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Curriculum Module for Introduction to Humanities 235: World Literature

Course Description: At Wright College the Humanities 235: World Literature Course is a course where the faculty member teaching it is allowed the widest possible latitude. While its title might imply that all regions, genres and time periods are to be represented in practice, at least currently, it is often taught with a special focus chosen the individual professor and this can change from one semester to the next.

Discussion of theme: The theme for this course is Being Loved, Being Unloved. The rationale for the theme is in many ways self evident but some important areas for instruction ought to be presented to students. The theme touches upon a universal human need, and is the emotional cornerstone for producing a psychologically healthy human being capable of finding fulfillment in, to coin Freud's phrase, love and work.

Students should not only be aware of its practical universal value and also the forms in which it can come. There is the love for one's spouse and lover, but also one's parents, children, profession, God, fellow man, truth, justice, beauty, learning, laws and innumerable other forms.

The theme also encourages the exploration of several subtle distinctions. One is the difference between *feeling* loved or unloved and the reality of *being* loved or unloved. Another important area for exploration is in texts where a character *believes* his or actions are loving when in fact they are quite the reverse.

This module presents an unusually thorough working out of ways to pursue term paper topics on this theme, especially for the following texts: Plato's *Symposium*, Henry James' *Washington Square*, Shakespeare's *Taming of the Shrew* and Toni Morrison's *Song of Solomon*. The purpose for including Plato's *Symposium* is to enable students to wrestle with a working definition of love which can be applied to the other texts. It is not necessary needless to say for students to agree with Plato's definition. Rather, it is intended to expose students to looking at the concept of love formally and in ways they may never have considered and in so doing evolve what they consider the most valid possible definition. *Taming of the Shrew* was chosen for its depiction of the crippling emotional wounds of feeling unloved Katherine displays throughout the play and the strategy Petruchio uses to heal and unburden her and enable her to become a loving person at peace with herself. *Washington Square*'s great strength is the damage a vulnerable person can sustain from people who delude themselves that they are being loving when they are behaving in quite the opposite manner. *Song of Solomon* shows a wide range of flawed ideas of love.

Problems and Rewards: The iteration presented here does make an effort to expose students to literature from a wide range of countries drawn from the Great Books Curriculum core author list. The countries include Brazil, Columbia, China, England, France, Greece, India, Japan, and the United States.

A perusal of the syllabus will immediately make clear that the emphasis for this particular semester was the literature of the east, China and Japan and a few remarks about the problems and rewards of teaching these materials may be germane here.

1. *The Tale of Genji* by Lady Murasaki's is considered the greatest Japanese novel and some argue it is the greatest novel ever written. Either way it presents students with a fascinating and long extinguished world of 10th century Japan, mainly of court life, amorous intrigues with their political and emotional ramifications. The values of the novel are quite different from our own. For example, its hero enjoys the highest level of admiration not because of Rambo like qualities, of which he possesses not the slightest trace, but because of his physical grace as a dancer, his calligraphic mastery, his talents as a musician and singer, his perceptiveness as a poet and his peerless good looks, which are nothing like our own ideas about male beauty and are in some ways opposite to ours. Secondly, the attitudes toward women and the place women were expected to occupy in his society are quite opposite to our own. The novel's great artistic power derives from its sense of gentle deep melancholy at the passing of all things and the pain of seeing how emotional wounds received by a person in one generation reverberates through the ensuing ones. The mixture of wistfulness, loss and ineffability Working its effects through the generations is very powerfully presented especially if one reads the entire novel which is impractical for this course unfortunately since *Tale of Genji* is a multi volume work and one of the longest novels ever written, after *Remembrance of Things Past* by Proust.

It is in this author's view unrealistic to expect students in the World Literature course to get more than a vague sense of all this reading the generous sampling in the Norton Anthology of World Literature Expanded Edition used for the course. But this vague sense is very precious and should not be dismissed or underestimated. All that any survey course can aspire to is to provide a base line of cultural awareness where before there was none. It is more than enough if the students come away from the text aware of the book, of the civilization that it communicates, of the problems of the human condition it presents and values very different from our own which serve to make students aware of the existence of cultural relativism and also its limits that bring moral absolutes into greater focus.

The chief problem that a faculty member is likely to encounter in teaching *Tale of Genji* is the foreignness of the environment. Characters do not have names that Americans are familiar with and they may sound strange and be initially hard to tell apart. The rules of

the environment in which the characters live are unfamiliar and the values are neither democratic nor necessarily meritocratic. Women are squarely second class citizens and the common people are third class citizens. Attention must be devoted by the professor however to prepare students for this, to exhort them not to be misled and confuse the unfamiliar with the unlearnable or the irrelevant. In this case, a series of web links will be supplied to enable students to gain some visual orientation of the world presented in the novel,

It is highly recommended in teaching the *Tale of Genji* excerpt to read ahead of time *The World of the Shining Prince* by Ivan Morris which is wonderfully readable and fascinating discussion of the world in which *Tale of Genji* is set as well as the novel itself. As a side note, there are several translations available of this novel. The one supplied by Norton is the Edward Seidensticker translation which is considered by experts to be more true to the original than its famous predecessor by Arthur Waley. Waley evidently felt free to add material to make clear to the reader Lady Murasaki's style, which is characterized by her society's deeply ingrained spirit of making many important points with great indirection. Since the indirection *is* however a big problem in such a novel Waley probably does not deserve the scholarly lumps he has been posthumously absorbing. Fortunately, (remembering that this author does not read Japanese) a translation by Royall Tyler has appeared subsequently that is in this author's judgment superior to both in conveying a sense of the original style without sacrificing clarity

2. *Dream of the Red Chamber: Story of the Stone*. Cao Xueqin. This multi volume work is considered by the Chinese their greatest novel. It is a multi generational story of the decline of a prosperous Chinese family at the center of which is the love story of a sensitive Chinese boy and a highly neurotic and ultimately self destructive young woman, his cousin. It is a story whose strength lies in its psychologically astute picture of a multi generational and the almost inexhaustible range of relationships this entails and the ethical and social rules that influence them. It also presents a wide range of representatives from different social classes. The problem students are likely to have is the sheer number of characters involved. Not only are there grandmothers, grandfathers, aunts, uncles, sisters, brothers, cousins, outside businessmen but also servants for each member of the household. The problem is compounded by their all having names that are unfamiliar to Americans (e.g. how many Americans know anyone with a name like the author's Cao Xueqin). Here it is indispensable that the faculty member come to class knowing the character list cold and describe the relationships in advance of assigning the text. A seven (!) page list of characters found in the appendix volume two of the Penguin edition of *Story of the Stone* from which the Norton excerpt is taken is very useful as a reference. In practice a faculty member encounters at most only one-seventh of the characters listed there. For this text and *Monkey* a highly readable and stimulating discussion can be found in the esteemed *The Classical Chinese Novel: A Critical Introduction* by C.T. Hsia. Columbia University Press.

3. *Monkey* (or *Journey to the West*) by Ch'Eng-En Wu. This is also considered a supreme masterpiece by the Chinese. It is completely unlike *Story of the Stone*. It is presented as a kind of adventure story, full of slapstick, magical encounters, fantasy, conversations with gods and spirits. Its plot is presented in the tradition of one-damn-thing-after-another, a distant cousin of the Indiana Jones style narrations. Its purpose however is highly allegorical and not at all superficial. The premise is that a Buddhist monk is to set out to the West in search of some original Buddhist sacred scriptures. He is accompanied by a magical monkey whose job it is to protect him. Beneath the surface the adventures are designed to present a series of ethical and religious challenges and conflicts the resolutions of which point out central Buddhist truths and parallel the monk's journey to ever greater enlightenment. *It will be extremely important in teaching this text to connect it to the excerpts from the Bahagavad Gita mentioned in the syllabus – especially those from the first half of the text because this will expose students to the rudiments of Hindu thought which finds its way into Buddhism.*

Students are likely to have problems with a text whose plot has never heard of Aristotle's unities and would not care if it had. Patience must be counseled to remedy this. Also, to get the most out of the text the allegorical and spiritual messages must be emphasized and an example or two of successful interpretation presented by the professor to give students a sense of how it is done.

An important note: Here it will, hopefully, prove useful for those who have taught this course or who are considering teaching it to put in a few words about the "philosophy" with which this professor approaches in offering this course. World Literature with a Great Books focus provides a unique opportunity for professional growth because its very title really obligates a professor to teach certain amounts of literature from cultures with which a faculty member often has no little or not acquaintanceship. To put it another way, World Literature with a Great Books focus is a fulcrum that can enlarge a faculty member's grasp of previously unsuspected masterpieces, central texts of important civilizations. In so doing, a faculty member can use such a course to grow along with one's students while enlarging one's understanding of the world. This is especially key in a community college environment where work loads are designed to maximize the number of students being taught by an institution for the lowest possible cost and this inevitably disregards and inhibits time which would otherwise be devoted to serious reading and professional growth.

In an academic setting where faculty are often confined in teaching a very limited range of courses and materials, a World Literature course is an ideal venue to assign works with which one may not be intimately familiar so that by taking on the obligation to master it for one's students, one will become increasingly erudite in new areas.

Professor Gans

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World Literature: Humanities 205 Syllabus

Required Texts

1. *Symposium* by Plato
2. *Taming of the Shrew* by Shakespeare
3. *Washington Square* by Henry James
4. *Song of Solomon* by Toni Morrison
5. *Norton Anthology of World Literature expanded edition Volume D*

Course Objectives:

By the end of the course, students should be able to do the following:

1. Use critical reading and critical thinking skills to understand and enjoy stories, novels, plays and poems.
2. Recognize basic elements of literature like plot, character, setting, point of view, and theme.
3. Understand literary terms like conflict, climax, irony, symbol, tone, etc.
4. Appreciate and interpret historical backgrounds and biographical information as they relate to the literature assigned.
5. Enjoy reading short stories, novels, plays and poems including the difficult and the unfamiliar, and appreciate the insights into human behavior that fiction provides.
6. Write effective critical papers about literature.

IMPORTANT

Every reading assignment without exception must contain highlighting or underlining on the date it is due in order for a student to receive credit for it.

- *For the literature reading assignments you are required to produce, in addition to your underlined text, a one paragraph summary of the theme--that is, the message or meaning the author is trying to convey in the selection and also what about it you enjoyed or found difficult or confusing. Students will be marked pass or fail on whether they have done this assignment completely. When assigned several poems for the same day, you may select one poem in particular to satisfy this requirement.*
- To insure students have a consistent, rigorous and manageable reading load the professor at his discretion may modify the schedule indicated on the syllabus. This may involve the assignment of additional readings or exercises or the extension of a reading deadline to complete especially complex and

challenging reading. Such decisions will be made strictly on the basis of what will most contribute to the greatest learning for the students and students are therefore advised to pay particular attention to any in class announcements. **A student is responsible therefore for knowing what assignments are due and when. This includes amendments made by the professor during a class period to the printed syllabus. If you did not attend a particular class it is your responsibility to contact another student or the professor concerning assignments for which you are responsible.**

Special note concerning plagiarism: Plagiarism detected on a student paper will result in an automatic failing grade for that paper. A term paper which is for all practical purposes entirely plagiarized will result in the student failing the course. The burden of proof in such instances will rest on the student. If the student disputes the charge of plagiarism he or she will be required to produce all notes and rough drafts of the research paper to prove the authenticity of the work. For this reason it is very important that the student hold onto all notes and rough drafts. The student will also be required to sit down with the professor and re-compose a selection from the paper from scratch that reproduces the same level of rhetoric and grammar proficiency.

WEEK ONE

- Overview of course content, requirements, and rules.
 - Lecture and discussion:
 - Why study literature?
 - History and evolution of literature.
 - How to study literature. (see below)

How to write a term paper and review of possible topics.

Homework:

1. *Symposium* (Greece)
2. *Song of Solomon* (first quarter) (United States)
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<p>Plot and Theme</p>	<p>Common Literary Devices Symbol and Metaphor</p>	<p>Allegory, Irony, Tone etc</p>
<p>❖ A person's inner conflicts ❖ In conflict with moral order of the universe.</p>	<p>Forms of Conflict ❖ In conflict with society ❖ In conflict with nature.</p>	<p>❖ A conflict with a person.</p>
<p>Common Analytic Tools ❖ Psychological Analysis ❖ Moral Analysis ❖ Structural Analysis</p>	<p>Keys to Term Paper Success ❖ Defining key terms ❖ Supporting claims with key facts from primary and</p>	

- ❖ Cause and Effect secondary sources
- ❖ Political Analysis

WEEK TWO

Lecture and discussion

Homework:

Taming of the Shrew (England)

Song of Solomon (second quarter)

WEEK THREE

Film of play shown if available.

Lecture and discussion

Homework:

Washington Square (United States)

Song of Solomon (third quarter)

WEEK FOUR

First term paper due.

Lecture and discussion

Homework: *Song of Solomon* (final quarter)

WEEK FIVE

Lecture and discussion

Homework: *Medea by Euripides Greece)*

WEEK SIX

Lecture and discussion concerning

Works Cited exercise, Integration of Quotation

• **Homework** *first half of The Story of the Stone* excerpt (China)

WEEK SEVEN

Lecture and discussion

The Story of the Stone (second half)

WEEK EIGHT

Lecture and discussion

Mid Term Paper Due

Homework: first half of excerpt from *Tale of Genji* by Lady Murasaki (Japan)

WEEK NINE

Lecture and discussion

Homework: last half of excerpt from *Tale of Genji* by Lady Murasaki

WEEK TEN

Lecture and discussion.

Homework: excerpts from *Bahagavad Gita* (India)

WEEK ELEVEN

Lecture and discussion.

Homework: *Monkey* (China)

WEEK TWELVE

Lecture and discussion

Homework: *The Peach Blossom Fan* by K'ung Shang Jen (China)

WEEK THIRTEEN

Term Paper Due

Lecture and discussion

Homework: Poetry of Rabindranath Tagore (India)

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WEEK FOURTEEN

Lecture and discussion

Homework *Tartuffe* by Moliere (France)

WEEK FIFTEEN

Lecture and discussion

Homework: "A Very Old Man With Enormous Wings" by Marquez (Columbia)

WEEK SIXTEEN

Lecture and discussion.

Final exam.

Possible Research Topics

Choose the topic that seems most interesting and put down your name and topic number on the sign up sheet when it is passed around.

☞ **Very Helpful Hint: Strongly Consider Using As Secondary Sources The Authors In The *Synopticon*. Located at the Reserve Desk at the LRC. Look Up Topics Like Love, The Individual, Human Nature And So On.**

Examine the following relationships:

1. a lover for another lover.
2. a spouse for a spouse
3. a sibling for a sibling
4. a parent for a child
5. a child for a parent
6. a friend for a friend
7. any other human being who has a loving relationship with another that does not fit into any of those categories.

I. Plato's *Symposium*

A. Define what it means to be loved. Be precise. Start with Plato in the *Symposium* as your main source. Also talk about what it means to be unloved as a means of treating the topic fully.

B. Do you agree with Plato's definitions of love in *Symposium*?

C. Discuss why you agree or disagree with his discussion of "parental" love

D. Discuss why you agree or disagree with the definitions supplied by

1. Aristophanes
2. Socrates
3. Diotima
4. Alcibiades

E. What do other Great Books authors have to say about love that would support or disagree with Plato's definitions of love?

1. Freud?
2. Bible?
3. Jane Austin?
4. Schopenhauer?
5. Others?

F. Explore the similarities and the differences in the nature of the love that exists in two or more of the relationships listed above.

G. Explore some of the main effects of being unloved in the above list of relationships. Discuss the causes and the effects and the reasons for why and

how being unloved produces the effect it does.

II. Does Dr. Sloper in *Washington Square* love his daughter?

1. Does he fit Plato's definition of a loving person and a loving parent?
 - a) Explain what particular Platonic criteria or principles Dr. Sloper fulfills or violates in his treatment of and feelings for Catherine.
 - b) If you think his feelings are a mixed bag argue why you think he is either *basically* loving or basically unloving.
 - c) If you think he is basically unloving explain how he ought to have behaved differently toward Catherine and how this would better fit the definition of being loved.

2. Are all his feelings universal to fatherhood?
 - a) If not which are not?
 - b) If so, what do the negative feelings he has about Catherine tell us about the nature of parental love?

B. What is the effect of being unloved on Catherine?

1. What does it do to her exactly?
2. How does she wind up in the state she ends up in?
3. What is the step by step stage by stage process of destruction that produces it?

C. Does the ending seem plausible to you?

1. Why or why not?
2. What does your judgment about whether it is realistic or not tell you about the true nature of love, of being loved and being unloved? On how important the love of any particular person is or should be in another's life?

III. *Taming of the Shrew* (Select particular scenes, speeches and lines to support your point.)

A. Does Petruccio in *Taming of the Shrew* illustrate the principles of love toward Catherine or is he a portrait of destructive unloving behavior?

1. Does he fit Plato's definition of a loving suitor and spouse?
 - a) Explain what particular Platonic criteria or principles Petruchio fulfills or violates in his treatment of and feelings for Catherine.
 - b) If you think his feelings are a mixed bag argue why you think he is either *basically* loving or basically unloving.
 - c) If you think he is basically unloving explain how he ought to have behaved differently toward Katharina and how this would better fit the definition of being loved.

2. If you believe Petruchio is loving argue:
 - a) Can Petruchio's tactics be construed as a complex and subtle strategy to repair the deep and self destructive wound that Katharina is suffering from? Explain.
 - b) What principles of love does he use in his strategy to win over Katharina?
 - c) How do his actions and speeches show how he is loving toward her?
3. If you believe Petruchio is unloving argue:
 - a) Does he have a strategy that consists of physical and legal compulsion and emotional abuse that breaks Katharina's will and individuality?
 - b) Is Petruchio nothing more than a brutal sexist who emotionally beats Katharina into emotional submission?
4. What does Katharina and her personality in the beginning and the end of the play tell us about the effects of being unloved and being loved?
 - a) Is Katharina in the beginning of the play the portrait of a person who is simply mean or someone who is deeply wounded or both?
 - b) Is Katharina a portrait of what can happen to a person who is deeply wounded by being unloved? If so, how?
 - c) Is Katharina's resentment against her sister and her father and Petruchio at the play's first scenes understandable or just repulsive or both. Explain.
5. Does the father in *Taming of the Shrew* love his daughter?
 - a) Does he fit Plato's definition of a loving person and a loving parent?
 - b) Explain what particular Platonic criteria or principles Dr. Sloper fulfills or violates in his treatment of and feelings for Katharina.
 - c) If you think his feelings are a mixed bag argue why you think he is either *basically* loving or basically unloving
 - d) If you think he is basically unloving explain how he ought to have behaved differently toward Katharina and how this would

better fit the definition of being loved.

6. Are all his feelings universal to fatherhood?
 - a) If not which are not?
 - b) If so, what do the negative feelings he has about Katharina tell us about the nature of parental love?

7. Is Katharina at the play's conclusion a person who is better or worse off than she was when the play started?
 - a) Is it plausible that she feels she genuinely loves her husband? Explain why.
 - b) If it is implausible that she genuinely loves her husband explain why.
 - c) Is Katharina a destroyed personality by the end of the play or an emotionally healed person? Discuss the role of being loved or being unloved according to Plato and other Great Books authorities to justify your answer.
 - d) Does Katharina learn important lessons about being loved and about how to make a relationship work in *Taming of the Shrew*? If so, what does this tell us about the meaning and importance of being loved in a person's life?

B. What is the effect of being unloved on Katharina?

1. What does it do to her exactly?
2. How does she wind up in the state she ends up in?
3. What is the step by step stage by stage process of destruction that produces it?

C. Does the ending seem plausible to you?

1. Why or why not?
2. What does your judgment about whether it is realistic or not tell you about the true nature of love, of being loved and being unloved, on how important the love of any particular person is or should be in another's life?

IV. Compare the father in *Washington Square* and *Taming of the Shrew*.

- a) What platonic principles did each violate that proved to be unloving toward their children?
- b) What were the different effects it had on them

V. Compare the Catherine in *Washington Square* and the Catherine in *Taming of the Shrew*.

- a) How did their feelings of love toward their fathers compare.

- b) How were each of them wounded by being unloved?
- c) What were the effects it had on each of them?

VI. *Song of Solomon*

Note: Below is a brief listing of the most prominent sets of relationships in *Song of Solomon*. When examining each of these relationships remember that there are two dimensions to each one – each person in the relationship has a very different perspective set of feelings on the other. For example, father's perspective on and feelings about his son are very different for example than a son's for a father and a wife can look at her husband very differently than he looks at her.

Parent-Child

Macon Dead and Milkman
Macon Dead and Lena
Ruth and Milkman
Ruth and Lena
Ruth and her father
Pilate and Reba

Husband-Wife

Macon Dead and Ruth

Lover:
Milkman and his
lovers Lena and her
lover.

Brother-Sister

Macon Dead and Pilate
Milkman and Lena.

Friendship

Milkman and Guitar

Familial

Pilate and Hagar
Pilate and Milkman

1. Select one or more of the relationships above.
 - a. Does the relationship fit Plato's definition of being a loving one?
 - i. Explain what particular Platonic criteria or principles are being met or violated.
 - ii. If you think a character's feelings are a mixed bag argue why you think he is either *basically* loving or *basically* unloving.
 - iii. If you think the character is *basically* unloving explain how he ought to have behaved differently and how this would better fit the definition of being loved.

Explore this question from the point of view and behavior of each of the partners individually (i.e. the father and the son)

2. Compare two or more relationships and see if there are similarities and differences in how each is being loved or being unloved.
3. Choose one or more characters and explore some of the main effects of being unloved. Discuss the causes and the effects and the reasons for why and how being unloved produces the effect it does.

VII. Using one or more of the texts listed above discuss in what ways do being loved or being unloved influence how ethically or unethically a person acts?

VIII. Using one or more of the texts listed above select a character who is strikingly loving or unloving or a combination of both. What are their motives and reasons for doing so according to the author? What if anything does this tell us about the nature of being loving or unloving and what does it tell us about the nature of each kind of soul? In other words what does this tell us about human nature?

Other Suggested Paper Topics

1. Analyze the symbols used in particular literary work and interpret their meanings.
2. What psychological analysis about human beings is the author offering?
3. What is the author saying about human nature? Select one or more of the characters to make your point.
4. What is the author saying about society? Does the author approve or disapprove of it? In what way exactly?
5. Critique the theme of a story. What is it? How valid is it? What are its strengths or weaknesses?
6. Evaluate the literary strengths and weaknesses of a particular work. Is it well written? Does it present an accurate reflection of reality? Does it treat a serious theme? Is it well constructed?

You're Name

Professor Gans

World Literature

Sample Essay

Medea

Interpretive Analysis

The main problem that the play *Medea* posed for me can be expressed best by two related questions: First, why is a person supposed to care about this play when the two main characters commit such evil that they are completely unsympathetic? To put it another way, when the main character kills her own children to hurt her husband and the husband treats his wife and family like garbage he tosses out without a thought, what does Euripides want us to get out of this play?

I would like to suggest a couple answers to these questions but I don't think they will solve the problem nor do I think there is *any* answer by anyone that can be fully satisfying and final.

Medea is Euripides most famous play and the one of his most often taught in the schools. This puzzles me. For *Medea* is practically unique in its being a play that has no one to root for, no clearly good guy, however flawed. As John Gardner has pointed out in *Art of Fiction*, for a reader to truly care about a story and be moved by it there must always be a moral positive in it, even if it is only indirect and implied by the author's tone. No author or playwright, for example, can possibly make Hitler a truly sympathetic figure because Hitler's actions were so infinitely evil and committed with

such an absence of guilt that his evil outweighs any possible mitigating factor an author might present to make us feel compassion for him. The only people who have tried are those who have shared his anti-Semitism and racism and no morally sane person could want to read or enjoy such a book.

And yet here is Medea, a woman who kills her children not to spare them any suffering, not to cut short their pain from a terrible terminal illness, not to save them from being tortured and killed by the Gestapo, but merely to use them as a tool to spite her husband. Her major grievance is that her husband Jason used her for his own ends. After her usefulness was done he disposed of her and let her be kicked out of town forever. Moreover, he told Medea to her face that he was blameless for all the injustice he heaped upon her. He even denies that she helped him although everyone knows she saved his life not once but several times.

The problem though is that it turns out that Medea is no different than Jason. She throws out her children and she blames Jason for committing the murder when she kills them with her bare hands.

There is no doubt that Jason is a monster of self centeredness and ingratitude. But Medea's own grievance is nullified morally when she uses her own children worse than Jason used Medea. She uses their deaths. She commits murder. That is an entirely greater category of evil than Jason's very evil acts and code of "ethics."

So here is the central problem the play *Medea* presents; why should we be asked to care, either by Euripides or by teachers who present the play in literature classes? Why should we waste time reading about a main character as totally repulsive as

Medea? After all, we do not have sympathy for people in our own day who murder their children. Many people refuse to even read the accounts of such murders in the newspapers because they find the stories too disgusting and infuriating and depressing to bear. Our entire sympathy is with the children who died and perhaps for the people who cannot have families who would have given those children a loving home.

In fact, I believe Euripides shares this horror. This is why in the play when Medea is killing her children he has the children scream out off stage pleading for help, for escape, for relief from their terror.

One might argue that we are supposed to feel sympathy for Medea because Euripides in many places has Medea discuss the feelings that are driving her to kill her own children. She talks many times about how humiliated she feels at being divorced by Jason and how driven beyond her rational self she is by the knowledge that her husband is in bed with another woman. She talks about how she is a proud person and how it is intolerable to know that “everyone” is laughing at her. She also talks about her rage that Jason can injure her through his manipulation and abandonment of her and wind up happy while she is miserable. In other words, that someone can harm and insult her so deeply and get away with it.

But the truth is that a husband who leaves his wife and children for another woman who is better looking, or wealthier, or younger happens every day of the year and 999,999 out of 1,000,000 do not kill their own kids. Quite the opposite. Most people feel at such moments that their kids are the only thing they now have to live for. What

court system known to man would accept the “Medea” defense of a person who killed her kids today?

It is possible that Euripides intended this story to be a psychological dissection of a highly disturbed state of mind and illuminates murderers we would otherwise find incomprehensible when we see stories about them in the newspapers.

This problem with this explanation is that Euripides does not leave us with the impression that this is his main object. The clue to this, I believe, is that he has Medea escape with the help of the gods. She does not pay for killing of her children either through experiencing unbearable remorse or by being punished by her society. Her escape is presented by her, and the author, as a triumph of revenge she successfully achieved. But this revenge is not one the audience can take any of the repulsive pleasure in that Medea does. Instead it leaves a bad taste.

The most likely explanation, then, is that Euripides wants our main focus to be not on Medea but on the behavior of Jason. This actually occurred to me while we were discussing the play in class.

There are two objections to this argument and they are serious ones. One, Jason is not a sympathetic character. The audience does not feel sorry for him because of the loss of his children because he himself made it clear that once he got a divorce he no longer cared about them. All his speeches show that he is monstrously selfish, insensitive and dishonest. He treats Medea so revoltingly that the audience considers him revolting himself. And, Jason is not only unsympathetic, the play is not told from his point of view and he is not the main character. Medea is always on stage while Jason

is only on stage for two or three brief periods. The play is called *Medea* not *Jason*. How is it possible then to argue the meaning of the play can only be found by concentrating on a secondary character who is totally unsympathetic?

Because it is the interpretation that makes the most sense. The play only makes sense morally, and as a play satisfying to watch if it is as a cautionary tale. That is, that when a person commits injustices on such an enormous and inhuman scale, then disaster is inevitable. By double crossing Medea, by rubbing her nose in her sexual humiliation, by betraying her so that she goes from being a princess to being a beggar, by willingly sacrificing his children into beggary, Jason so throws the moral universe around him out of whack that the objects of his inhumanity crack and strike back. After all, it is Jason who is left without a wife, without children, without any royal path to power. He has been crushed while Medea floats away into the clouds laughing at him.

Indeed, we see this process of cause and effect in many different circumstances. When aristocratic societies exploited their peasants beyond endurance there have been revolutions which have cost the ruling classes their lives and property. When husbands beat their wives to the point of near death with regularity some of them have been gunned down in their sleep. Hence the point of *Medea*, is that great evil that wildly breaks the limits of morality and justice will inevitably result in the most horrible punishment in return. Even if one accepts this though it must be admitted that it is troubling that the play makes the point so obliquely and seems at its conclusion to be more interested in pointing out Medea's "triumph" and "escape" from the consequences of her own unpardonable evil.

Your Name

Professor Gans

Literature 115 – Great Books Seminar

Sample Essay 2

Medea

Textual Analysis

The passage that begins on page 46 contains much greater psychological complexity than might appear at first glance.

This is the passage where Medea discusses her plans for murdering her children and her motives for doing so. Upon a first reading Medea comes across as simply repulsive. She discusses in great detail how she is going to deceive and manipulate Jason in order to murder his new wife and get away with the murder of her own children. Her discussion of the act she is planning to put on makes her sound like the worst sort of politician; entirely self seeking, without conscience, unambivalently stepping on anyone who gets in the way of what she wants.

Medea also seems to be a contemptible sadist as she describes the agony she is going to inflict on Jason's new bride and her father through the gift of a poisoned gown and diadem.

Finally Medea seems to cut off at the pass any possibility that her audience might see things from her point of view when she says frankly that she is acting out of crude "revenge." She is animated by "hate" These are not ennobling motives, they are debasing ones. Moreover, she is doing this to make her husband suffer for his

abandonment of her and the exile that she consequently has been sentenced to which Jason will not lift a finger to stop. However, to any criminal justice system and to any human being that is not highly abnormal, you punish directly someone who has broken a civil or moral law. You put him in jail or you stab him with your bare hands, you do not punish him indirectly by inflicting the really serious injury on someone he cares about.

Moreover, Medea uses a justification which has literally been used by Don Corleone in *The Godfather* and by a famous Chicago alderman Vito Marzullo when she says, she is “one who knows how to hurt her enemies and help her friends.” She is operating ethically at the level of a gangster or a ward boss.

Lastly, Medea says with her planned multiple murders are a great source of pride to her because she is disproving the stereotype that women in her society are frail, physically and emotionally, incapable of inspiring fear or making those who wrong them pay a dear penalty. There are however other ways to disprove a stereotype than to become a mass murderer (she kills four people in the play). There are far more constructive forms of being self reliant than the monstrous killing of her own children she submits as evidence of her “strength.”

At first glance, then, this long speech of hers would seem to reveal Medea as a person as shallow as she is evil and emotionally abnormal, a person not only unsympathetic but uninteresting, a mere psychopath unworthy of being the subject of Greek tragedy.

But in rereading the passage many fine psychological insights of Euripides emerge. For the fact is that the slightest inquiry into the forces that are ignited in the human psyche at the discovery of sexual betrayal by a lover reveals that Medea in a lurid and exaggerated fashion, is expressing a state of mind that is universal. For a sexual betrayal by a lover hits a nerve so deep and of such immense crude violence that it is probably Oedipal in its origins. It is a fact that many societies in human history have made the murder of a wife caught in adultery a capital offense that has been carried out with legal sanction both by the state and by the outraged husband.

Indeed, Medea's entire speech is in a sense a strand by strand unraveling of the emotional devastation that people typically experience as a living nightmare of undifferentiable emotional pain. There is the deep overpowering sense of having been humiliated. There is the betrayal having the effect of having one's sense of personal attractiveness nullified. There is the feeling of being bested by one's betrayer who is triumphing in extraordinary happiness in the arms of another. The normal person who experiences this often responds by being unable to eat for months, by being unable to concentrate, by being tormented throughout the day by thoughts of the betrayer in the arms of the new lover. People also experience nightmares about the betrayer that make sleep all but impossible.

Like Medea, the normal person also inevitably wishes for revenge. Most people have fantasies of revenge whenever someone they know like a boss or a co worker or business competitor insults them. How much more intense is the conscious and

unconscious desire to pay back a person who has inflicted one of the most violent emotional wounds it is possible to inflict?

In this light even Medea's pride in her ability to "hurt her enemies and help her friends" can be seen as an important psychological insight by Euripides. For there are some people who are so self centered and so incapable of conceding the reality of anyone else's humanity that it is only fear that can restrain them from unrestrained cruelty. Jason is one of those people. Had he known that he would lose his children and his marriage as a result of divorcing Medea he would have thought twice. The same can now be said about wife beaters who now face criminal charges when in past years in past societies beating up one's wife was considered a husband's prerogative. Another obvious example is discrimination in our society. It only decreased dramatically when the United States passed unequivocal laws against it and began to enforce those laws everywhere.

Lastly, it might also be argued that the position of women in human societies prior to our own very recent one consisted of more or less second class citizenship and in most cases very much less. Women have also traditionally been raised to be dependent on men emotionally as well as financially and legally. This is now recognized as a falsification of the true nature of women, who are the equal and fellow human beings of men. The point is that any person, let alone any group of people, that have been bullied constantly throughout their lives must as a law of human nature build up a great deal of resentment and rage against such treatment. In this sense, though perverse and self destructive, Medea's pride in finally taking revenge on a

person for whom she sacrificed her family and homeland, upon whom she was rendered totally dependent, is depicted with great profundity and accuracy by Euripides.

Medea still does not elicit sympathy because she resolves her feelings by an unjustifiable murder of innocent children. On the other hand, in her speech Euripides does show with great and perhaps unparalleled skill, the individual forces at work on a soul tormented beyond its capacity to bear.

Helpful web sites for the teaching of *Tale of Genji* by Lady Murasaki

Note: This listing makes no pretense to comprehensiveness. One very central contribution the web has made to research of this kind is that by entering Tale of Genji into a Google search, a large number of useful locations of illuminating and fascinating visual material. Due to the expense and time intensive nature of gathering permissions for all the worthwhile material, unfortunately, the only practical means of helping students here is to provide some especially useful places to start.

1. This web site has a large collection of astonishingly beautiful and evocative visual resources for giving students some idea of the milieu of the Tale of Genji

<http://www.taleofgenji.org/>

2. This site contains a glossary of the characters in Tale of Genji and their relationships.

<http://oldweb.uwp.edu/academic/english/canary/genjicha.htm>

3. An online downloadable copy of Tale of Genji, the Seidensticker translation, the one included in the Norton Anthology.

<http://firth.oucs.ox.ac.uk/mirrors/genji/genji.english.txt>

Parenthetical Citation Exercise

Rewrite the sentences below. This assignment must be typed since the purpose of it is to help you identify punctuation problems so that you can eliminate them when writing your research paper. Be sure to consult your textbook for rules about introducing, integrating and punctuating quotations. To fix the sentences below you may have to:

- Make sure the parenthetical citations are all there and correct. If they are not supply any missing author or source or page number. In the case of a missing page citation you can make up a number in *this instance only* because you do not have the original work.
 - Make sure titles of works are annotated properly. That is, insert underlines or quotation marks where titles of texts do not contain them.
 - Make sure the quotation flows smoothly with the larger sentence. Use brackets to insert your own word or ellipsis to omit unnecessary words from a quote whenever necessary to accomplish this. If you have to, condense, rewrite or add to the material outside the quotation to make the whole sentence smooth and grammatically correct.
 - Delete any repetitive or irrelevant words or phrases.
 - Correct misplaced punctuation and insert it when necessary – especially at the end of a sentence and around quotes.
 - **IMPORTANT BACKGROUND INFORMATION FOR DOING THE FIRST SIX QUESTIONS.** The exercises on this page are based on the book *Canterbury Tales* by Geoffrey Chaucer. “The Miller’s Tale” is a short story included in *Canterbury Tales*. A friar is a monk who is supposed to embrace a life that imitates that of Christ and his disciples. He is supposed to help and love the poor and the sick. He is supposed to reject worldly values and goods and live a life in imitation of Jesus embracing God, spiritual riches, poverty and humility. He is supposed to sustain himself entirely by donations from members of the community
- 1) The Friar in the *Canterbury Tales* is living well. He takes everything he can get. He does not care about the people giving to him. Chaucer says, “Should a woman have no money to her name and offered to donate her last pair of shoes in the wintertime,” indicating that he would take anything despite their situation (164).
 - 2) The Friar in the book “*Canterbury tales*” was a beggar himself, but thought he was better than other of his kind “In his position he thought he was slumming to be among the homeless people to deal with riffraff you can’t make any money.
 - 3) In the short story the “Miller’s Tale” that is in the book *Canterbury Tales*, Nicholas being crafty as the best of us and caught the young wife of the carpenter. Saying, “Sweetheart, unless I have my will with you I’ll die for stifled love, by all that’s

true." And held her hard about her hips and said "I'll die unless you love me here and now, and pray you God may save." (181)

- 4) Chaucer's Friar, Hubert by name, was merry, "Who begged his district with a jolly air." (153)
- 5) Alison in Chaucer's Miller's Tale seems to have the best of everything. For example let's examine her outfits. As Alison's Sunday church outfit is described, "She wore fine kerchiefs...Her stockings were of the finest scarlet-red laced tightly and her shoes were soft and new" (68).
- 6) Take for example Chaucer's favorite description of the Parson, he was rich in holy thought and work..." Chaucer digs deeper and adds certain details to the Parson's character, "He did not try to be too dignified or holier than thou with too much nicety (215). (EXERCISE IS CONTINUED ON THE NEXT PAGE)

IMPORTANT BACKGROUND INFORMATION FOR REMAINING EXERCISES:

- All quotations below are from *The Peloponnesian War* by Thucydides.
 - The scene is Athens one of the two most powerful Greek city-states. Two smaller city states, Corcyra (which is today Corfu) and Corinth are at war. Each has sent an ambassador to the Athens General Assembly to persuade the Athenians to join its own side. The quotes below are excerpts of the speeches of the Corcyreans and the Corinthians.
- 7) Such were the words of the Corcyraeans. After they had finished the Corinthians spoke as follows: "These Corcyraeans in the speech we hear do not confine themselves to the question of their reception into your alliance" (24).

Identify the grammatical error made here and rewrite it correctly.

- 8) The situation is a general assembly in Athens. The assembly is being addressed first by the Corcyreans and then by the Corinthians. The issue is whether Athens should come to the aid of the Corcyreans. The quote is as follows: "Athenians! When a people that have not rendered any important service or support to their neighbors in times past, for which they might claim to be repaid, appear before them as we now appear before you to solicit their assistance, they may be fairly required to satisfy certain preliminary conditions. They should show, first, that it is expedient or at least safe to grant their request; next that they will retain a lasting sense of the kindness" (21).
 - a) Mention what the rule is for long quotations.
 - b) Blend the appropriate amount of background information with the quote making sure to follow all the rules governing inclusion of a long quotation.

- 9) The material in italics below is taken from the long quotation above. Look again at the long quotation above and then punctuate this quote properly and mention the rule involved:

When a people have not rendered any important service they may be fairly required to satisfy certain conditions (21).

- 10) The sentence below is also taken from the larger quotation. The sentence commits a major ethical error. What is it?

When a people have not rendered any important service to their neighbors they will retain a lasting sense of kindness (21).

- 11) The underlined material below is a quotation. The sentence itself is a run-on. Rewrite the sentence placing the quotation marks and the semi-colon where they properly belong.

They talked about the principle we laid down at Sparta that is that every power can punish its own allies.

Term Paper Checklist

1. Hand the paper in on time. Meeting the deadline is a crucial part of the assignment itself. Points will be automatically deducted from every paper that is handed in one class period late. No paper will be accepted beyond then and students who fail to hand in the paper by then will fail the course by virtue of having failed to do the required minimum of work within the specified time.
2. All papers must be typewritten. No handwritten term papers will be accepted for any reason. Papers must be typed on one side of the page only, and the paper itself must be white and 8.5 inches by 11 inches.
3. **Make a copy of your term paper and hold on to it. If for any reason the term paper handed in cannot be located the student will be expected to be able to produce another copy.**
4. Staple the pages of the term paper together before handing it in.
5. Notes on your paper's appearance:
 - ❑ Use good quality manuscript paper (20 per cent cotton rag content).
 - ❑ Use white paper only. Off color papers will not be accepted.
 - ❑ Use 12 point font only.
 - ❑ Use neutral typeface only (e.g. C.G. Times, Century Gothic, Times New Roman) No papers written in italic or script or other "decorative" fonts will be accepted.
6. *Nearly illegible term papers will not be accepted.* Make sure you use a fresh ribbon that leaves a clear dark impression on the page. **Do not use "economy" modes in your printer.** Do not print your term paper out in boldface.
7. Each typewritten page is to contain approximately 250 words. Avoid very large and very small typeface. If a Works Cited page is required for your paper, it will **not** to be counted as meeting this particular requirement. Any paper short of the minimum length requirement will not receive a passing grade.
8. In the upper right hand corner of the first page place **your last name only** and the page numeral as follows: (Gans 1). No commas or dashes separate the two pieces of information. . If you have a word processor use the "header" function to create this. Drop down two spaces and place your name, the professor's name the class and the date in the upper left hand corner of the first page. You must **double space** this information. Drop down two spaces (i.e. double-space) and place your title centered. If the title takes up two lines double-space it. Drop down three spaces and begin your exposition. Do not use a separate cover page.

9. Do not get dramatic or fancy with the graphic presentation of your title. It is against the M.L.A. rules. Do not use boldface or extra large typeface. Use the same size typeface you employ for the body of your paper. If your title takes up more than one line DoubleSpace it and center it.

10. *Cite your sources. Every time you use in your paper an idea or an interpretation which you got from a critic, you must mention alongside that idea or interpretation the name of the person who originated it. To fail to do so is plagiarism and will result in a failing grade.*

11. When using an author's exact words use quotation marks to indicate it and mention the author by name.

12. Cite the page number of every quotation from the work of art you are analyzing.

13. Double space. **This is not business correspondence and you DO NOT leave an extra space between paragraphs.** Do not triple space. Do not use 1.5 spaces between lines.

14. Left margin 1 inch. Right margin 1 inch. Top margin 1 inch. Bottom margin 1 inch .

15. Indent each paragraph five spaces.

16. Leave a ragged right margin. Do not "justify" the right margin unless your computer has a kerning function.

17. Every page must be numbered.

18. **The amount of quoted material in your paper may not exceed more than 20%, of the total exposition.**

19. When you are presenting quoted material that is longer than three typewritten for poetry or four typewritten lines for prose be sure to set it off by ending the expository section with a colon. Then drop down two spaces (i.e. double-space) and make the left margin of the long quote ten spaces (or two tab stops) to the right of the normal margin. Drop down two more spaces to resume your exposition.

20. Keep narration of events in play, novel or poem you are discussing in one tense. If you start in the present stay in it. If you start in the past remain there.

21. Proofread your work for spelling, punctuation and grammar errors.

A Final Reminder:

The following disclaimer was originally written by Professor Wagoner and is also the policy of this class.

My review of your first drafts should not be construed as a final editing job. My review, while general in nature and suggestive in tone, will not release you from your obligations as the final editor and author of your research paper. At no time do I promise, imply, or suggest that my review will capture all of your mistakes, errors, and omissions. The phrase, "You did not mark it on my first draft, so I thought it was right" is not an acceptable response for an error discovered on your final copy. I wish you great success as you review your first drafts. Students who have completed a first draft have given me the opportunity to assist them with their major project for the semester. The students' editing and revision skills will determine the final grade for their research papers

Amazing Reading for Students Who Love to Read
Typically available when in print at Amazon.Com and when out of print at abe.com

TITLE	AUTHOR	
	R	
1. <i>The Neon Wilderness</i>	Nelson	Algren
2. <i>Winnesburg Ohio</i>	Sherwood	Anderson
3. <i>Everyman</i>		Anonymous
4. <i>Mansfield Park</i>	Jane	Austen
5. <i>Pride And Prejudice</i>	Jane	Austen
6. <i>Emma</i>	Jane	Austen
7. <i>Little Big Man</i>	Thomas	Berger
8. <i>Arthur Rex</i>	Thomas	Berger
9. <i>Orrie's Story</i>	Thomas	Berger
10. <i>Sneaky People</i>	Thomas	Berger
11. <i>Who Killed Teddy Villanova</i>	Thomas	Berger
12. <i>Nowhere</i>	Thomas	Berger
13. <i>This Way For The Gas Ladies And Gentlemen</i>	Tadeusz	Borowski
14. <i>Factotum</i>	Charles	Bukowski
15. <i>Women</i>	Charles	Bukowski
16. <i>Post Office</i>	Charles	Bukowski
17. <i>Path to Power</i>	Robert	Caro
18. <i>My Life</i>	Anton	Chekhov
19. <i>Mrs. Bridge</i>	Evan	Connell
20. <i>Mr. Bridge</i>	Evan	Connell
21. <i>Heart of Darkness</i>	Joseph	Conrad
22. <i>Secret Agent</i>	Joseph	Conrad
23. <i>Bleak House</i>	Charles	Dickens
24. <i>Barnaby Rudge</i>	Charles	Dickens
25. <i>Sister Carrie</i>	Thomas	Dreiser
26. <i>The Financier</i>	Thomas	Dreiser
27. <i>Mill On The Floss</i>	George	Elliott
28. <i>The Bacchae</i>		Euripides
29. <i>The Hamlet</i>	William	Faulkner
30. <i>Joseph Andrews</i>	Henry	Fielding
31. <i>Great Gatsby</i>	F. Scott	Fitzgerald
32. <i>Madame Bovary</i>	Gustave	Flaubert
33. <i>Sentimental Education</i>	Gustave	Flaubert
34. <i>New Grubb Street</i>	George	Gissing
35. <i>I Claudius</i>	Robert	Graves
36. <i>Claudius The God</i>	Robert	Graves
37. <i>Far From The Madding Crowd</i>	Thomas	Hardy
38. <i>Tess D'urbervilles</i>	Thomas	Hardy
39. <i>Catch 22</i>	Joseph	Heller
40. <i>The Old Man And The Sea</i>	Ernest	Hemingway
41. <i>Collected Short Stories</i>	Ernest	Hemingway
42. <i>Closely Watched Trains</i>	Bruno	Hrubel
43. <i>Washington Square</i>	Henry	James
44. <i>Aspern Papers</i>	Henry	James
45. <i>The Thin Red Line</i>	James	Jones
46. <i>Dubliners</i>	James	Joyce
47. <i>The Mask Of Command</i>	John	Keegan

48. <i>The History Of Warfare</i>	John	Keegan
49. <i>The Face Of Battle</i>	John	Keegan
50. <i>The Farewell Party</i>	Milan	Kundera
51. <i>Babbitt</i>	Sinclair	Lewis
52. <i>Road Back to Paris</i>	A.J.	Liebling
53. <i>Sweet Science</i>	A.J.	Liebling
54. <i>Between Meals</i>	A.J.	Liebling
55. <i>Glengarry Glen Ross</i>	David	Mamet
56. <i>The Last Lion Volume 2</i>	William	Manchester
57. <i>Edward II</i>	Christopher	Marlowe
58. <i>100 Years of Solitude</i>	Gabriel	Marquez
59. <i>Cakes and Ale</i>	W. Somerset	Maugham
60. <i>Summing Up</i>	W. Somerset	Maugham
61. <i>Bel-Ami</i>	Guy	Maupassant
62. <i>The Betrothed</i>	Alessandro	Mazzoni
63. <i>Three Essays on Religion</i>	J.S.	Mill
64. <i>Death of a Salesman</i>	Arthur	Miller
65. <i>Song of Solomon</i>	Toni	Morrisson
66. <i>Lolita</i>	Vladimir	Nabakov
67. <i>Pale Fire</i>	Vladimir	Nabakov
68. <i>Confederacy of Dunces</i>	John	O'Toole
69. <i>Animal Farm</i>	George	Orwell
70. <i>1984</i>	George	Orwell
71. <i>Road to Wigan Pier</i>	George	Orwell
72. <i>Rights Of Man</i>	Thomas	Paine
73. <i>History of the Conquest of Peru</i>	William	Prescott
74. <i>The Godfather</i>	Mario	Puzo
75. <i>Quarter In Autumn</i>	Barbara	Pym
76. <i>Call It Sleep</i>	Henry	Roth
77. <i>Amadeus</i>	Peter	Schaffer
78. <i>Wisdom of Life</i>	Arthur	Schopenhauer
79. <i>Essays and Aphorism</i>	Arthur	Schopenhauer
80. <i>Plays of William Shakespeare</i>	William	Shakespeare
81. <i>A Tree Grows in Brooklyn</i>	Betty	Smith
82. <i>Gulag Archipelago</i>	Alexander	Solzynitsyn
83. <i>The Magic Christian</i>	Terry	Southern
84. <i>Of Mice And Men</i>	John	Steinbeck
85. <i>Gullivers Travels</i>	Jonathan	Swift
86. <i>Collected Stories of Peter Taylor</i>	Peter	Taylor
87. <i>Death of Ivan Ilyich</i>	Leo	Tolstoy
88. <i>Dr. Thorne</i>	Anthony	Trollope
89. <i>The Private Adventures of Ivan Chonkein</i>	Vladimir	Voinovich
90. <i>Brideshead Revisited</i>	Evelyn	Waugh
91. <i>Loved One</i>	Evelyn	Waugh
92. <i>Night</i>	Elie	Wiesel
93. <i>The Glass Menagerie</i>	Tennessee	Williams
94. <i>Bonfire Of The Vanities</i>	Thomas	Woolfe
95. <i>Eight Men</i>	Richard	Wright

Contributor Information Sheet

Every student paper written in a Great Books class is potentially eligible for nomination by your professor for an outstanding scholarship award and possible publication in the Great Books Curriculum scholarly journal *Symposium*. To facilitate this process please fill out the form below along with a copy of your paper on a 3.5 inch disk. If your paper is nominated it is likely that it will be returned to you for revisions indicated by your professor. In this event, please make the requested changes on the original 3.5 floppy and return it to your professor with a hard copy.

The information is requested below so that we may construct a brief bio for your article in *Symposium* and send you your complimentary contributor's copy.

Name:

Address:

City State Zip code :

Phone: (home)

SSN#

E mail

Occupation:_____

Academic Major or Area of Special Interest_____

Current Academic Status and Plans_____

Comments_____

Prof. Gans

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fax: 773 643 3333 email: bmg1030@hotmail.com

CLASS RULES AND POLICIES FOR LITERATURE COURSES

GRADE	RANGE
A	100-90
B	89-80
C	79-70
D	69-60
F	59-0

1. Basically a student's mid-term and final grades will be determined by the average scores of any written exams and term papers earned through the semester. Literature exams will be assessed on the basis of a student's ability to analyze the texts discussed in class and write about them knowledgeably in grammatically correct English. This is a reading class. Hence our main focus for the semester will be on cultivating sophisticated reading skills and increasing your capacity to grasp the beautiful and the eternal in great literature. Because of this, the main emphasis in grading will be on reading comprehension and practically no time will be spent reviewing grammar. Even so, the standard practice in college literature classes is to assume students can already write competently and that they can be expected to do so when called upon to do it. For this reason some portion of a student's grade will be influenced by the existence of a regular pattern of errors like run-on sentences, sentence fragments, subject-verb disagreement, shifts in time, number and person, spelling, capitalization, apostrophe misuse, lack of quotation marks or inappropriate method of quotation. The same also holds for student writing which is incoherent, repetitive, illogical, irrelevant, vague, confusing, lacking transitions or supporting examples.
2. A student must also demonstrate that he or she is conscientiously doing all of the reading assignments on time and with an understanding what he or she is reading. It is assumed that the professor presenting the course will whenever necessary provide necessary background information and demonstrate the different intellectual tools necessary to grasp the literature under discussion. Nevertheless, a student's skills will also be regularly sounded through the degree of a student's participation in a constructive and insightful manner when called upon during in-class discussions. Hence a student's seriousness of purpose and the regularity and quality of his or her in-class participation will also be a factor in determining student's grade.

OTHER FACTORS THAT WILL INFLUENCE A STUDENT GRADE

3. Since a student must be able to demonstrate the ability to develop ideas fully, all term papers and exams must meet the minimum length requirements set by the instructor in order to qualify for a passing grade. Exams that fall short of these minimums will not receive a passing grade regardless of their other virtues.
4. Points may be awarded or subtracted at the professor's discretion for particularly strong or weak content. However, since students very often demonstrate increased proficiency as they learn the skills being taught during the semester, a student's later work may be given extra

weight by the instructor if in his judgment it is more indicative of the student's true skill level.

5. All exams will be given in class. Keeping abreast of course work likewise is considered essential to learning in this class. For this reason students are expected to take all exams on the day they are given. No make-up exams will be permitted beyond a week after the test was originally administered. Five points will be deducted from a student's written examination for each session missed.
6. Papers assigned to be written at home must be submitted typed. To receive a passing grade students must take all exams and turn in all assigned papers. No paper will receive a passing grade if it is plagiarized or does not meet minimum length requirements or contain the minimum number of source citations.

HOMEWORK, ATTENDANCE, CLASSROOM CONDUCT AND YOUR GRADE

7. Homework will be given regularly. Because it is the policy in this classroom to ingrain in all students the study habits "A" students follow naturally, homework will normally be checked by the professor when class begins. Students will be marked on a Pass or Fail basis. Students will be marked solely on whether they have completed the entire assignment on time. Homework is for in-class work and for that reason the student's percentage of correct answers is of secondary importance here. Students who do all of the work on time will receive a P and those who do not complete the entire assignment will receive an F. For every 4 assignments receiving an F the student's final grade will be lowered by one full grade.
8. Students are responsible for finding out about and doing all the homework assignments even if they are not in class on that day. Students, therefore, will be given time during the first day of class to write down the names and phone numbers of two others whom they will be responsible for contacting for assignments if they are absent.
9. . Virtually every class period will be based on a close examination of one or more of the assigned texts. To be able to do the work, learn and follow class discussions students must have the texts before their eyes. Therefore, after the third week of the semester all students are expected to bring all their texts to every class. Students who do not do so after this period will receive an "F" which will serve as the equivalent of one uncompleted homework assignment penalty.
10. Constructive and responsible class participation are vital to a student's success and is part of the criteria used to evaluate student performance. This in part means that students are expected to arrive in class promptly and not disrupt the lecture or the class learning atmosphere by coming in late. Students are strongly encouraged, therefore, not to disturb the class by walking in later than fifteen minutes after the class has begun. **After the first week students coming later than fifteen minutes after the commencement of the class will be marked absent. To receive a passing grade for the course a student must attend enough classes so that no more than 8 absences are recorded. An exception may be made at the instructor's discretion if he has been notified in advance that a rare circumstance will be at work.**

11. Students are required to attend the entire class and will not be permitted to leave the class early on a regular basis to catch an earlier train or bus or ride or relieve a baby-sitter. Students who cannot attend the entire class will be encouraged to take the class at a different time or during a different semester. An early departure will be counted as an absence.
12. Wright College policy requires instructors to drop from the rolls students who miss too much class time. Students must attend a minimum of 75% of the course to receive a passing grade. Students with more than 8 absences, which amount to more than four weeks, over the entire semester will not be passed.
13. Wright College does not permit children to attend class with enrolled students. Nor does the college permit eating or drinking in the classroom.

TWO FINAL NOTES

14. Students who are successful in college all share the following; they are openly positive about wanting to learn and they grasp that homework is in reality the intellectual tool they need to improve their intellectual skills and achieve more rewarding lives in their workplace. Beyond this, there are very few things in life more rewarding and enjoyable than a class where the students experience intellectual excitement and discovery. Every student in this class has a right to be exposed to this and it is the professor's responsibility to do his best to provide it. Loud complaining when receiving homework assignments, unfortunately, spoils the intellectual atmosphere of the classroom. It also reflects very poorly upon the groaner. It is not allowed in this class. If you cannot be genuinely enthusiastic, please either pretend to be enthusiastic or wait until you are outside the classroom to give voice to your agony.
15. Students will be treated with consideration and dignity. It is expected that students will also adhere to high standards of conduct. Disruptions and rudeness have no place in the lecture hall. A student who is disruptive will be required by the professor to leave class and to confer with a counselor before being permitted to return.