



**Fall 2016 Syllabus
Overview**

Theme: Conversations in the Humanities

NOTES: All readings are due on the date listed. This syllabus is just an overview. 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
Thursday, August 18	ALL FACULTY	Sharing Our Intellectual Biographies • Mike Rose, <i>Lives on the Boundary</i> (excerpt)
Monday, August 22	ALL FACULTY	Thinking As a Scholar: Six Perspectives on Benjamin Franklin • Benjamin Franklin, "Remarks Concerning the Savages of North America"
Thursday, August 25	CREATIVE WRITING	Honoring Our Stories • Anne Lamott, <i>Bird By Bird</i> , pp. 3-43 • See writing assignment in full syllabus
Monday, August 29	WRITING	Introduction to College Writing • <i>They Say/I Say</i> , Introduction, "Entering the Conversation"
Thursday, September 1	LITERATURE	Studying Shakespeare • "Shakespeare's <i>Richard III</i> " and other material in Preface in <i>Richard III</i> , pp.xiii-lxv
Monday, September 5	NO CLASS	Happy Labor Day – no class tonight!
Thursday, September 8	LITERATURE	Reading Shakespeare • <i>Richard III</i> , Acts 1-3
Monday, September 12	LITERATURE	Questioning Shakespeare • <i>Richard III</i> , Acts 4-5 • Response Paper 1 due
Thursday, September 15	WRITING	Forming and Writing a Summary • <i>They Say/I Say</i> , Chapter 2, "The Art of Summarizing"
Monday, September 19	LITERATURE	Performing Shakespeare • "Performing Shakespeare," handout • Response Paper 2 due
Thursday, September 22	LITERATURE	Seeing Shakespeare: Performance of <i>Richard III</i> on the UT Campus with Actors from the London Stage

Monday, September 26	LITERATURE	Interpreting Shakespeare <ul style="list-style-type: none"> • “Richard III: A Modern Perspective,” by Phyllis Rackin, pp. 339-351. **Essay 1 due**
Thursday, September 29	PHILOSOPHY	Thrasymachus’ Challenge <ul style="list-style-type: none"> • Plato, <i>Republic</i>, Book I
Monday, October 3	PHILOSOPHY	The City and the Soul <ul style="list-style-type: none"> • Plato, <i>Republic</i>, Book II • Response Paper 3 due
Thursday, October 6	PHILOSOPHY	Education and Character <ul style="list-style-type: none"> • Plato, <i>Republic</i>, Book III
Monday, October 10	PHILOSOPHY	Wisdom, Courage, Moderation, and Justice <ul style="list-style-type: none"> • Plato, <i>Republic</i>, Book IV • Response Paper 4 due
Thursday, October 13	ART HISTORY	What Is Art? What Is Art History? <ul style="list-style-type: none"> • <i>Art: A Brief History</i>, pp.1-17 (course packet)
Monday, October 17	WRITING	Writing About Art and the Art of Revision <ul style="list-style-type: none"> • See handout • No Response Paper due
Thursday, October 20	ART HISTORY	Real vs. Ideal: Art in the Era of Plato’s <i>Republic</i> <ul style="list-style-type: none"> • <i>Art: A Brief History</i>, pp. 102-115 (course packet)
Monday, October 24	ART HISTORY	Bodies at Rest and in Motion <ul style="list-style-type: none"> • <i>Art: A Brief History</i>, pp. 116-127 (course packet) • Response Paper 5 due
Thursday, October 27	ART HISTORY	Individualism and the Portrait in Renaissance Italy <i>Art: A Brief History</i> , pp. 292-293; 306-314 (course packet)
Monday, October 31	ART HISTORY	Classicism and Humanism in the High Renaissance <ul style="list-style-type: none"> • <i>Art: A Brief History</i>, pp. 321-334 (course packet) • “The Body in Western Painting” (video, see unit syllabus) • Response Paper 6 due
Thursday, November 3	WRITING	Critical Thinking and Critical Writing <ul style="list-style-type: none"> • Bring <i>They Say/I Say</i> to class **Essay 2 due**
Monday, November 7	U.S. HISTORY	Benjamin Franklin and the U.S. Constitution <ul style="list-style-type: none"> • The U.S. Constitution and Bill of Rights • Response Paper 7 due
Thursday, November 10	U.S. HISTORY	Benjamin Franklin and the Path to Self Improvement <ul style="list-style-type: none"> • <i>The Autobiography of Benjamin Franklin</i>, pp. 56-57, 130-145
Monday, November 14	U.S. HISTORY	Frederick Douglass: Slavery and Education <ul style="list-style-type: none"> • <i>Narrative of the Life of Frederick Douglass</i>, pp. 223-274 • Response Paper 8 due
Thursday, November 17	WRITING	Organizing for Clarity <ul style="list-style-type: none"> • <i>They Say/I Say</i>, Chapter 8, “Connecting the Parts”
Monday,	U.S. HISTORY	Frederick Douglass: Slavery and Freedom

November 21		<ul style="list-style-type: none"> • <i>Narrative of the Life of Frederick Douglass</i>, pp. 274-317 • Response Paper 9 due
Thursday, November 24		NO CLASS – Enjoy your Thanksgiving
Monday, November 28	U.S. HISTORY	“Tradition” and “Progress” in the Writings of Zitkala-Ša <ul style="list-style-type: none"> • Zitjaka- Ša (Gertrude Bonnin), "Impressions of an Indian Childhood," "The School Days of an Indian Girl," "An Indian Teacher Among Indians," "Why I am a Pagan" [1900-1902, pp. 413-462. • Response Paper 10 due
Thursday, December 1	ART HISTORY	Picturing Democracy: Portraiture in the Age of Photography <ul style="list-style-type: none"> • “New Books Analyze the Photographs of Frederick Douglass and Sojourner Truth,” <i>The New York Times</i> (course packet) **Essay 3 due**
Monday, December 5	CREATIVE WRITING	Image: Helping the Reader See <ul style="list-style-type: none"> • Poems by Hayden, Howe, Hughes, Lee, Soto, Williams, Wright in <i>Penguin Anthology</i> • Poem due
Thursday, December 8	CREATIVE WRITING	Perspectives of the Self <ul style="list-style-type: none"> • Poems by Bishop, Clifton, Levine, Olds, Roethke, Sanchez in <i>Penguin Anthology</i>, Hikmet handout • Poem due
Monday, December 12	CREATIVE WRITING	Titles and Openings: Inviting the Reader In <ul style="list-style-type: none"> • Poems by Brooks, Dove, Komunyakaa, Kumin, Ohara, and Snider in <i>Penguin Anthology</i> • Poem due
Thursday, December 15	ALL	END OF SEMESTER CELEBRATION!

The spring semester begins on Thursday, January 12. Enjoy your holidays!

DETAILED SYLLABUS

Always read this section before preparing for class

Thursday, August 25

Creative Writing with Vivé Griffith

Unit Overview:

In the Creative Writing unit this semester we will explore the humanities through the lens of poetry. We will read poems that explore the human condition from a variety of angles, and we'll try our hand at writing our own poems.

The first poems we know of are the great epics, poems like *The Odyssey* that try to capture the essence of a culture and a people. They were created to be sung, and the rhythm and rhyme we now think of as essential to poetry were part of the song. Those musical qualities also served as mnemonic devices, enabling the bard to remember what to sing. (This still happens today. Think of how you can remember the lyrics of a song you haven't heard in many years.) But the epic poems also offered a strong sense of the perspective of a culture. For example, we know that hospitality was important to the Ancient Greeks in part because in *The Odyssey* the character of Odysseus comes home disguised as a stranger. He is welcomed in and his feet are cleansed with oil, because guests are treated with respect in that world.

Contemporary poetry tends to focus less on the larger questions of culture and more on individual perspectives. Poems are more likely to explore the self, the family, and the local. Yet they are still the places we grapple with identity, with expressing the human experience on paper. In this unit, we'll look at how poets do that, and then we'll work on doing it ourselves. We'll be driven by craft, exploring what I like to call the "tools of the trade." We'll discover *how* poets create their poems, and we'll let them guide us into creating our own.

Texts:

For this unit we will use two texts, plus a series of handouts.

- *The Penguin Anthology of Twentieth-Century American Poetry*, edited by Rita Dove
- *Bird By Bird*, by Anne Lamott

Creative Writing Class 1: Honoring Our Stories

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 your 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*, Introduction and pages 3-43. Optional: read the very 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." For your first creative writing assignment, write two pages (hand written or typed) about school lunches. Be specific. Try to bring to life a school lunch from your childhood.

If school lunches don't appeal to you as a subject, you may also write about your first kiss or about your morning (this morning or any other morning). But choose a topic and let loose. Don't worry about making it perfect. Try to get texture and image and color onto the page by following your memory.

Monday, August 29

Writing with Sam Anderson-Ramos

What Is Writing Instruction?

This fall, you will write three short college-style papers to start building the skills you will need in any college class. The first essay will focus on the skill of summary and discuss Shakespeare's *Richard III*. The second will involve visual analysis in response to the art history unit. The third paper will incorporate both summary and analysis and will be focused on the U.S. history section of the course. For some of you, this will be the first attempt at an academic paper in years—or, perhaps, ever. As a result, the classes and workshops for writing instruction will focus on building a set of skills and strategies that are essential to writing college papers. These are skills that can be taught and learned. Experienced and inexperienced writers alike can improve their writing craft in simple, significant ways.

Writing Class 1: Introduction to College Writing

Focus: We will discuss what kinds of writing might be expected in a college course, and strategies for getting started, including how to begin a draft.

Read: *They Say/I Say*, "Introduction"

Thursday, September 1

Literature Unit with Dr. Patricia García

Unit Overview: Conversations in the Humanities

When Richard, the title character in Shakespeare's *Richard III*, steps onto the stage at the beginning of the play, he announces his intention to be the villain by stating, "since I cannot prove a lover / to entertain these fair well-spoken days, / I am determined to prove a villain / and hate the idle pleasures of these days" (Act 1, Scene 1). Notice how he describes the lover's world as full of "well spoken days" in which he finds no pleasure. Ironically, as a villain he is quite "well spoken" in this play. His language, while tainted with deceit, is masterful in rhetoric, imagery, and tone. He is the perfect villain: brilliant, manipulative, and full of great one-liners. Why create a play surrounding such a character? What about the hero? Why does literature rely upon this dynamic of hero and villain, and what does this say about the ways in which we view the world? These questions should lead us into a fascinating conversation about Shakespeare's theater and how it reflects our world. These conversations will demonstrate the nature of the humanities to examine an issue from various perspectives. First, we will read the play together. Then, we will perform some scenes as a class to take on the roles of both actor and audience. Finally, we will see a professional production of the play and discuss how it informs our understanding. Through these conversations, I hope you will gain an appreciation for Shakespeare's language and contribution to the humanities.

Literature Class 1: Studying Shakespeare

Background: Our edition of *Richard III* 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 *Richard III* 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 *Richard III*" and other prefatory material (pages xiii-lxv).

Discussion questions: Why do people read literature? What do you read (newspapers, magazines, and the web all count along with books), and what do you gain from your reading? Why do you think people read Shakespeare or see Shakespeare performances?

Monday, September 5

No class tonight! Enjoy your Labor Day!

Thursday, September 9

Literature Class 2: Reading Shakespeare

Background: As you read the first three acts for today, look carefully at Richard's role in each scene, especially in Act 1 where almost every scene begins and ends with his lines. Often, this happens during a soliloquy, a speech given by a character speaking his/her thoughts aloud for the audience but not for other characters on stage. In these soliloquies, how does Richard develop his dire plans, set them into motion, and then reflect upon them? Finally, the play references the supernatural, prophecies, fate and fatalism, and even ghosts! Look for places in the play where these things are described, and think about what they might say about Richard's fate.

Read: *Richard III*, Acts 1-3.

Discussion question: Find one speech (minimum of 4 lines) in which a character describes fate. Be ready to talk about these lines in class, making sure to understand what is said about fate here: what is going to happen, why is it happening, and how does the character react?

Monday, September 12

Literature Class 3: Questioning Shakespeare

Background: In the last two acts of the play, Richard has gotten what he has been planning all along: he has been crowned king. But now he is even more uneasy and untrusting of those around him. His need to maintain power at any cost ultimately becomes his downfall. As you finish the play, notice how other characters become important in the play and get more lines than Richard, characters such as the nobles Buckingham and Richman and, interestingly, the royal women including Anne, Elizabeth, and Margaret. This shift in Richard's presence and control in the play is most striking when his death occurs off stage. He doesn't get the last word; does the villain ever?

Read: *Richard III*, Acts 4-5

Response Paper 1: Even though Richard is the villain in the play, there are moments where we might be tempted to cheer for him to succeed, such as his seduction of Lady Anne or his speech to his soldiers before the final battle. Choose any scene in the play where we are compelled to see him succeed, and discuss why we might feel this way. What about Richard at that moment is appealing or even admirable? As always, choose a specific line or lines (up to 5) to support your answer.

Thursday, September 15

Writing Class 2: Forming and Writing a Summary

Read: *They Say/I Say*, "The Art of Summarizing"

Bring: Shakespeare's *Richard III*

Focus: We will discuss identifying and describing the essential parts of a text for the purpose of forming an effective summary.

Monday, September 19

Literature Class 4: Performing Shakespeare

Background: Our guest lecture tonight will be given by 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 Actors from the London Stage (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: Handout on "Performing Shakespeare"

Response Paper 2: If you could play any character from *Richard III*, 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 22

Literature Class 5: Seeing Shakespeare

Background: The Actors from the London Stage is a professional theater troupe that will be performing *Richard III*. 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: None!

Discussion questions: None!

Monday, September 26

Literature Class 6: Interpreting Shakespeare

Background: *Richard III* is one of Shakespeare's history plays about the English royal families. In Shakespeare's day, Richard III was considered an evil king, but yet he was an especially popular figure in history books and plays. Why tell his story? What is the purpose of learning history, and how does this purpose fit the portrayal of Richard III on stage? The scholar Phyllis Rackin examines these questions in her "Modern Perspective" at the end of our book. Look at what textual evidence she supplies to support her perspective: the quotes from the play. (This is what you should do in your own essay!). Think about her argument and how it might help us understand our reading and viewing of the play. Scholarship such as this helps form our perspectives on the texts we study by clarifying, questioning, and challenging our own interpretations.

Read: "*Richard III: A Modern Perspective*" essay by Phyllis Rackin, pages 339-351.

Discussion Question: 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? Reflect upon your own learning style, the most effective ways in which you gain new knowledge and broaden your perspective on a subject.

Essay 1 due

(No Response Paper due)

Thursday, September 29

Philosophy with Dr. Matthew Daude Laurents

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 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: Thrasymachus’ Challenge

Read: “Read Me First” (handout); Plato, *Republic*, Book I

Focus: Thrasymachus’ and Socrates’ dispute, “final” round (348b to 354c)

Discussion Questions: What is Thrasymachus’ challenge to Socrates? What, according to Thrasymachus, is justice? How does Socrates argue against Thrasymachus’ view of virtue? Is Thrasymachus convinced by Socrates’ arguments? Is Socrates convinced?

Monday, October 3

Philosophy Class 2: The City and the Soul

Read: *Republic*, Book II

Focus:

- The Ring of Gyges (359c-361d)
- A Tale of Two Cities (369a to 374a)

Response Paper 3: Choose one of the following topics:

- (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?

Thursday, October 6

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, and the Fable of the Metals, 414c-415e)

Discussion Questions: Why should we care how the Guardians are educated? Why must “music” be so carefully supervised? What will this supervision involve? Why is the use of falsehoods by the rulers permitted? Isn’t this just what Thrasymachus says those in power will do?

Monday, October 10

Philosophy Class 4: 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)

Response Paper 4 (choose one):

- (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? What is justice?

Thursday, October 13

Art History with Dr. Janis Bergman-Carton

Unit Overview: The Body in Art

Art History is a discipline that attempts to understand the values and perspectives of different cultures and time periods through the study of visual forms like architecture, painting, sculpture, and photography. Art History provides the tools to recognize and to understand these artifacts of human history and, through them, gain insight into the past and the present.

Our unit will be organized around three art historical periods that saw increasing focus on the human body. We will consider how different ways of representing the human body can reveal a lot about what messages a government or an individual artist can send about what is considered “good” or “bad”, what is “valued” and what is not.

Art History Class 1: What Is Art? What Is Art History?

Read: *Art: A Brief History*, pp. 1-17 (course packet)

Discussion Question: You will encounter a lot of new vocabulary words in your reading. I am not asking you to memorize all of them. They will come up regularly during class as we talk about works of art and will just become part of your thinking about art over time. For this first week, come to class ready to talk or ask about TWO VOCABULARY WORDS in your reading for this week that seem most important to a conversation about representing the human body in art.

Monday, October 17

Writing Class 3: Writing About Art and the Art of Revision

Focus: We will practice using a visual object – in this case, a piece of art – to develop a thesis or main idea for writing. We will also practice strategies for deep revision of college writing.

Read: Class handout

No Response Paper due

Thursday, October 20

Art History Class 2. Real vs. Ideal: Art in the Era of Plato's *Republic*

For the next two classes we'll be looking at art in ancient Greece, with a focus on work made in the city of Athens during what is called 'The Classical Period'. By around 500 B.C.E. "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 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 paralleled the values of truth, virtue and harmony advocated by philosophers like Plato. In the next two classes we will look at the development of naturalistic (ways to capture the human body in as lifelike a form as possible) but idealized depictions of the human body in ancient Greek art. The new techniques Greek artists developed to depict the body in ever more realistic ways – in action and at rest- profoundly influenced all art that followed.

Read: *Art: A Brief History* pp. 102-115 (course packet)

Discussion Questions:

1. What messages did the Parthenon temple and its sculptures convey to the citizens, friends and enemies of the Athenians? Provide examples to support your claims.
2. How did the ancient Greeks feel about nudity in art? Provide examples to support your claim.

Monday, October 24

Art History Class 3: Bodies at Rest and in Motion

Read: *Art: A Brief History* pp. pp. 116-127 (course packet)

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. Describe one technique Polykleitos used when he carved *The Spear Bearer*, c. 450 BCE to convey the message of heroism.
2. Come to class ready to compare and contrast the way the human body is represented in *The Spear Bearer* and *The Dying Gallic Trumpeter* (Roman copy after Greek bronze original, c. 220 BCE).

Response Paper 5: Describe two techniques used by the artist of *The Dying Gallic Trumpeter* that tell us this figure does not represent an ideal hero. Be specific.

Thursday, October 27

Art History Class 4: Individualism and the Portrait in Renaissance Italy

During the two hundred years between 1400 and 1600, Europe saw a revival of interest in the principles of classical Greek art which we now refer to as the 'Renaissance' (the French word for 'rebirth'). In this context, the label refers to the rebirth of interest in the classical culture of Greece, particularly in Italy. The timing corresponded to an expansion of wealth, a growing and more critical exploration of new ideas, of the natural world, and of distant lands in Africa, Asia and the Americas.

Renaissance art was driven by 'Humanism,' a philosophy which had been the foundation for many of the achievements of ancient Greece. Renaissance Humanism reflects a deep admiration for classical forms, a belief in the primary importance of human rather than divine or supernatural matters, and an emphasis on shared human needs and rational ways of solving human problems.

The rebirth of Humanist ideals in the Renaissance marked a growing interest in and demand for portraits of the powerful and the wealthy that were valued as artistic objects, and as depictions of earthly success and status. In the following two classes we will look at the innovations of Renaissance art, generally, and then focus on three case studies that offer examples of how Renaissance artists used geometric shapes, linear perspective, and mathematical proportions to create ideal representations of the human body.

Read: *Art: A Brief History* pp. 292-293; 306-314 (course packet)

Watch: Piero della Francesca, Portraits of the Duke and Duchess of Urbino (4 mins)

<https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/central-italy1/v/piero-della-francesca-portraits-of-the-duke-and-duchess-of-urbino-1467-72>

Discussion Questions:

1. Why did the demand for portraits increase in Florence, Italy in the 15th century?
2. Figure out how Leonardo da Vinci posed the model in the chair for his portrait *Mona Lisa* in order to make her appear 'natural'. Come to class ready to demonstrate how she is actually sitting.

Monday, October 31

Art History Class 5: Classicism & Humanism in the High Renaissance

Read Art: *A Brief History* pp. 321-334

Watch: The 8-minute video 'The Body in Western Painting'

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

Response Paper 6: What message does Raphael send by placing portraits of Plato and Socrates at the center of the scene represented in *The School of Athens*, c. 1510? Bonus question: Why is the *School of Athens* considered an example of 'High Renaissance' art?

Thursday, November 3

Writing Class 4: Critical Thinking and Critical Writing

Bring: Final Draft of Essay 2

Focus: We will practice locating and highlighting themes of interest in a text and breaking it down for meaning, purpose, and relevance. This can include strategies for "finding yourself" in the text. How do you make connections between the text, its historical context, and your own experience?

Monday, November 7

U.S. History with Dr. Pauline Strong**Unit Overview**

In this unit our conversations about U.S. history will center around three famous autobiographies that offer different perspectives on American history and culture. The texts include the autobiography of Benjamin Franklin, a founding father of the 18th century; the autobiography of Frederick Douglass, an African American abolitionist of the 19th century; and four short autobiographical narratives by Zitkala-Sa (Gertrude Bonnin), an American Indian author and activist who lived in the late 19th and early 20th centuries. Coming from different historical periods, these autobiographies will allow us discuss how gender, race, class, and ethnicity shaped American experience in the 18th, 19th, and early 20th centuries. We will also discuss the importance of literacy, education, and citizenship for each of these figures. In the spring we will bring our exploration of autobiographical narratives into more recent times.

Unit texts:

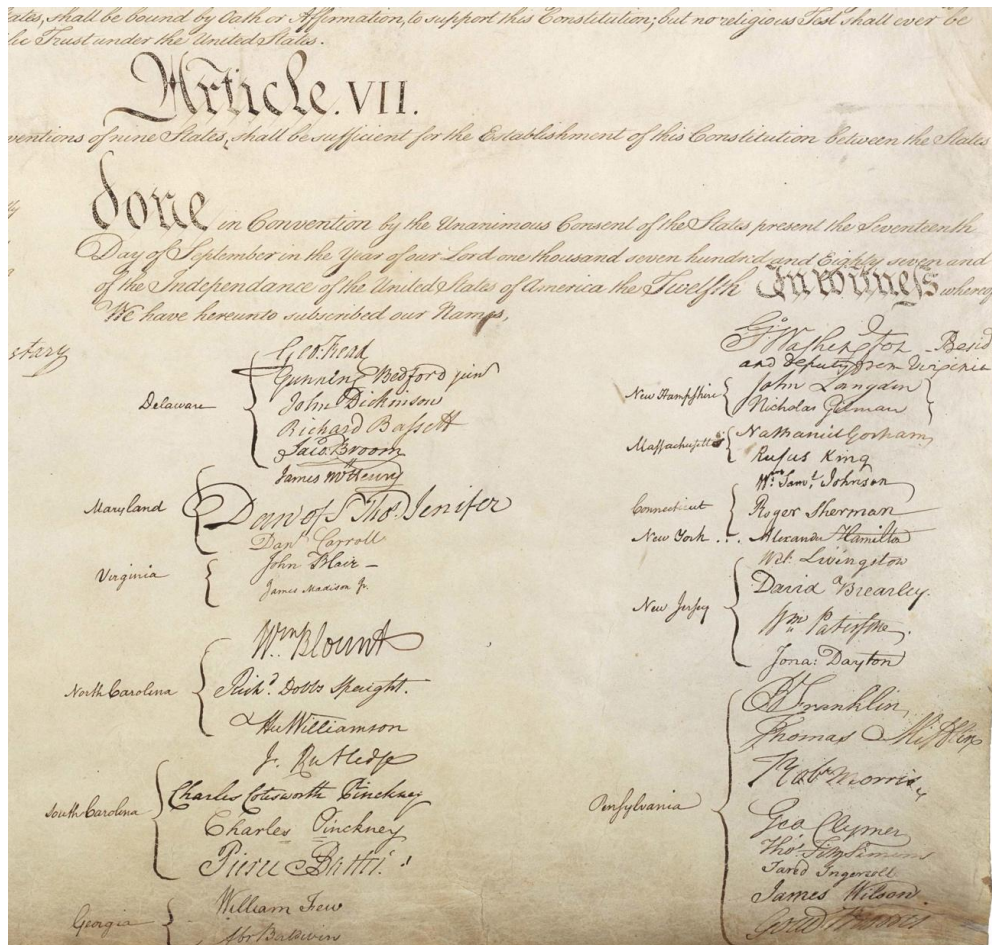
- William L. Andrews, editor. *Classic American Autobiographies*. New York: Penguin Group, 2014.
- *The United States Constitution and Bill of Rights*

Unit format and general guiding questions:

In each class (except class 1) we will discuss an autobiographical narrative, which you should read carefully prior to coming to class. We will discuss the following guiding questions in class. Please think about these questions as you read, and identify passages that help you answer them.

- What was the author's goal in writing his or her narrative?
- What are the author's values? How did the author come to learn and adopt these values?
- Who does the author present as the significant influences on his or her life?
- Who are the significant antagonists in the author's life?
- How is the author's perspective influenced by the historical period in which he or she lives?
- How were the author's experience and perspective influenced by his or her race, class, gender, ethnicity, culture, and education?
- How does the autobiography relate to your own experiences? How does it contrast with them? What would you like to discuss in a conversation with the author?

U.S. History Class 1: Benjamin Franklin and the U.S. Constitution



The United States Constitution was signed in 1789 in Philadelphia by 39 representatives of twelve of the thirteen original colonies (all but Rhode Island). The signers included George Washington, Alexander Hamilton, James Madison, and Benjamin Franklin. Eighty-one years of age at the time, Benjamin Franklin was the oldest delegate to sign the Constitution. He played an important role in convincing the delegates to compromise on the document. The Constitution consists of seven parts (known as articles) that lay out the frame of the federal government of the United States. The Constitution became binding in 1788, when it was ratified by nine of the thirteen colonies. It was put into effect on March 4, 1789. Since 1789 it has been amended 27 times. The first ten amendments, written by James Madison, are known as the Bill of Rights; these were ratified in 1791. The last amendment was ratified in 1992.

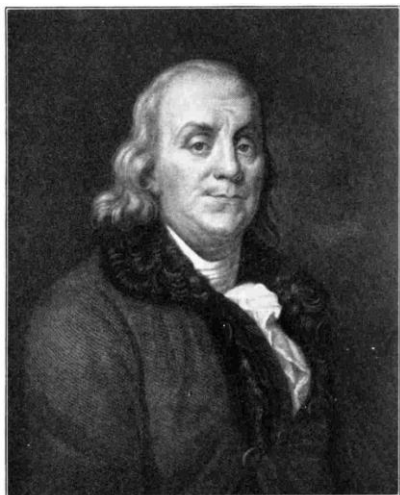
As you read the text of the Constitution and the Bill of Rights, think of the text as a “living document” and engage in a conversation with it. Try to state in your own words what each article and amendment means. Try to identify where the following important ideas are expressed: (1) limited government, (2) republicanism, (3) checks and balances, (4) federalism, (5) separation of powers, (6) popular sovereignty, and (7) individual rights. Consider which of the ideas in these documents continue to be controversial. And consider what is not addressed in these documents and why.

Read: *United States Constitution and Bill of Rights*

Response Paper 7: Choose one Article or Amendment from the Constitution or Bill of Rights that you find particularly significant. Explain its meaning in your own words. What about this passage remains important today? Why? What would you like to ask Benjamin Franklin and other founding fathers about this passage? What would you like to tell them?

Thursday, November 10

U.S. History Class 2: Benjamin Franklin and the Path to Self-Improvement



Benjamin Franklin (1706-1790) was an author, printer, scientist, inventor, postmaster, diplomat and, of course, a founding father of the United States. Largely self-educated, Franklin is often viewed as a classic self-made American. He is well known for his discoveries involving electricity, and his inventions include the lightning rod, bifocals, the Franklin stove, the subscription library, and the “pro and con” form of decision-making. From 1733 to 1758 he published the popular *Poor Richard’s Almanack*, which made him rich and is responsible for circulating many proverbs that are still known (for example, “early to bed and early to rise, makes a man healthy, wealth, and wise”). Franklin was an important proponent of the unity of the American colonies and American independence, and helped to draft the Declaration of Independence and the U.S. Constitution. He promoted the philanthropic idea of “paying it forward.” Influenced by his European travels, he became a prominent abolitionist at the end of his life, after freeing his slaves.

Franklin’s memoirs were not published in his lifetime, and first appeared in 1791 in a French translation. They were first published in English in 1818 as an “autobiography,” and since then have been highly

acclaimed. Franklin's autobiography engages themes of common sense, vocation, moral virtues, success, and reconciling the needs and desires of the individual with those of society as a whole. It reveals the practical approach he takes to resolving social and ethical questions.

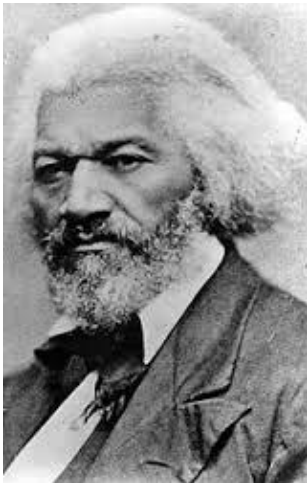
We are reading the first section of Part II of Franklin's memoir, which includes the most famous and influential passage of the autobiography. It was written in France in 1784, while Franklin was negotiating a treaty for the United States. Part I considers his childhood, readings, and apprenticeship and work as a printer; Part II begins with his establishment of the first public library. As you read, consider the guiding questions above.

Read: *The Autobiography of Benjamin Franklin*, [1818], selections. In *Classic American Autobiographies*, pages 56-57, 130-145. (Feel free to read more if you have the time and inclination!)

Discussion Questions: What does the passage we read reveal about Franklin's perspective on self-improvement? What are the most important virtues, in his view? How did he go about attaining them? What are the continuities between Franklin's ideas and the ways Americans approach virtue and self-improvement today? Do you think Benjamin Franklin's approach is worthy of imitation? Why or why not?

Monday, November 14

U.S. History Class 3. Frederick Douglass: Slavery and Education



Frederick Douglass (c. 1818-1895) was an American abolitionist, orator, and author who started his life as a slave in Maryland. He escaped from slavery in 1838 and moved to Massachusetts, a center of abolitionist activity. His first autobiography, which we are reading, was a bestseller that was influential in the fight to end slavery. Douglass published updated autobiographies in 1855 and 1882. He was a central figure in struggles for emancipation, women's suffrage, and equal education.

Douglass's autobiography is a prominent example of an autobiographical genre known as the slave narrative. There are obvious differences between "Indian captivity narratives" such as Rowlandson's, "memoirs" such as Franklin's, and "slave narratives" such as Douglass's, but in each of these genres the author tells the story of his or her life for a particular purpose. In chapters 1-7 Douglass recounts his birth in slavery, his separation from his mother, his experiences as an enslaved child, and how he learned to read and write. In chapters 8-9 Douglass continues with his description of the grim realities of slavery, as he experiences the pain of being separated from other slaves and life under a series of cruel masters.

Read: Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself* [1845], (chapters 1-9). In *Classic American Autobiographies*, pp. 233-274.

Response Paper 8: Frederick Douglass writes eloquently about the role of literacy and education in his life. Please discuss how he came to be educated and his views on the role of education for slaves and slaveholders. Illustrate your points with reference to specific passages in chapters 1 through 9.

Thursday, November 17

Writing Class 5: Organizing for Clarity

Read: *They Say/I Say*, Chapter 8, “Connecting the Parts”

Focus: We will discuss how to fine tune your writing for organization and clarity, from paragraph to paragraph, and from sentence to sentence, including using transitions and topic sentences for maximum readability.

Monday, November 21

U.S. History Class 4. Frederick Douglass: Slavery and Freedom

In chapters 10-11 Douglass describes his yearning to be free, his escape from slavery, and his attainment of freedom. How did Douglass attain freedom? What is his perspective on freedom? How does his attitude towards freedom compare to the perspective presented in the U.S. Constitution and Bill of Rights?

Read: Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself* [1845], chapters 10-11. In *Classic American Autobiographies*, pp. 274-317.

Response Paper 9: This section contains Douglass’s famous statement: “You have seen how a man was made a slave; you shall see how a slave was made a man” (p. 280). What does Douglass show us about both these processes: the making of a slave and the making of a man? What role did “the power of reason” play in his determination to escape? What does his narrative teach us about “free minds”?

Monday, November 28

U.S. History Class 5: “Tradition” and “Progress” in the Writings of Zitkala-Ša



Zitkala-Ša (1876-1938) was a Sioux Indian author, teacher, musician, and political activist. She spent her early years on the Yankton Sioux Indian Reservation in South Dakota, but was taken at the age of eight to a boarding school in Indiana. There she was given the name Gertrude Bonnin. She attended college at Earlham College in Indiana, highly unusual at the time for both women and Native Americans. She did not graduate, due to illness, but she went on to become a prominent member of a circle known as “Indian progressives.” From 1900 on she published autobiographical writings in magazines such as *Atlantic Monthly* and *Harper’s Monthly*, some of which we are reading. She later published Indian legends and political writings, and in 1926 she founded the National Council of American Indians in 1926 to lobby for Native American rights to citizenship.

Read: Zitkala-Ša (Gertrude Bonnin), "Impressions of an Indian Childhood," "The School Days of an Indian Girl," "An Indian Teacher Among Indians," "Why I am a Pagan" [1900-1902]. In *Classic American Autobiographies*, pp. 413-462.

Response Paper 10: Zitkala-Ša's autobiographical writings often focus on the tension between her tribal culture (tradition, paganism) and modern American "civilization" (progress). Using references to specific passages in her writings, discuss how she views the relationship between her Dakota tradition and American civilization.

Thursday, December 1

Art History Class 6. Picturing Democracy: Portraiture in the Age of Photography

Read: Eve M. Kahn, "New Books Analyze the Photographs of Frederick Douglass and Sojourner Truth," September 24, 2015, *The New York Times*
<http://www.nytimes.com/2015/09/25/arts/design/new-books-analyze-the-photographs-of-frederick-douglass-and-sojourner-truth.html>

Discussion Question: What did Frederick Douglass believe was the "moral and social influence" of photography.?

Monday, December 5

Creative Writing Class 2. Image: Helping the Reader See

Background:

From *The Poetry Dictionary* by John Drury:

Image, Imagery (*ím-idge*; Latin, "likeness, semblance, picture, concept, imitation or copy") A mental picture; a concrete representation of something; a likeness the senses can perceive.

Ezra Pound says that an image "presents an intellectual and emotional complex in an instant of time." A poetic image transfers itself to our minds with a flash, as if projected upon a movie screen. Many images, such as "bracelet in a wheel barrow," appeal primarily to the sense of sight. But an image can invoke the other senses too, as in "a sniff of perfume," or a "jangling of banjos," or a "scratchy blanket," or a "tart cherry." Images serve as the poem's evidence.

Poetry without images, or with too few, seems vacant, generalized, un compelling. But stale images are no substitute for the real thing, which must hit us as a discovery, however small. ...

Two related ideas – image and details-- are critical to poetry. They act as counter to abstraction—ideas separated from the concrete like “liberty” and “harmony.” Today we’ll read poems that are rooted in concrete image, painting a vivid picture for the reader. Often, there will be a great deal of emotion in these poems, but the poems don’t talk about emotion. They create emotion by precisely describing something to which we have an emotional reaction.

When reading the poems in today’s assignment, pay very close attention to how they use image. You might underline specific images as you read.

Read: Penguin Anthology:

- Robert Hayden, “Those Winter Sundays” (156)
- Marie Howe, “What the Living Do” (470)
- Langston Hughes, “Harlem” (129)
- Li-Young Lee, “Eating Together” (543)
- Gary Soto, “Oranges” (506)
- William Carlos Williams, “The Red Wheelbarrow” (41)
- James Wright, “Lying in a Hammock at William Duffy’s Farm in Pine Island, Minnesota” (278)

Write: (This assignment comes from *Creating Poetry* by John Drury.) Think of an abstraction.

Remember, an abstraction is an idea, often a grand idea, that is removed from the thing itself. Some abstractions you might use are *liberty, love, hope, mortality, peace, pain, patriotism*. Use one of these or come up with another.

Now, write a poem about that abstraction that is entirely concrete. Make it full of sensory details and specific images (like a burst piñata, a sunrise over the marsh, etc.). You may use the abstraction in the title, but do not use it or any other abstraction in the poem itself. If you choose to write about mortality, for example, you might describe an incident when, as a child, you found a dying cardinal beside a tool shed. Get specific. Use examples. Make your poem 10-30 lines, and go with free verse, not rhyme.

Thursday, December 8

Creative Writing Class 3: Perspectives of the Self

Poets today often plumb their personal experience to find material for poems. This, however, doesn’t mean that the poems exist simply to be therapeutic. We relate to each other through personal experience, and the best poems resonate for us because what they are revealing is relevant not just for the poet, but for the reader too. Look for that familiarity in the poems you read for tonight, and note how the poems people write about themselves also capture larger human themes.

Read: Penguin Anthology:

- Elizabeth Bishop, “One Art” (153)
- Lucille Clifton, “Homage to My Hips” (335)
- Philip Levine, “You Can Have It” (284)
- Sharon Olds, “Language of the Brag” (405)

- Theodore Roethke, “My Papa’s Waltz” (138)
- Sonia Sanchez, “Poem at Thirty” (324)

Handout: Nazim Hikmet, “Autobiography”

Write: Notice the way the poets we read for today bring stories of their own lives into their poems, and the way they strive to be universal while doing so. When we write about ourselves, we explore the world through our perspective.

For today, write a poem based on Nazim Hikmet’s poem “Autobiography.” Title your poem “Autobiography” and make sure that, like Hikmet, you include names and places, and very specific, concrete details. And remember, each of our lives is far larger than what can be contained in a single poem, writing an autobiography requires that you *choose* your details with care. Learning to choose the right details or image or metaphor is key to every poem you write.

Monday, December 12

Creative Writing Class 4. Titles and Openings: Inviting the Reader In

How do we make someone care about our poem? How do we draw someone in and get them to keep reading? How do we decide where to begin?

All of these questions sit at the core of the writing experience, and they can either halt us from writing or make us dive in. Today we’ll look at a number of poems to help us determine how a good poem invites the reader in. As you read, consider:

- Does the title intrigue me? Why or why not?
- How does the title relate to the rest of the poem?
- How does the poet invite the reader in?
- What clues do we get that the writer is aware of his or her reader? In other words, how do we know that he or she has considered the audience?

Read: Penguin Anthology:

- Gwendolyn Brooks, “We Real Cool” (185)
- Rita Dove, “Daystar” (488)
- Yusef Komunyakaa, “Facing It” (441)
- Maxine Kumin, “How It Is” (233)
- Frank O’Hara, “The Day Lady Died” (252)
- Gary Snyder, “Mid-August at Sourdough Mountain Lookout” (303)

Write: The poems we’re reading today deal with a series of topics – a woman’s experience, a fictional character’s story of aging, death of a friend or a famous person, a specific place. Choose one of these topics and write your own poem. In other words, you can write about womanhood/manhood, aging, death, or place. However, because many of those are big, big topics, I suggest you try to stay small. Be descriptive and detailed. Let the poems you read for today guide you.

Your poem should be at least 10 lines long and contain a thoughtful title and opening.

Thursday, December 15

End of semester potluck, celebration, and reading!!! Family welcome.

Due: Poetry revision