

HR 496, Great books
Fall 2010—Spring 2011
Beracha Hall 216
6:30-9:00 alternate Wednesdays

Julian Long
Phone: 314/302-3267
<http://julianlong.net/wordpress>
longj3@slu.edu

SYLLABUS

Texts

- Arendt, Hannah. *Eichmann in Jerusalem: A Report on the Banality of Evil*. New York: Penguin, 1994 [1963].
- Barenboim, Daniel. *Music Quickens Time*. Reprint Edition. London: Verso, 2009 [2007].
- Buber, Martin. *I and Thou*. Trans. Walter Kaufmann. A Touchstone Book. New York: Simon & Schuster, 1996 [1970].
- Eiseley, Loren. *The Unexpected Universe*. A Harvest Book. New York: Harcourt, 1994 [1964].
- Eliade, Mircea. *The Myth of the Eternal Return*. Mythos Series. Princeton, NJ: Princeton University Press, 1991 [1954].
- Garcia-Marquez, Gabriel. *One Hundred Years of Solitude*. Trans. Gregory Rabassa. HarperPerennial Classics. New York: HarperCollins, 1998 [1970].
- Greene, Graham. *The Power and the Glory*. Penguin Classics. New York: 2003 [1940].
- Helprin, Mark. *Winter's Tale*. Reissue Edition. New York: Harvest Books, 2006 [1983].
- Kuhn, Thomas. *The Structure of Scientific Revolutions*. 3rd Edition. Chicago: University of Chicago Press, 1996 [1962].
- MacIntyre, Alasdair. *After Virtue: A Study in Moral Theory*. Second Edition. Notre Dame, IN: University of Notre Dame Press, 1984 [1981].
- Nafisi, Azar. *Reading Lolita in Tehran*. Random House Deluxe Trade Paperback Edition. New York: Random House, 2008 [2003].
- Potok, Chaim. *My Name is Asher Lev*. Anchor Books. New York: Random House, 2003 [1972].
- Rorty, Richard. *Contingency, Irony, and Solidarity*. Cambridge, UK: Cambridge University Press, 1999 [1989].
- Schlink, Bernhard. *The Reader*. Trans. Carol Brown Janeway. New York: Vintage International, 1998.

I've ordered these books for you at the bookstore. It isn't necessary that you get the listed editions, but it helps discussion if we all have the same page numbers.

I maintain a class web page on my blog, which I hope will be useful to you. There will always be a current copy of this syllabus there, if you should ever need to check changes we make in class for any reason. There is a style sheet there, as well, that tabulates the reader's marks I tend to use. You can download these texts and print them with Adobe Reader. If you don't have Adobe Reader, there's a link at the class web site to the Adobe Reader download page. Adobe Reader is a free program. The blog address is:
<http://julianlong.net/wordpress/>.

Schedule

August 23: Fall classes begin
August 25: Organizational meeting
September 6: Labor Day holiday
September 8: Nafisi, *Reading Lolita in Tehran*
September 22: Greene, *The Power and the Glory*
October 6: Rorty, *Contingency, Irony, and Solidarity*
October 11–16: Midterm Exams
October 18–19: Fall break
October 20: Barenboim, *Music Quickens Time*
November 3: Eliade, *The Myth of the Eternal Return*
November 17: Eiseley, *The Unexpected Universe*
November 24–26: Thanksgiving holiday
December 1: Helprin, *Winter's Tale*
December 8–14: Final exams
December 14: 5:00 p.m. Fall semester paper due
December 17–January 16: Semester break
January 17: Martin Luther King Day
January 18: Spring classes begin
January 26: MacIntyre, *After Virtue*
February 9: Arendt, *Eichmann in Jerusalem*
February 23: Buber, *I and Thou*
March 7–12: Midterm Exams
March 14–19: Spring break
March 23: Schlink, *The Reader*
April 6: Kuhn, *The Structure of Scientific Revolutions*
April 20: Garcia-Marquez, *One Hundred Years of Solitude*
May 4: Potok, *My Name is Asher Lev*
May 11–17: Final exams
May 17: 5:00 p.m. Spring semester paper due.

Overview

The course is primarily reading and discussion. Reading assignments include modern and postmodern classics in a variety of genres.

Grades, writing, attendance

I'd like you to write a one-page paragraph essay detailing your reaction to each reading assignment and hand it in at the beginning of class before the discussion. I want these to be honest, unprejudiced reactions, so generally I'll not accept them after class discussion. You may write about the films, however, and I'll accept as many as two paragraph essays on films each semester in lieu of essays on books. And since you'll need to have seen the films in order to write about them, I'll accept those essays after the Saturday screenings. I'll plan to count ten paragraph essays for each of you over the year—that will give you a little flexibility about what to write.

In addition to the paragraph essays, I'd like you to write a more substantial semester essay each term in which you explore some theme that appears in more than one text. These should be original essays and not research papers. You may use films as well as books. We'll talk about these essays at some length in class, and I'd like to have a conference with each of you each term about your particular paper. At present, I'm thinking that I'll base your final grade on class participation (25%), your paragraph essay average (25%), and the two longer essays (25% each).

I expect you to attend class and to be on time. If you need be absent, please let me know in advance and hand your paragraph essay in early unless you want to skip it. We meet mostly every two weeks. A hint to the wise: I'll not give quizzes as long as people come to class and/or unless I discover that people aren't reading. The Saturday movie screenings are, as I say, not required; though I hope some of you will come each time because it's fun to talk about the movies after we watch them.

The university uses the following grading scale:

3.9 – 4.0	A	2.2 – 2.5	C+
3.6 – 3.8	A –	1.9 – 2.1	C
3.2 – 3.5	B+	1.6 – 1.8	C –
2.9 – 3.1	B	0.9 – 1.5	D
2.6 – 2.8	B –	0.0 – 0.8	F

About form

Double space your essays, including any notes and references you may include. I have given you a simple style sheet at the class web site as well as links there to other sources of information about style. For questions you can't answer by going to these sources, check the *MLA Handbook*.

Academic Honesty:

I expect you to conduct your work for this class in a manner consistent with university standards of academic honesty. The university *Policy on Academic Honesty* is available in the library.

Disability Accommodation

If you need disability accommodation, you should contact the Office of Disabilities Services at 314/977-2930 in addition to speaking to me, since some accommodations may require college-wide resources. The College of Arts and Sciences asks that you contact Disabilities Services "as soon as possible to better ensure that such accommodations are implemented in a timely fashion."

Office hours

Since I don't have a campus office, I prefer to make appointments. If you need me, you can call me at my wireless number or at home; leave a message if I don't answer. Generally the best way to communicate with me is to write me email.

Helpful Phone Numbers

Academic Resources Center, 3840 Lindell	
Academic Services	977-2370
Writing Center	977-2930
Student Educational Services (Disability Accommodation)	977-8885
Campus Ministry	
Loyola Campus Ministry Center	977-2425
Julian Long	
Home	773-2876
Wireless	302-3267
Honors Program	977-3951
Student Health and Counseling	
Marchetti Tower East	977-2323
Student Housing and Residence Life	
Village Building B	977-2811
Public Safety Department	
DuBourg 9	977-3000

Please report any errors you find in this syllabus.