

# TC 301 Freshman Tutorials

Fall 2001

## Plan II Honors Program

<b>Class Title &amp; Professor</b>	<b>Day &amp; Time</b>	<b>Room &amp; Unique</b>
<b>Arthur of Avalon</b> William Kibler – French	TTh 2:00 - 3:30	PAR 305 40665
<b>The Business of Music Performance</b> Glenn Richter - Music	MWF 2:00 - 3:00	CAL 200 40670
<b>Community and Place</b> Lee Walker - Management	TTh 3:30 - 5:00	UTC 4.114 40675
<b>Culture and Communication</b> Joel Sherzer - Anthropology	TTh 11:00 - 12:30	EPS 1.128 40680
<b>Emerging Selves</b> Carol MacKay – English	MW 3:00 - 4:30	PAR 204 40685
<b>Images of German Fascism</b> Janet Swaffar – Germanic Studies	TTh 11:00 - 12:30	JES A207A 40690
<b>The Novel and the World</b> Edward Manouelian – Slavic Languages	MW 3:00 - 4:30	GAR 311 40695
<b>Philosophy and the Emotions</b> Robert Solomon - Philosophy	TTh 2:00 - 3:30	WAG 419 40700
<b>Right and Wrong in Politics</b> Paul Burka - Texas Monthly & Plan II	TTh 12:30 - 2:00	CBA 4.342 40705
<b>Shakespeare and Film</b> James Loehlin - English	TTh 3:30 - 5:00	JES A203A 40710
<b>Uses and Abuses of the Bible</b> Aloysius Martinich - Philosophy	MWF 12:00 - 1:00	CBA 4.338 40715

## **Arthur of Avalon**

The story of King Arthur is one of the enduring legends of Western civilization, exploiting the eternal myth of the hero from his mysterious birth to his death on a hilltop. The heroism, romance, and mythic dimensions of this legend still speak to us in the twentieth century, when more works have been written about Arthur and his knights than in all the preceding centuries combined. To cover as many aspects as possible of the mono-myth of Arthur, the seminar will be divided into five principal components: the historical backgrounds of the legend; the concept of Arthur as a national hero; the mythic Arthur of the romances of chivalry, from Chrétien de Troyes to Malory; the Victorian Arthur of Alfred Lord Tennyson and the Pre-Raphaelites; and modern "medievalism," both fiction and film.

### **Readings:**

Chrétien de Troyes, *Arthurian Romances* (Penguin Classics, 1991)  
James J. Wilhelm, ed., *The Romance of Arthur: An Anthology of Medieval Texts in Translation*  
Alfred Lord Tennyson, *The Idylls of the King*, ed. J. M. Gray  
T.H. White, *The Once and Future King*  
Bernard Malamud, *The Natural*

### **Requirements:**

***This course contains a substantial writing component.***

Regular class attendance is mandatory. Students are expected to participate actively and enthusiastically in class discussions of the readings, films, and other materials presented. Each student will make two in-class presentations. There will be four papers, ranging in length from 3-4 pages at the beginning of the semester to 7-8 by the end. Grades will be determined by the papers, the oral presentations, class participation and discussion, and a final examination. This course has a "significant writing component," so papers will be graded carefully for organization and style as well as for content; some rewriting will be required; writing will count for 50% of your grade.

### **About the professor:**

William W. Kibler is the Superior Oil-Linward Shivers Centennial Professor of Medieval Studies. He specializes in Old French language and literature, including Arthurian literature. Professor Kibler has received grants from the National Endowment for the Humanities for translations of the *Romances of Chrétien de Troyes* and volume 4 of the *Lancelot-Grail* cycle. He is the author of *An Introduction to Old French* and numerous articles and reviews in the area of Old French. He holds an A.B. from Notre Dame and M.A. and Ph.D. from the University of North Carolina at Chapel Hill.

## **The Business of Music Performance**

Students with or without a musical background can explore the dynamics and business challenges of the contemporary music performance world. Special guest lecturers will include professional conductors, directors of large performance venues, classical and pop music performers, music critics, public school music supervisors, live business professionals. Their experience will provide a contrasting cross-section of the contemporary "pay to hear" landscape. Lectures and discussions will address bookings, marketing, financing, copyright laws, contracts, attracting audiences, and the thrills of performing for a packed house. The student will discover similarities and stark contrasts between the performance worlds of classical, pop, operas, light musicals, soloists, large orchestras, public school music, and pure entertainment.

There will be a premium on oral presentations by the students in the class that are based on their own research, interviews, or observations of musical performances and their preparation. Each student should benefit from the practice of individual or team presentations, with the goals of improving the individual's personal interview and discussion leadership skills. Ample opportunities for coaching and practice for these presentations will be available. Three papers of three to five pages in length will be included in the class requirements. The first paper may include numerous revisions until the student has developed confidence in his/her writing skills. All students should gain valuable experience and improve their knowledge of class presentations, their writing skills and their understanding about the role of music in our contemporary society.

### **Readings:**

*The Music Business Handbook*, David Baskerville, Sage Publications.  
Assigned class packets.

### **Requirements:**

*This course contains a substantial writing component.*

Class participation	15%	Discussions and attendance
Three oral presentations	30%	Topics selected from list of options
Three papers (3-5 pages)	20%	Topics selected with the professor
Three quiz grades	15%	Based on class presentations, assigned readings
Final Exam (essay)	20%	Comprehensive

### **About the professor:**

Professor Richter is in his nineteenth year with the University of Texas. He has also served on the faculties at the University of Michigan and the University of Cincinnati. During his fifteen years as Director of the UT Longhorn Band, Professor Richter enjoyed performance collaborations with a wide variety of personalities, including composers Morton Gould, Gunther Schuller, and Karel Husa, soprano Barbara Conrad, country western singer Willie Nelson, and the late Barbara Jordan. He has recorded and produced several CDs and cassette tapes with the Longhorn Band, as well as public performances in the Dallas Meyerson Center, the Houston Wortham Center, and Austin's own Erwin Center. In 1995 he received the UT Ex-Students' Association "Top Hand" award and a special leadership excellence award from the Eanes School District. His passions include ranching, coaching girls' softball, and fishing the shallow bay waters of the Texas gulf coast.

## **Community and Place**

A city's layout correlates with the ways in which people use and regard it. However, the systems upon which a city's vitality depends are not automatic features of any locale.

Aside from creating convenience, a well-designed city enhances community interaction and comfort for the citizens who reside there. A poorly designed community can lead not only to confusion and perpetual traffic jams, but also to a disregard of and disrespect for the city and other citizens by its inhabitants. Further, if the basis for citizen participation is not incorporated into the planning and evolution of a city, those residents will not feel a sense of ownership or partnership with their community.

In this class, we will analyze the qualities that can make a place a unique and vital part of people's lives by studying several key aspects of the City of Austin. Issues such as transportation, juvenile crime, education, housing, health care, and the environment will be discussed in terms of the physical qualities and intangible infrastructure systems which influence them. We will ask a number of questions about the issues we study: How does Austin compare to other cities? What are the concrete and human resources available to address the problem? What are some current governmental, commercial, and grassroots efforts? Are they sufficient? Appropriate? Sustainable over time?

Our class discussions and analyses of these aspects of our city's life will be augmented by frequent class field trips and visits from prominent community members who consider these questions daily. It is my hope that you will come away from these class discussions with not only passion for the issues, but ideas for potential solutions.

### **Readings:**

Readings include but are not limited to:

Tony Hiss, *The Geography of Nowhere*

Jane Jacobs, *The Death & Life of Great American Cities*

Ray Oldenburg, *The Great Good Place*

Richard Murnane and Frank Levy, *Teaching the New Basic Skills*

Miscellaneous journal and current newspaper articles, literature related to local organizations

### **Requirements:**

***This course contains a substantial writing component.***

6 short papers (2 pages each):	36%
1 final paper (5-7 pages):	20%
1 Group Presentation:	20%
1 Group Paper:	5 %
Class Participation:	10%
Speaker Feedback:	4 %

### **About the professor:**

E. Lee Walker is a faculty member in UT's Graduate School of Business, where he was named Outstanding Professor of the Year in 1991. He was president of Dell Computer Corporation from 1986-1990 and is a member of the board of directors of Mobil Telecommunications Technologies and Continuum Corporation. Active in community affairs, Professor Walker has served as Chairman of the Board of Westgate Preserve since 1979 and is currently Chairman of the Board of Capital Metro. He received his Bachelor of Science in physics from Texas A&M and his MBA degree from Harvard

## **Culture and Communication**

This course explores various symbolic forms and modes of communication in relation to culture. Since language is the primary form of human communication, language structure and language use will be examined in some detail. The following aspects of language will be studied--types of linguistic structure; language in relation to thought; metaphors we live by; the role of language in ritual, play, and storytelling; language and social organization; men's and women's speech; language acquisition by children; and language change and language history. In addition, other symbolic forms and modes of communication will be discussed, either as they relate to language or as they function independently of language. These include gestures, clothing and bodily adornment,, spatial organization, food and eating, music, and images (photography and advertisement), as well as animal communication.

The class involves lectures and discussions of assigned readings. Slides and video and oral tape recordings are used. Student projects are discussed in class.

### **Readings:**

The readings will include a text book and a course packet. The text book is Nancy Bonvillain, **LANGUAGE, CULTURE, AND COMMUNICATION: THE MEANING OF MESSAGES**. The course packet will provide discussions of and illustrations of a range of symbolic forms and modes of communication

### **Requirements:**

*This course contains a substantial writing component.*

Three papers (6-10 pages each) based on the collection and analysis of data dealing with various aspects of culture and communication. The results of the papers will be discussed in class. At least one of the papers will be based on a group project.

For each reading assignment, students will write a question for discussion. These questions will be emailed to the entire class.

The course will have a substantial writing component.

Two exams

### **Grading:**

Papers count 45%, exams count 40% and class participation counts 15%.

### **About the professor:**

Joel Sherzer is a professor of anthropology and linguistics. Everything he researches or teaches about has to do with the intersection of language, culture, and society. He has carried out research among the Kuna Indians of Panama and in Bali, Indonesia. His most recent book is *Verbal Art in San Blas: Kuna Culture Through its Discourse*.

## **Emerging Selves**

Writers have always employed an ingenious array of narrative strategies to construct and project their sense of an autobiographical self, but historically that task has entailed an additional cultural challenge--if not an outright psychological impossibility--for women writers worldwide. Although the male autobiographical impulse did not fully begin to manifest itself in western culture until Rousseau (notwithstanding the anomaly of St. Augustine), women still tended to confine themselves to the less overt (and egoistic) modes of the diary, letter, memoir (often purporting to be about another subject), and fiction. It is the goal of this course to examine the autobiographical impulse in women's writing by exploring the concept of the individualistic self vs. the sense of self as a part of community (and duty)--and the ways in which that communal self can both partake of humankind and participate in self-actualization.

We will begin by reading Carolyn Heilbrun's *Writing a Woman's Life* (1988) and conclude with Virginia Woolf's *A Room of One's Own* (1929).\*\* In between, we will be tracing women's autobiographical writings from Sappho to Tillie Olsen (*Silences*; 1978) encompassing as well the recorded experiences of the African, the Chinese American, and the Chicana. Although members of the class may have read individual titles from the course list before, they will now have the opportunity to read them critically within the context of other women's writing--itself likely to be a first-time experience. Finally, each student will be responsible for introducing to the rest of the class a single work not on the reading list and "outside" its cultural curve; these titles will constitute a multicultural list for future (and I hope immediate!) reading.

### **Readings:**

Poetry packet: To be determined

Selections: Julian of Norwich, *Revelations of Divine Love* (1373)  
Kempe, *The Book of Margery Kempe* (1436-38)  
St. Teresa, *The Life of Teresa of Jesus* (1562-65)

Charlotte Bronte, *Jane Eyre* (1847)

Harriet E. Wilson, *Our Nig; or, Sketches from the Life of a Free Black* (1859)

Charlotte Perkins Gilman, *The Yellow Wallpaper* (1899)

Susan Cahill (ed.), *Writing Women's Lives: An Anthology of*

*Autobiographical Narratives by Twentieth-Century American Women Writers* (1994)

May Sarton, *Journal of a Solitude* (1973)

Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (1975)

Sandra Cisneros, *House on Mango Street* (1983)

bell hooks, *Bone Black: Memories of Girlhood* (1984)

Elva Trevino Hart, *Barefoot Heart: Stories of a Migrant Child* (1999)

### **Requirements:**

***This course contains a substantial writing component.***

Writing and class discussion will constitute the primary activities of this course. Students will write three papers--the first two of approximately 3-5 pp. each, the last a more extended paper of about 10-12 pp.--and deliver one oral report. All papers will receive extensive critical commentary and will be discussed in office-hour consultation; 75% of course grade will be based on these papers. (N.B. This course fulfills the substantial writing component requirement.) The remaining percentage points will be satisfied by the oral report and regular class participation/attendance.

### **About the professor:**

With graduate degrees from Stanford University and UCLA, Professor Carol MacKay specializes in Victorian fiction, Women's Studies, and autobiography. She is the author of *Soliloquy in Nineteenth-Century Fiction* and the editor of *Dramatic Dickens*, which grew out of her 1986 international conference here at UT on Dickens and the theatre. The winner of the Chancellor's Award for Outstanding New Teacher in 1981 and the Harry Ransom Teaching Award in 1992, Professor MacKay has a new book in press entitled *Creative Negativity: Four Victorian Exemplars of the Female Quest*. She loves to swim at Barton Springs Pool, and she confesses to being an ailurophile.

## **Images of German Facism**

This course explores the way the theme of fascism has been treated in German literature and popular media over the past seventy years. Excerpts from documents, films, plays, and novels produced under National Socialism will be contrasted with subsequent revisions of the claims and features that characterize early pro-fascist work. The changing images and iconography of fascism in novels and films will be compared. The DEFA depictions of fascism as an idyll of clean living and benign idealism in the 1930's (*M, Triumph of the Will*) contrasts with immediate postwar depictions of demonic masterminds (*The Third Man*), the later images of self-delusional, mechanistic fascism in the 1950's novel and later film, *The Tin Drum*, unrepentant collaborators revealed in the 1960's, the seductive fascism depicted in everyday life by German directors of the 1970's (*Europa, Europa*), the fascism of opportunism that emerged in some films of the 1980's (*Swing Kids*), the reluctant fascism of German brothers in arms as a persistent trope throughout the postwar period (*Stalingrad*), the fascist experience of men and women while under National Socialism and viewed retrospectively (*My War, The Wonderful Horrible Life of Ieni Riefenstahl*). Students will check their impressions against documents from the National Socialist period as well as novels and dramatic versions of the cinematic realizations we view both in class and as outside viewing/ reading assignments.

### **Readings:**

G. Mosse, Nazi Culture  
A. Spiegelman, Maus  
G. Grass, The Tin Drum (Book One)  
H. Böll and T. Mann, selected short stories.  
Films, as listed above.

### **Requirements:**

Reading and viewing assignments will have occasional follow-up quizzes. A website with assignments and links will be developed for the course. Each student will write six précis (1 page each in length) on assigned video materials and readings. In addition, drafts for one longer paper will be due at intervals throughout the semester. These drafts (1-2 pages each, to be expanded upon later) will compare depictions of fascist experience in different video and print texts of the student's choice and be the basis for the longer paper (6-8 pages plus bibliography) submitted in final form in the twelfth week of the semester.  
Grading: Précis, 20%; Drafts, 20%; Final Paper, 30%; Class participation, 30%.

### **About the professor:**

Professor Swaffar teaches courses in Comparative Literature and twentieth century literature with an emphasis on the period after WWII. She also works with students in foreign language education. She is the author of a handbook on literary magazines after WWII (in German), a book on *Reading for Meaning*, and is currently working on a policy volume about strategies for reading and writing about high- and popular-culture texts in ways that empower readers. Recently she has written about Russian films and the historical reasons for an enduring consciousness divide between East and West Germany. She can be seen (and avoided) riding her bike on campus and in central Austin, loves to be at the University of Texas, Barton Springs, Gardening, cooking and eating.

## The Novel and the World

The novel has been called the "diary of a people"; this course explores the novel as an expression (and critique) of national identity in works taken from around the world. While the novels in this course are drawn from vastly different historical and cultural contexts, they nevertheless share a similar theme in representing a traditional society on the brink of modernity. Soseki's novel, published in 1914, offers both a harrowing portrait of one man's isolation from other human beings and a critique of early twentieth-century Japan's attempt to escape from its feudal past. Tagore's novel, set on a Bengali noble's estate in 1908, is both a love story and a novel of political awakening. The hero of *Memed, My Hawk* is brought up as a serf to a vindictive overlord, but escapes to the mountains where he grows in stature from young rebel to bandit hero, the scourge of corrupt oppressors. Pasternak's great novel of the Russian Revolution and its aftermath sets the story of Zhivago's love for Lara against the pain and chaos of this cataclysmic time. *The Issa Valley* is a fictionalized account of the author's boyhood in rural Lithuania, dominated by family, nature, and village life. The mythical structure of this work explores such dualities as innocence and evil, regeneration and death, idyllic visions and grim realities.

Finally, each work expands our notion of what the novel can accomplish as a narrative form, allowing us to examine how various cultures have reinvented what has often been considered as a primarily western literary genre.

### Readings:

Natsume Soseki, *Kokoro*  
Rabindranath Tagore, *The Home and the World*  
Yashar Kemal, *Memed, My Hawk*  
Boris Pasternak, *Dr. Zhivago*  
Czeslaw Milosz, *The Issa Valley*

### Requirements:

*This course contains a substantial writing component.*

In-class presentation:	10%
Three short essays (4-5 pages)	10% each: 30%
Long essay (8-10 pages):	20%
Informed participation in class:	20%
Final exam:	20%

### About the professor:

Edward Manouelian (Ph.D. Harvard 1994) is Assistant Professor in the Department of Slavic Languages and Literatures. He has published articles on the Russian writer Aleksei Remizov, Russian Modernism, and Poland at the turn of the century. He is currently at work on a book project that explores representations of indigenous peoples of Siberia in the literature and ethnography of late imperial Russia. He has held the International Research and Exchange Board fellowship for archival work in St. Petersburg, Russia. Interests include long Russian novels and two large cats with whom he lives.

## Philosophy and the Emotions

Philosophers have often contrasted "reason and the passions," typically championing the former against the latter and defending philosophy itself as the love of reason. By implication, at least, philosophy tends to display contempt for the passions. "Appeal to the emotions" gets listed in almost every English composition or introductory logic text as an "informal" fallacy, something to avoid, not at all costs, perhaps, but at least in term papers. Philosophy gets redefined as the formulation and criticism of argument, the exclusive domain of reason. "Heated" argument, though not uncommon, is considered inappropriate. Dispassionate analysis is encouraged; passionate advocacy is not. Philosophy might still be dutifully described as the "love" of wisdom but this love is hardly the lusty enthusiasm with which Socrates, if not Plato, approached the subject. The ideal, in ancient Greece and in philosophy seminars today, is a kind of calm, logical, contemplative detachment.

But in the past twenty years, philosophers have come to realize how much of their heritage has been defined by some very sophisticated concerns with emotion. Psychologists, sociologists and anthropologists have brought the study of emotions into the front ranks of serious studies, and biologists and neurologists have discovered a rich realm of phenomena that no longer fits into such neatly dismissive categories as "instinct," and "drive." This seminar will be a study of the long history and proper place of emotions in philosophy and in life. We will be reading from literature, history, social science, a bit of biology as well as a lot of philosophy. One focus of the course will be the exceedingly popular and dramatic emotion of love (particularly the erotic variety) as an example of the importance and complexity of emotions more generally.

One of our more general concerns will be the contrast between passion and reason and the intricate and complex interrelationship between emotions and rationality. Another will be the notion of the function and purposiveness of emotions, in evolution, in social life, in the constitution of self and self-respect.

### Readings:

Aristotle, <i>Rhetoric</i> ( <i>Erotic</i> ) Love	Higgins and Solomon, <i>The Philosophy of</i>
Calhoun and Solomon, <i>What is an Emotion</i>	James, W., <i>What is an Emotion?</i>
Camus, <i>The Stranger</i>	Nietzsche, F., <i>On The Genealogy of Morals</i>
Damasio, A., <i>Descartes' Error</i>	Plato, <i>The Symposium</i>
Darwin, C., <i>The Expression of Emotions in Animals and Men</i>	
De Sousa, R., <i>The Rationality of Emotions</i>	
Sartre, J-P., <i>The Emotions, and Being and Nothingness</i>	
Descartes, R., <i>Passions of the Soul</i>	Solomon, R., <i>The Passions, About Love</i>
Dewey, J., <i>The Theory of Emotion</i>	Tavris, <i>Anger; The Misunderstood Emotion</i>
Heidegger, M., <i>Being and Time</i> (selections)	Williams, B., <i>Shame and Necessity</i>

A packet of current articles which will be made available to the class.

### Requirements:

***This course contains a substantial writing component.***

It will also require active class participation and serious thinking. Every student will be expected to write a one-page paper every week and keep a journal. There will be team presentations on various topics. There will be a term paper (12 pp.) due at the end of the semester. There will be one examination.

Term paper 40%; Exam 25%; Weekly papers, presentations and journal 35%.

### About the professor:

Robert C. (Bob) Solomon is Quincy Lee Centennial Professor of Philosophy at the University and the author of *The Passions, From Hegel to Existentialism, In the Spirit of Hegel, About Love, A Passion for Justice, A Short History of Philosophy* (out just this year) and many other books. He has been teaching Plan II for an embarrassingly huge number of years but can't break the habit. He used to play jazz saxophone until he found out that his real talent was just listening. He also loves dogs and has two.

## **Right and Wrong in Politics**

The proper role of morality in politics has been a fundamental question for western civilization since Plato. The seminar will consider how this subject has been treated in philosophy, literature, journalism and film. Some of the subjects that will be covered are whether political values have a universal basis, the conflict and compatibility between liberty and equality, the strengths and weaknesses of democratic systems, and the moral constraints on those who hold power and on their opposition. All issues will be examined in the context of how politics actually works. We will consider why lying seems to be so prevalent in politics, the influence of the Internet on the democratic process, and whether the nature of politics defies reform.. A few class periods will be devoted to appearances by political practitioners, including lobbyists, legislators, and political consultants.

### **Readings:**

The reading list will be extensive. We will be reading novels, plays, contemporary histories, polemical tracts, essays, and classics. Authors include Machiavelli, Shakespeare, Henrik Ibsen, Martin Luther King, Jr., James Madison, and Robert Penn Warren.

### **Requirements:**

*This course contains a substantial writing component.*

There will be five or six papers of varying lengths, typically 750-1000 words. These will be based on analysis of the readings and will comprise 75-80 percent of the final grade. The remainder will be determined by class discussion. There will be no examinations, so long as the discussions indicate that students are keeping up with the readings. Any paper grade lower than B minus must be rewritten.

### **About the professor:**

Paul Burka, a visiting lecturer, is the executive editor of Texas Monthly and a seasoned observer of Texas politics; he is well-known for his many columns and features, including his biennial report on the best and worst legislators. Before entering the field of journalism, Mr. Burka was a practicing attorney.

## **Shakespeare and Film**

This course will examine the most important cinematic treatments of Shakespeare. We will consider issues of text and performance, problems of adaptation between media, and the relationship between "high" and "popular" culture. Taking the Olivier and Branagh versions of *Henry V* as a starting point, we will study several different versions of a few major plays. Students will read and discuss the plays as dramatic texts from a specific historical and cultural moment, and then examine how they are reconstituted in the very different world of twentieth-century film. We will consider the major works of several prominent directors (Olivier, Welles, Kurosawa), as well as Shakespeare-influenced films like *Smiles of a Summer Night*, *Forbidden Planet*, and *Shakespeare in Love*.

### **Readings:**

The main "readings" of the course are the plays of Shakespeare and their film adaptations. Films will be screened weekly, outside of class, and will also be available for viewing on reserve in the AV center of the Undergraduate Library. We will also read some film theory as well as some historical and critical material on the Elizabethan theatre.

Provisional films:

Olivier, <i>Henry V</i>	Welles, <i>Othello</i>
Branagh, <i>Henry V</i>	Kurosawa, <i>Throne of Blood</i>
Olivier, <i>Richard III</i>	Olivier, <i>Hamlet</i>
Loncraine, <i>Richard III</i>	Branagh, <i>Hamlet</i>
Reinhardt, <i>A Midsummer Night's Dream</i>	Almeryda, <i>Hamlet</i>
Bergman, <i>Smiles of a Summer Night</i>	Brook, <i>King Lear</i>
Hoffman, <i>A Midsummer Night's Dream</i>	Kozintsev, <i>King Lear</i>
Zeffirelli, <i>Romeo and Juliet</i>	Kurosawa, <i>Ran</i>
Luhrmann, <i>Romeo + Juliet</i>	Wilcox, <i>Forbidden Planet</i>
Madden, <i>Shakespeare in Love</i>	Greenaway, <i>Prospero's Books</i>

### **Requirements:**

***This course contains a substantial writing component.***

Students will write four short papers, each of which will be marked, returned, revised, and resubmitted before being given a grade. These will be of increasing length (from 3 to 7 pages) and value (10%, 15%, 20%, 25% of grade). One of the papers will also be reviewed by other members of the seminar before being submitted to the instructor. Active participation of all students is vital to the seminar and will be worth 30% of the grade.

### **About the professor:**

James Loehlin is a Plan II Graduate of UT Austin, with a Master's from Oxford and a Ph.D. from Stanford. He is Director of the Shakespeare at Winedale program in the English Department. In addition to studying and practicing Shakespearean performance, he is interested in contemporary drama and film, ancient and modern British literature, and fishing, squash and poker.

## **Uses and Abuses of the Bible**

We will study some representative cases of the ways the Bible has been used, and sometimes abused, through the centuries. We begin with Genesis, parts of the books of Samuel and Kings, and the gospel of Mark, in order to understand what the original authors meant by their works. We will then read several seventeenth century authors who used biblical themes and problems in their philosophy, literature, and politics. We end with two severe critiques of the Bible, one by the American patriot Thomas Paine, the other by a nineteenth century feminist, Elizabeth Cady Stanton.

### **Readings:**

Genesis, parts of the books of Samuel and Kings, the Gospel of Mark  
Thomas Hobbes, *Leviathan* (four chapters)  
John Milton, *Paradise Lost* (selections)  
John Dryden, "Absolom and Achitophel"  
Thomas Paine, *The Age of Reason*  
Elizabeth Cady Stanton, *The Woman's Bible*  
A. P. Martinich, *Philosophical Writing*

### **Requirements:**

2 essays, 600-1000 words (3-5 pages) each:	20%
2 essays, 1000-1400 words (5-7 pages) each:	50%
Class discussion, including one individual or joint presentation:	20%
Final examination:	10%

### **About the professor:**

A. P. Martinich, Roy Allison Vaughan Centennial Professor of Philosophy, is the author or editor of ten books and many articles, most of which concern language, religion, politics, or the philosophy of Thomas Hobbes. His book, *Hobbes: a Biography* was awarded the Robert Hamilton Faculty Book Award (2000). He has been a Faculty Fellow for many years.