

HUMN-201: Introduction to Humanities (Fall 2016)

Meeting Time: T/F 10:15am-12:20pm
Professor: Stephen Grandchamp
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Office Hours: M/R 10:30 am-12:30 pm

University Course Description

The humanities are disciplines focused on the study of literature, philosophy, and the arts. This course is designed to introduce students to the humanities by the examination of selected works in drama, fiction, poetry, philosophy, and the fine arts. Formal graded writing assignments will be integrated into the course.

Section Description

This section of HUMN-201 will explore the emergence of the discourse of individual development—the process by which a person fundamentally changes over time in order to acclimate to society—in Western culture from the eighteenth century to present. Students will examine the ways in which this discourse of development has been articulated and defined across the humanities. Additionally, students will investigate the ways in which novelists, poets, playwrights, artists, and philosophers have confronted the social, economic, sexual, racial, and geographic limitations of Western notions of individual development. Along the way, students will historicize the now-dominant narrative of informal education as a means of eventual cultural achievement.

Course Objectives

According to Kettering University's standards, this course develops students' critical thinking and analytical skills by asking them to:

- 1) Visualize and articulate the perspectives of others.
- 2) Engage in close readings of singular artifacts (individual works of art or literature).
- 3) Contextualize singular artifacts, by thinking about particular ideas and texts in relation to relevant cultural and historical contexts.
- 4) Interpret singular artifacts through close reading and from multiple perspectives.
- 5) Examine the ethical dimensions of singular artifacts.
- 6) Frame questions concerning singular artifacts.
- 7) Assess divergent responses to such questions.
- 8) Construct convincing oral and written arguments in response to such questions.

Required Texts (Texts are required in these particular editions. All other required texts will be provided for students.)

Austen, Jane. *Emma*. Peterborough, ON: Broadview, 2004. ISBN: 9781551113210

Beckett, Samuel. *Waiting for Godot*. New York: Grove, 2011. ISBN: 9780802144423

Ibsen, Henrik. *Four Major Plays*. New York: Oxford UP, 2008. ISBN: 9780199536191

Satrapi, Marjane. *The Complete Persepolis*. New York: Pantheon, 2007. ISBN: 9780375714832

Schreiner, Olive. *The Story of an African Farm*. Peterborough, ON: Broadview, 2003. ISBN: 9781551112862

Final Grade Calculation

Final grades will be calculated according to the following distribution:

Argumentative Reading Responses	10 %
Parts-to-Whole Analysis Essay	15 %
Director's Interpretation Essay	15 %
Autobiographical Project	10 %
Reading Quizzes	10 %
Midterm Exam	10 %
Final Exam	15 %
Participation	15 %

Grading of Course Performance

All work will be graded on a 100-point scale. At the end of the semester, final grades will be assigned according to the following criteria:

A	94-100	C	74-76
A-	90-93	C-	70-73
B+	87-89	D+	67-69
B	84-86	D	64-66
B-	80-83	F	63 and below
C+	77-79		

Assignment Overview

The requirements, expectations, and grading criteria for a particular assignment or exam will be described on a separate assignment sheet. Assignments may be summarized as follows:

Argumentative Reading Responses: a brief argumentative analysis (300 words) of a single passage from one of the weekly assigned texts

Parts-to-Whole Analysis Essay: a sustained and compelling argument (1,200 words) about one passage (no more than two pages) from a single course text that demonstrates writing ability, interpretive skill, and the usage of textual evidence while exploring the ways this passage supports, challenges, complicates, or undermines key themes of the entire work

Director's Interpretation Essay: an argumentative essay (1,200 words) in which students explain how they would direct one brief segment of either *A Doll's House* or *Waiting for Godot* in order to portray developmental themes

Autobiographical Project: a creative work (900 words or equivalent in creative genre) that makes a statement about development within an autobiographical context (with an additional reflection essay [300 words] that explains the project's relationship to the course material)

Reading Quizzes: brief, unannounced quizzes at the beginning of course sessions to verify student reading and comprehension

Midterm Exam: an essay exam (one hour) in which students demonstrate proficiency in reflecting on the course's themes and texts by answering several prompts

Final Exam: a final essay (two hours) in which students demonstrate proficiency in reflecting on the course's themes and texts by answering several prompts

*Note: Late work will not be accepted. Students must pass the Parts-to-Whole Analysis, Director's Interpretation, Autobiographical Project, and exams to receive a passing final grade.

Participation

Because HUMN-201 is foremost an exploration of ideas, students are required to participate throughout the semester on a regular basis and bring the current course text to each session. Expected types of participation include: contributing to course discussions, asking incisive questions, responding respectfully to classmates' ideas, and approaching all course texts with enthusiasm. Moreover, students should refrain from using cellphones or laptops unless prompted by course activities. Participation will be assessed midway through the course and at the end of the semester. Additionally, students may ask for an assessment of their participation/engagement score at any point during the semester.

Attendance

Students are required to attend all sessions of HUMN-201. However, students are granted two no-questions-asked absences to account for emergencies, illnesses, etc. Missed individual conferences also count as an absence. Beginning with the third missed session, students will receive a penalty of five points for each absence. For example, a final grade of 90 would be lowered to 80 in the event of four total absences. The professor does not discriminate between excused and unexcused absences; therefore, students must use their two no-questions-asked absences wisely.

Office Hours/Email Communication

Office hours will be held between 10:30 am and 12:30 pm on Monday and Thursday. Students are encouraged to visit office hours with questions, concerns, or course-related topics for discussion. If students would like to meet at another time, they should contact the professor via email in order to set up an appointment. Students should feel free to email the professor at other times with any questions or concerns they may have. The professor checks his email inbox every weekday at 6 pm. In order to receive an answer on a particular day, students must email the professor before this time. Finally, students can contact the professor by phone in cases of emergency at (906) 360-3604.

Submission of Work

All documents should be submitted in hard copies at the beginning of the course session. All student work will be returned (typically within a week) with grades and comments.

Ethics in the University and Academic Integrity

Kettering University values academic honesty and integrity. Cheating, collusion, misconduct, fabrication, and plagiarism are serious offenses. Each student has a responsibility to understand, accept, and comply with the University's standards of academic conduct as set forth in our statement, "Ethics in the University," and "Academic Integrity" as well as policies established by individual professors. For more information, refer to the Student Life section of the current Undergraduate Catalog. This information is also noted in the Student Handbook.

Students with Documented Disabilities

The University will make reasonable accommodations for persons with documented disabilities. Students need to register with the Wellness Center every term they are enrolled in classes. To be assured of having services when they are needed, students should contact the Wellness Center during the first week of each term. Note that it is the student's responsibility to arrange accommodations with each professor. For more information on "Disability Services," refer to the Student Life section of the current Undergraduate Catalog. This information is also noted in the Student Handbook.

Academic Assistance

In addition to your professors, academic assistance with class work and writing is available from the Academic Success Center (ASC) at (810) 762-7995 or academicsuccess@kettering.edu.

Course Schedule

Students are expected to complete the listed readings before the designated date. Assignments should be submitted at the beginning of the class session.

Unit I: The Emergence of Individual Development

- 10/4 (T)** Course Introduction
- 10/7 (F)** John Locke, excerpt from *An Essay Concerning Human Understanding* (1689)
Jean-Jacques Rousseau, excerpt from *Émile, or Treatise on Education* (1762)
William Blake, selections from *Songs of Innocence* (1789) and *Songs of Experience* (1794)
- 10/11 (T)** Jane Austen, *Emma* (1816): pages 55-164
Caspar David Friedrich, *Wanderer above the Sea of Fog* (1818)
- 10/14 (F)** Matthew Arnold, excerpt from *Culture and Anarchy* (1869)
***Argumentative Reading Response Due**
- 10/18 (T)** Jacques-Louis David, *Henriette de Verninac* (1799)
Jane Austen, *Emma* (1816): pages 165-405
- 10/21 (F)** ***No Class**
***Individual Meetings with Professor (Parts-to-Whole Analysis Essay Ideas)**
***Argumentative Reading Response Due at Meeting**

Unit II: Problematizing the Limits of Development

- 10/25 (T)** Henrik Ibsen, *A Doll's House* (1879): Act One; Act Two
Ferdinand Georg Waldmüller, *Young Lady* (1840)
- 10/28 (F)** Michel Foucault, excerpt from *Discipline and Punish: The Birth of the Prison* (1975)
***Parts-to-Whole Analysis Essay Due**
- 11/1 (T)** Henrik Ibsen, *A Doll's House* (1879): Act Three
Jules Breton, *The Song of the Lark* (1884)
- 11/4 (F)** Olive Schreiner, *The Story of an African Farm* (1883): pages 34-135
***Midterm Exam**
- 11/8 (T)** Olive Schreiner, *The Story of an African Farm* (1883): pages 137-283
- 11/11 (F)** T. S. Eliot, *The Love Song of J. Alfred Prufrock* (1915)
Andrew Wyeth, *Christina's World* (1948)

Unit III: Imagining Developmental Alternatives

- 11/15 (T)** Jean-Paul Sartre, excerpt from *Being and Nothingness: An Essay on Phenomenological Ontology* (1943)
Edward Hopper, *Automat* (1927); *Nighthawks* (1942)
Samuel Beckett, *Waiting for Godot* (1953): Act I

- 11/18 (F) *No Class
*Individual Meetings with Professor (Autobiographical Project Ideas)
- 11/22 (T) Samuel Beckett, *Waiting for Godot* (1953): Act II
Donna Haraway, excerpt from *A Cyborg Manifesto* (1985)
Neil Harbisson, *The Human Color Wheel* (2009)
- 11/25 (F) *No Class (Thanksgiving Break)
- 11/29 (T) Marjane Satrapi, *Persepolis*, Book 1 (2000-2004): pages 3-153
- 12/2 (F) No Reading
*Autobiographical Project Due
- 12/6 (T) Marjane Satrapi, *Persepolis*, Book 2 (2000-2004): pages 155-341
- 12/9 (F) No Reading
*Director's Interpretation Essay Due
- 12/13 (T) Review
- TBA Final Exam