Theme: Realities and Perspectives

NOTES: All readings are due on the date listed. This syllabus is just an overview. Please consult the individual subject syllabi for reading questions and unit descriptions.

A written response paper is due each Monday unless otherwise noted.

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**Graduation and our 10th Anniversary Celebration is scheduled for Tuesday, May 24!**
Note: Each reading is due on the date assigned. Read any background information. Discussion questions are designed to prepare you for the class conversation and guide you in the reading. Reading response questions are prompts for you to write about.

Response papers are due on Mondays unless otherwise noted.
Other due dates are noted below.

Monday, January 11

Spring Semester Orientation
Welcome back!

Thursday, January 14

Literature Unit Begins with Dr. Patricia García

Unit Overview: Perspectives Matter

Two comments by the authors we are reading this spring give us some insight into the ways in which the characters they create perceive themselves and their place in the world. Sandra Cisneros writes in her novel The House on Mango Street that her narrator Esperanza “would like to baptize myself under a new name, a name more like the real me, the one nobody sees.” Her name, she feels, does not match the reality she would like to create. What she will discover by the novel’s end is that her name which in Spanish means “hope” actually does say much about how she can change the world. Virginia Woolf writing in A Room of One’s Own notes that women live invisible lives and, too often, feel that they need to remain invisible for protection. Throughout history, women were discouraged to seek an education or to write as these activities might damage their “femininity,” so Woolf muses that “Indeed, I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman.” Her essay will argue that the world should recognize these voices and, more importantly, that these women’s voices speak out for change.

Literature, I believe, helps us understand how writers and readers perceive the reality around us, but also call for us to challenge such realities. The two works we will read this semester, Virginia Woolf’s essay A Room of One’s Own and Sandra Cisneros’ novel The House on Mango Street, fit this definition. The narrators of the works might seem at first glance to be very different. The narrator of A Room is an older, wealthy, British woman in the early 20th century who has already established herself as a writer and lecturer even though she was unable to attend college in her youth because women were not allowed to do so. She questions why such barriers existed and, now that they have been removed, how
this might change women’s lives. Esperanza, the narrator of *Mango Street*, is a young Mexican American girl living in the barrio of Chicago who longs for the American dream as symbolized by the perfect dream house, not the house mentioned in the title. Reading, writing, and education are for Esperanza the means by which she will leave Mango Street and, hopefully, discover ways to change it. As we read about these women, we will consider how their observations, reflection, and ultimately, sense of agency lead them to propose ways to change their realities. We will also consider how we do the same for our own lives.

**Literature Class 1: Women and Fiction**

**Read:** Woolf, *A Room of One’s Own*, Chapters 1 and 2 (required), introduction to the book (optional)

**Background:** Virginia Woolf (British, 1882-1941) was born into a wealthy and literate family of the Victorian era. Unlike her brothers, however, she and her sisters were not allowed to attend college as this was not deemed appropriate for women. Educating herself through her own reading, Woolf became an important novelist, critic, and publisher. She suffered from mental illness throughout her life and, believing another depression was forthcoming, committed suicide in 1941. (You can read more about her life and work in the introduction to our book. It’s not required reading, but it will be helpful in understanding her life, her views, and her writing style. It is also a good habit to practice when reading texts in college.)

The origin of *A Room of One’s Own* was a series of lectures Woolf gave to students at women’s colleges in England in 1928. The essay begins with her speaking to this college audience, although she fictionalizes the situation. The speaker is not Woolf specifically, although she is similar to Woolf in intelligence, education, and opinion. The college setting is Oxbridge, an imaginary college similar to Oxford and Cambridge. Finally, her topic of the lecture is “women and fiction.” She is going to address the topic by exploring what women would need in order to write fiction. Her answer is quite blunt: money and a room of one’s own. What follows is how the speaker came to such conclusions.

Stylistically, this is a modernist text. What that means for us as readers is that the narrative is not necessarily straightforward but moves from action to thoughtful reflection as the narrator tells us her thoughts. It also means that she will play with names and events in ways not meant to confuse us, but to challenge us to consider how literature works.

**Discussion Question:** A few events in chapter 1 push the narrator to consider ways we think and form ideas. For example, walking along the river or having a wonderful meal in the dorms leads the narrator to make some important realizations. Think about an experience that helps you to think, such as a walk, spending time with family, meditating, praying, etc. Or, think about an experience that makes it difficult for you to think, such as trying to do your homework while watching your kids. Why do you think such environments make it easier or more challenging for us to think and work?

**Monday, January 18**

**MLK Day – No Class**

**No response paper due**
Thursday, January 21

Writing Class with Michael Rosenbaum, MFA

*note: writing classes will be dispersed throughout the semester

What Is Writing Instruction?
This spring, you will write one college-style paper. In the fall, your papers focused on summary, character analysis, and making connections between either parts of the text, or between the past and the present. This semester, your paper will combine and build on these skills to develop an argument using two separate texts. Classes and workshops for writing instruction will focus on techniques and strategies that are essential to writing a more complex college level paper. Remember: These are skills that can be taught and learned. Experienced and inexperienced writers alike will improve their craft in simple, significant ways.

Response Paper Assignments
You will continue to hand in a response paper every Monday for the units on literature, history, and philosophy. Response paper questions are designed to stimulate your thinking, to help you understand the text better, and to pinpoint which sections of the text do not make sense to you. As a result, these assignments are an essential part of preparing for class.

In general, response papers will be due at the beginning of class. They will be graded on a 10-point scale. There are 9 assignments (one for each week of reading). Eight grades will be recorded, meaning that your lowest grade will be dropped. **No late submissions will be accepted.** If you are unable to attend class, you should turn the assignment in on the next class period.

Writing Class 1: Finding Your Argument

**Bring:** *A Room of One’s Own, The House on Mango Street, They Say/I Say,* and *EasyWriter*

**Essay prompt will be given in class.**

Monday, January 25

Literature Class 2: Shakespeare’s Sister

**Read:** Woolf, *A Room of One’s Own*, Chapters 3 and 4

**Background:** What Woolf calls for in these chapters is for women to begin not only writing, but to begin researching as well. Why not have women writing about women? Woolf’s call is one that feminist criticism of the 20th century sought to answer in recovering the work of female authors and in analyzing women’s roles themselves. Another topic that the narrator addresses is what makes good writing. She likes Shakespeare and Jane Austen, but is not as fond of Charlotte Brontë. Look for places in the text in which she reveals some of her standards for these writers, and consider whether or not this essay would meet such standards.
Response Paper: The narrator makes a blunt observation in chapter 2: “England is under the role of a patriarchy.” What evidence does she offer to prove this in Chapter 3 or 4, especially considering her focus on women writers? If you had to consider this statement today, could the same be said about the United States? Why or why not? As you answer this question, remember the narrator’s comments in chapter 1 about how any question regarding gender is often controversial.

Thursday, January 28

Literature Class 3: The Androgynous Mind

Read: Woolf, A Room of One’s Own, Chapters 5 and 6

Background: If you recall our discussion about Hermia and Helena’s friendship in A Midsummer Night’s Dream, you might consider exactly what sort of friendship they have. They are best friends and share secrets, but most of these secrets are about the men in their lives. Do they ever talk about anything else? The narrator of A Room has been questioning such portrayals of women before looking at the contemporary novels of Mary Carmichael, a fictional writer. She examines how modern fiction might challenge such portrayals. In the conclusion of the essay, the narrator returns to the lecture and to her audience, asking them to consider all that she has said and what it might mean for their lives as women students and professionals. At the same time, she questions what it might mean to move beyond issues of gender difference altogether. This is what she describes as the androgynous mind, and if you recall her metaphor for thought and ideas (a fish caught on a line) in chapter 1, it should give you some insight into the narrator’s conclusions.

Discussion Question: The narrator makes some beautiful observations throughout the essay, including one of my favorites from chapter 5: “For there is a spot the size of a shilling at the back of the head which one can never see for oneself. It is one of the good offices that sex can discharge for sex—to describe that spot.” I love this line because it illustrates our need for companionship in order to know ourselves truly, two important ideas in these final chapters. Choose a line that you love from anywhere in the book and consider what it means to you and to A Room of One’s Own.

Monday, February 1

Literature Class 4: Where We Live/Who We Are

Read: Cisneros, The House on Mango Street, from beginning (“The House on Mango Street”) through “Darius and the Clouds” (required); introduction to the book (optional, but a good habit for college reading. Look at this now, or come back to it when you finish the novel.)

Background: Sandra Cisneros (American, 1954) published The House on Mango Street in 1984, a time when many Mexican American and Latina women writers began publishing as a result of and in response to the Chicano political and literary movement of the 1960’s and 70’s. While this earlier movement had given voice to the Chicano/a community, many of its most vocal members were male. Writers such as Cisneros began to examine ethnic identity in terms of gender. In other words, how does the experience of being Mexican American in the U.S. differ for men and women? This is an important question in the novel that also addresses more universal questions of gender and class. Much of these opening chapters focus on what Esperanza observes about her world and about herself. This will be important as she begins to analyze and reflect upon these experiences. Finally, this is a novel written in a
child’s voice and told in vignettes: short passages that form the chapters. The chapters don’t present a straight narrative but rather glimpses into Esperanza’s life on Mango Street. It does tell a story, so look at how Esperanza responds and reacts to the world around here. We are witnessing her growing up. Finally, Esperanza is not Cisneros, but rather a character that speaks from Cisneros’ own experience and her experiences with others. Esperanza is a young girl, but she makes some very grown-up observations about the world.

Response Paper: How would you describe Esperanza? How does she describe herself? How does Esperanza describe her dream house, especially as compared to the house on Mango Street? Support your answer with direct references to the text.

Thursday, February 4

Literature Class 5: The Lives of Women

Read: Cisneros, *The House on Mango Street*, from “And some more” through “Rafaela who drinks coconut and papaya juice on Tuesday”

Background: Esperanza spends time with many girls and women who are older than her such as Marin, Alicia, Ruthie, and Rafaela. What do their experiences teach Esperanza about the lives of women on Mango Street? What sort of life does Esperanza want for herself? A re-occurring motif in the novel is fairy tales. For example, how might “The Family of Little Feet” remind us of Cinderella, or Rafaela of Rapunzel? What lessons do fairy tales teach women about the world, especially how to handle difficult situations? Does the novel offer us any alternatives to these lessons, perhaps to challenge the fairy tale idea?

Discussion Question: In addition to memorable characters, Cisneros also creates beautiful and powerful symbols in the book, such as the house on Mango Street itself. It’s a place that Esperanza rejects, and yet it becomes a part of who she is. Choose another symbol from the novel, and consider its meaning in the novel. Some possible symbols would be shoes (shoes show up a lot in the novel!), the music box in “Gil’s Furniture,” a red balloon, or the four trees.

Monday, February 8

Literature Class 6: From a House to a Home

Read: Cisneros, *The House on Mango Street*, from “Sally” to end of the novel

Background: The storyline about Sally is one of the most powerful in the novel. Look especially at her first observations about Sally and how she comes to learn more about her life. Esperanza is drawn to Sally because, like her, she is an outsider. How would you compare Sally to the other women in the novel? How does Esperanza’s relationship with Sally change Esperanza? By the novel’s conclusion, Esperanza has moved from observation to action. What has living on Mango Street taught her about her world and how she can act to change it?
Response Paper: Esperanza tries to save Sally numerous times. Choose one attempt and discuss why Esperanza’s plan fails to work. What factors in her plan are within Esperanza’s control, and what things can she not control? What is Esperanza’s response to this failure?

Thursday, February 11

Writing Class 2: Developing Your Argument With Examples

Bring: *A Room of One’s Own*, *The House on Mango Street*, and *They Say/I Say*

Due: First draft of spring essay (collected at the beginning of class)

Monday, February 15

Writing Class 3: Developing Your Argument By Explaining Examples

Bring: *A Room of One’s Own*, *The House on Mango Street*, and *They Say/I Say*

No response paper due.

Thursday, February 18

Visit to the Blanton Museum, UT Campus

Due: Second draft of spring essay (collected at the beginning of class)

Monday, February 22

Writing Class 4: Citations and MLA Works Cited

Bring: *A Room of One’s Own*, *The House on Mango Street*, and *EasyWriter*

No response paper due.

Thursday, February 25

College Fair

Due: Final draft of spring essay

Monday, February 29

Creative Writing unit begins with Vivé Griffith, MFA

Unit Overview:

Our theme for the Free Minds year, “Realities and Perspectives,” has given us ways of considering the individual voice in literature and across history. In the spring creative writing unit, we’ll discover how our
perspectives become solidified in our beliefs. Whether we realize it or not, we have within us a personal philosophy that grows out of our experiences, our families, our culture, and our very unique perspective. That’s what we’ll explore together.

This semester we will write “This I Believe” essays, modeled on the This I Believe radio broadcasts first aired in the 1950s with Edward R. Murrow as host. The series was revived in 1994, and since then thousands of Americans have distilled their personal philosophies in short but potent essays. Many of those essays have run on National Public Radio and can be listened to online. Contributors are sometimes famous, but are often just regular people who have the courage to consider their own beliefs. What they share is inspiring.

Over the course of six classes we will read and hear other This I Believe essays and work through a series of exercises yielding our very own essay. In our last class together, we will read them aloud and share our beliefs.

Texts

For this unit we will use one text and one website, plus a series of handouts.

- This I Believe: The Personal Philosophies of Remarkable Men and Women, edited by Jay Allison and Dan Gedimen
- This I Believe online: http://thisibelieve.org/

Writing Assignments

Basic writing assignments are laid out in this syllabus. When the unit begins you will receive a handout with more specific instructions.

Creative Writing Class 1: Discovering Our Credos

The word “credo” is Latin for “I Believe,” so it’s a perfect place to start our exploration of personal philosophy and belief in this unit. Today we will investigate what a credo is and what it means to have one. We will also work through exercises to help us shape our own.

Read: This I Believe essays:
- “Forward,” Studs Turkel (xv)
- “Introduction,” Jay Allison (1)
- “In Giving I Connect with Others,” Isabel Allende (13)
- “The Making of Poems,” Gregory Orr (175)
- “Unleashing the Power of Creativity,” Bill Gates (71)
- “Be Cool to the Pizza Dude,” Sarah Adams (7)

If possible, listen to the essays read by the authors on the This I Believe website.

Write: Bring to class a brainstormed list of beliefs. See handout. As a prompt, you could begin with, “If there is one thing I’ve learned, it is ______________.”
Thursday, March 3

Creative Writing Class 2: Anecdote and Illustration

Beliefs in and of themselves are often abstract, and our work as writers remains to make things concrete and relatable. Thus, in order to write a compelling This I Believe essay, we have to use the same writing skills that we used when writing poetry in the fall. We have to include images and specifics that bring the writing vividly to life. We will work on that today.

When you read the essays below, pay close attention to how the author shows you his or her belief, instead of just telling you. Note the use of anecdote, illustration, examples, and specific details.

Read: This I Believe essays:
- “We Are Each Other’s Business,” Eboo Patel (178)
- “Seeing in Beautiful, Precise Pictures,” Temple Grandin (87)
- “The Artistry in Hidden Talents,” Mel Rusnov (204)
- “The People Who Love You When No One Else Will,” Cecile Gilmer (75)
- “Disrupting My Comfort Zone” Brian Grazer (90)

If possible, listen to the essays read by the authors on the This I Believe website.

Write: Bring to class a draft of your credo. See handout.

Monday, March 7

Creative Writing Class 3: Elements of Well-Told Narratives

Many things make a story good, and if we think about the stories we return to – novels, short stories, even movies – we could each come up with a list of features common to them all. Perhaps they have memorable characters, a fast-moving plot, or a key moment of beauty. In thinking about writing a strong personal narrative for our This I Believe essays, we will think about three important elements: authentic voice, narrative coherence, and communal relevance. We will talk about all three in class today.

Read: This I Believe essays:
- “The Power of Mysteries,” Alan Lightman (147)
- “Always Go to the Funeral,” Deirdre Sullivan (235)

Write: Draft 1 due! See handout for details.

Thursday, March 10

Creative Writing Class 4: Summarizing Belief

Tonight you will get back your first drafts and we’ll talk about ways to shape that draft into the most interesting and original essay possible. Part of the way we’ll do this is by exploring the This I Believe essays that inspire and attract you and looking more closely at why.
Read: Read through *This I Believe* and identify three essays (not already assigned in class) that you find interesting, whether or not you agree with them. You may also find essays on the *This I Believe* website. (On the website you can view essays by topic as well as see a list of the most popular essays). Read the three essays you decide on and, if possible, listen to them read aloud by their authors.

Write: For class today, write a summary of each of the three essays you selected. Consider the author’s unique voice, what experiences have shaped him or her, and how he or she responds to these experiences. Think about narrative coherence and communal relevance.

Without attempting to indicate your agreement or disagreement with the essays, write a one- to two-paragraph summary of the author’s core belief and the way this belief has shaped his or her life in the past or present. Your summaries should be thoughtful and accurate in recording the philosophy that guides the life of each author.

Bring the essays and summaries to class and be prepared to discuss the original ways these writers responded to the challenge of writing a *This I Believe* essay.

Monday, March 14 and Thursday, March 17

**No class this week. Enjoy your Spring Break!**

Monday, March 21

**Creative Writing Class 5: Ruthless Revision: Giving Your Essay Shape**

Tonight we will start turning our attention from identify and illustrating our personal philosophies to honing and shaping them for an audience. We will look at a few final *This I Believe* essays, these from famous writers included in the original series. And then we’ll work on revising our own work. Part of the class period will be spent in peer review.

Read: Revision handout

*This I Believe* essays:
- “An Athlete of God,” Martha Graham (84)
- “An Ideal of Service for Our Fellow Man,” Albert Einstein (58)
- “The Light of a Brighter Day,” Helen Keller (138)

Write: You’ve had a week to consider your essay and review my feedback. Tonight you’ll work in class on revision, including having your essay reviewed by a peer (and reviewing that person’s essay as well). Bring to class a draft of your essay that is ready for review. That may be a rewrite of what you turned in a few weeks ago. If it is not, then you should include with your draft three specifics revisions you plan to make.
Creative Writing Class 6: What We Believe

One thing that makes the This I Believe essay different from other essays is that they were, from the beginning, designed to be broadcast on the radio. In other words, they were written to be read aloud. Today you will bring your revised and polished This I Believe essay to class and share it aloud with your classmates. We'll spend some time preparing and talking about techniques for presenting our work publicly in confident and persuasive ways. Then we'll hear each other's voices and stories.

Read: From This I Believe: "Afterward: The History of This I Believe: The Power of an Idea," Dan Gediman

Due: Final draft of your This I Believe essay

History unit begins with Dr. Pauline Strong

Theme: Realities and Perspectives

Unit description: In this unit we will continue with our consideration of autobiographical texts that offer various perspectives on American history and culture. Our texts in the spring came from the 17th, 18th, and 19th centuries. This semester we will consider 20th century works that will allow us to discuss some of the ways in which nationality, class, race, ethnicity, religion, gender, sexuality, and disability shaped American experience in the 20th century. This time we will be reading shorter pieces from a broader range of authors; you are, of course, encouraged to seek out the full autobiography of any figure that particularly interests you! As you will see, the Norton anthology contains a large number of autobiographical writings, including excerpts from those we have already read (Rowlandson, Franklin, Douglass). We are not able to read all of the excerpts, so feel free to browse through the anthology as your time and interest permits.

Course texts:

Course format: In each class we will discuss several short autobiographical narratives, which you should read carefully prior to coming to class. Each autobiographical excerpt is preceded by a brief biography of the author; be sure to read those as well. For each selection you should think about the following issues as you read:

1) Why is the author an important figure?
2) How is the author’s perspective on his or her life influenced by the historical period in which he or she lives?
3) How is the author's perspective influenced by his or her nationality, culture, class, race, ethnicity, gender, sexuality, and abilities/disabilities?
4) How does the autobiography relate to your own experiences?
5) How does the autobiography contrast with your own experiences?
6) What do we learn about the realities of the author’s life through reading his or her perspective?

**History Class 1: Zitkala-Sa: The Education of a Yankton Dakota Author and Activist**


**Response Paper:** What is Zitkala-Sa’s perspective on Yankton Dakota (Sioux) ways of learning and knowing? What is her perspective on her education in a Christian missionary school? [Remember to also consider the six (6) questions above under “Course Format”.]

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**Thursday, March 31**

**History Class 2: Three Notable American Autobiographies from the Early 20th Century**

**Read:** *The Norton Book of American Autobiography*

**Discussion questions:** Please consider the six (6) questions above under “Course Format.” Also: How does each author describe his or her education? How do the authors’ experiences of education relate to other realities of their lives (race, class, gender, disability)?

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**Monday, April 4**

**History Class 3: Three Notable American Authors of the Mid-20th Century**

**Read:** *The Norton Book of American Autobiography*
- Zora Neale Hurston, *Dust Tracks on a Road* (excerpt, 1942), pp. 333-342.

**Response Paper:** Choose the autobiographical narrative that had the most impact on you. What makes this narrative powerful? What does it convey about the realities of the author’s life? What is it about the narrative that speaks to you across the decades? [Remember to also consider the six (6) questions above under “Course Format”.]

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**Thursday, April 7**

**History Class 4: Three Notable African American Autobiographies from the Mid-20th Century**

**Read:** *The Norton Book of American Autobiography*
Discussion questions: Please consider the six (6) questions above under “Course Format.” Consider in particular how each author presents his experience of race.

Monday, April 11

History Class 5: Three Notable Women Authors from the Second Half of the 20th Century

Read: *The Norton Book of American Autobiography*

Response Paper: What is the significance of the tin butterfly in Mary McCarthy’s autobiography? Your paper should discuss both the reality of the tin butterfly (what it is, who it belonged to, what happened) and the various perspectives on the tin butterfly that McCarthy recounts. How does McCarthy use the tale of the tin butterfly to convey the workings of power in her childhood? [Remember to also consider the six (6) questions above under “Course Format”.]

Thursday, April 14

History Class 6: Three American Autobiographies from the Late 20th Century

Read: *The Norton Book of American Autobiography*

Discussion questions: Please consider the six (6) questions above under “Course Format.” Consider in particular how each author deals with his relationship to a gendered and racialized category (“Indian,” “Negress”).

Monday, April 18

Writing Class 6: Writing Your Portfolio
Assignment to be announced.

Thursday, April 21

Philosophy unit begins with Dr. Matthew Daude Laurents

Unit description: We will complete reading of the *Republic* this spring.

Philosophy Class 1: What Can a Philosopher Know?

Read: Plato, *Republic*, Book VI. Concentrate on 507a-511e
Discussion questions: Does Socrates really think that philosophers are “worthless” to the city? What are “true philosophers”? What must someone “know” to be a philosopher?

What is the point of the Sun analogy? The line analogy? (What is an analogy?) How do these analogies shed light on what a philosopher knows?

Monday, April 25

Philosophy Class 2: What Can a Philosopher Know? Part II

Read: Plato, Republic, Book VII. Concentrate on 514a-519e and 535a-536d

Response Paper: Why does Socrates tell the story about the Cave? What does this story tell us about the proper education of the philosopher? Why do we call this story an allegory? Is the city ruled by philosophers complete?

Thursday, April 28

Philosophy Class 3: How Bad Can Things Get?

Read: Plato, Republic, Book VIII. Concentrate on 544d-546c and 561a-b

Discussion questions: Why does Socrates think that the ideal city will decline? Into what will the city degenerate? How is the explanation of this decline based on the big letters/small letters argument?

What, according to Socrates, is democracy? Where does democracy fall in the degeneration of the ideal city? Why? (Hint: What are the five types of “rule” or constitutions by which people might govern themselves?)

Monday, May 2

Philosophy Class 4: Are You Happy Now, Thrasymachus?

Read: Plato, Republic, Book IX. Concentrate on 580a-c and 583b-588b

Response Paper: Which ruler has the best life? Which has the worst? Why?

How does Socrates answer Thrasymachus’ claim about justice and power? Why does he bring up the idea of pleasure? What are the types of pleasures that correspond to the types of ruler? Is a particular sort of pleasure superior to the others? Why?

Thursday, May 5

Philosophy Class 5: Impersonating Poetry: Imitator, Maker, or User?

Read: Plato, Republic, Book X. Concentrate on 595a-608b

Discussion questions: Who are the users, makers, and imitators? Who is closest to the truth? Why?
Do poets write about the truth? In what way? Do poets have to know what they’re talking about? Could a poet teach you about virtue? Could a poet teach you to be virtuous?

Think: Why does Plato leave the door open to the possibility that poetry might be rehabilitated? (607b-608b)

Monday, May 9

**Philosophy Class 6: Er—the Last Word**

**Read:** Plato, *Republic*, Book X

**Response Paper:** Why does Socrates introduce Er at the end of the *Republic*? Who is Er? What is Er’s story? How does the story of Er complete the argument that Socrates makes against Thrasymachus?

*And now*: Are you convinced? Is justice more than just the “advantage of the stronger”?

Thursday, May 12

**Final Class Night**

Appreciation and Celebration

**Due:** Portfolio

Monday, May 16

**One-on-one Portfolio Conferences**

You will have the chance to sign up for a time slot that works for you.

Tuesday, May 24

**Happy Graduation Day!!**