

## Dear Prospective Humanities Student,

Thank you for applying to take Honors ACC Humanities next year. If you still intend to take the course, please read the following information and instructions carefully. This assignment can also be found on the following OCHS hosted sites:

<http://staff.orecity.k12.or.us/greg.hellman/humanities.html>

<http://ochspioneers.org/summer-homework>

### E-mail Information—DO THIS ASAP!

1. First, to gather your contact information, I ask you to **send me, by June 19, an e-mail to the following address: [greg.hellman@orecity.k12.or.us](mailto:greg.hellman@orecity.k12.or.us)**

2. In the subject line, please put “Humanities: your last, first name” by which I mean something that looks like “Humanities: Hill, Lauren”, only with your name.

3. In the body of the post, first paragraph, please indicate that you understand the Summer Reading and Writing Assignment, or ask any questions you have about any part of it.

In a second paragraph (in no more than 200 words), tell me a little about yourself, your academic, extracurricular interests, or other work or community involvement. You can also tell me about any difficulties or obstacles you can anticipate having in a fast-paced, college level survey course on the literature, philosophy, fine arts, and history of human civilization.

Finally, in a third paragraph (in no more than 200 words), tell me what particularly interests you about literature, philosophy, fine arts, or history. You can focus on one specific topic, or several, if you wish. What fascinates you in the history of human civilization? I know: big question!

These are informal responses and will not be graded. On the other hand, your attention to correct writing conventions (spelling, capitalization, punctuation, and grammar) is greatly appreciated. It shows you care enough to do your best. I’d also like to learn a bit more about you.

I will acknowledge receipt of this post (eventually) and use your e-mail address only to circulate course information. You may use my address to turn in work when absent from class, or to ask about course content. If you do not have a personal e-mail account, you are required to sign up for a free email account (I recommend Gmail). You can access it from any computer with internet service.

### About The Summer Assignment

Please note that I expect you to complete the Summer Reading and Writing Assignments *over the summer*. It would be unwise to attempt to complete it during the Fall Term due to your other academic obligations; you will receive a zero for skipping the assignment. So if this kind of commitment is “not your bag”, please make an appointment with your counselor **immediately** to change your schedule.

Clackamas Community College publishes its fees and registration info for the ACC program at:

<http://depts.clackamas.edu/acc/>

You can expect to pay \$10 per credit for all ACC courses you take (Humanities students can receive 8 credits for Writing 121 and English 104—Intro to Fiction). You are not required to take this course for ACC credit, but it’s still a good deal—only \$10/credit—whereas regular CCC tuition is \$77 per credit, although if you are lucky enough to qualify for the Oregon Promise, that’s almost-free college. But you do the math.

So, see the attached instructions for reading and writing expectations, and have an adventurous summer!

Cheers!

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## Humanities: Summer Reading and Writing

There are several summer reading and writing expectations for this course. To cover the considerable depth and breadth of the Humanities curriculum, you should be reading on your own all the time. If you don't like to read, you shouldn't be in an advanced English class. You're also expected to give evidence of your engagement in the course by frequently contributing to class discussions.

### Reading

Ovid's *Metamorphoses* (preferred translation by Charles Martin)

There will be a number outside reading assignments during the course of the year, but I hope that you will bring an already developed literary/historical/cultural background to our class discussions and assignments. For the purpose of this course, it will be useful if you have a strong understanding of Greek/Roman mythology (there will be an essay assignment on your return). Therefore, you are required to read the following excerpts from a translation of Ovid's *Metamorphoses* (but note that in Ovid's work, "Books" means "Chapters"):

∞Books I and II; and,

∞Any TWO other books from Books III-X;

There are copies of the translation by Charles Martin available to check out from the OCHS Media Center on a first-come, first-served basis. There are also numerous other translations of Ovid available at most libraries and bookstores (used copies are almost always available at Powell's Books starting at \$8), or your reading tablet, if you have one.

You may also purchase the book, or read it online. **Other translations are acceptable.** If you can print out the four Books, you can also find it online: <http://classics.mit.edu/Ovid/metam.html>

Kurt Vonnegut's *Galapagos*

You are also expected to read Kurt Vonnegut's *Galapagos*. Again, a limited number of first-come, first served copies are available in the Media Center (new and used from Powell's, \$8-15). Also, the Clackamas County library system has a few copies you can request through the OC Public Library.

### Critical Resource

Find a book chapter, a website article, or a periodical article that reviews or analyzes **either** of these works. You must read and bring this resource to class in the first week of classes.

Optional: Additionally, you might consider reading one or more of the following works, if you are planning on going to college, or love to read powerful literature, or just have a lot of time on a car trip/mindless job. This is NOT a requirement, however. It's just good to read important literature as much as possible. All of these except the magazines can be found online for free:

*Medea*, by Euripedes, or *Oedipus*, by Sophocles

*Tao-te-ching* by Lao-tzu

*Inferno*, from *The Divine Comedy*, by Dante Alighieri

*Leaves of Grass*, by Walt Whitman

*The Wasteland* by T. S. Eliot

*The Rime of the Ancient Mariner*, by Samuel Coleridge

*Hamlet*, *Henry V*, or *Julius Caesar*, by William Shakespeare

*No Exit*, by Jean Paul Sartre

*A Doll's House*, by Henrik Ibsen

An entire issue of *The New Yorker*, *Harpers* or *The Atlantic* magazines

•You will also eventually be asked to read an excerpt *Beowulf*, translated by Seamus Haney.

## Writing

### Journal—due on the first day of class

Keep a journal as you read Ovid and Vonnegut. Entries should be made periodically, not all at once, and on both works, although I leave it for you to decide how many separate entries to write. Date your entries, and, if possible, word-process them (or at least write legibly, in pen). The journal should run about 1000-1500 words total (roughly 4-6 double-spaced pages in 12-point font), and you should respond to (comment on, connect to, or question) specific elements of each reading. You might write about plot, theme or character. You can choose a quotation from the text and explain why you chose it. Do not simply summarize what you've read—I'm familiar with the stories, so keep summaries brief.

### Motif Comparisons Chart—due on the first day of class

On the reverse, you will find a simple note taking chart to complete as you read to two long works. A **motif** is any characterization, plot development, element of setting, use of language or symbolism that is emphasized or repeated in the text. Usually, the author develops motifs throughout a work to point something out (like a conflict or theme). List motifs from each text as you come across them. See if you can't identify and points of comparison or contrast between the two works. Later, in class, we will try to speculate on why the authors developed these motifs.

### Humanities Annotated Works Cited—due after the first week of class

Create a Google Doc with this title. Cite an entry, in correct MLA format, for each of the two long works, plus the Critical Research resource you used. To annotate each entry, write a 2-3 sentence summary of the work (focus on major plot, character and setting elements), and a 2-3 sentence analysis of the style of the work (focus on main organizational, linguistic, and literary elements). You can find MLA formatting instructions at Purdue's Online Writing Lab: <http://owl.english.purdue.edu/owl/resource/747/05/>

These assignments will be due (or completed) in the first week of classes.

## Finally...

### In our first Term together...

When you return to class, I will ask you to draft an essay (or at least part of one – one step at a time!) comparing elements of the works you read. Don't write this essay until I give you the specific details of the assignment, but as you write in your Journal and complete the Motifs Comparisons Chart, you should try to make connections between the different works (themes, conflicts, characterizations). You will be allowed to use the Chart and the books for this essay, so bring both to class.

### A Word About This Assignment

Obviously, this is a significant reading assignment. Just as obviously, you might be tempted to bypass its requirements. Please remember that this is a college credit course and you would have to live with the consequences of taking shortcuts—for example, receiving a low grade in a college course. So, if you really don't like reading, then this class will be an unreasonable challenge for you; but I still wish you the best of luck in your future endeavors.

If you have any questions about this assignment, see me in D208 before the end of the year. You can also reach me at: [greg.hellman@orecity.k12.or.us](mailto:greg.hellman@orecity.k12.or.us)

Happy Summer!  
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**Motifs Comparison Chart**  
Humanities/Hellman

Name: \_\_\_\_\_

**mo•tif (n)** [moh-teef]

1. a recurring subject, theme, idea, etc., especially in a literary, artistic, or musical work.

List motifs from each text as you come across them. See if you can identify any points of comparison or contrast between the two works.

**From *Metamorphoses***

EXAMPLE:

*Destruction by flood*

**Points of Comparison**

*An apocalyptic vision*

**From *Galapagos***

*Plague apocalypse*