

READING SEMINAR IN THE HUMANITIES
HONS 1010 / F07 / PROFESSOR TUEDIO

Translation and Excess:
Transgressing Boundaries to Become Who We Are

Course Texts

- Salman Rushdie, "Imaginary Homelands"
Franz Kafka, "The Metamorphosis"
documentary: "Portrait of an Artist: Frida Kahlo"
Hermann Hesse, Demian
Sandra Cisneros, The House on Mango Street
Cherie Moraga, "The Welder" (poem)
film: "Beloved" (Demme, 1998)
Adrienne Rich, "In the Wake of Home" (poem)
bell hooks, "Homeplace: A Site of Resistance"
bell hooks, "Choosing the Margin as a Space of Radical Openness"
Amin Maalouf, In the Name of Identity: Violence and the Need to Belong
film: "The Weeping Meadow" (Angelopoulos, 2004)
Stuart Hampshire, Justice as Conflict
Italo Calvino, Invisible Cities
film: "Woman of the Dunes" (Teshigahara, 1964)
Nikos Kazantzakis, Zorba the Greek
film: Zorba the Greek (Kakoglannis, 1964)

Calendar of Reading Assignments

- W 9/05 Overview of course themes and assignments
M 9/10 Rushdie, "Imaginary Homelands" (pp. 9-21)
W 9/12 Kafka, "The Metamorphosis" (Part I: pp. 89-105)
F 9/14 *documentary film: "Portrait of an Artist: Frida Kahlo"*
M 9/17 Kafka, "The Metamorphosis" (Part II: pp. 105-139)
W 9/19 Hesse, Demian (ch's 1-3: pp. 1-57)
M 9/24 Hesse, Demian (ch's 4-6: pp. 58-113)
W 9/26 Hesse, Demian (ch's 7-8: pp. 114-145)
M 10/01 Cisneros, The House on Mango Street (pp. 3-64)
W 10/03 Cisneros, The House on Mango Street (pp. 65-110)
F 10/05 *film: "Beloved" (first half)*
M 10/08 hooks, "Homeplace: A Site of Resistance" (pp. 41-49)
Rich, "In the Wake of Home" (poem: pp. 56-60)
W 10/10 *no class meeting*
F 10/12 *film: "Beloved" (second half)*
M 10/15 hooks, "Choosing the Margin as a Space of Radical Openness" (pp. 145-53)
Moraga, "The Welder" (poem)
Morrison, Beloved (last chapter: pp. 336-37)

W 10/17 Maalouf, *In the Name of Identity* (pp. 1-43)
 F 10/19 *Angelopoulos film: "The Weeping Meadow"* (first half)
 M 10/22 Maalouf, *In the Name of Identity* (pp. 45-83)
 W 10/24 Maalouf, *In the Name of Identity* (pp. 85-127)
 F 10/26 *film: "The Weeping Meadow"* (second half)
 M 10/29 Hampshire, *Justice is Conflict* (pp. 3-48)
 W 10/31 Hampshire, *Justice is Conflict* (pp. 51-98)
 M 11/05 Calvino, *Invisible Cities* (pp. 5-39)
 W 11/07 Calvino, *Invisible Cities* (pp. 43-82)
 F 11/09 *Teshigahara film: "Woman of the Dunes"* (first half)
 M 11/12 *no class meeting*
 W 11/14 Calvino, *Invisible Cities* (pp. 85-118)
 F 11/16 *film: "Woman of the Dunes"* (second half)
 M 11/19 Calvino, *Invisible Cities* (pp. 121-165)
 W 11/21 Kazantzakis, *Zorba the Greek* (pp. 3-55)
 Th 11/22 *Thanksgiving holiday*
 M 11/26 Kazantzakis, *Zorba the Greek* (pp. 56-103)
 W 11/28 Kazantzakis, *Zorba the Greek* (pp. 104-154)
 F 11/30 *film: "Zorba the Greek"* (first half)
 M 12/03 Kazantzakis, *Zorba the Greek* (pp. 155-210)
 W 12/05 Kazantzakis, *Zorba the Greek* (pp. 211-253)
 F 12/07 *film: "Zorba the Greek"* (second half)
 M 12/10 Kazantzakis, *Zorba the Greek* (pp. 254-311)

Writing Assignments

Paper One (1000 words): *Belonging/Not-Belonging*: Rushdie, Kafka, Kahlo, Hesse, Cisneros, and "*Beloved*" (Due: Oct. 15th) [20%]

Paper Two (1000 words): *Poised Between Home and Violence*: hooks, Maalouf, "*The Weeping Meadow*," and Hampshire (Due: Nov. 14th) [25%]

Paper Three (1500 words): *Outstripping the Boundaries of Normality*: Calvino, "*Woman of the Dunes*," Kazantzakis, and "*Zorba the Greek*" (Due: Dec. 17th) [30%]

In-class final exam (2 hours): an array of questions drawing on themes developed in our class discussions (Dec. 14th). Quality of class preparation and participation will be factored into final exam grade. [25%]

Plagiarized work is unacceptable. Citations are required for *all* sources (author, title, and page reference), including not only the sources of *quotations* and *paraphrased passages* but also the sources from which you draw *ideas* to help frame or develop your discussion in the paper. To be safe, include a bibliography listing *all sources consulted* in the process of developing your topic and writing your paper, along with specific references (when relevant) in the body of the paper. **NOTE:** *Significant plagiarism (where insights of others are passed off as insights of your own) is grounds for failing the course.* It's fine to consult others, but in the end, calibrate your ear to **think for yourself**, and, above all, **trust your own voice!** (*Ethics lesson #1: it's not about property!*)