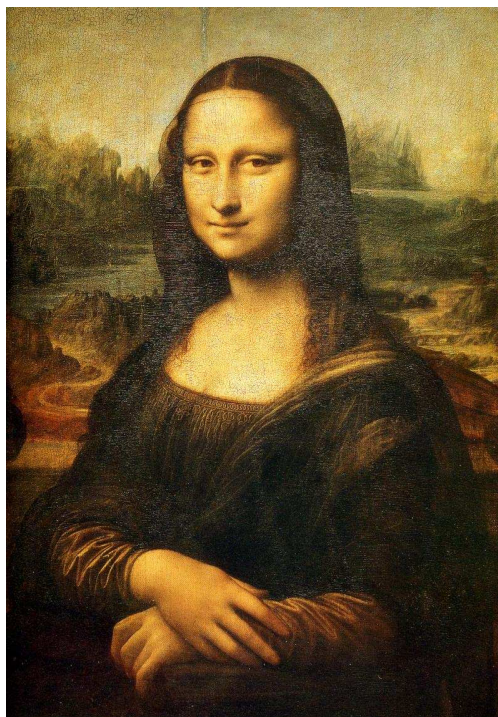

INTRDSCP 175: HONORS FIRST-YEAR SEMINAR
BEAUTY . LITERARY & CULTURAL ASSUMPTIONS
SPRING 2010
TUESDAY & THURSDAY 1:20-2:50PM . WOMEN'S CENTER



The Mona Lisa, Leonardo da Vinci (1503-1519), Musée du Louvre, Paris, France

Dr. Marguerite Helmers, instructor

www.english.uwosh.edu/helmers

helmers@uwosh.edu

Facebook: www.facebook.com/margueritehelmers

Twitter: www.twitter.com/AosSidhe

Also, frequently check D2L for course links, assignments, and updates

Office: Radford 226

Office phone: 920 424-0916

Office Hours:

Tuesday, 11:00-1:00 in Radford 226

Thursday, 12:30-1:20 in Women's Center

Electronic Office Hours (by email): 7-8pm Wednesdays

And by appointment



"The most beautiful experience we can have is the mysterious. It is the fundamental emotion that stands at the cradle of true art and true science. Whoever does not know it and can no longer wonder, no longer marvel, is as good as dead, and his eyes are dimmed."

The World as I See It, by Albert Einstein

Official Course Description

Intrdscp 175: Honors First-Year Seminar
3 units (crs.). This course is an interdisciplinary seminar required of all first-year Honors students and is designed to help students see how several different academic disciplines approach a shared theme or topic.

Required Book & Supply Purchases

- *Frankenstein*, Mary Shelley (Penguin edition)
- *The Crimson Portrait*, Jody Shields
- A notebook or loose leaf for class notes
- A binder to assemble copies of readings that are online

Assignments & Final Grades

Assignments receive separate instruction sheets, posted to D2L. All assignments receive letter grades. You are responsible for downloading those assignment sheets. We will discuss how to approach each assignment during class hours. Please also consider the University Writing Center a resource for questions and help in drafting.

➤ Unless specified otherwise, all written assignments should be completed in Times New Roman 12 point type with one-inch margins. Please double-space all assignments and include page numbers. Check the word count rather than the page length suggestions. And please use the D2L dropbox rather than emailing assignments to me.

5% Response to two primary source excerpts in Umberto Eco's *History of Beauty* or *On Ugliness*. This critical response asks you to concisely summarize the main ideas of the excerpt (or describe the image) and evaluate its relevance for 21st century concepts of beauty. (500-600 words, approximately 2 double-spaced pages).



*Diana and Actaeon, Luigi Vanvitelli (c. 1770),
Royal Residence, Caserta*

5% Close Reading of a significant passage in *Frankenstein*. You will identify a passage, classify patterns and significant language, and offer an interpretation of the passage that helps readers see its importance to the book as a whole. This assignment has a written and oral component; on the day you are assigned, you will present your assignment to the class. (Minimum for written component: 1000 words, approximately 4 double-spaced pages.)

20% *Frankenstein* Creative Project: Design the Front Page of a Newspaper (and some interior copy). You will write a short news story describing a major event in the novel, include an attention grabbing headline, and include photographs. In addition, the newspaper must include either a human interest story on one of the characters **and** an editorial on a controversial issue raised by the book. This assignment demonstrates your ability to identify key ideas and express them in writing, while practicing design and organization skills. This assignment must use creative typefaces, illustrations with captions, and be single spaced. In addition, your articles may extend into additional pages.

10% Essay on *The Crimson Portrait*: Response to visual images of facial prosthetics. A rubric for visual analysis will be provided. In addition to close reading of the image, you may consider how the soldier's sense of self would be challenged by a hospital environment without mirrors or how the patient becomes changed by a "new" face. You may need to do additional research in order to fact-check your material. (1250 words, approximately 5 double-spaced pages.)

20% Final Research Presentation (Powerpoint, Weeks 13 &14 / Shared Grade). You will research an issue, question, or problem raised by the course readings, whether it is science or literary related and present the material to the class and instructors for evaluation. Prepare Powerpoint handouts for the class to be downloaded from D2L. A proposal for this project is due in April.

Attendance

I expect you to attend **all** class sessions. If you are unable to attend for a medical or family reason, I ask that you explain to me why you will not be in class. For medical or family related absences, please supply a dated, signed excuse from a doctor or an appropriate authority. After one missed class, your final grade will be lowered.

Late Papers

All assignments are due to the D2L Dropbox for the particular assignment on the date specified. Comments will be left in the feedback area of the Dropbox for that assignment. I will not accept papers through email attachment.

Plagiarism

Plagiarism is a punishable offence, covered by the university rules. All essays must be original, which means that, even if you work with someone in class, you should ensure that you turn in individual

writing and research; even duplicated sentences between essays are considered an infringement of the academic honesty codes. Please speak with me if you have any questions.

Writing Center

The Writing Center will help you conceptualize your essays (for this class and others). The Writing Center is not a proofreading or editing service. All Writing Center services are free, but you need to schedule an appointment. The Writing Center is located in the basement of Radford Hall. The phone number is 424-1152; you may also email them at wcenter@uwosh.edu.

Daily Syllabus

Dates may change slightly to accommodate our progress during the semester.

Some readings may be added.

Please check D2L for daily summaries and updates.

In addition, a two-week calendar will regularly be posted to D2L.



Week One

Tuesday, February 2 . Combined Classes

Welcome

The Twilight Zone: “Eye of the Beholder”

What is Beauty?

Thursday, February 4 . Section 001

Print	Read	Due
“Beauty: English, the object of longing” by Crispin Sartwell Beauty and the Beast,” Read one version of the folktale at http://www.pitt.edu/~dash/type0425c.html#jacobs . Be prepared to tell the class the shortened version.	Sartwell “Beauty and the Beast”	

Week Two

Tuesday, February 9 . Section 001

Print	Read	Due
<p>List of Key Passages in <i>Frankenstein</i></p> <p><i>Frankenstein</i> Study Questions</p> <p>Umberto Eco, Selections from <i>On Ugliness</i>: “Introduction”, “Romanticism and the Redemption of Ugliness”</p> <p>Selections from <i>History of Beauty</i>: “The Human Body”, “The Beauty of Monsters”</p> <p>John Keats, “La Belle Dame sans Merci,” http://www.bartleby.com/126/55.html</p> <p>Analysis at http://academic.brooklyn.cuny.edu/english/melani/cs6/belle.html</p> <p>Analysis at http://www.pathguy.com/lbdsm.htm</p> <p>John Keats, “Ode on a Grecian Urn,” http://englishhistory.net/keats/poetry/odeonagrecianurn.html</p> <p>Analysis at http://www.rc.umd.edu/praxis/grecianurn/contributorsessays/grecianurnrobinson.html</p>	<p>Umberto Eco Selections</p> <p>John Keats Poems</p>	<p>Response to two primary source excerpts</p>

Thursday, February 11 . Section 002

Print	Read	Due
<p>“Beauty: English, the object of longing” by Crispin Sartwell</p> <p>Beauty and the Beast,” Read one version of the folktale at http://www.pitt.edu/~dash/type0425c.html#jacobs. Be prepared to tell the class the shortened version.</p>	<p>Sartwell</p> <p>“Beauty and the Beast”</p>	

Week Three

Tuesday, February 16 . Section 002

Print	Read	Due
<p>List of Key Passages in <i>Frankenstein</i></p> <p><i>Frankenstein</i> Study Questions</p> <p>Umberto Eco, Selections from <i>On Ugliness</i>: “Introduction”, “Romanticism and the Redemption of Ugliness”</p> <p>Selections from <i>History of Beauty</i>: “The Human Body”, “The Beauty of Monsters”</p> <p>John Keats, “La Belle Dame sans Merci,” http://www.bartleby.com/126/55.html</p> <p>Analysis at http://academic.brooklyn.cuny.edu/english/melani/cs6/belle.html</p> <p>Analysis at http://www.pathguy.com/lbdsm.htm</p> <p>John Keats, “Ode on a Grecian Urn,” http://englishhistory.net/keats/poetry/odeonagrecianurn.html</p> <p>Analysis at http://www.rc.umd.edu/praxis/grecianurn/contributorsessays/grecianurnrobinson.html</p>	<p>Umberto Eco Selections</p> <p>John Keats Poems</p>	<p>Response to two primary source excerpts</p>

Thursday, February 18 . Section 001

Print	Read	Due
<p><i>Frankenstein</i> chapter list</p> <p>George Levine, “The Ambiguous Heritage of <i>Frankenstein</i>” (pages 3-17 [sections I-II]) on the 7 elements of the <i>Frankenstein</i> metaphor.</p>	<p><i>Frankenstein (Author’s Introduction, Volume One through page 90)</i></p> <p>George Levine, “The Ambiguous Heritage of <i>Frankenstein</i>”</p>	<p>Close Reading of a significant passage (present to class)</p>

Week Four

Tuesday, February 23 . Section 001

Print	Read	Due
Denise Gigante, "Facing the Ugly" (scholarly article)	<i>Frankenstein (Volume Two through page 151)</i> Denise Gigante, "Facing the Ugly"	Close Reading of a significant passage (present to class)

Thursday, February 25 . Section 001

Print	Read	Due
	<i>Frankenstein (Volume Three through page 265)</i>	Close Reading of a significant passage (present to class)

Week Five

Tuesday, March 2 . Section 002

Print	Read	Due
<i>Frankenstein</i> chapter list George Levine, "The Ambiguous Heritage of Frankenstein" (pages 3-17 [sections I-II]) on the 7 elements of the Frankenstein metaphor.	<i>Frankenstein (Author's Introduction, Volume One through page 90)</i> George Levine, "The Ambiguous Heritage of Frankenstein"	Close Reading of a significant passage (present to class)

Thursday, March 4 . Section 002

Print	Read	Due
Denise Gigante, "Facing the Ugly" (scholarly article)	<i>Frankenstein (Volume Two through page 151)</i> Denise Gigante, "Facing the Ugly"	Close Reading of a significant passage (present to class)

Week Six

Tuesday, March 9 . Section 002

Print	Read	Due
	<i>Frankenstein (Volume Three through page 265)</i>	Close Reading of a significant passage (present to class)

Thursday, March 11 . Combined Sections

Week Seven . Combined Classes with Dr. Helmers

Tuesday, March 16 . Combined Classes

Viewing & Discussion: *Blade Runner*

Readings on *Blade Runner* will be announced

Thursday, March 18 . Combined Classes

Viewing & Discussion: *Blade Runner*

→ *Frankenstein* creative project due (Sections 001 and 002)

Spring Break

Week Eight . Combined Classes with Dr. Haffa

Tuesday, March 30 & Thursday, April 1



Week Nine

Tuesday, April 6 . Section 001

Print	Read	Due
<p>World War I chronology, http://www.pbs.org/greatwar/timeline/index.html. Optional: A more detailed chronology is available at http://www.firstworldwar.com/timeline/index.htm</p> <p>Background on Harold Delf Gillies, http://www.nzedge.com/heroes/gillies.html</p> <p>Background on Anna Coleman Ladd: Artists' Masks Hid Wounds of World War I Soldiers http://www.npr.org/templates/story/story.php?storyId=7556326</p> <p>Faces of War (Smithsonian 2007), http://www.smithsonianmag.com/history-archaeology/mask.html</p>	<p><i>The Crimson Portrait</i> (pages 1-113)</p>	

Thursday, April 8 . Section 001

Print	Read	Due
	<p><i>The Crimson Portrait</i> (pages 114-213)</p>	<p>Proposal for Final Research Presentation (Sections 001 & 002)</p>

Week Ten

Tuesday, April 13 . Section 001

Print	Read	Due
<p>Sandy Callister, "Broken Gargoyles" (scholarly article)</p>	<p><i>The Crimson Portrait</i> (pages 214-end)</p> <p>Sandy Callister, "Broken Gargoyles"</p>	

Thursday, April 15 . Combined Sections . Meet Marisa Finkey in the Library Foyer

Week Eleven

Tuesday, April 20. Section 002

Print	Read	Due
<p>World War I chronology, http://www.pbs.org/greatwar/timeline/index.html. Optional: A more detailed chronology is available at http://www.firstworldwar.com/timeline/index.htm</p> <p>Background on Harold Delf Gillies, http://www.nzedge.com/heroes/gillies.html</p> <p>Background on Anna Coleman Ladd: Artists' Masks Hid Wounds of World War I Soldiers http://www.npr.org/templates/story/story.php?storyId=7556326</p> <p>Faces of War (Smithsonian 2007), http://www.smithsonianmag.com/history-archaeology/mask.html</p>	<p><i>The Crimson Portrait</i> (pages 1-113)</p>	<p><i>Crimson Portrait</i> essay due (Section 001)</p>

Thursday, April 22. Section 002

Print	Read	Due
	<i>The Crimson Portrait</i> (pages 114-213)	

Week Twelve

Tuesday, April 27. Section 002

Print	Read	Due
<p>Sandy Callister, "Broken Gargoyles" (scholarly article)</p>	<p><i>The Crimson Portrait</i> (pages 214-end)</p> <p>Sandy Callister, "Broken Gargoyles"</p>	

Thursday, April 29 . Combined Sections

Print	Read	Due
<p>"The Birthmark," Nathaniel Hawthorne, http://etext.virginia.edu/toc/modeng/public/HawBirt.html</p>	<p>"The Birthmark," Nathaniel Hawthorne</p>	<p><i>Crimson Portrait</i> essay due (Section 002).</p>

Week Thirteen

Tuesday, May 4 & Thursday, May 6 . Combined Sections: Powerpoint Presentations

Week Fourteen

Tuesday, May 11 & Thursday, May 13 . Combined Sections: Powerpoint Presentations