Fall 2019 Syllabus
Overview
Theme: How We Tell Our Stories

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 19	ALL FACULTY	**Entering the Conversation: Meeting Each Other As Learners** • Helen Keller, *The Story of My Life* (excerpts)
Thursday, August 22	ALL FACULTY	**Thinking As a Scholar: Six Perspectives on Martin Luther King, Jr.** • Martin Luther King, Jr., "Letter from a Birmingham City Jail," (excerpts)
Monday, August 26	CREATIVE WRITING	**Honoring Our Stories** • Anne Lamott, *Bird by Bird*, pages 3-43 • Optional: read the fun "Introduction" • See full syllabus for writing assignment
Thursday, August 29	CREATIVE WRITING	**Structuring Our Narratives** • Anne Lamott, *Bird by Bird*, pages 44-79 • See full syllabus for writing assignment
Monday, September 2	NO CLASS	**Happy Labor Day – no class tonight!**
Thursday, September 5	CREATIVE WRITING	**Writing Our Futures** • Anne Lamott, *Bird by Bird*, pages 97-130 (optional) • See full syllabus for writing assignment
Monday, September 9	LITERATURE	**Studying Shakespeare** • "Shakespeare's *Twelfth Night"* and other prefatory material (xiii-xlix) • Response Paper 1 due
Thursday, September 12	LITERATURE	**Reading Shakespeare** • *Twelfth Night* Acts 1-3
Monday, September 16	LITERATURE	**Performing Shakespeare** • *Twelfth Night* Acts 4-5 • Response Paper 2 due
Thursday, September 19	LITERATURE	**Viewing Shakespeare: Performance of *Twelfth Night,* UT Campus, Actors from the London Stage**

Monday, September 23	LITERATURE	**Analyzing Shakespeare** • "*Twelfth Night*: A Modern Perspective" essay by Catherine Belsey (pages 197-207) • Response Paper 3 due
Thursday, September 26	WRITING	**Intro to Academic Writing** • *They Say, I Say,* Chapter 9, "You Mean I Can Just Say It That Way?" • See full syllabus for writing assignment
Monday, September 30	WRITING	**Establishing Authority** • *They Say, I Say,* Chapter 3, "As He Himself Puts It"
Thursday, October 3	U.S. HISTORY	**Race is Born** • *Stamped from the Beginning*, Kendi (pages 1-30) **** Formal Paper 1 Due****
Monday, October 7	U.S. HISTORY	**Race Crawls Across the Waters** • *Stamped from the Beginning,* Kendi (pages 31-76) • Response Paper 4 due
Thursday, October 10	U.S. HISTORY	**Race Walks Upon the Land** • *Stamped from the Beginning,* Kendi (pages 77-119) • *The Declaration of Independence* • *Notes on the State of Virginia*, Thomas Jefferson (excerpts) • "Federalist 54," *The Federalist Papers,* Publius
Monday, October 14	U.S. HISTORY	**Race Comes Home – note: we DO meet for class on Columbus Day** • *Stamped from the Beginning*, Kendi (pages 120-158) • *A Narrative of the Life and Adventures of Venture*, Venture Smith • "Message to Congress on Indian Removal," Andrew Jackson • *Indian Removal Act of 1830* • *Memorial of the Cherokee Nation* • Response Paper 5 due
Thursday, October 17	ART HISTORY	**How We Tell Stories Visually: A Tool Kit for Art History** • *Art: A Brief History,* Stokstad, excerpts
Monday, October 21	ART HISTORY	**Introduction to Charles Willson Peale's *Portrait of Yarrow Mamout,* 1819** • Khan Academy video "An African Muslim among the founding fathers, Charles Wilson Peale's *Yarrow Mamout*" • Response Paper 6 due
Thursday, October 24	ART HISTORY	**How Stories are (or are not) Remembered to History** • "Portrait of Yarrow Mamout (Muhammad Yaro)", Philadelphia Museum of Art
Monday, October 28	WRITING	**Helping a Reader See**

		• "Blind Art Lovers Make the Most of Museum Visits with 'InSight' Tours," NPR (listen) • Formal paper 2 assignment sheet • See detailed syllabus for writing assignment
Thursday, October 31	NO CLASS	**Enjoy your Halloween**
Monday, November 4	WRITING	**Connecting the Parts** • *They Say, I Say*, chapter 8, "As a Result" • "Read me first" (philosophy handout)
Thursday, November 7	PHILOSOPHY	**Thrasymachus' Challenge *and* The City and the Soul** • *Republic*, Plato (books I & II) • See detailed syllabus for where to focus **** Formal Paper 2 Due****
Monday, November 11	PHILOSOPHY	**Education and Character** • *Republic*, Plato (book III) • Response Paper 7 due
Thursday, November 14	PHILOSOPHY	**Wisdom, Courage, Moderation, and Justice** • *Republic*, Plato (book IV)
Monday, November 18	PHILOSOPHY	**Men, Women, Children, Philosophers** • *Republic*, Plato (book V) • Response Paper 8 due
Thursday, November 21	WRITING	**The Art of Summary** • *They Say, I Say,* Chapter 2, "Her Point Is" • See detailed syllabus for writing assignment
Monday, November 25	PHILOSOPHY	**What Can A Philosopher Know?** • Plato, *Republic*, Book VI • Response Paper 9 due
Thursday, November 28	NO CLASS	**Enjoy your Thanksgiving**
Monday, December 2	WRITING	**So What?** • *They Say, I Say,* Chapter 7, "So What? Who Cares?"
Thursday, December 5	ART HISTORY	**Art in the Era of Plato's *Republic*** • "Introduction to Ancient Greek Art" (Khan Academy site)
Monday, December 9	ART HISTORY	**Conventions of the Human Body in Ancient Art** • *Art: A Brief History,* Stokstad, excerpts • Response Paper 10 due
Thursday, December 12	ART HISTORY	**Stories We Tell About Human Perfection** • "A brief history of representing of the body in Western Sculpture" (Khan Academy video) • "What is Contrapposto?" (Khan Academy video) ****Formal Paper 3 Due****
Monday, December 16	ALL FACULTY	**END OF SEMESTER CELEBRATION**

The spring semester begins on Thursday, January 16. Enjoy your holidays!

WRITING ASSIGNMENTS

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, typed.

The goal of these responses is to help you grapple with the texts. Through writing, you might find your understanding of assigned readings improves, or that you are left with confusion or questions that others may have as well. Either way, response papers lay the groundwork for our productive class discussions.

> **Grading:** You will be assigned a total of ten response papers, each graded on a 10-pt scale; your lowest grade will be dropped.
>
> If you miss class, you should email the assignment that day to lauriefilipelli@gmail.com, or text it to 512-415-6882. Email is preferred, but texting clear photos of handwritten responses is acceptable.
>
> You may also hand a paper in the next class period for a maximum of half credit.
>
> **NOTE: Response papers WILL NOT be accepted more than one class period after the original due date.**

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 *Twelfth Night*; in the second, you'll use description to interpret a visual work of art with words; in the third, you'll summarize and paraphrase an argument from Plato's *Republic*.

To help you prepare for all of these assignments, we will have several pre-workshops dedicated to writing throughout the semester.

DETAILED SYLLABUS

Always read this section before preparing for class

Monday, August 26

Creative Writing Unit with Vivé Griffith

Unit Overview: How We Tell Our Stories

Writing has power. Writers and teachers have long known this, and researchers can confirm it. For example, studies have found that 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. And in difficult times, poetry can make us feel less alone in the world. 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 a year of exploring how stories are told by practicing telling our own stories. We will begin to discover the power of writing while creating 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 in years to come. (I do.) We'll see if we know ourselves better when we place pieces of ourselves on paper.

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. Her most recent book is *Almost Everything: Notes On Hope.*

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.

Below are five writing prompts. Read them through and choose <u>three</u> of them that appeal to you. Now, free write for five minutes for each of those three prompts. Set a timer. Keep your hand moving.

1. Tell me about school lunches, or one particular school lunch.
2. Tell me about how you first learned to read. What do you remember?
3. Look around the room you are in while you do this assignment. Write about that room. What does it look like? Smell like? Sound like? Is it familiar or new? Is it hot and stuffy? Bring it to life on the page.
4. Tell me about a meal you loved. Where were you when you ate it? What as 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.

Bring all three pieces of writing with you on Monday. Hand written is fine.

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 29

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 44-79

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

For the next week, 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 a prescription, 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 the prescription or attend the community meeting: decided to skip pharmacy and attend meeting

Your decisions may be simple: what to eat for breakfast, whether to take the highway or the back roads, whether to meet a friend for lunch or eat at your desk. They may be more complicated. They may seem very ordinary. Just pay attention and write them down. That's it.

Make sure you keep the journal for all the days between classes, and bring it with you to class. You should bring <u>at least</u> 10 decisions with you to share. 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 5

Creative Writing Class 3: Writing Our Futures

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 (optional)

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 9

Literature Unit with Dr. Patricia García

Unit Overview 1: William Shakespeare, *Twelfth Night*

We are reading one of William Shakespeare's most fun comedies: *Twelfth Night*. The "twelfth night" refers to the revels and celebrations on the twelfth night after Christmas: the Epiphany. Think about what sort of epiphanies or revelations are important in the play. The sub-title of the play is "What You Will." If we think about how we "will" things or make things happen, it's fitting to think about our course theme: how we tell our stories. How we tell our stories can refer to our method, in this case drama, but also how we use story to help craft our identities. In this play, our main character Viola disguises herself as a boy named Cesario and serves a duke named Orsino with whom she falls in love. Orsino sends Cesario (Viola) to woo a countess named Olivia who then falls in love with Cesario (Viola). Can you see why this is a comedy? As we read, watch, and even perform this play, we'll think about who Viola actually is, what she wants, and how she, and Shakespeare, crafts her story to achieve these goals.

Literature Class 1: Studying Shakespeare

Background: Our edition of *Twelfth Night* 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 *Twelfth Night* 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 *Twelfth Night*" and other prefatory material (pages xiii-xlix)

Response Paper Prompt: What do you like to read (books, magazines, and even web sites count here) and what do you learn from this reading? For example, when I read a play (something I enjoy doing) I learn about the characters' lives and the world they live in. I might also learn something about the writer who wrote the story based on what he or she created. I also learn something about myself when I think about what I liked or didn't like in the story. As you answer, feel free to select one specific book, poem, magazine article, song lyrics, blog and write about what they learn while reading that.

So, I might answer the prompt above like this: When I read *Twelfth Night,* I learn how characters feel when they are in love, and also when they are in a situation in which they do not have control. That's what happens when you are in love, right? I also learn that like them, I don't like being out of control and look for a quick fix, if not the right fix, for the situation.

Remember, your response papers should be roughly a page long. Engage as thoroughly as you can.

Thursday, September 12

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. This play is a romantic comedy. What better story to hear or to tell than how you fell in love? This can be comic or tragic, but it says much about the individuals involved. As you read, focus on Viola, Orsino, and Olivia. How would you describe each of them? How and with whom do they fall in love? Why? What might this say about love, about how poets write about love, and about how love works (or not)?

Read: *Twelfth Night* Acts 1-3. Focus especially on the following acts/scenes: Act 1, Scene 5; Act 2, Scene 4; Act 3, Scene 1.

Discussion Question: Viola is the central character in the story, yet she is often not in control of what is happening to her. Can you find an example from the text to support this statement? How might Viola be able to fix things, in your opinion, and why doesn't she?

Monday, September 16

Literature Class 3: Performing Shakespeare

Background: As you finish reading the play, keep your focus on how Viola is going to work out her love triangle. The final scenes in the play have many secrets to reveal about identity, and as people reveal themselves, the story has its happy ending. 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: *Twelfth Night* Acts 4-5. Focus especially on the following acts/scenes: Act 4, Scene 1; Act 5, Scene 1 (the only scene in this act! Focus on lines 1-290.).

Response Paper Prompt: Viola has been the focus of much of the play and our discussion, but if you could play any other character from the play, whom 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?

Remember, your response papers should be roughly a page long. Engage as thoroughly as you can.

Thursday, September 19

Literature Class 4: Viewing Shakespeare (AFTLS Performance)

Background: The Actors from the London Stage is a professional theater troupe that will be performing *Twelfth Night*. 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 weeklong 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?

Monday, September 23

Literature Class 5: Analyzing Shakespeare

Literature Class 5: Analyzing Shakespeare

Background: For class tonight, you are reading a critical essay by a scholar that analyzes *Twelfth Night*. Catherine Belsey makes an interesting argument about many topics important to the play: courtship, love, and identity. Pay attention to how she supports her argument through evidence from the text. And, in light of our theme of the semester, pay special attention to how her arguments link to the idea of how stories are told.

Read: "*Twelfth Night*: A Modern Perspective" essay by Catherine Belsey (pages 197-207)

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.

Remember, your response papers should be roughly a page long. Engage as thoroughly as you can.

Thursday, September 26

Writing Unit with Laurie Filipelli

Writing is the act of saying I, of imposing oneself upon other people, of saying listen to me, see it my way, change your mind.—Joan Didion

Unit Overview: Entering Conversations in the Humanities

Welcome to the world of academic writing! In this unit, we will develop our writing skills and sharpen our thinking. With the help of well-tested writing tools and plenty of practice, your writing will become smoother and more convincing.

We will spend our time together learning tools of the trade, free writing about the texts that we have read in the other Free Minds units, and generating topics and strategies for both weekly response papers and three formal papers due this semester.

They Say, I Say is our handbook. As stated in the preface to the second edition, the goal of this book is "to demystify academic writing and reading by identifying the key moves of persuasive argument and representing these moves in forms that students can put into practice." In other words, you might think of academic writing as a dance: you partner with a text, I help you with the moves, and step by step you create well-supported arguments.

While this may be your first attempt at writing an academic paper in many years, and while these assignments may look different that ones you've seen before, if you put in the effort and trust the process, you'll find that, yes, you are totally capable of joining an academic discussion.

In addition to our six classes together this fall, we will also work on writing skills and assignments during our pre-class workshop time. I will provide written feedback on your work, and will happily clarify this feedback in-person or via email. Please don't hesitate to use me as a resource. I'm excited to be part of your team!

Writing Class 1: Intro to Academic Writing

Focus: We will discuss our ideas and assumptions about what makes good academic writing, and how the expectations for academic writing might differ from what we've learned in the past. We will then apply these ideas to writing about Shakespeare's *Twelfth Night* as we create thoughtful character profiles.

What is a profile? You've probably seen profiles on the news: short human interest pieces that focus on a unique aspect of a person's character. Unlike personal narrative which relies on memory and introspection, profiles rely on observation and interpretation. As you profile a character in literature, a similar approach will hold true. Readers will want to know your take on the character: what makes them tick?

Read: *They Say, I Say,* Chapter Nine, "You Mean I Can Just Say It That Way?" Academic Writing Doesn't Mean Setting Aside Your Voice

Write: Pick a character from *Twelfth Night* that you'd like to focus on, one that you find most fascinating, mysterious, or even confusing. Using the practice of free writing, answer each of the following questions in a short paragraph:

Note: the more effort you put into this process, the easier writing your full essay will be. Dig deep!

- Where do we typically find the character? What does their environment look like?
- What quote from the play sums up the character to you. (It could be something said by the character, or something said about them.) Explain why the quote exemplifies the character.
- What does the character know, and what is hidden from them?
- What does this character want? What motivates them in the play? And, at what point does this motivation become apparent?

Bring: *Twelfth Night* and *They Say, I Say*

Monday, September 30

Writing Class 2: Establishing Authority

Focus: We will discuss Thursday's writing assignment: Have you observed the text carefully? Are your examples clear? Have you included specific details and quotes? Once you have these key pieces, you can begin to put them in place: choosing an essay structure and integrating quotes.

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

The final version of Formal Paper 1 is due at the beginning of class **Thursday October 3.**

Thursday, October 3

U.S. History Unit with Dr. Samuel Echevarria-Cruz

Unit Overview: The History of Ideas

When we think of history, we often first imagine the characters of the past, their actions and the outcomes. And of course, all that is a critical part of history! But have you thought to ask, "What about the history of ideas?" We often fail to take into account and try to understand how ideas have their own historical journey, bound up in wars, sailing seas, and exploring new worlds. This is at the heart of Marcus Garvey's famous statement that "A people without the knowledge of their past history, origin and culture is like a tree without roots." The greatest history of history is when we search for the ideas that have moved us to act, from thousands of years ago to today. Culture is nothing but the ideas of today that have survived the struggles of past conflicts, both physical but, more importantly, emotional, social and intellectual.

I would offer that one of the most pressing problems of our country today is that we have one of the poorest grasps of our history, a history of powerful ideas that crossed over from Europe and dominated the indigenous people of this land "America." One of the more important dimensions of the bag of ideas carried by Europeans to the "new" world was the new idea of "Race". I would like us to explore where this idea came from, how it developed in what is now the northeastern United States (colonies) and grew into the worldview we have today. It is my hope that from this experience, you will discover how thin the slice of history that we have been exposed to is, and how, when we eat of the whole fruit of our "U.S. History", we are changed for the better and can see how to change the future for the better. I also hope that personally, we will be encouraged and drawn closer together because "Race" as an idea was created to support oppression and then developed to maintain it and increase it, where necessary. I think we, as a nation, are well reflected in Steven Biko's point that "a people without a positive history is like a vehicle without an engine." Come with us and let's take a ride!

U.S. History Class 1: Race is Born

Background: We will begin our first class by discussing the Prologue and first two chapters of Ibram X. Kendi's groundbreaking and award-winning book *Stamped from the Beginning: The Definitive History of Racist Ideas in America*. What makes this book so special is how it sets out, from the beginning, a new way of thinking about the idea of race *as it actually exists in different historical periods and events.* Dr. Kendi begins his work by relating how academic and personal this work is for him. In it, he is able to help us understand the basic lesson of his work…that relationship between racial ideas, racial discrimination and ignorance/hate that we've been taught is probably wrong. We then journey back in time to early 15th century to discover the first racists ideas being created as Europeans interacted with Africans and as Columbus prepared to sail across the Atlantic Ocean. The book uses five U.S. historical characters as "tour-guides" through five periods of U.S. history. In this class, we will be introduced to the first figure, Cotton Mather, one of the great colonial Christian theologians, pastor and influencer.

Read: *Stamped from the Beginning* (pp 1-30).

Discussion questions: What did you learn about the relationship between racial ideas, racial discrimination and ignorance/hate? Dr. Kendi talks about three kinds of people who can hold three different types of ideas about race. What are they? Can you define each one? What were some of the most interesting or challenging events or discussions between Europeans and Africans that you read?

Monday, October 7

U.S. History Class 2: Race Crawls Across the Waters

Background: In this class, we will be introduced to the first figure, Cotton Mather, one of the great colonial Christian theologians, pastor and influencer. The history or racial discussions in the colonies is dominated, at the beginning, by those in the Christian church from the 16th through the early 18th centuries. It's during this time that some of the most important laws concerning slavery and ideas about race were created, developed and expanded in the British colonies.

Read: *Stamped from the Beginning* (pp 31-76).

Response Paper Prompt: Discuss the arguments floating around the Christian church during this time about how to think about race, "salvation" and human beings from Africa. Are any of these ideas still floating around today? If your answer is "no," why do you think they disappeared? If your answer is "yes," how do you know these ideas are still with us today?

Remember, your response papers should be roughly a page long. Engage as thoroughly as you can.

Discussion questions: What did you learn about the changing legal relationship between English men, African women and any children they might have together? What was an important idea that generalized the "bad" behavior of slaves? How did Christian thinkers come to argue for the general "goodness" of slavery? What was the general relationship between slavery and Christian groups? What definitions of Africans did you find important in these pages? Were there any examples of anti-racists movements?

Thursday, October 10

U.S. History Class 3: Race Walks Upon the Land

Background: On July 4, 1776, after more than a year of intense fighting, the thirteen colonies of British North America formally broke from the England to form the United States of America. Eleven years later, the leaders of the new nation would further shape the political and economic structure of the US by writing and adopting a Constitution which separated, extended, and enumerated the powers of the federal government. Even as the founders defended their right to "independence" by using the language of "freedom," "liberty," and "equality," they held people of African descent as slaves and denied women equal citizenship rights. The right to vote, among the most coveted of these citizenship rights, was reserved for propertied men in most states. When England raised taxes on the American colonists through tariffs on imported goods, colonists resisted what they considered to be the "tyranny" of taxation without representation and boycotted English merchandise, in one famous instance dumping large amounts of tea into Boston Harbor. In recent years, American colonists had become major players in the lucrative transatlantic trade in slaves, sugar, and rum, and many influential colonists understood the fight for "independence" as the quest to pursue that trade independently of England.

The primary documents for this week provide several windows into this paradoxical context of freedom and slavery. ***Stamped from the Beginning*** will explore Thomas Jefferson's role and thoughts about race. We also begin to see the growing movement of Assimilationism, one of the three ways of thinking about

Africans. Jefferson and his contemporary "enlightened" men and women wrote extensively on slavery, blacks and the new society being born in the colonies.

The Declaration of Independence **(DOI)**, was issued and signed by a majority of representatives to the Second Continental Congress, the body created to coordinate negotiations with and war against Great Britain. Pay special attention to the two paragraphs at the beginning and the two paragraphs that close the document, while skimming the long list of "grievances." A principal author of the DOI and future President, Thomas Jefferson composed ***Notes on the State of Virginia*** in 1785 in response to a set of questions posed to him by a French diplomat. (The chapters are named "Query 1, 2, etc." in response to these questions.) The excerpts you will read detail Jefferson's conflicted thoughts on the institution of slavery and on the character of black people. The subject of Query 14 is "Laws," but in writing about a recent (failed) attempt of some VA lawmakers to abolish slavery, Jefferson goes off on an extraordinary tangent about "the blacks" that lays the basis for the development of scientific expressions of racism in the next century. In Query 18, Jefferson worries about the moral impact of slavery on slaveowners, their families, and the nation in general. In 1787, the US Constitution was sent to the states to be ratified, a process that inspired heavy debate among its supporters and those who objected to a more powerful and structured federal government.

Under the alias "Publius," Alexander Hamilton, James Madison, and John Jay, wrote a series of articles in a New York newspaper arguing for the adoption of the Constitution. These articles were eventually collected as **The Federalist Papers.** The excerpt "Federalist 54" details the rationale behind the "3/5ths clause," the passage in the Constitution that defines an enslaved person as 3/5ths of a person for the purposes of calculating the burden of taxation and representation in the House of Representatives for any given state.

Read:

- *Stamped from the Beginning* (pp 77-119)
- *The Declaration of Independence* (1776)
- Thomas Jefferson, *Notes on the State of Virginia*, excerpts from Queries 14 and 18 (1784)
- Publius (Alexander Hamilton or James Madison), *The Federalist Papers*, "Federalist 54" (1788)

Discussion questions:

- What is assimilationism? What are some ways assimilationists talked about their ideas, both from white and black perspectives?
- What are the inherent contradictions of the *DOI* in a society that was built on slavery and gender inequality?
- Why does Thomas Jefferson think black people, when freed, would not make good US citizens?
- Why and in what way is Jefferson worried about the moral life of masters and the moral health of the nation?
- What does it mean, according to the author of Federalist 54, to regard a slave as having a mixed character, containing elements of property and personhood?

Monday, October 14

U.S. History Class 4: Race Comes Home

Background: The abolitionist movement in the young United States of America is growing in strength. Thomas Jefferson and other national leaders must make choices on how to respond to this growing voice in the U.S. Many ideas were put forth on how to think about a new "class" of black people…free, smart, successful…and even "white". Science also becomes a new weapon to discuss race in mostly racists ways. Thomas Jefferson plays a central role in this new drama, especially given his own personal drama as a father to black children, an ambassador to a racist Europe and as a supporter of *colonization*, or of expelling blacks from the U.S. to colonize some foreign land.

You will also read the brief narrative of **Venture Smith,** who had been captured in West Africa and transported to the US on a Rhode Island-based slave ship. He was enslaved by a succession of masters in Rhode Island and Connecticut from 1739 to 1765, when he was able finally to purchase his freedom. He spent the next decade or so purchasing his family and land. He dictated his story and had it printed by a local Connecticut newspaper in 1798.

By the 1820s, the United States had expanded well beyond the original thirteen states as far west as Missouri, the "Arkansas Territory," and Louisiana and as far North as the "Michigan Territory" on the Great Lakes. By way of treaties and open warfare, the US pursued a policy of clearing the land of Indian claims and moving various nations to the west of the Mississippi River. The various states had done away with property qualifications for voting, making the US into what political scientists call a "herrenvolk democracy" (democracy of the "folk" or "race"), where only adult white men enjoyed full citizenship status. In this climate of geographical expansion and an electorate broadened by class but exclusive by gender and race, frontiersmen such as the "Indian killer" and slaveholding General Andrew Jackson held wide political appeal. As President, Andrew Jackson continued to spearhead Indian Removal to "make room for the whites" as he argued in this 1830 **Message to Congress.** The Cherokee mounted a particularly public campaign against removal. Over the course of the early 1800s, the Cherokee nation had adopted markers of "civilization," such as forming a national government modelled on that of the US and developing a written Cherokee language; however, the Cherokee insisted on their sovereign status, their national borders now encompassed by Georgia and the Carolinas, and their right to self-determination as a foreign nation. In the early 1830s, the US Supreme Court in *Cherokee v. Georgia* (1831) would reclassify Indian nations as "domestic dependent nations." In their own message to the US Congress, the 1829 ***Memorial of the Cherokee Nation*****,** Cherokees use the language and legacy of the US founders to resist US policy.

Read:

- *Stamped from the Beginning (pp 120-158)*
- Venture Smith, *A Narrative of the Life and Adventures of Venture, A Native of Africa* (1798)
- Andrew Jackson, "Message to Congress on Indian Removal" (1830)
- *Indian Removal Act of 1830*
- *Memorial of the Cherokee Nation* (1829)

Response Paper Prompt: Compare and contrast the different racist ideas held by segregationists and abolitionists using the language of *assimilationism* versus *anti-racism.* It may help you to pick one quote or passage where you find this language and to explain how it is being used. Do you see evidence of these ideas today?

Remember, your response papers should be roughly a page long. Engage as thoroughly as you can.

Discussion Questions:

- How did *Uplift Suasion* work and what were the ideas behind it?
- What were some of Jefferson's personal interactions with the slavery system and his views on slavery, blacks and/or the race in general?
- What are some of the most important historical moments in the Colonization movement?
- How does Venture Smith's narrative reflect and refute these views about the character of slaves and of black people in general?
- How does Andrew Jackson characterize the "Indians"? How do you feel about his use of the terms "civilization" and "savage"?
- How does the Cherokee Nation negotiate and work within these commonly held opinions about their national/racial community?

Thursday, October 17

Art History Unit with Dr. Janis Bergman-Carton

Unit Overview 1: 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 interpretation. Art historians try 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 different from our own. In art history, the work of art is seen as an embodiment of the values, goal, 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.

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, one for each unit.

The case studies for the Fall 2019 Art History units were chosen to complement and engage texts you will read in the History and Philosophy units. In the first Art History unit, we will examine the *Portrait of Yarrow Mamout* completed by Charles Willson Peale (1741-1827), an American artist best remembered for his portrait paintings of George Washington, Benjamin Franklin, Thomas Jefferson and other leading figures of the American Revolution. In the second Art History unit we will focus on The *Spear Bearor*, a marble sculpture by the ancient Greek artist Polykleitos completed in the era of PLATO's *REPUBLIC*.

Your assignments will involve reading texts, reading images, and viewing videos on the KHAN ACADEMY website to which you will have access this year. Please come to class having read and looked carefully. Make notes of page numbers and details you want to talk or ask questions about so you can easily point the rest of us toward those particular pages and details during class discussion.

Art History Class 1: How We Tell Stories Visually: A Tool Kit for Art History

Read: Selections from Marilyn Stokstad**,** *Art: A Brief History, 2016, pp.xiv-xvii & 1-17 (*Course Packet*).*

Discussion questions:

1. Come to class having made notes about one of the works of art illustrated in the pages of the Stokstad book that reference at least one of the new terms you learned (i.e. texture, space, content).
2. Which terms did you find most confusing and in need of clarification in class?

Monday, October 21

Art History Class 2: Introduction to Charles Willson Peale's *Portrait of Yarrow Mamout*, 1819, oil on canvas, 61 x 50.8 cm.

View: "An African Muslim among the founding fathers, Charles Willson Peale's *Yarrow Mamout*" on the Free Minds Art History site hosted by Khan Academy.

Response paper prompt: Portraiture is a very old art form going back about 5,000 years. Before the invention of photography in 1839, a painted, sculpted, or drawn portrait was the only way to record the appearance of someone. Until the 1800s, portraits were almost always commissioned by the most powerful people in society who wanted to show off their importance, wealth, virtue, taste, and beauty and be remembered to history. The artist was expected to create flattering, IDEALIZED views of the king, queen, Pope, or aristocrats who hired him, downplaying or simply ignoring features considered less than perfect at the time.

Peale's portrait of Yarrow Mamout was part of a changing approach to portraiture that developed after the American Revolution. After 1800, there was a growing interest in NATURALISM in art. Peale's portrait emphasizes the personality, humanity, and psychology of Yarrow Mamout. Write about two techniques Peale uses to achieve that goal in the portrait, using specific details you observe in the image that support your claims.

Remember, your response papers should be roughly a page long. Engage as thoroughly as you can.

Thursday, October 24

Art History Class 3: How Stories are (or are not) Remembered to History

Read the entry on the website of the Philadelphia Museum of Art describing the Peale portrait that was purchased by the museum in 2011.
https://www.philamuseum.org/doc_downloads/education/object_resources/319114.pdf

Discussion question: Why do you think Peale chose to seek out Mamout and make his portrait to hang in his museum?

Monday, October 28

Writing Class 3: Helping a Reader See

Focus: As we embark on Formal Paper 2, we will practice the art of description, using sensory detail—appealing to the readers' sense of touch, sound, taste, smell, and sight—to create a rich and vivid experience of a painting.

Listen: *Blind Art Lovers Make The Most Of Museum Visits With 'InSight' Tours*
https://tinyurl.com/y3knhb78

Read: Assignment Sheet

Write: Using the practice of free writing, answer each of the following questions in a short paragraph:

Again, the more effort you put in now, the easier your work will be later!

- What in this painting catches your attention first? Where is your eye drawn? Why?
- How would you describe the gesture, posture, expression of the central figure in this painting?
- What are some of the important objects in the painting? Describe them for someone who can't see. Be creative —think about how the images evoke touch, smell, sound, etc.
- How is color used in this painting? Do you notice the shadow and light? What about line, texture, or shape? Why do you think the artist made these choices? What is the painting's overall mood?

Bring: *They Say, I Say*

Monday, November 4

Writing Class 4: Connecting the Parts

Focus: We will discuss Thursday's writing assignment: Have you observed the painting carefully? Are your examples clear? Have you included sensory details? Then we'll work on connecting the parts through repetitions and transitions.

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

The final version of Formal Paper 2 is due at the beginning of class **Thursday, November 7**

Thursday, November 7

Philosophy Unit with Dr. Matthew Daude Laurents

Unit Overview: 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' examination of the question "What is justice?" by considering what an **ideal city** *would be like*—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, and about the stories we tell and how those stories shape us for living in our communities — 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, and wrap up the *Republic* after the winter break.

Introduction to Philsophy: Why Read Plato?

Read: "Read me first" (handout); *Republic*, I, 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.
>
> In the first book of the *Republic,* Plato sets the stage for his investigation into the nature of **justice**. He introduces the main problem through a conversation between Socrates and some friends, in the course of which opposing views of the nature of Justice become the motivation.

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

Read: *Republic*, Book II

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 11

Philosophy Class 2: 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)

Response Paper Prompt: How does Plato define the Guardians, who they are, and what their role in society should be? Who are the equivalent of the Guardians in our communities? Why should we care how our "Guardians" are educated?

Remember, your response papers should be roughly a page long. Engage as thoroughly as you can.

Discussion Questions:

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

Thursday, November 14

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:

- What is Adeimantus' problem with respect to the happiness of the Guardians? How does Socrates respond?
- 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?

Conversation Starter: What *is* justice, according to Socrates? How is justice "lived" in the community we have built?

Monday, November 18

Philosophy Class 4: Men, Women, Children, Philosophers

Read: *Republic*, Book V

Response Paper: Think about Socrates's claims about the "female drama." Is Socrates arguing for the equality of men and women in the *kallipopis*? How would Socrates define "equality"?

Remember, your response papers should be roughly a page long. Engage as thoroughly as you can.

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?

A Challenge: Socrates argues that—just like men—women of ability should be nurtured and educated to become guardians or even rulers. Is Socrates's attitude toward women consistent throughout? In other words, does he *always* talk like women can be guardians or rulers? Give examples from the text to support your conclusion.

Thursday, November 21

Writing Class 5: The Art of Summary

Focus: Why summarize another's views? What can we learn from this process?

In spoken conversation, we sometimes restate what another person said before adding our own response. Part of this process involves clarifying and defining what what they meant. Think about it this way, a child may tell you he is cleaning his room, but if the definition of "clean" isn't clear, the result may be quite disappointing. We can't assume our audience thinks what we think, so it's important to explain.

In academic writing, when we show readers that we have understood another's ideas, our own responses become more clear and valid.

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

Write: Use the questions provided in the assignment sheet to guide you as you create a first draft. It may also help to first define any terms that the reader might find ambiguous. For example,

- In the world of The Republic, what is justice?
- What does one-person, one-work mean?

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

Monday, November 25

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)

Response Paper: Why are properly-educated philosophers so valuable to the city that is trying to rule itself? What do philosophers contribute to this sort of community? Be as specific as you can, referring back to particular passages of the text.

Remember, your response papers should be roughly a page long. Engage as thoroughly as you can.

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?

Thursday, November 28

We will not meet for class this night in observance of the Thanksgiving holiday.

Monday, December 2

Writing Class 6: So What?

Focus: In this class we'll review our drafts of Formal Paper 3 and continue to work on organization, flow, and integration of quotes. We will also tackle what I think is the hardest part of any essay, the conclusion by asking ourselves, *So what?* Why should a reader care about what we have to say?

Read: *They Say, I Say* Chapter 7, "So What? Who Cares?": Saying Why It Matters

The final version of Formal Paper 3 is due at the beginning of class on **Thursday, December 12.**

Thursday, December 5

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 considered 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 its citizens by philosophers like Plato. In this unit we will study the most influential of those new visual art forms: 1) 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. That ideal came to be expressed through ideal proportions based in mathematical ratios.

Read/View: "Introduction to Ancient Greek Art" (Khan Academy site-Free Minds Art History)

Discussion Question: Which figural sculpture in the video do you find most/least naturalistic or life-like and why?

Monday, December 9

Art History Class 5: Conventions of the Human Body in Ancient Art:
***Spear-Bearer,* c. 450-40 B.C.E., ancient Roman marble copy found in Pompeii of the lost bronze original by Polykleitos (Case Study # 2)**

Read: Stokstad, *Art: A Brief History* pp. pp. 102-116 (course packet)

Response Paper: Describe two ways *the Spear-Bearer* by Polykleitos is characteristic of the ideal human figure in ancient Greek art. Be sure to support your ideas with closely observed visual details from the work itself.

Remember, your response papers should be roughly a page long. Engage as thoroughly as you can.

Thursday, December 12

Art History Class 6: Stories We Tell About Human Perfection

View: "A brief history of representing of the body in Western sculpture" (Free Minds, Art History, Khan Academy)

View: "What is Contrapposto?" " (Free Minds, Art History, Khan Academy)

Discussion Question: Where in contemporary culture do we still see the influence of ideas that began in ancient Greece about the notion of a perfect human body?

*****Formal Paper 3 due*****

Monday, December 16

End of Semester class and celebration. Tonight you will reflect on and celebrate the accomplishments of the past few months.

Congratulations on all of your hard work this semester!