

TC 301 Freshman Tutorials

Spring 2003

Plan II Honors Program

Class Title & Professor	Day & Time	Room & Unique
Spring Critiquing the Critics: Readings and Composition in Popular Culture Jeffrey Salamon – <i>Austin American-Statesman</i>	MW 6:30 – 8:00	PAR 208 39781
The Rhetoric of Great Speeches Larry Carver – Liberal Arts	MW 9:30 – 11:00	BUR 232 39785
Shakespeare and Film James Loehlin – English	TTh 3:30 – 5:30	JES A207A 39790
Shakespeare and Leadership Robert Krueger–Plan II	M 3:00 – 6:00	UTC 4.120 39795
Trains, Trolleys and Electricity: Social Implications of Technological Development John Pearce – Electrical & Computer Engineering	MW 12:30 – 2:00	CBA 4.346 39800
Uses and Abuses of the Bible Aloysius Martinich – Philosophy	TTh 3:30 – 5:30	BAT 106 39805

Critiquing the Critics: Readings and Composition in Popular Culture

Americans have a conflicted relationship to pop culture. More than any civilization in history, we have cocooned ourselves in entertainment. The development of the World Wide Web, MP3 technology, and satellite dishes insures that we can receive audio or video signals from just about anyplace and watch and listen to them just about anywhere. We can also send them just about anywhere: movies and music are two of our country's biggest exports, part of what Fox Mulder calls "the military-industrial-entertainment complex."

At the same time, Americans are anxious about this cornucopia of power chords and canned laughter. No sooner does some act of random violence occur in one of our nation's high schools than pundits and activists from the left, right, and center appear on the national news shows to point fingers at video games, heavy metal records, and kung-fu action films.

Somewhere between these two extremes, one hopes, lies a sensible, useful way of approaching popular culture. Over the course of this semester, we will watch, listen to, read about and discuss pop music, television, movies and perhaps a few other mass mediums that catch our fancy.

Students should expect to be exposed to a great deal of art they are unaware of and discover new ways of looking at art they are already aware of. But the primary goal of the course will be to improve everybody's writing. A healthy number of small papers – most of them critical prose – will be assigned, and all of them will be edited with a sharp pen. Students will then have the opportunity to rewrite each paper. The development of critical thought and vivid, accessible prose will be the twin foci of the class; though scholarly attitude toward the material will be encouraged, jargon-filled academese will not. If anyone finishes the semester feeling they have not grown as a writer, the professor will have failed at his task.

Readings:

Due to the nature of the course's subject matter, readings will consist of a xerox package of contemporary newspaper and magazine reviews as well as scholarly essays on mass culture. During the "movie" portion of the course, students will be expected to show up for weekly screenings on a night that is decided by class vote. Anyone who can't make it to the screenings will be responsible for finding time to see the movies on their own.

Requirements:

This course contains a substantial writing component.

Students will write (and, in most cases, rewrite) seven papers of short to moderate length. (Students who wish to write a lengthy research paper instead may reduce that number.) These papers will account for most of the grade; class participation and an oral report will account for the rest. Students will also have to watch a handful of films and television shows and listen to a few songs.

About the professor:

A native New Yorker, Jeff Salamon spent five years as a Senior Editor at The Village Voice newspaper, where he handled reviews, features, and columns. Since 1996, he has lived in Austin, where he is the Arts Editor of the Austin American-Statesman. He spends most of his spare time walking his dog, mowing his lawn and contributing occasionally to the likes of Rolling Stone, Spin, Blender and the New York Times. His first piece of lengthy criticism, a review of Talking Heads's "Remain in Light," was nominated by the editor of his high school newspaper for a Columbia Journalism Award. It did not win.

The Rhetoric of Great Speeches

Therefore he sent me along with you to teach you of all these matters, to make you a speaker of words and one who [is] accomplished in action.

Phoenix to Achilles, *The Iliad*

This course opens by tracing the ancient Greek ideal that the hero must excel in the assembly as well as on the battlefield, must be a doer of deeds but also a speaker of words. We will read and analyze speeches from *The Iliad* and *Odyssey* as well as those from Xenophon and Thucydides, along the way learning a good deal about the art of rhetoric. This part of the course will culminate in an overview of the place of rhetoric in the Roman Republic and early Empire. We will then look at famous, and perhaps not so famous, speeches, literary and historical, from the Renaissance forward, from Henry V's St. Crispin's Day speech to President Kennedy's Inaugural Address.

For writing assignments, we will analyze speeches but also write speeches; and we will, given the proper occasion, go to listen to some speeches. Your final assignment will be a study of a body of speeches of your own choosing.

Readings:

Classical Rhetoric for the Modern Student, Edward P.J. Corbett
Lend Me Yours Ears: Great Speeches in History, William Safire
Lincoln at Gettysburg, Gary Wills

others to be announced

Requirements:

Grades will be based on :

- 1) careful preparation of each day's readings
- 2) regular attendance
- 3) two or more short papers, one or two pages, which may be revised and incorporated in the term paper
- 4) a term paper of about 15 pages, based on research
- 5) a speech

About the professor:

Professor Larry Carver, Director of the Liberal Arts Honors program, is a specialist in Restoration and 18th-century literature, with an emphasis on rhetorical theory and history. He has played an essential role in honors programs in the College of Liberal Arts, and he served as director of the Humanities Program from 1983 till September 1991. Professor Carver was selected by students to receive the Chad Oliver Plan II Teaching Award and the Friars Centennial Teaching fellowship. He received his doctorate from the University of Rochester.

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 *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, *Henry V*

Branagh, *Henry V*

Olivier, *Hamlet*

Reinhardt, *A Midsummer Night's Dream*

Hoffman, *A Midsummer Night's Dream*

Zeffirelli, *Romeo and Juliet*

Luhrmann, *Romeo + Juliet*

Madden, *Shakespeare in Love*

Welles, *Othello*

Kurosawa, *Throne of Blood*

Branagh, *Hamlet*

Almeryda, *Hamlet*

Kozintsev, *King Lear*

Kurosawa, *Ran*

Wilcox, *Forbidden Planet*

Greenaway, *Prospero's Books*

Requirements:

This course contains a substantial writing component.

Students will write four short papers. These will be of increasing length (from 3 to 7 pages) and value (10%, 15%, 20%, 25% of grade). Active participation of all students is vital to the seminar and will be worth 30% of the grade. This participation will include not only discussion of the texts and films but in-class explorations of the plays through reading performances. No previous experience is necessary, but students need to be willing to read the plays aloud and discuss them.

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.

Perspectives on Shakespeare and Leadership

Since he began writing over 400 years ago, no literary figure anywhere has approached William Shakespeare in worldwide influence. Not only the most important writer in the English language, he influenced Germany's greatest writer, Goethe, and Russia's premier novelist, Tolstoy, both of whom wrote extensively about his work. The founder of modern psychology, Sigmund Freud, analyzed the make-up of Shakespeare's characters, who lived not in flesh but only in imagination; and Italy's foremost operatic composers based operas on his plays. As Ben Jonson, his contemporary dramatist, wrote of Shakespeare, he was "not of an age, but for all time." Many of our ideas of earlier leaders who shaped history, such as Julius Caesar, Mark Antony, Richard III and Henry V, come from Shakespeare's portrayals. And purely imaginative creations like Hamlet, Prospero, Rosalind and Viola are studied today partly because of their skills or shortcomings in leading others. It therefore should be worthwhile, as we explore together the fuller range of Shakespeare's artistry, to give attention to aspects of leadership in his plays that are "not of an age, but for all time." Attributes and techniques of leadership discovered there can be related to works and lives of three more recent leaders: Winston Churchill, the epitome of a great wartime leader; Mahatma Gandhi, the foremost practitioner of non-violence (who profoundly influenced Martin Luther King); and Abraham Lincoln, the wartime leader famous for his compassion.

Readings:

Abraham Lincoln, *Selected Speeches and Writings*
Mohandas Gandhi, *Autobiography: My Experiments with Truth*
Winston Churchill, a packet of selected speeches and writings
Shakespeare, *Richard II, Henry IV, Parts 1 and 2; Henry V, As You Like It, Twelfth Night, Julius Caesar, Hamlet, Othello, King Lear, Antony and Cleopatra, Troilus and Cressida, Tempest.*

Requirements:

The grades will be based on class participation (35%), four essays of 4-6 pages each (35%), a final examination (30%).

About the Professor

Robert Krueger, Thompson Professor in the Humanities, took his doctorate in English literature from Oxford and taught Shakespeare at Duke University thirty years ago, at which time he published scholarly works on Renaissance writers, and won Duke University undergraduate teaching awards. Since then he has worked as a businessman and has served on the Texas Railroad Commission (the three-member elected body that regulates oil, gas, energy, and transportation policy in Texas). He has served, as well, as a U.S. Congressman, U.S. Senator, and, on three occasions, as U.S. Ambassador, with assignments in Mexico, Burundi, and Botswana; and has been Special Representative of the U.S. Secretary of State to the fourteen nations of the Southern African Development Community. His writings include over 200 weekly newspaper columns on various social, political, international and economic questions. In 2000, he was made Visiting Research Fellow at Merton College, Oxford University, to write a book on his family's experience of living amid genocide in Africa. He will seek both to bring his academic study and his experience in dealing with international governmental and business leaders to Shakespeare's works and achievement, and to respect the fact that more insight, collectively, lies among the freshmen members of the tutorial than in the one instructor who leads it.

Trains, Trolleys and Electricity: Social Implications of Technological Development

Did you know that Fort Worth exists because it was a railhead? Did you know that Atlanta and Chicago were essentially created to be rail junctions, and that at least 24 Class I railroads had "Chicago" in their name? Did you know that the advent of electric power distribution transformed city population dynamics and infrastructure requirements practically overnight? That Walt Disney was a rail fan?

This course is an exploration of the effect of power generation by steam on the development of the United States and of Texas. We will discuss the social, political and environmental effects of this part of the Industrial Revolution and how it shaped our state and nation.

The course begins with a short introduction to technical aspects of steam and power generation, continues with the invention of reciprocation steam power, both stationary and mobile (water-borne and railroad), and concludes with electric power generation in rotating machines. The overall objective is to develop some perspective on the substantial contributions steam power generation has made, its limitations (especially in terms of labor costs), and the realization of economics of scale in large power generation systems.

What we will do in class is discuss the impact of these technologies from multiple viewpoints, mostly from the public and business policy point of view. We will combine exercises in role-playing, negotiation and forced choice with the class discussions. We might even be able to do some lab work on the Austin & Texas Central railroad.

Readings:

Electrifying America, D.E. Nye

The Innovators, D.P. Billington

Nothing Like It in the World, S.E. Ambrose

"The Dynamo and the Virgin" (essay from *The Education of Henry Adams*), H. Adams

Engineering in History, R.S. Kirby, S. Withington, A.B. Darling and F.G. Kilgour

Requirements:

This course contains a substantial writing component.

Students will be asked to investigate and discuss in class technical, historical, sociological and public policy questions in a cooperative learning (group endeavor) environment. Evaluation will be based on:

Class participation, exercises and discussion 50%

4-6 page paper first draft 5% and final draft 10%

4-6 page paper first draft 5% and final draft 10%

8-10 page paper first draft 5% and final draft 15%

About the professor:

I have two degrees in Mechanical Engineering and two in Electrical Engineering. Since the age of five I have been a certified train nut. I do volunteer work on the Austin & Texas Central Railroad. Purdue University, my alma mater, are the "Boilermakers" (I will tell you why in class). I am one of the few graduates of Purdue University who has actually built a boiler (OK, it was a kit, but it still counts; I will bring it to class sometime). I was on the faculty of the Department of Surgery at The Medical University of South Carolina for several years in the 1970's, and now I do research on surgical apparatus, on biomedical image processing and on industrial uses of microwave and radio frequency fields.

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, Ecclesiastes, and the gospel of Mark, in order to understand what the original authors meant by their works. We will then read two or three 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 late 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:

This course contains a substantial writing component.

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 thirteen 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.