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Fall 2009
Section 3326: MW 11:00-12:15, Rm. 544B

SYLLABUS: HUMANITIES 120

Students with disabilities who may need accommodations in this class are encouraged to notify the instructor and contact Disabled Students Programs and Services (DSP&S) **early in the semester** so that reasonable accommodations may be implemented as soon as possible. Students may contact DSP&S in person in room 110 or by phone at (619) 644-7119 (voice) or (619) 644-7119 (TTY for deaf).

Beeper, pager, phone, IM, laptops, and other electronic devices must be turned OFF during class. Students violating this classroom policy may be asked to leave the class that day (which will count as an absence), and should a quiz, test, or presentation be scheduled for that day, an F will result for the assignment. Leaving to answer or use one's phone is not acceptable and will count as a minimum of a ½-class absence. Should there be DSPS reasons for utilizing any electronic device, arrangement must be made ahead of time with the Instructor. No use of electronic equipment is allowed during any sort of testing, and violation of this will result in an "F" on that assignment.

Students are referred to enroll in the following supervised tutoring courses if the service indicated will assist them in achieving or reinforcing the learning objectives of this course:

- * IDS 198, Supervised Tutoring to receive tutoring in general computer applications in the Tech Mall;
- * English 198W, Supervised Tutoring for assistance in the English Writing Center (Room 70-119); and/or
- * IDS 198T, Supervised Tutoring to receive one-on-one tutoring in academic subjects in the Tutoring Center (Room 70-229, 644-7387).

To add any of these courses, students may obtain Add Codes at the Information/Registration Desk in the Tech Mall.

All Supervised Tutoring courses are non-credit/non-fee. However, when a student registers for a supervised tutoring course, and has no other classes, the student will be charged the usual health fee.

Texts: *The Confessions of St. Augustine* (Rex Warner, translator; Penguin USA)
 The Inferno by Dante Alighieri (Ciardi translation, Penguin USA)
 The Tempest by Shakespeare (Penguin USA)
 Also see Open Book: <http://www.openshakespeare.org/material/>
 Discourse on Method by Descartes (Pearson Publishing)
 Modest Proposal and Other Works by Swift (Dover)
 Frankenstein by Shelley (Dover)

These texts are required for this class, and must be read prior, and brought, to the appropriate classes (see syllabus' weekly Assignment reading schedule).

Movies: *The Tempest*, BBC: 1978, 1981 (DVD-1046) see on your own
 About *The Tempest* by William Shakespeare, 1996, 30 mins. (MV-4624) see on your own
 Day After Trinity, 1981, 89 mins. (MV6271 or DVD1031) see on your own
All Movies available in the Grossmont College Library (IMS: 2nd floor)

Content advisory:

Politics, spiritual beliefs, morality, and sexuality (including depictions of the human body) are issues central to human culture and will be discussed openly and in a mature manner with no intent to offend personal beliefs or create a hostile environment. Likewise, student conduct must not be hostile to other students or their instructor in regard to the above.

Cheating and plagiarism: Cheating or plagiarism (using as one's own ideas writings, materials, or images of someone else without acknowledgement or permission) can result in any one of a variety of sanctions. Such penalties may range from an adjusted grade on the particular exam, paper, project, or assignment (all of which may lead to a failing grade in the course) to, under certain conditions, suspension or expulsion from a class, program or the college. For further clarification and information on these issues, please consult with your Instructor or contact the Dean of Student Affairs. See: <http://www.grossmont.edu/copyrightandplagiarism/>.

Student Conduct: All students are responsible for observing standards of academic integrity and student conduct as defined by the College District Governing Board. This means that cheating, academically dishonest conduct, obstruction or disruption of the classroom educational process, discrimination, or other illegal activities are violations of the Student Conduct Code.

Humanities Student Learning Outcomes:

Students in humanities classes are expected to read at or beyond college level, write in the expository style, and demonstrate critical thinking skills in the humanities. Evaluations may consist of, but are not limited to

- Reading comprehension and analysis,
- Expository writing, and
- Critical thinking skills demonstrated through oral and/or written communication, and assigned research and/or projects in the Humanities.

Course Objectives and Outcomes: The objectives for this Principles of Humanities course are to (1) increase student knowledge of European humanities' origins and growth, (2) give students the tools with which to identify and analyze basic themes and expressions of the humanities, focusing on the growth of Humanities as a discipline during the European Renaissance and Enlightenment, (3) provide students with the tools to write in an expository fashion about the humanities, and (4) provide the basis for students' own critical thinking skills in response to the academic discipline of Humanities.

Themes: The humanistic genres of (a) myth, (b) poetry (epic and lyric), (c) tragedy, (d) comedy, (e) history, and (f) philosophy will be presented by a look at ancient Greek, Hebrew and early Christian materials, which are foundational in the study of western humanities. Art and music will also be incorporated, via slides, internet sites, cd-rom and film/video.

Class Participation and Attendance: **Attendance is required.** Should a student miss more than 3 hours of class (one week during a standard semester), they may be dropped unless other arrangements have been worked out between the student and the Instructor. Coming late to class, leaving and coming back to class, or leaving early is disruptive and constitutes a minimum of a 1/2-class absence. Participation not only requires attendance, but also is fundamental to the nature of Humanities, which requires active participation rather than passivity or mere regurgitative learning. It is the student's responsibility to withdraw from any classes that they are no longer attending. **Class participation comprises 1/5 of the total grade for the course.**

Writing Assignments: All writing assignments are to be typed (12-font and 1" margins is the standard), double-spaced, stapled, and written in the expository style. The Expository Writing/Formal Writing handout(s) must be followed. All writing assignments are to be turned in on the date assigned. If late (without permission), a writing assignment will be marked down one letter grade for each day it is late. The Instructor reserves the right

to refuse to grade a paper that is turned in past the due-date when there has been no prior communication with the Instructor. **Each writing assignment comprises 1/5 of the total grade for the course.**

Paper due on the first class meeting during the week of:

- Sept 28 3- page paper on Medieval "self"/"other" due (topics to be discussed in class)
Oct 19 3- page paper on Shakespeare's *The Tempest* due (topics to be discussed in class)
Nov 2 3- page paper on Enlightenment "self"/"other" due (topics to be discussed in class)
**Dec 9 A final paper (3-5 pages) is an option to replace the final exam. You must either turn in a final paper by Dec 9, or take the final exam as scheduled.

Final Exam: **comprises 1/5 of the total grade for the course**

Wednesday, Dec 16, 11:30-1:30pm, Rm. 544B

All students **must** be present at **all** student **final presentations**, including during final exam week, if necessary.

EXTRA CREDIT OPTIONS: Shakespeare's *The Tempest* at Grossmont College's Stagehouse Theatre Fri Oct 16, 2009 (\$8/student ticket). There will be a 2-page Response paper required, which will be discussed in class. If you cannot go to this performance, there are other Extra Credit options for you – see the Instructor.

Week of:

Assignments:

- Aug 24 Augustine's *Confessions*: Books I-VII
<http://ccat.sas.upenn.edu/jod/augustine.html>
<http://ccat.sas.upenn.edu/jod/augustine/introconf.html>
- Aug 31 Augustine's *Confessions*: Books I-VII
Dante's *The Inferno* (Cantos I-X; XIII-XV)
- Sept 7 HOLIDAY
- Sept 9 Dante's *The Inferno* (Cantos I-X; XIII-XV)
handout: Hildegard of Bingen
- Sept 14 Dante's *The Inferno* (Cantos XXII; XXXIII-XXXIV)
Hildegard of Bingen video clips; medieval art/architecture slides
Reservations for Shakespeare's *The Tempest* must be made by Th Sept 17
- Sept 21 Montaigne
- Sept 28 **3 page paper on Medieval "self" due**
Montaigne
Shakespeare's *Tempest*
- Oct 5 Shakespeare's *Tempest*, see internet sites
Break into groups for (1) Copernicus, (2) Galileo and (3) Bacon presentations
Shakespeare's *Tempest* [*The Tempest*, BBC: 1978, 1981 (DVD-1046) to see on your own at Grossmont Library's IMS]
handouts: Pico della Mirandola, Erasmus, Thomas More, Martin Luther and Galileo Galilei and Bacon: for more information, see: <http://www.westegg.com/bacon/> (Francis Bacon)
In-class presentations (as discussed in class) on: Copernicus, Galileo and Bacon
The Galileo Project at Rice University (<http://es.rice.edu/ES/humsoc/Galileo>)
Copernican Revolution from Middle Ages:
(http://phyun5.ucr.edu/~wudka/Physics7/Notes_www/node40.html)
Payments for Shakespeare's *The Tempest* must be made no later than Th Oct 8
- Oct 12 Student Group Presentations
Descartes' *Discourse on Method* (Parts 1, 2, 3, and 6)
- Fri Oct 16, 2009 Shakespeare's *The Tempest* at Grossmont College's Stagehouse Theatre, 7:30pm**
- Oct 19 **3 page paper on Shakespeare's *Tempest* due**
handouts: Locke, de la Cruz, Rousseau, and Wollstonecraft
for more information, see: <http://libertyonline.hypermall.com/Locke/second/second-frame.html>
(John Locke's *Second Treatise on Government*)

- Oct 26 Swift's *Modest Proposal*; Romantic poetry handouts
 Romantic art lecture; Romantic poetry
 Begin reading Mary Shelley's *Frankenstein*
- Nov 2 **3 page paper on Enlightenment "self"/"other" due**
 Shelley's *Frankenstein*
- Nov 9 Shelley's *Frankenstein*
- Nov 16 Shelley's *Frankenstein*; Video
- Nov 23 *Day After Trinity* (Grossmont Library: MV6271 or DVD1031)
- Nov 30 Catch-up day (if running late)
- Dec 7 closure, final exam prep.

Final Exam: comprises 1/6 of the total grade for the course
 Wednesday, Dec 16, 11:30-1:30pm, Rm. 544B

some pertinent Internet sites applicable to our class:

<http://ccat.sas.upenn.edu/jod/augustine.html> or <http://ccat.sas.upenn.edu/jod/augustine/introconf.html>
<http://www.classical.net/music/rep/lists/> (music from the Gothic through the modern)
<http://es.rice.edu/ES/humsoc/Galileo>
http://phyun5.ucr.edu/~wudka/Physics7/Notes_www/node40.html
<http://www.metmuseum.org> (check out Medieval and Renaissance art)
<http://home1.swipnet.se/~w-17719/> (Rembrandt)
<http://www.westegg.com/bacon/> (Francis Bacon)
<http://libertyonline.hypermall.com/Locke/second/second-frame.html> (Locke's Second Treatise on Government)
 on Augustine: <http://www.newadvent.org/cathen/02089a.htm>
 some Hildegard internet sites: <http://www.fordham.edu/halsall/med/hildegarde.html> or
<http://www.hildegard.org/> or <http://www.medieval.org/emfaq/composers/hildegard.html> or
http://www.healingchants.com/hvb_links.html
 some Shakespeare internet sites: <http://daphne.palomar.edu/shakespeare> or
<http://www.shakespeares-globe.org/>
<http://www.folger.edu/welcome.htm> (find "Food in Shakespeare's England" for example)
 some Sor Juana Ines de la Cruz sites: <http://www.dartmouth.edu/~sorjuana/>
<http://www.anselm.edu/homepage/dbanach/sj.htm>
<http://ingber.spanish.sbc.edu/SonnetTexts/SorJuana.html>
 some John Locke sites: <http://es.rice.edu/ES/humsoc/Galileo/Catalog/Files/locke.html>
<http://www.britannica.com/bcom/eb/article/1/0,5716,114881+1,00.html>
 Online dictionary: <http://www.facstaff.bucknell.edu/rbeard/diction.html>
 OR <http://www.alphadictionary.com/index.shtml>
 some Dante sites: <http://www.nvcc.edu/home/vpoulakis/translation/dantewc.htm>
<http://dante.ilt.columbia.edu/library/index.html>

Books on Reserve, Grossmont College Library
The Confessions of St. Augustine
 Shakespeare's *The Tempest*
 Shakespeare's *The Merchant of Venice*
Readings in the Western Humanities, Volume II
 Dante's *Inferno* (Ciardi)
 Descartes' *Discourse on Method*
 Jonathan Swift's *A Modest Proposal* (Dover)
 Mary Shelley's *Frankenstein* (Dover)
 Mary Shelley's *Frankenstein* (Bantam)

Call #:
 W 88 1963
 W 45 1998
 W 47 1998
 W 90 1998 V.2
 W 87 1982
 W 79
 W 78 1996
 W 76 1991
 W 77 1994

EXPOSITORY WRITING

Sample Introductory Paragraphs

1. The book of *Judges* in the Hebrew Bible tells the stories of many Jewish leaders before the period of the kings begins. One of the best known of these leaders, or judges, is Samson, whose life is described in Chapters 13-16. Although Samson is ultimately a victorious Jewish leader against the Jews' arch-foes of the time, the Philistines, Samson nevertheless does not exhibit the customary qualities of a Jewish hero. Samson's motives seem to be self-interested rather than national, his morality appears contrary to his elevated role, and he repeatedly disobeys the will of God.
2. Major league baseball in the United States is divided into two divisions, the American and National Leagues. The playing rules between the two leagues are not exactly the same. In 1973 the American League adopted a rule that allows a non-fielding player to come to bat as a substitute for the weakest hitter on the defensive team. This permanent substitute batter is known as the designated hitter (DH), and since 1973 baseball fans have been divided over the institution of this rule. Even though the DH rule has added some offensive excitement to the game, it ought to be eliminated. The DH rule has upset the tradition and uniformity of the game, it has distorted the statistics between the two leagues, and it has reduced the cat-and-mouse strategy that is so important to baseball.

Sample Thesis Statements

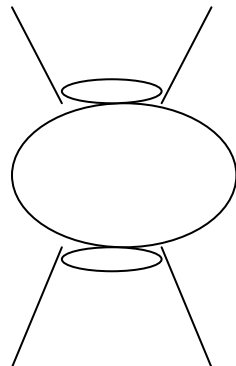
1. Although baseball has a book of fixed rules and infield measurements, United States baseball parks differ greatly in foul territory, outfield distance, and homerun fences.
2. Although I had gone to camp every summer of my childhood, when I left for college I felt for the first time that I had left home. My appetite, my growing pile of laundry, and my need for family contact all created a sense of estrangement.
3. Admitting that sequels are usually second rate, I found *Return to Snowy River* to be fresh in its cinematography, characterization, and plot development.
4. While small town life has its advantages, growing up in rural America can produce a limited vision due to inadequate schools, geographic isolation, and homogeneous populations.

Sample Ending Paragraph

1. Entering college opened many doors to the future, but it also more or less closed the door to my parents' home for me. I had left home. This was first apparent to me through the little inconveniences, such as providing my own meals, and later when I realized that my family was not readily available. Breaking one's ties with home is one of the principle passages in growing up. It is often more psychological than physical. For although we are usually back and forth to our homes throughout our lives, there is one particular experience when we realize that we no longer belong to our parents' household.

Keyhole Pattern for Expository Paper

1. Introduction



broad opening

narrow down to the 1-sentence thesis statement
predict body paragraph order and topics

2. Body

3 or more paragraphs in body

3. Conclusion

restate thesis statement succinctly
summarize main ideas
expand to broader application

FORMAL WRITING

Following are some dos and don'ts to observe in final drafts. Keep in mind that the style of a formal piece of writing should have the look of thoroughness and elevation about it. By no means is this an exhaustive list, but enough to start with.

1. Papers must be typed in an 11- or 12-font, double spaced on one side of white, 8 ½ x 11" paper and stapled.
2. Titles are not necessary, but may be used. Do not use such division-markers as "Introduction," "The End," etc. Do not use numbers or letters as outline guides.
3. Title pages are not necessary, but may be used. Title pages, like each subsequent page of the paper, must include your name, class, date, and perhaps other pertinent matter. If using a title page, the numbering begins with "1" being the first page of written material, not the title page.
4. In formal writing, avoid the look of haste and "short cuts":
 - Do not use contractions (e.g., I'm, don't, should've – write these out)
 - Avoid abbreviations except for the most accepted ones, such as "Mr."
 - Write out numbers less than 100 unless the numbers are used in dates, statistics, addresses, and text citations (e.g., act, line, page, chapter)
5. Avoid the use of first person ("I") and second person ("you"). The use of "I" is unnecessary, as it is your paper, and is a less authoritative and universal tone. The use of "you" implies an informal, personal tone between you and the reader. Formal writing should be more objective, detached and universal.
6. Do not use clichés or slang. These expressions are suitable for speech and informal writing, but they are inappropriate for a more elevated and exact style of writing.
7. This is closely related to "6." above: Do not use words that are vague and general in meaning. Words like "good" and "nice" mean so many things that they mean nothing in particular. Choose words that have a precise meaning. Never use "etc." formally.
8. Reference citation: When you try to prove or demonstrate a point in literary analysis, often you will need to cite supporting passages (quotations). Check your *MLA Handbook* as the final source, but here are some guidelines:
 - If you quote a passage more than three lines, you must indent five spaces (a tab) on the left margin. Do not use quotation marks.
 - If you quote a passage less than three lines, you must keep the passage within the normal margins and spacing of your paper.
 - At the end of a quoted passage, or where you merely refer to a passage, you must cite it. Use in-text source citations (see *MLA Handbook*). Here abbreviations and numbers should be used. Put citations in parentheses. If possible, try to use references that will allow a reader to find the passage in any edition. In other words, use line, verse, act and book numbers rather than page numbers. Examples: (*Gen.* 3:2-7) (*Od.* XX,359-65) (*Inferno* V,13-19) (*Hamlet* IV,ii,7-12).
9. Underline or italicize the titles of long, complete works (plays, novels, symphonies, books of poems, record titles, and long pieces within a bigger work, such as *Genesis* from the Hebrew Bible). In typing you can use capital letters instead of underlining or italicizing, but not both. Put quotation marks around titles of short works or generally parts of a longer work (chapter titles, shorter poems, short stories, song titles); these cannot be capitalized, underlined or italicized.
10. Avoid wordiness, especially tautological expressions that say the same thing twice: "new innovations," "basic fundamentals," "a sweet and dear friend." Also avoid unnecessary adverbs, particularly those which also fall under "7." above (e.g., very).
11. Generally try to remain in present tense when speaking about literature: "Odysseus is (not "was") a Greek warrior." "God appears (not appeared) to Moses in *Exodus*."