



Fall 2017 Syllabus  
Overview

***Citizenship and Community: Conversations in the Humanities***

NOTES: All readings are due on the date listed. Please consult the detailed syllabus for unit descriptions and reading and discussion questions.

**A written reading response is due each Monday unless otherwise noted.**

Date	Subject	Reading Assignment Due
Monday, August 21	ALL FACULTY	<b>Thinking As a Scholar: Six Perspectives on Martin Luther King, Jr.</b> <ul style="list-style-type: none"> <li>• Martin Luther King, Jr., “Letter from Birmingham City Jail,” (excerpts)</li> </ul>
Thursday, August 24	ALL FACULTY	<b>Entering the Conversation: Meeting Each Other As Learners</b> <ul style="list-style-type: none"> <li>• Helen Keller, <i>The Story of My Life</i> (excerpts)</li> </ul>
Monday, August 28	CREATIVE WRITING	<b>Honoring Our Stories</b> <ul style="list-style-type: none"> <li>• Anne Lamott, <i>Bird by Bird</i>, pp. 3-43</li> <li>• See writing assignment in full syllabus</li> </ul>
Thursday, August 31	CREATIVE WRITING	<b>Structuring Our Narratives</b> <ul style="list-style-type: none"> <li>• Anne Lamott, <i>Bird by Bird</i>, pp. 44-94</li> <li>• See writing assignment in full syllabus</li> </ul>
Monday, September 4	NO CLASS	<b>Happy Labor Day – no class tonight!</b>
Thursday, September 7	CREATIVE WRITING	<b>Look to the Past, Look to the Future</b> <ul style="list-style-type: none"> <li>• Anne Lamott, <i>Bird by Bird</i>, pp. 97-130</li> <li>• See writing assignment in full syllabus</li> </ul>
Monday, September 11	LITERATURE	<b>Studying Shakespeare</b> <ul style="list-style-type: none"> <li>• “Shakespeare’s <i>Measure for Measure</i>,” and other prefatory materials</li> <li>• Response Paper 1 due</li> </ul>
Thursday, September 14	LITERATURE	<b>Reading Shakespeare</b> <ul style="list-style-type: none"> <li>• <i>Measure for Measure</i>, Acts 1-3, “Historical Background”</li> </ul>
Monday, September 18	LITERATURE	<b>Performing Shakespeare</b> <ul style="list-style-type: none"> <li>• <i>Measure for Measure</i>, Acts 4-5</li> <li>• Response Paper 2 due</li> </ul>

Thursday, September 21	LITERATURE	<b>Viewing Shakespeare: Performance of <i>Measure for Measure</i>, UT Campus, Actors from the London Stage</b>
Monday, September 25	LITERATURE	<b>Analyzing Shakespeare</b> <ul style="list-style-type: none"> <li>• “<i>Measure for Measure: A Modern Perspective</i>,” by Christy Desmet</li> <li>• Response Paper 3 due</li> </ul>
Thursday, September 28	WRITING	<b>Academic Writing and Good Writing</b> <ul style="list-style-type: none"> <li>• Birkenstein &amp; Graff, <i>They Say, I Say</i>, Chapter 9</li> <li>• See writing assignment in full syllabus</li> </ul>
Monday, October 2	WRITING	<b>Establishing Authority</b> <ul style="list-style-type: none"> <li>• Birkenstein &amp; Graff, <i>They Say, I Say</i>, Chapter 3</li> </ul>
Thursday, October 5	ART HISTORY	<b>An Introduction to Images</b> <ul style="list-style-type: none"> <li>• John Berger, <i>Ways of Seeing</i>, Chapter 1</li> <li>• **Formal Paper 1 due**</li> </ul>
Monday, October 9	ART HISTORY	<b>Oil Painting and Things in the Age of Shakespeare</b> <ul style="list-style-type: none"> <li>• John Berger, <i>Ways of Seeing</i>, Chapter 5</li> <li>• Response Paper 4 due</li> </ul>
Thursday, October 12	ART HISTORY	<b>Constructing Different Kinds of Citizenship in 19<sup>th</sup>-Century England</b> <ul style="list-style-type: none"> <li>• Selections from Khan Academy and Tate Modern</li> </ul>
Monday, October 16	WRITING	<b>Helping a Reader See</b> <ul style="list-style-type: none"> <li>• Handout on descriptive writing</li> <li>• NPR, “Blind Art Lovers Make the Most of Museum Visits...” (listen)</li> <li>• See writing assignment in full syllabus</li> </ul>
Thursday, October 19	WRITING	<b>Joining a Conversation</b> <ul style="list-style-type: none"> <li>• Birkenstein &amp; Graff, <i>They Say, I Say</i>, Chapters 1 and 4</li> </ul>
Monday, October 23	LITERATURE	<b>Where We Live</b> <ul style="list-style-type: none"> <li>• <i>The House on Mango Street</i>, from “The House on Mango Street” through “Darius and the Clouds”</li> <li>• Response Paper 5 due</li> </ul>
Thursday, October 26	LITERATURE	<b>The Lives of Women</b> <ul style="list-style-type: none"> <li>• <i>The House on Mango Street</i>, from “And some more” through “Rafaela who drinks coconut and papaya juice on Tuesday”</li> <li>• **Formal Paper 2 due**</li> </ul>
Monday, October 30	LITERATURE	<b>From a House to a Home</b> <ul style="list-style-type: none"> <li>• <i>The House on Mango Street</i>, from “Sally” to end of the novel</li> <li>• Response Paper 6 due</li> </ul>
Thursday, November 2	LITERATURE	<b>Writing Esperanza’s Story</b> <ul style="list-style-type: none"> <li>• Introduction to <i>The House on Mango Street</i> and “Hydra House,” an essay by Sandra Cisneros (handout)</li> </ul>
Monday, November 6	ART HISTORY	<b>Art in the Era of Plato’s <i>Republic</i></b> <ul style="list-style-type: none"> <li>• <i>Art: A Brief History</i>, pp. 102-115 (handout)</li> </ul>

		<ul style="list-style-type: none"> <li>• Khan Academy selection</li> <li>• Response Paper 7 due</li> </ul>
Thursday, November 9	ART HISTORY	<b>Bodies at Rest and in Motion</b> <ul style="list-style-type: none"> <li>• <i>Art: A Brief History</i> pp. pp. 116-127 (course packet)</li> <li>• 8-minute video</li> </ul>
Monday, November 13	ART HISTORY	<b>Tools and Techniques for Representation of the Human Body</b> <ul style="list-style-type: none"> <li>• Khan Academy, see detailed syllabus for links</li> <li>• Response Paper 8 due</li> </ul>
Thursday, November 16	PHILOSOPHY	<b>Reading Plato: Thrasymachus' Challenge and The City and the Soul</b> <ul style="list-style-type: none"> <li>• Plato, <i>Republic</i>, Book I and II</li> <li>• See syllabus notes about where to focus</li> </ul>
Monday, November 20	PHILOSOPHY	<b>Education and Character</b> <ul style="list-style-type: none"> <li>• Plato, <i>Republic</i>, Book III</li> <li>• Response Paper 9 due</li> </ul>
Thursday, November 23		<b>NO CLASS – Enjoy Your Thanksgiving</b>
Monday, November 27	PHILOSOPHY	<b>Wisdom, Courage, Moderation, and Justice</b> <ul style="list-style-type: none"> <li>• Plato, <i>Republic</i>, Book IV</li> <li>• Response Paper 10 due</li> </ul>
Thursday, November 30	WRITING	<b>The Art of Summary</b> <ul style="list-style-type: none"> <li>• Birkenstein &amp; Graff, <i>They Say, I Say</i> Chapter 2</li> <li>• See writing assignment in full syllabus</li> </ul>
Monday, December 4	WRITING	<b>Creating a Sense of Flow</b> <ul style="list-style-type: none"> <li>• Birkenstein &amp; Graff, <i>They Say, I Say</i> Chapter 8</li> </ul>
Thursday, December 7	PHILOSOPHY	<b>Men, Women, Children, Philosophers</b> <ul style="list-style-type: none"> <li>• Plato, <i>Republic</i>, Book V</li> </ul>
Monday, December 11	PHILOSOPHY	<b>What Can a Philosopher Know</b> <ul style="list-style-type: none"> <li>• Plato, <i>Republic</i>, Book VI</li> <li>• Response Paper 11 due</li> </ul>
Thursday, December 14	ALL	<b>END OF SEMESTER CELEBRATION!</b> <ul style="list-style-type: none"> <li>• <b>**Formal Paper 3 due**</b></li> </ul>

**The spring semester begins on Thursday, January 11. Enjoy your holidays!**

## DETAILED SYLLABUS

Always read this section before preparing for class

Monday, August 28

### Creative Writing Unit with Vivé Griffith

#### Unit Overview: Narratives of the Self in Community

Researchers are confirming what writers and teachers have long known: Writing has power. For example, simply writing about a traumatic experience for four days straight can help individuals overcome the experience as well as improve their immune systems and GPAs. We are more likely to reach our goals if we write them down. In difficult times, poetry can make us feel less alone in the world. And we know ourselves better when we place our stories on paper.

What's this got to do with the Creative Writing unit? This fall, plenty! We will begin our exploration of citizenship and community by examining our place in the community we're building together. We'll explore our own stories and each other's stories, and create a safe space for listening and sharing. We'll also read from Anne Lamott's entertaining and inspiring *Bird by Bird*, a text that you just may find yourself returning to for the entire year.

In an academic setting, Creative Writing classes generally focus on how the *craft* of writing—description, dialogue, setting, language play, and more – enables us to create the best poems, stories, and essays possible. Craft will be at the center of our work in the spring. For this fall, my hope is that you jump into writing as a practice. Our assignments will warm you up for the rest of the writing you'll do this year, help us form our community, and maybe shine a light on some of the ways you perceive and live your life. Let's have some fun!

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**Important note:** Some of the Creative Writing assignments require you to do an assignment over several days, keeping a journal or writing several versions from the same prompt. Please read through the entire unit syllabus as you begin so that you can stay on track. Assignments are due on the day they are noted on the syllabus.

#### Creative Writing Class 1: Honoring Our Stories

**Background:** We will open the creative writing unit by writing and sharing some of our stories—the stories of our lives, our families, our history, our particular place in the world. In order to do this, we have to begin with believing our stories are worth telling. We have to honor them.

Telling our stories requires a balance of self-reflection and a fair amount of *chutzpah*, a wonderful Yiddish word reflecting a mixture of guts, audacity, courage, and brazenness. The self-reflection enables us to see our stories from the outside, as belonging to us and outside of us at the same time. The *chutzpah* encourages us to bring bravery to the process.

Anne Lamott's *Bird by Bird* captures that pairing of self-reflection and *chutzpah*. Both Lamott's tone and subject matter make writing accessible. She reminds us that writing is hard, but important work.

Anne Lamott was born in San Francisco in 1954. She writes both novels and books of nonfiction centered on spirituality, parenthood, alcoholism, and, of course, writing. You can find a lot of her essays on the internet.

Here's a quote from her about her work: "I try to write the books I would love to come upon, that are honest, concerned with real lives, human hearts, spiritual transformation, families, secrets, wonder, craziness—and that can make me laugh. When I am reading a book like this, I feel rich and profoundly relieved to be in the presence of someone who will share the truth with me, and throw the lights on a little, and I try to write these kinds of books. Books, for me, are medicine."

**Read:** Anne Lamott, *Bird by Bird*, pages 3-43. Optional: read the fun "Introduction" too.

**Write:** Anne Lamott says that writing short assignments about simple things like school lunches can "yield a bounty of detailed memory, raw material, and strange characters lurking in the shadows." So we will begin with a short assignment.

Set a timer and write three minutes on each of the following prompts:

1. Tell me about a memory of your mother, grandmother, or aunt. If it's an aunt, say her name. For example, "I remember my aunt Gladys." Be specific.
2. Tell me about school lunches, or one particular school lunch.
3. Tell me about how you first learned to read. What do you remember?
4. Tell me about a meal you loved. Where were you when you ate it? What was the weather like out the window? Who were you with? How old were you?
5. Teach me something. It doesn't have to be the traditional subjects. How about how to tie a shoe, be a good mother, clean out the refrigerator, change a tire? Something that is deep in your bones—driving in rush hour on I-35 each morning? Don't overthink it. Choose something and teach me how to do it.

After you've written three minutes on each of these, return to the one that is the most interesting or alive to you. Set a timer and write for seven minutes about that topic, using the prompt, "I remember."

Bring both sets of writing to class with you on Thursday.

**Bonus Poem:**

**You Reading This, Be Ready**

by William Stafford

Starting here, what do you want to remember?  
How sunlight creeps along a shining floor?  
What scent of old wood hovers, what softened  
sound from outside fills the air?

Will you ever bring a better gift for the world  
than the breathing respect that you carry  
wherever you go right now? Are you waiting  
for time to show you some better thoughts?

When you turn around, starting here, lift this  
new glimpse that you found; carry into evening  
all that you want from this day. This interval you spent  
reading or hearing this, keep it for life –

What can anyone give you greater than now,  
starting here, right in this room, when you turn around?

Thursday, August 31

### Creative Writing Class 2: Structuring Our Narratives

**Background:** Today, with the help of Anne Lamott, we'll look at how a story gets told. Then we'll look at our own life as a story worth telling, with characters, setting, plot, and resolution.

**Read:** Anne Lamott, *Bird by Bird*, pages 44-94

**Write:** Your assignment for our second class is to keep a Decision Journal, as described below:

Keep a daily journal of your decisions. No need to explain or justify—just make a note of the situation and the decision you made. For instance, suppose you really need to pick up your dry cleaning, but your only chance involves skipping a meeting. That's the *situation*, so jot that down, and then jot down the decision you made, like this:

Jan 17 → had to decide whether to pick up dry cleaning or attend the community meeting: decided to skip dry cleaning and attend

That's it. Make sure you keep the journal for all the days between classes, and bring it with you to class. Happy journaling!

#### Bonus Poem:

#### The Road Not Taken by Robert Frost

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black.

Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I—  
I took the one less traveled by,  
And that has made all the difference.

Thursday, September 7

### Creative Writing Class 3: Look to the Past, Look to the Future

**Background:** Anne Lamott says, “Writing is about learning to pay attention and to communicate what is going on.” We will finish up this part of the Creative Writing unit by considering ways we can use writing to be attentive to our lives. And we will see what writing can open up for our futures.

**Read:** Anne Lamott, *Bird by Bird*, pages 97-130

**Write:** This assignment requires that you write for four days in a row, so make sure you start early enough to do so! Here is your prompt:

*Think about your life in the future. Imagine that **everything has gone as well as it possibly could**. You have worked hard and succeeded at accomplishing all of your life goals. Think of this as the realization of all of your life dreams. Now, write about what you imagined.*

*Write for 20 minutes each day for four days in a row. Set a timer and go! Don't be alarmed if the image shifts over those four days, but don't push it to shift either. And be open to the questions that might arise and see if you can write through them. Let the writing guide you.*

**Bonus Poem:**

#### The Good Life

by Tracy K. Smith, current Poet Laureate of the U.S.

When some people talk about money  
They speak as if it were a mysterious lover  
Who went out to buy milk and never  
Came back, and it makes me nostalgic  
For the years I lived on coffee and bread,  
Hungry all the time, walking to work on payday  
Like a woman journeying for water  
From a village without a well, then living  
One or two nights like everyone else  
On roast chicken and red wine.

Monday, September 11

## Literature Unit with Dr. Patricia Garcia

### Unit Overview 1: William Shakespeare, *Measure for Measure*

We are reading two classic works of literature by two important authors this year: William Shakespeare's play *Measure for Measure* and Sandra Cisneros' novel *The House on Mango Street* to examine our themes of citizenship and community. We will begin with *Measure for Measure*, and we are lucky that we will see a performance of the play as part of our unit. The play begins with the Duke of Venice attempting to enforce decency laws among his people, but the enforcement of such laws leads to dire consequences for those who have broken them. Is this law's purpose in keeping order in a community? Where do individual desire and agency fit within such strict moral codes? And, did I mention this is a comedy? As we study the play, we'll examine both the serious and comic questions Shakespeare asks about love, sex, and morality.

### Literature Class 1: Studying Shakespeare

**Background:** Our edition of *Measure for Measure* is the very helpful Folger Shakespeare Library edition. The Folger Shakespeare Library, located in Washington, D. C., is one of the most important research centers in the world for Shakespeare scholars. For this first meeting, you will be reading the prefatory materials to the play in our book, probably the pages that many students skip and shouldn't! You will get some initial insight into *Measure for Measure* and learn about Shakespeare's life, theater, and language. Pay special attention to the section "Reading Shakespeare's Language" as it will prepare you for the nuts and bolts of reading the play.

**Read:** "Shakespeare's *Measure for Measure*" and other prefatory material

**Response Paper Prompt:** What do you like to read (books, magazines, and even web sites count here) and what do you gain from this reading? For example, when I read a newspaper or news site, I gain factual information of the world as well as how such information might be interpreted. In what ways do you think reading might be a way to practice citizenship? Building on my example, reading newspapers helps me practice citizenship because I gain a critical view of the world that allows me to make decisions and take action to make the world a better place.

Thursday, September 14

### Literature Class 2: Reading Shakespeare

**Background:** As you read through the play, be sure to look at the summary of each scene that our text provides. In these first three acts, you'll read a lot about marriage, pre-marital relationship, and prostitution; don't be shocked! The Duke is trying to establish more order in Venice by enforcing morality laws, but he leaves the enforcement of these laws to his deputy Angelo. Angelo enforces these laws strictly, leading to ordering the death sentence for a man named Claudio who has impregnated his fiancé before the wedding. It will be helpful for you to read the "Historical Background" section on "Betrothal and Marriage" to see how courtship, engagement, and marriage practices worked in Shakespeare's day and in this play. When Claudio's sister Isabel goes to Angelo to plead for mercy, Angelo is so taken by her sincerity and beauty that he begins to pursue her in lustful and unfair ways.

How could such a moral man be turned so quickly, and what consequence does that have for everyone if he is the one to maintain order for the citizens? Finally, pay attention to the Duke who disguises himself as a friar to watch and, ultimately, to intervene to right the wrongs he witnesses in his community.

**Read:** *Measure for Measure*, Acts 1-3, “Historical Background”

**Discussion Questions:** Isabel is asked to give up her virginity to save her brother Claudio. What reasons does she give for refusing to do so? What internal conflicts do you think she faces in reaching this decision?

Monday, September 18

### Literature Class 3: Performing Shakespeare

**Background:** As you finish reading the play, keep your focus on the Duke as he arranges two interesting tricks to fix the mess that’s been made in Venice: a bed trick and a head trick. Isabel will pretend to submit to Angelo’s desires, but his former fiancé Mariana will be the woman waiting in the bed. Claudio will be “executed” by decapitation, with a severed head of another prisoner acting as proof, but he actually escapes this punishment. Consider how these two tricks work to right the wrongs that have caused the crisis in the play and in Venice. To work through these complicated theatrics, we will have a guest lecture tonight: Clayton Stromberger, a member of the UT Department of English’s Shakespeare at Winedale program. He will be speaking to us about performing Shakespeare in preparation for our viewing of the AFTLS performance at our next session. Here’s some information about the Winedale program from their website (<http://www.utexas.edu/cola/progs/winedale/>):

Established in 1970 as a UT English course, Shakespeare at Winedale has grown into a year-round program reaching many different groups. Students in the summer program spend two months in the Texas countryside, studying and performing three plays in the converted nineteenth-century barn that is our theatre. A spring semester version of the course is offered on the UT campus, with performances at Winedale. Camp Shakespeare provides a two-week experience of learning and playing Shakespeare for 10-16 year-olds. Our Outreach program brings Shakespeare into the classrooms of elementary school students throughout central Texas, and brings those students to Winedale to perform. Our program also includes a medieval nativity play performed by children from the Winedale area, a summer course for teachers through the UTeach program, visits by British Shakespeareans to the Winedale theatre barn, and special performances in other venues, including an annual tour to England.

**Read:** *Measure for Measure*, Acts 4-5

**Response Paper Prompt:** If you could play any character from *Measure for Measure*, who would it be? Why? To support your answer, choose a scene and one great line from this scene that demonstrate what you find most interesting about this character. How would you deliver that line?

Thursday, September 21

#### Literature Class 4: Viewing Shakespeare (AFTLS Performance)

**Background:** The Actors from the London Stage is a professional theater troupe that will be performing *Measure for Measure*. Here is some information on the group from the UT website:

(<http://www.utexas.edu/cola/depts/english/shakespeare-studies/AFTLS.php>):

Actors from the London Stage, now housed at the University of Notre Dame, is an educational and theatrical program that brings a troupe of five classically trained actors from major English theatres to college campuses for week-long residencies. During their week at the University of Texas, the actors teach approximately 30 classes and workshops and perform minimalist productions of a full-length Shakespeare play – three times at UT and once at Winedale. Begun in 1975 by Professor Homer Swander of the University of California, Santa Barbara and Patrick Stewart, the British actor, AFTLS's unique program of performance and education has had approximately 350 residences on 150 campuses, including UT Austin in 1979, 1983, and 1999 to present.

The London actors explore the relationship of page and stage, language and meaning: "rehearsing" students in scenes from Shakespeare and other playwrights, helping them to examine the many ways scenes can be understood and performed, leading them in analyzing and speaking verse, teaching them about metrical stresses and rhythm, cues, blocking, stage breathing, and the like. The actors work with English and drama majors; students in foreign languages, communications, speech, music, history, classics, psychology; as well as with high schoolers and members of the community. Their one-actor shows have been performed in residence halls and retirement communities, in auditoria and open areas, in coffee houses and student unions.

**Read:** No assigned reading, but review the play.

**Discussion Question:** As you prepare to watch the play, choose one scene that you are particularly interested in seeing how the actors perform it. What do you expect them to do with the scene, and did their performance meet, challenge, or frustrate your expectations and understanding of the play?

Thursday, September 25

#### Literature Class 5: Analyzing Shakespeare

**Background:** *Measure for Measure*, like many of Shakespeare's comedies (and yes, this is a comedy!) ends with order being restored, typically through marriage. Here, we have a number of marriages at the play's conclusion: Angelo and Mariana, Claudio and Juliet, Lucio and Kate Keepdown and, possibly, the Duke and Isabel. Will these be good marriages, in your point of view? As you read the essay by Christy Desmet, pay attention to how she describes the state of matrimony in Venice as demonstrated by the play. What does the play's central conflict reveal about authority, the treatment of citizens, and the state of the community? Desmet will make an argument and then support it with evidence from the play, so look to her writing style as you begin formulating your own written responses to texts.

**Read:** "*Measure for Measure: A Modern Perspective*" essay by Christy Desmet

**Response Paper Prompt:** By tonight’s meeting, you will have read the play, performed scenes from the play, seen a live performance of it, written about it, and read a scholarly essay that interprets it! Which of these experiences has been most helpful to you in understanding and, hopefully, appreciating the play? Why? Be specific in your response, and reflect upon your own learning style, the most effective ways in which you gain new knowledge and broaden your perspective on a subject.

Thursday, September 28

### Writing Unit with Amelia Pace-Borah

**Unit Overview:** In this unit, we have two primary tasks. The first is to use the writing process to aid and deepen our thinking about what we read. You may have heard it said that the best way to learn something is to teach it to someone else. Similarly, one of the best ways to understand an idea or text is to explain it to a reader—real or imagined—on paper. As Flannery O’Connor once put it, “I write because I don’t know what I think until I read what I say.” We often don’t know what we think when we start writing, but we learn it by writing about it. Toward this goal, we will often spend time in class free writing about the texts that we have read in the other Free Minds units.

Our second primary task is to become familiar with, and adept at using, the key tools of academic writing. We will use *They Say, I Say* as our guide. In the opening sentences of *They Say, I Say*, Gerald Graff claims that “writing well means entering into conversation with others. Academic writing... calls upon writers not simply to express their own ideas, but to do so as a response to what others have said.” This fits perfectly with our theme of citizenship and community. Together we will ask, how does writing establish and address particular communities? And we will use tricks of the trade—summarizing, describing, quoting, making points, analyzing, and organizing our thoughts— that will help us establish credibility and join the ongoing conversations that we want to be part of.

**Formal Papers:** You will hand in three short formal papers this semester, each one and a half to two pages in length (400-500 words). These papers will respond to the work you’re doing in the literature, art history, and philosophy units. Your first formal paper will be a character sketch focused on *Measure for Measure*; in the second, you’ll use description to interpret a visual work of art onto the page; in the third short essay, you’ll focus on summarizing and paraphrasing an argument from Plato’s *Republic*.

**Reading Response Papers:** For each Monday class in the literature, art history, philosophy, and U.S. history units, you will turn in a written response in answer to a question posed in your syllabus. Response papers should be about a page in length if hand-written or three-quarters to one page, double spaced if typed.

Reading response questions will stimulate your thinking, help you understand the text, and pinpoint which parts do not make sense to you. These assignments are crucial. They allow you to process the text on your own, and they make our class discussions more productive. Reading response papers are graded on a 10-point scale. There will be 11 assignments this semester, and your lowest grade will be dropped. You may hand in a response paper the class after if it is due for a maximum of half credit. **Response papers will not be accepted more than one class period after the original due date.** If you miss class, you should email the assignment that day or turn it in at the next class period for maximum half credit.

In addition to our six classes together this fall, we will also work on writing skills and assignments during our pre-class workshop time. While this may be your first attempt at writing an academic paper in many years, and while these assignments may look different than ones you've done before, stick with the process! Through our practice of writing and discussion, we are building a set of skills that can be taught and learned—skills that will improve your writing in the classroom and in any other setting where you are putting pen to paper. You've got this!

### **Writing Class 1: Academic Writing and Good Writing**

**Focus:** We will outline our ideas and assumptions about academic writing and what makes writing good, and we will join the large community of writers and thinkers who have responded to Shakespeare's works.

We will spend time in class asking, what is it about Shakespeare that invites readers to interpret, respond, and engage with his work across all of these centuries? What are the personality traits of his characters that strike us as familiar today? We will take a look at some sample profile articles and work on crafting our first short paper, a character sketch modeled after a profile feature article.

**Read:** *They Say, I Say*, Chapter Nine, "Ain't So/Is Not"

**Write:** Pick a character from *Measure for Measure* that you'd like to focus on, one that you find most fascinating, mysterious, or attention grabbing. Using the practice of free writing, answer each of the following questions in a few sentences:

- Where do we typically find this character? What does his/her environment look like?
- What quote from the play sums up this character to you? (It could be something that he/she says or something that is said about him/her.) Explain why this quote exemplifies the character.
- What motivates this character? What gets him/her up in the morning? What is the moment from the play where this becomes apparent? Describe it.

**Bring:** *Measure for Measure*; *They Say, I Say*

Monday, October 2

### **Writing Class 2: Establishing Authority**

**Focus:** You will receive feedback on your in-class writing from Thursday's class, and we will workshop these drafts in class, paying particular attention to techniques for establishing authority through specific details, quotations, and examples.

**Read:** *They Say, I Say*, Chapter 3, "As He Himself Puts It: The Art of Quoting"

**Bring:** *Measure for Measure*; *They Say, I Say*

The final draft of Formal Paper 1 is due in class on **Thursday, October 5**.

## Art History Unit with Dr. Janis Bergman-Carton

**Unit Overview: What is Art History?** There are many ways to study or appreciate works of art. Art History represents one specific approach, with its own goals and its own methods of assessment and interpretation. Simply put, art historians seek to understand the meaning of art from the past within its original contexts, both from the point of view of its producers—artists, architects, and patrons—as well as from the point of view of its consumers – those who formed its original audience.

Coming to an understanding of a work of art requires detailed and patient investigation on many levels, especially with art that was produced long ago and in societies distinct from our own. This is a scholarly rather than an intuitive exercise. In art history, the work of art is seen as an embodiment of the values, goals, and aspirations of its time and place of origin. It is part of culture. Art historians use a variety of theoretical perspectives and interpretative strategies to come to an understanding of works of art within their original contexts. But as a place to begin, the work of art historians can be divided into four types of investigation:

1. Assessment of physical properties;
2. Analysis of visual or formal structure;
3. Identification of subject matter or conventional symbolism, and
4. Integration within cultural context.

In the short time we have together, we cannot explore each type of investigation in detail. Instead, we will dip our feet into each of them in the context of a series of case studies.

The case studies for the art history unit were chosen to complement and engage the texts you will read in the literature, philosophy, and U.S. history units. In Fall 2017, for example, we will examine 19th-century oil paintings by two Pre-Raphaelite artists that are based on scenes from Shakespeare's *Measure for Measure* and ancient Greek sculptures of the human body created in the era of Plato's *Republic*. The case studies were also chosen to contribute to the theme of our Free Minds class this year: "Citizenship and Community: Conversations in the Humanities."

Your assignments will involve both reading texts and reading images. The primary text for the art history unit that will guide us in this process is *Ways of Seeing*, a classic book by John Berger first published in 1972. For many students, *Ways of Seeing* represents the first time a book trusted them to see beyond the appearance of things. It's a wonderful starting point for the study of art history and art history's relationship with the media, beginning in 1839 when photography was invented—when the new language of images in the age of mechanical reproduction forever changed the way we see and experience everything else.

### Art History Class 1: An Introduction to Images

**Read:** John Berger, *Ways of Seeing*, Chapter 1. Berger's book includes references to many artists and works of art that will be unfamiliar. Don't get bogged down. I am not asking you to memorize them. Look up those that interest you. Otherwise, focus your time and energy on the big ideas. It is a "BIG IDEA" book. Enjoy it!

### Discussion questions:

1. “The invention of the camera changed the way man saw. The invention of the camera also changed the way in which man saw paintings painted long before the camera was invented.” (Berger, *Ways of Seeing*, pp. 18-19). This is one of Berger’s key ideas in this chapter. What does it mean?
2. On page 8, Berger includes an illustration of a famous Surrealist painting, *The Key of Dreams*, by Rene Magritte, but does not say much about it. He leaves us to flesh out what ideas the painting raises and their relevance to the point he is trying to make on p. 7. What ideas does the painting raise and how are they relevant to Berger’s claims in the opening of the chapter?

Monday, October 9

### Art History Class 2: Oil Painting and Things in the Age of Shakespeare

In Chapter 5, Berger looks at the development of oil painting as an art form in 15<sup>th</sup> century northern Europe and the unique power that distinguishes it from any other medium or kind of painting, to simulate the illusion of things that look so real you believe you can put your hands on them. Although Berger discusses many art works from this period, he devotes the most space to *The Ambassadors*, a 1533 oil painting by Hans Holbein that stands at the beginning of this tradition. *The Ambassadors* was commissioned by the man depicted on the left who served as an ambassador to the court of Henry VIII. It was painted by Hans Holbein, German by birth but closely identified with England where he lived for his entire life and career. *The Ambassadors* lives today in the National Gallery in London where it was seen by the Pre-Raphaelite artists we will discuss next class. Its aesthetic inspired the brotherhood.

**View and Read:** John Berger, *Ways of Seeing*, Chapter 5. Pay attention to the big ideas about oil painting in this chapter and the particular example of *The Ambassadors*.

**Response Paper Prompt:** Let’s pretend you are Jean de Dinteville, the ambassador to the court of King Henry VIII who commissioned this painting from Hans Holbein (you are depicted on the left and on the right is a portrait of a bishop). Write a one-page letter in the voice of de Dinteville to the artist describing the purpose and effect of this full-length double portrait you are paying him to create. Include thoughts about what Holbein should keep in mind as he makes choices about the composition, colors, textures, props, poses, gestures, and lighting that will contribute to the effect you want him to convey.

Thursday, October 12

### Art History Class 3: Constructing Different Kinds of Citizenship in 19<sup>th</sup>-century England

In 1848, as revolutions swept Europe, seven rebellious young artists in London formed a secret society with the aim of creating a new kind of art for the nation of Great Britain. They called themselves the **Pre-Raphaelite Brotherhood (PRB)**, a name that was meant to indicate their disenchantment with the frivolousness of Victorian academic painting. Most of them met as students at the Royal Academy of Art in London. They joined forces with the idea of reforming British art by rejecting what they saw as a mechanistic approach to art first adopted by the followers of the artists Raphael and Michelangelo during the Renaissance. The PRB believed the classical poses and elegant

compositions of Raphael in particular had been a corrupting influence on art (thus the choice of the name 'Pre-Raphaelite'). The brotherhood sought a return to the abundant detail, intense colors, and complex compositions of painting before Raphael, in 15<sup>th</sup>-century medieval art. In other words, they were drawn to works of art like Holbein's *The Ambassadors*. They were also interested in a different kind of subject matter, more noble, moralizing, and better suited to a period in nineteenth-century Great Britain marked by political upheaval and the negative social consequences of industrialization.

To renew British art by imbuing it with seriousness, sincerity and truth to nature, the PRB began by establishing their own canon of artistic greats. Instead of looking to Italian visual artists of the 16<sup>th</sup> century for models, the PRB looked to literary greats from Britain. Shakespeare was at the top of their list. They produced many paintings of scenes from Shakespeare's plays that focused less on the literal text of the play than on the visual power and intensity derived from a theatrical performance of it.

**View and Read:** Short selections from the Khan Academy and the website of the Tate Museum that focus on the two works of art we will discuss in detail, William Holman Hunt, *Claudio and Isabella*, 1850 and John Everett Millais, *Mariana*, 1851.

<https://www.khanacademy.org/humanities/becoming-modern/victorian-art-architecture#pre-raphaelites>

<https://www.khanacademy.org/humanities/becoming-modern/victorian-art-architecture/pre-raphaelites/a/millais-mariana>

<http://www.tate.org.uk/art/artworks/millais-mariana-t07553>

<https://www.khanacademy.org/humanities/becoming-modern/victorian-art-architecture/pre-raphaelites/v/william-holman-hunt-claudio-and-isabella-1850>

<http://www.tate.org.uk/art/artworks/hunt-claudio-and-isabella-n03447>

**Discussion Questions:** William Holman Hunt's painting, *Claudio and Isabella*, depicts a moment from Act III, scene i of *Measure for Measure* when Isabella visits her brother Claudio in prison. What details from the literary text does Hunt choose to represent faithfully? What choices does the artist make that come from his own imaginative interpretation of the scene rather than the words of Shakespeare? Think about what Hunt has chosen to emphasize or deemphasize in the painting's composition, use of color, light and shadow, facial expression, and gesture.

What are the literary sources for Millais's *Mariana*? Millais is less interested in identifying his work with a specific passage from either text than he is in exploring broader ideas and emotions through the figure he names "Mariana." What are the broader ideas or emotions he explores here and through what means? Think about what Millais has chosen to emphasize or deemphasize in the painting's composition, use of color, light and shadow, facial expression, and gesture.

Monday, October 16

### Writing Class 3: Helping a Reader See

**Focus:** Today we will work on our Formal Paper 2, a description of one of the paintings from our recent art history unit. We will employ sensory detail—appealing to readers’ sense of touch, smell, taste, sound, and sight— to help our readers “see” and experience the painting.

**Listen:** NPR’s story “Blind Art Lovers Make the Most of Museum Visits with Insight Tours”

<http://www.npr.org/sections/health-shots/2017/01/05/505419694/blind-art-lovers-make-the-most-of-museum-visits-with-insight-tours>

**Read:** Assignment sheet; handout on descriptive writing

**Write:** Select one of the following paintings to focus on: *The Ambassadors*, *Claudio and Isabella*, or *Mariana*. Write a few paragraphs of a rough draft of your Formal Paper 2. To get you started, free write on the following questions:

- What figures or objects in this painting catch one’s attention first? What is at the center at the painting? Where is the eye drawn?
- Do the figures on the painting exist in relation to each other or on their own? Are they huddled close together or spread apart? How would you describe the gesture, posture, expression?
- What are some of the important objects in the painting? Get creative in your description—maybe the room smells like fur and leather. Maybe the leaves on the floor call to mind the crunch of autumn. Maybe a figure’s robe is the color of red wine.

**Bring:** *Ways of Seeing*; *They Say, I Say*

Thursday, October 19

### Writing Class 4: Joining a Conversation

**Focus:** You will receive feedback from your first drafts from last class, and we will continue working on Formal Paper 2. Today we will situate our descriptions within conversations about these paintings. What have others said about this work or what might a first-glance impression be, and how do our descriptions respond to what “they say” about this work of art? The “they” in this case could be other viewers, yourself before you looked closely, John Berger.

We will move a step closer to analysis, drawing some conclusions about the overall impression of the works of art we are describing.

**Read:** *They Say, I Say* chapter one, “Starting with What Others Are Saying” and chapter four “Yes/No/Okay, But”

**Bring:** *They Say, I Say*; *Ways of Seeing*

The final draft of Formal Paper 2 is due on **Thursday, October 26.**

Monday, October 23

## Unit Overview 2: Sandra Cisneros, *The House on Mango Street*

The second work we will read in our literature unit is Sandra Cisneros' novel, *The House on Mango Street*. Cisneros is a Mexican-American author originally from Chicago but a San Antonio resident for many years. The novel examines life in an inner city or *barrio* neighborhood in Chicago as seen through the eyes of the young protagonist, Esperanza. Esperanza sees how those in the neighborhood are affected by poverty, racism, and sexism. How does a community view itself when its citizens are continually marginalized? Esperanza describes herself as one who "belongs and does not belong," to Mango Street. She recognizes the limitations that her environment places on her dreams to be a writer, but she also learns in the novel that, like it or not, she is part of this world and must ultimately work to change it. *The House on Mango Street* argues for the citizen's responsibility to create a community that is welcoming to all.

### Literature Class 6: Where We Live

**Background:** Sandra Cisneros (American, 1954) published *The House on Mango Street* in 1984, a time when many Mexican American and Latina women writers begin publishing as a result of and in response to the Chicano political and literary movement of the 1960s and 70s. 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 focuses on what Esperanza observes about her world and about herself. This will be important as she begins to analyze and reflect upon these experiences. The novel is 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 her. 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.

**Read:** *The House on Mango Street*, from "The House on Mango Street" through "Darius and the Clouds"

**Response Paper Prompt:** 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 from the text.

Thursday, October 26

### Literature Class 7: The Lives of Women

**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?

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

**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, October 30

### Literature Class 8: From a House to a Home

**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?

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

**Response Paper Prompt:** 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, November 2

### Literature Class 9: Writing Esperanza’s Story

**Background:** Tonight you’ll be reading two essays by Cisneros, the introduction to the novel and the essay “Hydra House” from her recent collection of essays entitled *A House of My Own*. In these essays, she will speak about how and why she wrote the novel, including the ways in which she worked in her own life and the life of others to create Esperanza. Pay attention to how Cisneros sees herself as a writer, both when she wrote the essay and now looking back to this time in her life. What responsibilities do writers have as citizens living and working in their community? Why and how should the community work to nurture writers?

**Read:** The “Introduction” to *The House on Mango Street* and “Hydra House,” an essay by Sandra Cisneros (handout)

**Discussion questions:** Based on these two essays, what aspects of Esperanza are drawn from Cisneros’ own life? What other characters in the novel do you think also reflect Cisneros’ experiences? Why?

### Art History Class 4: Art in the Era of Plato's *Republic*

For the next three classes we will study the art of ancient Greece, with a focus on work made in the city of Athens during what is called "The Classical Period." By 500 B.C.E. the concept of "rule by the people," or democracy, had emerged in the city of Athens and what followed was a "Golden Age." In drama and philosophy, literature, and art, Athens was second to none. The city's empire stretched from the western Mediterranean to the Black Sea, creating enormous wealth. This wealth paid for big public building projects with elaborate sculptural decoration.

As Athens became the dominant cultural, political, and commercial center in Greece, artists there were called upon to produce new visual art forms that expressed the values of truth, virtue, and harmony advocated for by its citizens and by philosophers like Plato. In this unit we will study the most influential of those new visual art forms: the development of "naturalism" in ancient Greek sculpture, ways to represent the human body in as lifelike a form as possible, and the ideal of the male nude. The nude figure in art first became significant in the art of ancient Greece, where athletic competitions at religious festivals celebrated the human body, particularly the male. The athletes in these contests competed in the nude, and Greeks considered them embodiments of all that was best in humanity. It was in this context that Greeks came to associate the idealized male nude with the values of triumph and moral excellence.

The ancestry of the female nude in art is quite different from the male. While the male nude originates in the concept of a perfect human athlete, constructed through ideal proportions based in mathematical ratios, the female nude evolved to embody the divinity of procreation. (In the spring of 2018, we will read Chapter 3 in *Ways of Seeing* about the cultural impact of these very different developments, relative to the male nude body and the female nude body in art history.)

#### Read/View:

1. "Introduction to Ancient Greek Art" (Khan Academy)  
<https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/beginners-guide-greece/a/introduction-ancient-greek-art>
2. Marilyn Stokstad, *Art: A Brief History*, pp. 102-115 (handout)

**Response Paper Prompt:** Look closely at the two different sculptural figures known as "Dying Warrior" on p. 105 of the Stokstad reading. Both figures were sculpted to fit into triangular pediments in Greek temples (see diagram below) creating a challenge for artists working within those limits. Which do you find more realistic or naturalistic (5-16 or 5-17)? Back up your choice with descriptions of the two elements or techniques the artist has used to convey a more life-like figure. Think about the arrangement of the figure, the twist or torque of his body, gesture, facial expressions, and the effects of light and shadow created in areas of deep or shallow carving.

Thursday, November 9

### Art History Class 5: Bodies at Rest and in Motion

**Read:** *Art: A Brief History* pp. 116-127 (handout);

Watch this 8-minute video about representations of the body in ancient Greece:

<https://www.khanacademy.org/humanities/art-history-basics/tools-understanding-art/v/the-body-in-western-sculpture>

#### Discussion Questions:

1. What techniques did Polykleitos use when he carved *The Spear Bearer*, c. 450 BCE, to convey a message of heroism?
2. Compare and contrast the messages conveyed in *The Spear Bearer* with those conveyed by *The Dying Gallic Trumpeter* (Roman copy after Greek bronze original, c. 220 BCE).
3. Do you think either was intended to convey qualities about citizenship?

Monday, November 13

### Art History Class 6: Tools and Techniques for Representation of the Human Body

#### View/Read:

1. "A brief history of representing of the body in Western sculpture" (Khan Academy)  
<https://www.khanacademy.org/humanities/art-history-basics/tools-understanding-art/v/the-body-in-western-sculpture>
2. "A brief history of representing of the body in Western Painting" (Khan Academy)  
<https://www.khanacademy.org/humanities/art-history-basics/tools-understanding-art/v/the-body-in-western-painting>
3. "What is Contrapposto?" (Khan Academy)  
<https://www.khanacademy.org/humanities/art-history-basics/tools-understanding-art/v/contrapposto>
4. "What is foreshortening?" (Khan Academy)  
<https://www.khanacademy.org/humanities/art-history-basics/tools-understanding-art/v/what-is-foreshortening>

**Response Paper Prompt:** Choose one art work discussed in any of the four Khan Academy videos that you would like to think about more deeply. Describe two tools or techniques about which you learned

that contribute to the art work's organization and power (i.e. contrapposto, symmetry, foreshortening, naturalism, illusion of three-dimensions on a two-dimensional surface). Be specific.

Thursday, November 16

## Philosophy Unit with Dr. Matthew Daude Laurents

### Unit Overview: Citizenship and Community in Plato's *Republic*

When people think of Western philosophy, they almost always think of **Plato**. In fact, Plato so dominates our philosophical landscape that Alfred North Whitehead (who was himself rather a good philosopher) characterized our philosophical tradition as a "series of footnotes to Plato" (*Process and Reality*). And when people think of Plato, the one work that is mentioned most frequently is the *Republic*. What's it all about?

To oversimplify greatly (*very greatly*), Plato's *Republic* is Socrates' exploration of the **ideal city** in pursuit of **justice**—that is, the city in which justice is perfectly realized. Along the way, we encounter some of the most influential ideas and arguments of our philosophical tradition—ideas about being a citizen and about governing ourselves as a community that are still influencing us (and about which we still argue) today. That's why we Free Minds are spending our time together reading the *Republic*. We will read about half of the text in the fall, connecting Plato's concerns with major contemporary themes.

### Philosophy Class 1: Reading Plato Thrasymachus' Challenge & The City and the Soul

**Read:** "Read me first" (handout); *Republic*, Books I and II

**Focus, Book I:** Thrasymachus' and Socrates' dispute, "final" round (348b to 354c). For the first book, you might consider reading the whole "lightly" (skimming if you need to) and then double-down on the last bit. I'm going to cover Thrasymachus's challenge and Socrates way of approaching his argument to get us started.

**Focus, Book II:** The Ring of Gyges (359c-361d); A Tale of Two Cities (369a to 374a)

**Discussion Questions:** In Book I, what is Thrasymachus' challenge to Socrates? What is justice, according to Thrasymachus? How does Socrates argue against Thrasymachus' view of virtue? Is Thrasymachus convinced by Socrates' arguments? Is Socrates convinced?

In Book II, (1) Why does Socrates shift ground from the individual to the city? What is he trying to show about the relationship between the individual and the city? (2) How does Socrates characterize the healthy city? What are its elements? What is the "luxurious city"? Is it "sick"? Who are the Guardians? What is the proper work of the Guardians of the city?

Monday, November 20

### Philosophy Class 3: Education and Character

**Read:** *Republic*, Book III (The discussion of the education of the Guardians runs from 376c in Book II.)

**Focus:** Sick, Healthy, Drugged (389b); the Fable of the Metals, (414c-415e)

**Discussion Questions:**

- (1) Why must “music” be so carefully supervised? What will this supervision involve? How does this supervision play a role in making “good citizens”?
- (2) Why is the use of falsehoods by the rulers permitted? Isn’t this just what Thrasymachus says those in power will do?

**Response Paper Prompt:** Who are the equivalent of the Guardians in our communities? Why should we care how our “Guardians” are educated?

Monday, November 27

### Philosophy Class 3: Wisdom, Courage, Moderation, and Justice

**Read:** *Republic*, Book IV (Plato begins the discussion of “living arrangements” at 415e.)

**Focus:** The three classes and the tripartite soul (428b-434d); Health and disease: What is a “sick soul”? (444d)

**Discussion Questions:**

- (1) What is Adeimantus’ problem with respect to the happiness of the Guardians? How does Socrates respond?
- (2) The city is complete: How do we find *justice* in the city? What is the relationship between the classes in the city and the “parts” of the soul?

**Response Paper Prompt:** What *is* justice, according to Socrates? How is justice “lived” in the community we have built?

Thursday, November 30

### Writing Class 5: The Art of Summary

**Focus:** What is the value in summarizing another’s views, and what can we learn from it? In many ways, summarizing lays the groundwork for entering into conversations about texts. In spoken conversation, we sometimes restate what another person has said in our own words before offering our own response to it. Similarly in academic writing, we want to confirm and show readers that we have understood someone else’s ideas before offering our response to them.

And with someone like Plato, restating his arguments in terms that we can understand and offer to others can be a challenge—albeit a rewarding one—in and of itself!

**Read:** *They Say, I Say*, Chapter 2, “Her Point Is: The Art of Summarizing”

**Write:** Bring a first draft of your Formal Paper 3 with you to class tonight. Remember that this can be a rough draft. Include and explain at least two short quotations from the text that sum up Plato's argument about the importance of one person, one work.

**Bring:** Plato's *Republic*; *They Say, I Say*

Monday, December 4

### Writing Class 6: Creating a Sense of Flow

**Focus:** Tonight you will receive feedback on your Formal Paper 3 draft. We will work on creating greater organization and flow in our papers, focusing on transitions between paragraphs and ideas and using signal phrases that can help readers to follow our train of thought.

**Read:** *They Say, I Say*, Chapter 8, "As a Result: Connecting the Parts"

**Bring:** Plato's *Republic*; *They Say, I Say*

Your final draft of your Formal Paper 3 is due on the last night of the semester, **Thursday, December 14.**

Thursday, December 7

### Philosophy Class 4: Men, Women, Children, Philosophers

**Read:** *Republic*, Book V

**Discussion Questions:** What, according to Socrates, is the best arrangement between women and men in the city? Do women and men have different roles in the city? How could we transform existing cities into cities of the ideal type?

Monday, December 11

### Philosophy Class 5: What can a Philosopher know?

**Read:** *Republic*, Book VI

**Focus:** Philosophers, the city's self-rule, and The Good (499d-505e); The Divided Line (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?

**Response Paper Prompt:** Why are properly-educated philosophers so valuable to the city that is trying to rule-itself? What do philosophers contribute to the community?

Thursday, December 14

End of Semester Celebration. Formal Paper 3 due. Congratulations on all of your hard work this semester!