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Spring 2-1-2001

### LS 152L.06: Introduction to the Humanities

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**Liberal Studies 152: Intro to Humanities**  
Spring 2001  
Sec. 6: MWF—LA 102, 1:10-2

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**I. Texts:**

*Faculty Pack (FP)*  
*The Tempest*, Shakespeare (Signet)  
*Discourse on Method*, Descartes (LLA)  
*Frankenstein*, Shelley (Bantam)

*Narrative of the Life of F.D., Douglass* (Penguin)  
*The Heart of Darkness*, Conrad (Penguin) (  
*Metamorphosis and Other Stories*, Kafka (Schocken)  
*Ceremony*, Silko (Penguin)

**II. Reading/ Plenary Lecture / Film Assignments\*:**

1/29 Foundations / Introductions  
1/31 Dante (*FacPac*, 11-24)  
2/1 **Lecture:** *Intro to Course & Medieval Culture*, Fandozzi / Dietrich  
2/2 Montaigne (*FP*, 43-45)  
  
2/5 Montaigne (*FP*, 46-47)  
2/7 Montaigne (*FP*, 48-52); (for lec: *FP*, 67-71)  
2/8 **Lecture:** *Luther & the Reformation*, Farr  
2/9 Montaigne (cont.)  
  
2/12 *The Tempest*, pp. vii-xvi, Intro & Act I  
2/14 *The Tempest*, Acts II & III  
2/15 **Lecture:** *Renaissance Art*, Chacon  
2/16 *The Tempest*, Acts IV&V (see note below re:  
later production of *The Tempest*)  
2/19 **Holiday: No Class**  
2/21 *Discourse on Method*, Intro & Part One  
2/22 **Lecture:** *Themes in Shakespeare*, Pack  
2/23 *Discourse on Method*, Parts Two-Six  
  
2/26 *A Modest Proposal* (*FP*, 73-76)  
2/28 *Declarations of Independence* (*FP*, 79-87)  
3/1 **Lecture:** *Descartes & Mod. Phil.*, Perrin  
3/2 *A Vindic. of the Rights of Woman* (*FP*, 139-44)  
**\*\*Papers due 3/2**  
3/5 *Frankenstein*, through chap. 8  
3/7 *Frankenstein*, chaps. 9-16  
3/8 **Lecture:** *The Enlightenment*, Borgmann  
3/9 *Frankenstein*, chaps. 17-24  
  
3/12 Romantic poetry: Blake (*FP*, 90-96)  
3/14 cont. (*FP*, 97-112)  
3/15 **Lecture:** *Romantic Literature*, Vanita  
3/16 Marx (*FP* 124-37)  
**—Spring Break / Reading Week—**

3/26 *Narrative of F.D.*, pp.7-24, 43-46, (*FP*, 145-47)  
3/28 *Narrative*, chaps. 1-5  
3/29 **Lecture:** *19<sup>th</sup> C. Novel*, Glendenning  
3/30 *Narrative.*, chaps. 6-11 & Appendix  
  
4/2 *The Yellow Wallpaper* (*FP*, 149-59)  
4/4 Nightingale & Woolf (*FP*, 161-68)  
4/5 **Lecture:** *Music: From Baroque to Rom.*, Boyd  
4/6 *The Heart of Darkness*, pp. ix-xi, xxvii-xxxviii  
  
4/9 *The Heart of Darkness*, Part I  
4/11 *The Heart of Darkness*, Part II  
4/12 **Lecture:** *Douglass & His Times*, Adeleke  
4/13 *The Heart of Darkness*, Part III  
  
4/16 Kafka  
4/18 Kafka **\*\*Revised papers due 4/18**  
4/19 **Lecture:** *Mod. Intellectual Hist: Marx*, Drake  
4/20 Kafka  
  
4/23 Kafka  
4/25 Kafka {**Film:** *Apocalypse Now*}  
4/26 **Lecture:** *Colonialism & Racism*, Fandozzi  
4/27 Kafka  
  
4/30 *Ceremony*, pp. 1-49  
5/2 *Ceremony*, pp. 49-100 {**Film:** *Smoke Signals*}  
5/3 **Lecture:** *20<sup>th</sup> C. Novel: Issues & Themes*, Welch  
5/4 *Ceremony*, pp. 100-151  
  
5/7 *Ceremony*, pp. 151-201  
5/9 *Ceremony*, pp. 201-62 {**Film:** *Day After Trinity*}  
5/10 **Lecture:** *Modernist/Post-Mod. Art*, Hedquist  
5/11 Course wrap-up **\*\*Papers due 5/11**  
  
5/16 **Final:** Wed. 3:20-5:20 (required)

\***Plenary Lectures:** Thursdays in ULH, 11:10-12, and repeated in SS 352, 7:10-8.

\***Films:** NULH, 7-9 PM, dates specified above. Note: *Day After Trinity* is required.

\***UM production of *The Tempest***—Masquer Theatre, 2/27-3/3, 3/6-10, 7:30 PM

—Drop/Add Deadlines: 2/16 (by Dialbear); 3/12 (but no refunds)—

### III. Writing Assignments

1. A one-to-two-page summary of the first plenary lecture (2/1), due 2/5—typed, double-spaced, carefully written and proofed. Starting on Friday of the second week (2/9), there will usually be a short true/false quiz on the previous day's plenary lecture, so take useful, thoughtful notes (which you may use for the quiz).
2. Papers: A three-to-four-page paper due 3/2; a four-to-five-page revision due 4/18 which incorporates a later text read in the course; and a three-page final paper due 5/11 on Kafka or Silko (see reminders above and discussion below). Topics to be discussed.

### IV. Ethical Contract

Everyone is expected to attend all lectures (tapes are at IMS by late Thursday afternoon) and films, stay current with reading assignments, get papers and journals in on time, and come to class prepared to participate in discussions. Grades will be based on written work, quizzes and contributions to discussions. Three absences or excessive tardiness may significantly lower one's grade AND lead to additional assignments. **Choosing to remain in this class constitutes agreement with this contract. Please take some time to consider this carefully.**

#### Re: Writing Assignments

Papers: There will be three scheduled papers (see above), the second a revision/expansion of the first. Possible topics will be suggested as we move through the material, and it may be useful for you to suggest others as they occur to you and to explore them in your journals. I expect you to write thoughtful, well-argued and well-organized papers with all sources briefly but clearly identified. Be sure to choose your topics wisely and to pay serious attention to grammar, organization, etc. (Unfortunately the *Writing Lab*, an excellent and confidential resource, is not currently being funded at UM. Other help can be found; see me.). In addition to the two assigned papers there may be occasional in-class writing activities.

Papers are to be typed, double-spaced, lengths specified above, and with all sources clearly identified. Always use specific language and details from the texts; avoid overgeneralizations and abstractions. The trick on short papers is to focus. The revision involves taking my comments and suggestions and (assuming you find them helpful) incorporating your responses in a serious and imaginative reworking/rethinking of your original essay even as you include a later text. We will be discussing this process at some length in class. We can, of course, get together to discuss any assignment—or anything else, for that matter. Call or ask me; that's why I'm here.

*You already know enough. So do I. It is not knowledge we lack. What is missing is the courage to understand what we know and to draw conclusions--Sven Lindqvist*