Bevington, ed., *The Complete Works of Shakespeare*)

Sophocles, *Oedipus the King* and *Antigone* (in Grene and Lattimore, eds., *Sophocles I*)

Additional readings are included in a course packet and marked in the syllabus: (**).

Tentative Course and Reading Schedule

January 17	Tuesday	Class intro and Poetry selections: Pithy Poems <i>[See appendix for details on poetry selections]</i>
January 18	Wednesday	Poetry selections: Short Poems
January 19	Thursday	Poetry selections: Shakespeare Sonnets

January 23	Monday	Poetry selections: Later Sonnets
January 25	Wednesday	Poetry selections: Narrative Poems
January 26	Thursday	Poetry selections: Difficult Poems
January 30	Monday	Poetry selections: Difficult Poems (cont.)
February 1	Wednesday	Poetry paper due
February 2	Thursday	<i>Odyssey</i> , bks. 1-6
February 6	Monday	<i>Odyssey</i> , bks. 7-12
February 8	Wednesday	<i>Odyssey</i> , bks. 13-18
February 9	Thursday	<i>Odyssey</i> , bks. 19-24
February 13	Monday	Auerbach, "Odysseus's Scar" (**)
February 15	Wednesday	Sophocles, <i>Oedipus Rex</i> (full text)
February 16	Thursday	Sophocles, <i>Oedipus Rex</i> (reread)
February 20	Monday	Sophocles, <i>Antigone</i> (full text)
February 22	Wednesday	Sophocles, <i>Antigone</i> (reread)
February 23	Thursday	Aristotle, <i>Poetics</i>
February 27	Monday	Greek paper due ; Poems from <i>Norton Anthology</i> : Keats, <i>To Homer</i> , 906; Tennyson, <i>Ulysses</i> , 992-994; Muir, <i>The Return of the Greeks</i> , 1337-38; Merwin, <i>Odysseus</i> , 1743-44
February 29	Wednesday	Shakespeare, <i>Hamlet</i> , Act I
March 1	Thursday	Shakespeare, <i>Hamlet</i> , Act II
March 5	Monday	Dean's Break
March 7	Wednesday	Shakespeare, <i>Hamlet</i> , Act III
March 8	Thursday	Shakespeare, <i>Hamlet</i> , Act IV
March 12	Monday	Shakespeare, <i>Hamlet</i> , Act V; Rewrite of poetry or Greek paper
March 14	Wednesday	Beckett, <i>Waiting for Godot</i> , Act I
March 15	Thursday	Beckett, <i>Waiting for Godot</i> , Act II
March 19	Monday	Shakespeare paper due ; Ameleth legend (**)
March 21	Wednesday	Holiday Break
March 22	Thursday	Holiday Break
March 26	Monday	Dostoevsky, <i>Crime and Punishment</i> , Part I
March 28	Wednesday	Dostoevsky, <i>Crime and Punishment</i> , Part II
March 29	Thursday	Dostoevsky, <i>Crime and Punishment</i> , Part III
April 2	Monday	Dostoevsky, <i>Crime and Punishment</i> , Part IV
April 4	Wednesday	Dostoevsky, <i>Crime and Punishment</i> , Part V
April 5	Thursday	Dostoevsky, <i>Crime and Punishment</i> , Part VI, epilogue

April 9 Monday Hurston, *Their Eyes Were Watching God*, chs. 1-5 (pp. 1-47)
 April 11 Wednesday Hurston, *Their Eyes Were Watching God*, chs. 6-13 (pp. 48-122)
 April 12 Thursday Hurston, *Their Eyes Were Watching God*, chs. 14-20 (pp. 123-184)
 Novel paper due by noon on Saturday, April 14, if planning to rewrite (e-mail only)

April 16 Monday Kafka, "In the Penal Colony" (**)
 April 18 Wednesday O'Connor, "A Good Man is Hard to Find" & "Parker's Back" (**)
 April 19 Thursday **Final Papers and All Rewrites Due at Beginning of Class**

Appendix: Guide to Poetry Selections from the Norton Anthology

Pithy Poems: Read each poem aloud. Spend some time considering the effect of condensing the poet's thoughts or experiences to a foreshortened form. Choose *one* poem that you find particularly effective, spend more time exploring it, and come to class prepared to introduce the discussion on that poem.

Selections: "Now Goeth Sun Under Wode" (15); "Western Wind" (84); Blake, "The Sick Rose" (742); Dickenson, #1108 and #1793 (1126-7); Houseman, "Here Dead Lie We" (1180); Williams, "The Red Wheelbarrow" (1274); Pound, "In a Station of the Metro" (1297); Hope, "Inscription for a War" (1485); Jarell, "The Death of the Ball Turret Gunner" (1553); Merwin, "Separation" (1744); Momaday, "Two Figures" (1862)

Short Poems: Prepare poems by reading them aloud and choosing one you would like the class to discuss.

Selections: Frost, "Stopping By Woods on a Snowy Evening" (1237); Ransom, "Bells for John Whiteside's Daughter" (1367); cummings, "spring is like a perhaps hand" (1393-94); Bogan, "Song for the Last Act" (1408); Hughes, "Theme for English B" (1434); Roethke, "The Waking" (1500); Bishop, "One Art" (1527-28); Brooks, "We Real Cool" (1588); Larkin, "Talking in Bed" (1654-55); Atwood, "This is a Photograph of Me" (1894)

Shakespeare Sonnets: Read the section at the back of your text on sonnet form (2042-2044 plus the diagram). You are welcome to read the rest of the article on form if you wish. Read them all and use the notes to help you consider the sonnets listed below and come to class having worked hard on one of them:

Selections: Shakespeare #18, #29, #73, #129, #130, #138 (259-68)

Other Sonnets: As you study these sonnets, think about the way that the author is using or changing the sonnet form as compared to Shakespeare.

Selections: Donne, "Batter My Heart" (320); Wordsworth, "The World Is Too Much With Us" (802-03); Shelley, "Ozymandias" (870); Yeats, "Leda and the Swan" (1200); Stevens, "The Emperor of Ice Cream" (1256); Millay, "Euclid Alone Has Looked On Beauty Bare" and "I, Being a Woman" (1383-84); cummings, "next to of course god" (1394); Brooks, "my dreams, work, must wait till after hell" (1586)

Narrative Poems: Each of the following poems tells a story. Read them all and then choose one, studying it until you are sure you are following the narrative and exploring the form in which the poet chose to tell it.

Selections: Donne, “The Sun Rising” (295-96); Coleridge, “Kubla Kahn” (809-10); Byron, “When We Two Parted” (835-36); Keats, “La Belle Dame Sans Merci” (917-18); Browning, “My Last Duchess” (1012-13); cummings, “anyone lived in a pretty how town” (1396-97); Auden, “Advice to Young Ladies” (1483-85)

Difficult Poems: After reading these poems, choose one to work on before the first class session. After the first class session, reread all poems we have discussed in detail, then choose one of the remaining to focus on for the second class session.

Selections: Arnold, “Dover Beach” (1101); Stevens, “Sunday Morning” (1257-60); Eliot, “The Love Song of J. Alfred Prufrock” (1340-43) Yeats, “Sailing to Byzantium” (1199-1200)