



## HUM 2020: Encountering the Humanities

Department of Philosophy  
College of Arts and Humanities, University of Central Florida

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|---------------|--|----------------------|-------------------------|
| Instructor:   | Dr. Jeffrey Nall   | Term:                | Fall 2017               |
| Office:       | TBA  | Class Meeting Days:  | Tuesday, Thur           |
| E-Mail:       | <a href="mailto:Jeffrey.Nall@ucf.edu">Jeffrey.Nall@ucf.edu</a> | Class Meeting Hours: | 12-1:15pm               |
| Office Hours: | By appointment   | Class Location:      | <a href="#">NSC</a> 108 |
|               |  | Course Number:       | 90990                   |
|               |  | Section Number       | 0003                    |

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### About the Professor

Dr. Jeffrey Nall earned a Ph.D. in Comparative Studies from Florida Atlantic University (FAU). He has a Master of Liberal Studies from Rollins College and a Graduate Certificate in Women's Studies from FAU. Dr. Nall has taught a range of courses in philosophy, humanities, and women, gender, and sexuality studies at institutions including Indian River State College and Florida Atlantic University.

### University Course Catalog Description

Examination of the range of ideas, research methods and approaches to scholarship, critical reflection, and creative work in the humanities. (3 credits)

### Course Overview

Encountering the Humanities introduces students to the meaning and purview of the humanities. The course will offer a multifaceted exploration of themes that are of interest and concern to the interwoven fields that comprise the discipline. The topics to be explored will include education, the power of the arts in our lives, the meaning of life, love, and happiness. This study will be accompanied by an examination of salient concepts and scholarly methods of critical and creative examination within the humanities. One of the goals of the course is to demonstrate the relevance of the humanities to students' contemporary lives. Course assignments will also provide students with the opportunity to develop their critical thinking and communication skills.

### Course Objectives/Learning Outcomes

Upon successful completion of "Encountering the Humanities," students will have:

1. Identified the basic components of critical and creative thinking.
2. Accurately identified and expressed the basic meaning and scope of the humanities.
3. Thoughtfully articulated their perspective on key questions within the humanities.
4. Demonstrated clear, precise, and reasonable written communication examining distinguished primary sources and/or scholarly works in the humanities.
5. Authored several written critical reflections contemplated the merits and significance of diverse humanistic representations and theories of the human condition.
6. Authored several one-page critical reflections upon the value and relevance of salient works within the humanities to the present and the future.

7. Engaged their peers in considerate, open-minded discussion of key questions within the humanities.
8. Through regular reflection and discussion, students will have demonstrated awareness of the role of culture in shaping the individual and society, as well as the potential for individuals to contribute in the shaping of culture.

### FINANCIAL AID ASSIGNMENT REQUIREMENT

All faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, please complete the short syllabus quiz available via the webcourse site. Failure to do so will result in a delay in the disbursement of your financial aid.

### Texts and Materials

#### Required Texts

1. Eagleton, Terry. *The Meaning of Life: A Very Short Introduction*. New York: Oxford University Press, 2008. (ISBN: 9780199532179)
2. Bok, Sissela. *Exploring Happiness: From Aristotle to Brain Science*. New Haven, Ct.: Yale University Press, 2010. (ISBN: 9780300178104)
3. Sousa, Ronald. *Love: A Very Short Introduction*. New York: Oxford University Press, 2015. (ISBN: 9780199663842)
4. Bok, Sissela. *Mayhem: Violence As Public Entertainment*. New York: Perseus Books 1999. (ISBN: 978-0738201450)
5. *Don Jon*. Dir. Joseph Gordon-Levitt. Relativity Media, 2013. DVD. (The film is widely available and may be streaming on Netflix, Hulu, etc. You can also purchase a DVD for as little as \$5 [here](#))

#### Webcourse-Site

- The Webcourse site contains links to readings, the most recent version of the syllabus and schedule, and additional announcements. Students should check the Webcourse site frequently to be well informed about any changes or additional material relevant to the course.

### Basis for Final Grade

Final grades will be calculated on the basis of successful completion of the following assessments:

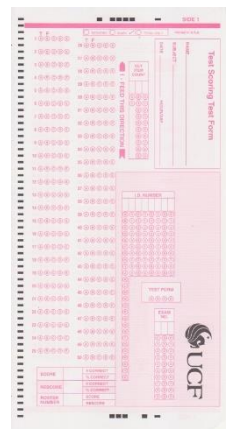
| Assessment             | Percent of Grade |
|------------------------|------------------|
| Humanities Journal     | 25%              |
| Midterm Exam           | 25%              |
| Self-Examination Paper | 25%              |
| Final Exam             | 25%              |
|                        | 100%             |

### Midterm and Final Exams

The midterm exam will test students' knowledge of all material covered through the first half of the semester. The final exam will test students' knowledge of all material covered throughout the course from start to finish. It will be comprehensive.

\*Note: Students must be present in class on the scheduled exam date; make-ups are rarely permitted, and are only allowed under the most severe, well-documented scenarios.

- Question: Which scantron do I need?



- Answer: pink/raspberry scantron form with the Pegasus UCF logo. This is the only option for the exams. [The form may be filled out with a pencil or with blue or black ink]
- Question: What do I have to put on the form?
- Answer: In addition to your name, you must bubble in your correct UCF ID number (formerly called their PID) on the answer form in order for it to be graded.

### **Self-Examination Paper**

Author an examination of your present values, beliefs, commitments and/or actions in the light of course readings in topic areas such as the Humanities, Education, Meaning of Life, Love, Happiness, and The Arts and Our Humanity. Students are encouraged to concentrate on a specific topic area, but are free to draw on readings from more than one area of interest. The paper must be a minimum of 1,300 words but should not exceed 2,000.

The paper need not be a cut-and-dry argument driven paper, but it must have discernible purpose and direction. Furthermore, the paper should feature consideration of ideas that challenge as well as confirm the author's own thinking. Be sure to thoughtfully organize and develop the paper.

The purpose of this paper is to engage ideas and works presented in course materials to foster critical-creative and hopefully illuminating introspection.

Since this is a "self-examination" paper, you are encouraged to write from a personal point of view. However, it is important that you use proper form and adhere to basic academic standards (see MLA or Chicago style writing guidelines).

Keys to a successful paper:

- Identify and articulate the key questions your paper is considering and seeking to answer or at least clarify.
- Draw on and implement a variety of ideas and thinkers from course materials to critically examine the features of your life and beliefs.
- Use good form: introduction, body paragraphs complete with engaging and informative topic sentences, a conclusion; adhere to MLA or Chicago writing style; use in-text citations and provide a work's cited page.
- Do not be afraid of acknowledging ambiguity or uncertainty.
- Avoid making sweeping and unsubstantiated statements. If you think that violent media desensitizes people, for example, be sure to discuss reasons that support such a contention (from your personal experience, related studies found in course materials, etc.)
- As this is a self-examination paper, personal experiences and perspectives are expected and looked forward to.
- Support your claims with relevant reasons. You may draw on personal experience, research, and of course relevant course materials.
- Be sure that you do not simply "drop" a quote into your work; that does not count as sufficient engagement with course materials. Instead, enter into dialogue with key readings and authors; or perhaps bring them in to support your own insights.

### **Humanities Journal**

Throughout the semester students will be given a number of in and out of class writing assignments. These reflections will be integral to in-class discussions, developing understanding of key course concepts, and aiding students for the midterm and final essay exams. Unless otherwise noted students are expected to complete out-of-class journal writing prior to the class period it accompanies.

\*In order to complete in-class journal assignments, students must be present the day of the class. Students are also responsible for keeping track of the number of assigned journal entries. Only students who present evidence of an

excusable absence within three days of that absence, excepting extenuating circumstances, will be permitted to make-up missed in-class assignments.

Self-evaluation cover page

Upon completion of the final entry, students are to read over all journal entries and write a 250-300-word, single-spaced evaluation of their overall journal. Questions to consider include: Have you developed new insights about yourself? Has your thinking developed or changed in any particular way? Have you developed new insights or broadened your perspective? Did you discover anything about yourself, or perhaps simply clarify something? This self-evaluation page will be the cover page for the assignment. On this first page, in addition to the above evaluation, students must include: 1) total number of entries and 2) total document word-count. Finally, students are to identify one entry they believe is the most important of the semester to be placed directly after the self-assessment page. This entry, regardless of its chronological order, will be the “first” entry in the journal. All entries should be numbered and given a relevant title. Students may choose how to order the entries but they must all be together in a single word-document, which is uploaded via Webcourses.

|                           |  |
|---------------------------|--|
| <b>Criteria</b>           | Assignment Value: 25 points  |
| Cover page and formatting | <b>2.5 Points (10%)</b><br>✓ Completion of grammatically sound and thoughtful 250-300 word self-evaluation cover page.<br>✓ Favored journal entry is selected and placed as the opening journal entry (#1)<br>✓ Each unique journal entry title is in bold and numbered<br>✓ All in-class journal entries are labeled as such (“ <b>#4 In-class: Shoes</b> ”)<br>✓ All out-of-class entries are typed, single spaced, and a word-count is given for each entry<br>✓ Students must <i>not include the journal prompt question</i> in the final collection of journal entries<br>✓ Students are to include only headings for prompts/questions they have actually answered |
| Completion and content    | <b>22.5 Points (90%)</b><br>✓ All entries are compiled in a single word document, uploaded via Webcourses<br>✓ Out-of-class entries meet minimum word-count requirement of 150-words, unless otherwise noted (You know you’re not finished when the question is longer than your entry!)<br>✓ Thoughtful completion of each entry<br>✓ Appropriate response to relevant questions and engagement with relevant readings<br>✓ Deductions are made for superficial and missing entries   |
| Late penalty              | <b>-1.25 points (-5%)</b> penalty will be assessed for each day the assignment is late   |

**Grading Scale**

| Grading Scale (%) |    |
|-------------------|----|
| 90-100            | A  |
| 87-89             | B+ |
| 80-86             | B  |
| 77-79             | C+ |
| 70-76             | C  |
| 67-69             | D+ |
| 60-66             | D  |
| 0 - 59            | F  |

**Attendance Policy:**

Regular class attendance is essential to succeeding in, and benefiting from this course. Students are responsible for notifying faculty members of *legitimate* absences, providing appropriate documentation, and arranging to make up all missed work. Legitimate absences include illness, emergency, military or legal obligation, religious observations (see below), and participation in athletic or scholastic teams, musical or theatrical performances, and

debate activities. Students who are unable to attend all or nearly all classes for reasons other than those identified above are encouraged to withdraw and take the course at a more appropriate time.

#### Religious Observations

- A student shall be excused from class without penalty to observe a religious holy day in his or her own faith. A religious holy day is defined as a significant day of religious observance as recognized by the highest body of that particular faith.

#### What's due, what to read?

- Students who miss class and need to know about forthcoming coursework should consult the schedule of readings and assignments on the Webcourse site.

#### Excused Absence Notification

- In order for your absence to be counted as excused you will need to supply the professor with relevant explanation and documentation *via email* within one week of the absence.

#### Unexcused absences penalty

- Students who amass 7 or more unexcused absences from the equivalent of 50 minute classes will lose 5 points from their final grade score. Thus, if you have a 74% (C) in the class and have 5 unexcused absences, your grade will drop to 69% (D).

### **Outstanding Attendance and Participation Extra Credit**

Students who miss no more than the stated allowances, and regularly *meaningfully* contribute to class discussion are eligible for the extra credit listed below. Meaningful participation includes not only verbal contribution but also attentiveness to both the lecture and fellow students.

#### Twice-a-week Classes (Fall/Spring Semester)

- No more than one absence: 2 points added to final grade
- No more than two absences: 1 points

#### Three-times-a-week Classes (Fall/Spring Semester)

- No more than two absences: 2 points added to final grade
- No more than three absences: 1 points

### **Participation Extra Credit**

Students who contribute to class discussion during four separate class sessions during the summer or six class sessions during fall and spring will receive 1 point of extra credit added to the final grade. This means that if a student has an 89% and has contributed to class discussions during four separate class sessions, this student's grade will be increased to a 90%.

### **Incompletes and Withdrawals**

Incompletes and Instructor Withdrawals are given solely at the instructor's discretion. Only on rare occasions will the professor give a student an "incomplete." Students who have not attended the majority of courses or not completed the vast majority of coursework will not be considered for an "incomplete." Instructor withdrawals are reserved for very unique circumstances. Under no circumstances will students be granted such withdrawals at or near the end of the semester because they do not like the final grade they are on course to earn.

### **Examination Make-up Policy**

Students are encouraged to take exams when they are assigned. Exam make-ups are done at the discretion of the instructor. Exams not taken will be given a failing grade.

### **Academic Paper Format**

Students' grade will be substantially based on academic writing assignments. These papers must be written in MLA format ([Purdue's MLA formatting and style guide](http://www.lib.purdue.edu/ues/guides/citing-chicago-ad)) or Chicago Style Author-Date (Parenthetical) System (<http://www.lib.umd.edu/ues/guides/citing-chicago-ad>). This means that papers must be double-spaced and must include citations among other features. Students are urged to take their papers to the University Writing Center (see below) prior to submission.

### **University Writing Center:**

The University Writing Center (UWC) is a free resource for UCF undergraduates and graduates. At the UWC, a trained writing consultant will work individually with you on anything you're writing (in or out of class), at any point in the writing process from brainstorming to editing. Appointments are recommended, but not required. For more information or to make an appointment, visit the UWC website at <http://www.uwc.ucf.edu>, stop by MOD 608, or call 407.823.2197.

### **Academic Dishonesty**

Academic dishonesty in any form will not be tolerated. If you are uncertain as to what constitutes academic dishonesty, please consult The Golden Rule, the University of Central Florida's Student Handbook (<http://www.goldenrule.sdes.ucf.edu/>) for further details. As in all University courses, The Golden Rule Rules of Conduct will be applied. Violations of these rules will result in a record of the infraction being placed in your file and receiving a zero on the work in question AT A MINIMUM. At the instructor's discretion, you may also receive a failing grade for the course. Confirmation of such incidents can also result in expulsion from the University.

### **Plagiarism**

Plagiarism is a form of academic dishonesty (see above) wherein one presents another individual's words, images, music, and more generally, ideas as one's own. Students are expected to turn in their own work for given assignments. Students are also required to cite (give credit to) the sources they utilize for all of their assignments. Sources include books, articles, websites, interviews, illustrations and images, art, conversations and email, class lectures, class notes, student papers, student assignments, and one's own work done for previous classes. You must provide your readers with the information needed to retrieve the source for their use. The penalty for plagiarism is a *minimum* of a 0 for the given assignment with no opportunity to resubmit a new attempt. All clear cases of plagiarism will be reported to the Office of Student Conduct as a form of "[Academic Misconduct](#)."

Examples of plagiarism include: borrowing a friend's paper, buying a paper, citing without quotation marks, cutting and pasting from the internet or other sources (email, other papers), paraphrasing without attribution, reusing papers or assignments without attribution and/or significant alteration.

### **Student Accessibility Services (Disability Services)**

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students who need accommodations must be registered with Student Accessibility Services, Ferrell Commons Room 185, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor. Students who would like more information on these services are encouraged to visit the [Student Accessibility Services](#) page.

### **Cultural Competency and Classroom Etiquette**



This course seeks to develop students' capacity to think critically as well as communicate effectively in a culturally heterogeneous (diverse) environment. Toward these ends, and the wider aims of the humanities as a discipline, this course will consciously consider and *interrogate* common and lesser known theories, values, beliefs, and assumptions. We will frequently consider controversial issues that may challenge students' beliefs and evoke strong feelings and vigorous debate. While it is understood that at times some students may feel discomfort, everyone is expected to address these issues and one another in a humane, respectful, and academic manner. Students are equally entitled to a classroom environment that is free from intentional hostility, ridicule, embarrassment, and condescension. If at some point a student feels that the video, discussion, lecture or general subject matter is too intense or troubling, they may step outside of the classroom *without* prior notification to the professor. (Students should communicate with the professor after the class.)

This does *not* mean that we will shy away from challenging issues and questions. Examining such matters—fundamental questions of what it is to be human and what and why we think, believe, and act as we do—has been and continues to be the unique and explicit domain of the humanities. Nor does insisting on a respectful environment mean that students are entitled to a classroom free of considerate *intellectual* tension and conflict. Instead we will approach the critical exploration of significant and often controversial questions, beliefs, values, and theories in a manner that will enhance students' critical thinking skills and cultural competency. We will achieve this by striving to respectfully include and consider diverse perspectives from within the classroom and among significant thinkers within the humanities as a field of study. *By remaining registered for this class, students consent to respectful participation in this intellectual endeavor.* For more information on UCF's efforts to support cultural competency through honoring diversity through inclusion go to [Office of Diversity and Inclusion](#)

### **Laptops, Electronics, and Cell-Phones**

Laptops, cellphones and other electronic devices may not be used in class, unless prior approval is given by professor. Those who use these devices during class will be asked to leave. Students who have emergency situations arise and need to utilize their phones must leave the classroom to conduct their business; students are also advised to let the instructor know ahead of time if they are expecting an important call.

### **Recording Devices**

In order to ensure an open and free discussion environment **no recording of our classes is permitted.** When recording devices are present some students may have reservations about engaging in the sometimes cumbersome process of freely and openly speaking in the classroom setting. Since class discussion is so crucial to this course, it is imperative students feel comfortable expressing their thoughts without fear of being recorded and potentially having their words taken out of context.

### **UCF Support Services**

Students in need of assistance with issues such as safety and wellbeing, sexual violence, and mental health are encouraged to contact [UCF Cares](#)

"UCF Cares is an umbrella of care-related programs and resources dedicated to fostering a caring community of Knights. However, it takes all of us from students to staff, from faculty to friends, to show that we care about one another. The goal of the UCF CARES initiative is to build a culture of care one KNIGHT at a time. We are all UCF and need to do our part in connecting any fellow knights in distress to appropriate resources."

Students who have knowledge of sexual misconduct should contact [UCF Shield](#):

"Together, we can work toward eliminating sexual misconduct in the UCF community. We've provided this comprehensive source for information about identifying, preventing, and responding to sexual misconduct including sexual assault and sexual harassment affecting members of the UCF community. We are

committed to providing a safe educational, working, and living environment.”

[Victim Services](#) is another key resource for UCF students

“We offer support, crisis intervention, options, information, referrals, practical assistance, and educational programs. We inform our clients of their options and potential outcomes and empower them to make the best decision for themselves. Although reporting to law enforcement or university administrative offices is presented as an option, we will never force a client to report.”

“Advocates are available 24 hours a day to assist clients by phone or respond to the scene of a crime. To contact an advocate anytime day or night, call (407) 823-1200. We provide crisis counseling and emotional support in the aftermath of victimization.”

This [web-page](#) features a variety of UCF resources for students.

### **Guidelines for formatting the Final Journal Project**

#### What to include?

- Be sure to include all reflections completed up to the due date
- Be sure to submit both in class as well as out of class entries.

#### Do:

- Use MLA guidelines to format the heading of the first page of your document
- Use single spacing for the entire document
- number each entry
- provide title for each entry (even if you have to make up a title)
- count group discussion/share entries as separate journal entries
- include "(in-class)" at the end of all journal titles written in class
- include the complete name of each group discussion participant, and provide one sentence of summary, beside their name, for each participant
- compile all entries in a single word document uploaded through Canvas
- ensure all out-of-class entries meet the minimum word-count requirement of 150-words, unless otherwise noted
- provide word count for all out of class entries
- include grammatically sound and thoughtful 250-300 word self-evaluation cover page for the **final** submission of the journal project
- feature your favored journal entry as the opening journal entry (#1) for the **final** submission of the journal project

#### Do Not:

- include the journal prompt/instructions
- double-space your document
- combine group discussion entries with in-class reflections (they are counted as separate entries)

Entries should look like this:

#### **#1: The Appeal of the Humanities**

Asdaksdjalsjkdalsjdalksjdkajsdjkkasdljkas

Word count: x



## #2: Ends of Life (In-class)

Asdaksdjalsjkdalsjdalksjdkajsdjksdljkas

## #3: Ends of Life Group Share (In-class)

Juan Gonzalez: (at least one sentence summing up his thoughts)

Amy Goodman: (at least one sentence summing up his thoughts)



## HUM 2020: Encountering the Humanities

# Schedule of Readings and Assignments

**Note:** This schedule is tentative and subject to change as per instructor. Items may be added, removed, or rearranged.

| Key Dates                             | Assignments and Grades  |
|---------------------------------------|---|
| Tuesday, October 17                   | Midterm Exam (in class)   |
| Tuesday, November 21, 11:59pm         | Self Examination Paper (via webcourses)   |
| 11:59pm, Thursday, December 7         | Final Humanities Journal due (via webcourses)   |
| Thursday, December 7                  | Final Exam: 10am-12:50pm (in class)   |
| 12pm, Wednesday, December 13          | Grades due  |
| Thursday, August 31                   | No class due to football game   |
| Thursday, November 23-Friday, Nov. 24 | Thanksgiving Break  |
| Academic Calendar                     | <a href="http://calendar.ucf.edu/2017/fall">http://calendar.ucf.edu/2017/fall</a>     |
| Final Exam schedule                   | <a href="http://exams.sdes.ucf.edu/2017/fall">http://exams.sdes.ucf.edu/2017/fall</a> |

| TOPIC   | DATES                           | READ/LISTEN/VIEW*  | TO DO*  |
|---|---------------------------------|--|---|
| Course Overview   | Prior to the first class period | <ul style="list-style-type: none"><li>• Read course overview</li><li>• Read syllabus</li></ul>   | <ul style="list-style-type: none"><li>• Take syllabus quiz</li><li>• Obtain assigned textbooks</li></ul>  |
| <b>Introducing the Humanities:</b> <i>What (the Hell) are the Humanities?</i> | Tuesday, August 22              | <ul style="list-style-type: none"><li>• Benton and DiYanni, "<a href="#">Introduction to the Humanities</a>," <i>Handbook for the Humanities</i>, pp.xiv-xxiv</li><li>• Richard Jewell, "<a href="#">Introducing the Humanities</a>," <i>Experiencing the Humanities</i></li></ul> | <b>Journal: The Appeal of the Humanities</b><br>Reflect on one or more of the following questions in light of assigned course materials: <ul style="list-style-type: none"><li>• Which aspect(s) of the humanities most appeal to you and why?</li><li>• Have you ever been profoundly impacted by a work of art, music, book, film?</li><li>• Have you ever seriously considered such a work and its meaning to you?</li></ul> |

| TOPIC   | DATES                      | READ/LISTEN/VIEW*   | TO DO*  |
|---|----------------------------|---|---|
|   |                            |   | <ul style="list-style-type: none"> <li>Benton and DiYanni contend that literature “helps us think broadly and deeply because diversity, conflicting views, counter-arguments, nuances and qualifications are at its hearts.” Do you agree or disagree? (Any examples?) Is this true of film? How so? How might it be argued that literature may often have the upper-hand in fostering such deep engagement?</li> </ul>   |
| <p><b>Introducing the Humanities:</b> On Reading and the Humanities Journal</p> <p>Writing the Term Paper</p> | <p>Thursday, August 24</p> | <ul style="list-style-type: none"> <li>“<a href="#">Reading in the Humanities and Social Sciences</a>,” Trent University</li> <li>Noam Chomsky on <a href="#">Reading</a></li> <li>James Doubek, “<a href="#">Attention, Students: Put Your Laptops Away</a>,” NPR, April 17, 2016 (Also listen to 3-minute audio portion, or read transcript)</li> <li>Read term paper instructions and bring questions about the assignment to class.</li> </ul>  | <p><b>Journal: Reading and Writing</b><br/>         Answer both of these questions.<br/> <i>Bring a hard copy of your journal entry to class to submit in place of signing the attendance sheet; hard copies of the journal entry should be turned in at the end of class.</i></p> <ul style="list-style-type: none"> <li>Reflect on why you agree or disagree with Noam Chomsky's perspective on reading and digital media.</li> <li>How do you take notes, and are you surprised by the results of the research discussed in Doubek's article?</li> </ul>   |
| <p><b>Introducing the Humanities:</b> <i>Why Study the Humanities?</i></p>                                    | <p>Tuesday, August 29</p>  | <ul style="list-style-type: none"> <li>Martha C. Nussbaum, “<a href="#">The Silent Crisis</a>,” 1-11, in <i>Not for Profit, Why Democracy Needs the Humanities</i></li> <li>Nussbaum, excerpt from <a href="#">Not for Profit, Why Democracy Needs the Humanities</a></li> <li>Mark Edmundson, “<a href="#">Why Major in Humanities?</a> Not just for a good job — for a good life,” <i>Washington Post</i>, August 8, 2013</li> <li>David Behling, “<a href="#">On Studying the Humanities</a> : What Does it Mean to be Human?,” <i>Huffington Post</i>, August 5, 2012</li> <li>Judith Butler, “<a href="#">On the Value of Reading and the Humanities</a>” (Audio: 7:44)</li> </ul> | <p><b>Journal: Nussbaum and the Humanities</b><br/>         Take 15-minutes to reflect on the points raised by Martha Nussbaum. If you need help getting started you might consider the following:</p> <ul style="list-style-type: none"> <li>Nussbaum writes that we “are pursuing the possessions that protect, please, and comfort us....But we seem to be forgetting about the soul, about what it is for thought to open out of the soul and connect person to world in a rich, subtle, and complicated manner; about what it is to approach another person as a soul, rather than as a mere useful instrument or an obstacle to one's own plans; about what it is to talk as someone who has a soul to someone else whom one sees as similarly deep and complex.”</li> <li>Do you agree that too many of us overemphasize the pursuit of comforting and pleasing</li> </ul> |

| TOPIC  | DATES   | READ/LISTEN/VIEW*   | TO DO*  |
|--|---|---|---|
|  |   |   | <p>possessions at the expense of exploring and enriching our fuller humanity? Do you agree that too many interact with others without an appropriate appreciation of the other person's "soul"?</p>   |
| <p><b>Methods:</b> Critical (and Ethical) Thinking</p>       | <p>Tuesday, September 5</p> <ul style="list-style-type: none"> <li>•</li> </ul> | <ul style="list-style-type: none"> <li>• Robert Solomon, "Doing Philosophy," pp.3-14 (the main section to have read is "Concepts and Conceptual Frameworks," 8-13)</li> <li>• The Critical Thinking Community, "<a href="#">Defining Critical Thinking</a></li> <li>• Anthony Weston, <i>A Practical Companion to Ethics</i>, <a href="#">Getting Started</a> , pp.1-15</li> </ul>  | <p><b>Journal: What is Critical Thinking?</b><br/>Answer each of the following questions:</p> <ul style="list-style-type: none"> <li>• How do these discussions of critical thinking contrast with your understanding of the concept? (Be sure to explicitly engage assigned readings)</li> <li>• Drawing on your experience, discuss whether or not educators and the school system prioritized the teaching of critical thinking? And did they adequately explain and exemplify (in their manner of teaching) the concept?</li> </ul>   |
| <p><b>Methods:</b> Creativity</p>                            | <ul style="list-style-type: none"> <li>• Thursday, September 7</li> </ul>       | <ul style="list-style-type: none"> <li>• bell hooks, "<a href="#">Imagination</a> ," pp. 59-62</li> <li>• Carol Becker, "<a href="#">Art as Research</a>," <i>Truth Out</i>, January 22, 2014</li> <li>• Eduardo Galeano, "<a href="#">The Right to Dream</a>"</li> <li>• Optional: Richard N. Foster, "<a href="#">What Is Creativity?</a>" Yale Insights, February 16, 2015 (Yale School of Management)</li> </ul>  | <p><b>Journal: Imagination</b></p> <ul style="list-style-type: none"> <li>• Do you believe the imagination is sufficiently honored by the dominant by dominant American culture?</li> <li>• In what ways do hooks, Galeano, all agree in terms of the value of imagination?</li> </ul>  |
| <p><b>Education:</b> Thinking Critically about Education</p> | <ul style="list-style-type: none"> <li>• Tuesday, Sept 12</li> </ul>            | <ul style="list-style-type: none"> <li>• bell hooks, "<a href="#">Critical Thinking</a>," pp. 7-11</li> <li>• Kant, "<a href="#">What is Enlightenment?</a>" (Alternative links <a href="#">here</a> and <a href="#">here</a>)</li> <li>• Rev. Dr. Martin Luther King, "<a href="#">The Purpose of Education</a>" , Maroon Tiger (1947)</li> <li>• Abraham Maslow, "<a href="#">Value-free Education</a>", in <i>Religions, Values, and Peak-Experiences</i></li> </ul> | <p><b>Journal: Critical Thinking in Education</b></p> <ul style="list-style-type: none"> <li>• After reading bell hooks' essay, consider and respond to one or more of her claims including the idea that 1) children as organically predisposed to critical thinking, 2) the assertion that we are socialized—in schools and in our homes—for conformity and obedience over self-awareness, and 3) the claim that many college students enter the classroom expecting to simply memorize and regurgitate information. Do any of these claims strike you as true, somewhat true, false? And why? How do her claims relate to your experiences?</li> </ul> |

| TOPIC  | DATES   | READ/LISTEN/VIEW*  | TO DO*  |
|--|---|--|---|
| <p><b>Education:</b> Thinking Critically about Education</p> | <ul style="list-style-type: none"> <li>Thursday, Sept 14</li> </ul> | <ul style="list-style-type: none"> <li>Adrienne Rich, <a href="#">Claiming an Education</a> (1977)</li> <li>Ralph Waldo Emerson, <a href="#">Education: An Essay and Other Selections</a>, ed. Henry Suzzallo (New York: Houghton Mifflin Company, 1909)</li> <li>Emma Goldman, "<a href="#">The Social Importance of the Modern School</a>," in <i>Red Emma Speaks: An Emma Goldman Reader</i>, edited by Alix Kates Shulman (Amherst, New York: Humanity Books, 1996), 140-149. (140)</li> <li>Bertrand Russell, "<a href="#">Education as Political Institution</a>," <i>The Atlantic</i>, June 1916 [Read at least section I and II]</li> <li>Paul Goodman, "<a href="#">A Usual Case—Nothing Fancy</a>," from <i>Compulsory Mis-education and The Community of Scholars</i> (1964) 131-154</li> </ul> <p><b>Optional/ Not Required:</b><br/> Henry David Thoreau on <a href="#">Education</a>, pp.19-20<br/> Albert Einstein, <a href="#">Schooling</a></p> <ul style="list-style-type: none"> <li>Ivan Illich, <a href="#">Chapter One, Deschooling Society</a></li> </ul> | <p><b>Journal: What is Education?</b></p> <ul style="list-style-type: none"> <li>Before you read the articles, take 5-10 minutes to address this question from your perspective: "What is education and how should we go about educating ourselves?"</li> </ul> <p><b>Journal: Thinking Critically about Education</b></p> <ul style="list-style-type: none"> <li>Sympathetically summarize the key points from two of the assigned readings, then explain your perspective on their ideas: are they relevant today or dated? Do you agree or disagree, why?</li> </ul> |
| <p><b>Education:</b> Intelligence and Stupidity</p>          | <p>Tuesday, Sept 19</p>   | <ul style="list-style-type: none"> <li>Howard Gardner, "<a href="#">[Multiple Intelligences] In a Nutshell</a>" pp. 9-31</li> <li>Joanna Kadi, "<a href="#">Stupidity Deconstructed</a>," <i>Thinking Class: Sketches from a Cultural Worker</i> (Cambridge MA, South End Press, 1996), pp.39-57 (1996) Read at least from the bottom of p.47 to the top of p.52</li> <li>Optional Video: <a href="#">Howard Gardner of The Multiple Intelligence Theory</a> (7:54 minutes)</li> <li>Optional Video: Big Think, "<a href="#">8 Intelligences: Are You a Jack of All Trades or a Master of One? With Howard Gardner</a>" (9:02 minutes)</li> </ul>  | <p><b>Journal: Intelligence and Stupidity</b></p> <ul style="list-style-type: none"> <li>Draw on your experience and insight to comment on the value of Gardner's theory of multiple intelligences, then briefly explain whether or not the dominant education system sufficiently values the diversity of intelligence Gardner contends exists. Do you believe there is any merit to Kadi's argument regarding the dominant conceptualization of "stupidity"?</li> </ul>   |

| TOPIC  | DATES                    | READ/LISTEN/VIEW*  | TO DO*  |
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| <p><b>Methods:</b> Freedom of Speech &amp; Democratic Dialogue</p> | <p>Thursday, Sept 21</p> | <ul style="list-style-type: none"> <li>• John Stuart Mill, excerpt from chapter two, "<a href="#">Of the Liberty of Thought and Discussion</a>" of <i>On Liberty</i> (1859)</li> </ul> <p>Optional: Listen to portion of audio of <a href="#">Mill's work</a></p> <ul style="list-style-type: none"> <li>○ Basic explanation of liberty of belief and expression (35:56-38:12)</li> <li>○ Why challenging even those ideas that we believe are true is useful and good (1:37:58:00-1:46:04)</li> </ul>   | <p><b>Journal: Dissenting Opinions</b><br/> <i>Important note: In order to be counted as attending today's class you must bring a physical copy of the journal entry to this class period</i> quotes from Mill's attached work, and explain why you believe they are important.</p> <ul style="list-style-type: none"> <li>• Then briefly reply to this question: Why is it important for those interested in truth to be confronted by unfamiliar even discomforting opinions and perspectives?</li> <li>• Bring a printed copy of the journal entry to class to share in discussion, and to turn in as evidence of attendance in place of signing the attendance sheet</li> </ul>   |
| <p><b>Methods:</b> Freedom of Speech &amp; Democratic Dialogue</p> | <p>Tuesday, Sept 26</p>  | <ul style="list-style-type: none"> <li>• bell hooks: "<a href="#">Democratic Education</a>," "<a href="#">Conversation</a>," and "<a href="#">Conflict</a>," pp. 43-47, 85-89</li> <li>• Audre Lorde, "The Transformation of Silence into Language and Action" pp.40-44</li> <li>• Robert Jensen, "<a href="#">Avoiding False Alternatives</a>," from <i>Arguing for Our Lives: A User's Guide to Constructive Dialogue</i></li> <li>• Anthony Weston, <i>A Practical Companion to Ethics</i>, <a href="#">Ethics with a Heart</a> , pp.69-82</li> </ul> | <p><b>Journal: Democratic Society</b><br/> Engage at least one reading to reflect on the significance of conversation for the pursuit of truth and understanding in a democratic society. Questions to contemplate may include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• What is bell hooks' perspective on conflict? How does it differ from perspectives on conflict you are used to?</li> <li>• What are your thoughts on hooks' perspective on the value of conversation? How often do you speak up in class or in other settings?</li> <li>• Have you ever been made to feel "stupid" for sharing your thoughts in class (work, family)? Explain when, where, and why this happened.</li> <li>• Based on your experience, how do people -- in your family, workplace, classroom(s)--handle controversial topics and disagreement? Are opinions that challenge the common sense of that group respectfully listened to?</li> <li>• What are the benefits of hearing a variety of perspectives on a given topic even when we might strongly disagree with the perspectives being offered?</li> </ul> |

| TOPIC                               | DATES               | READ/LISTEN/VIEW*   | TO DO*  |
|-------------------------------------|---------------------|---|---|
| Culture and Cultural Studies        | Thursday, Sept 28   | <ul style="list-style-type: none"> <li>• Cultural Studies UNC <a href="#">“What Is Cultural Studies?”</a></li> <li>• UCF <a href="#">“Humanities and Cultural Studies, B.A.”</a></li> <li>• Michael Lewis Goldberg, <a href="#">“Cultural Hegemony”</a></li> <li>• Watch/listen to Stuart Hall, <a href="#">“Representation &amp; The Media,”</a> (28minutes)</li> </ul> Optional: <ul style="list-style-type: none"> <li>• Stephen Duncombe, <a href="#">“Introduction,”</a> Cultural Resistance Reader. New York: Verso, 2002, pp.1-9</li> <li>• Antonio Gramsci, <a href="#">“From the Prison Notebooks,”</a> pp.58-67</li> </ul>  |   |
| Cultural Studies and Current Events | Tuesday, October 3  | Required: <ul style="list-style-type: none"> <li>• Richard Jewell, <a href="#">“History and Ideas”</a></li> <li>• James W. Loewen, <a href="#">“Why do people believe myths about the Confederacy? Because our textbooks and monuments are wrong,”</a> <i>Washington Post</i>, July 1, 2015</li> <li>• Southern Poverty Law Center, <a href="#">“Whose Heritage?”</a> 4-16</li> <li>• Jennifer Schuessler, <a href="#">“Historians Question Trump’s Comments on Confederate Monuments,”</a> New York Times, August 15, 2017</li> </ul> Optional: <ul style="list-style-type: none"> <li>• <i>Democracy Now</i>, <a href="#">“As Study Finds 4,000 Lynchings in Jim Crow South, Will U.S. Address Legacy of Racial Terrorism?”</a>, February 2, 2015</li> <li>• Chris Hedges, <a href="#">“The Greatest Crimes Against Humanity Are Perpetrated by People Just Doing Their Jobs,”</a> 23 July 2012, <i>Truthout</i></li> </ul> | <b>Journal: The Confederacy</b><br>After reading sociologist James W. Loewen’s essay, the New York Times piece, and the Southern Poverty Law Center’s discussion of Confederate monuments and memorials, reflect on your prior understanding of the Civil War and the Confederacy. <b>You may answer one or both of these sets of questions, but be sure you engage the required readings.</b> <ul style="list-style-type: none"> <li>○ Which if any of the points Loewen raises surprising or unfamiliar to you? Is the public sufficiently aware of the explicitly white supremacist motivations behind Southern Secession?</li> <li>○ Do you have a special attachment to what is commonly called the “Confederate Flag”? If so, what does it mean to you? How does that meaning differ from it’s historical context? Is the meaning of the flag changing for some? Should it change, or should it’s explicitly racist historical context be maintained in honor of those who died through enslavement?</li> </ul> |
| Power of Culture                    | Thursday, October 5 | <ul style="list-style-type: none"> <li>• Sissela Bok, <i>Mayhem: Violence as Public Entertainment</i>, pp.1-21</li> <li>• Coleman, <a href="#">“Gladiators: Heroes of the Roman Amphitheatre,”</a></li> </ul>   | <b>Journal: Parallels</b><br>Author a reflection on one or more of the following questions: <ul style="list-style-type: none"> <li>• How different is our culture from that of the Romans? What</li> </ul>  |

| TOPIC  | DATES                | READ/LISTEN/VIEW*  | TO DO*   |
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|  |                      | <p>BBC,</p> <ul style="list-style-type: none"> <li>Giroux, "<a href="#">Violence is Deeply Rooted in American Culture: An Interview With Henry A. Giroux</a>," <i>Truthout</i>, Jan 17, 2013</li> <li>Optional: Watch <i>The Gladiator</i> (2000)</li> </ul> | <p>parallels can be made between Roman society and that of our nation? Are we also a culture of violence?</p>  |
| <b>Power of Culture</b>                                  | Tuesday, October 10  | <ul style="list-style-type: none"> <li>Bok, "The Thrill of the Kill," "But Movies are Not Real," and "Transforming Violence," pp. 27-45</li> </ul>   | <p><b>Journal: Desensitization and Humanitas</b></p> <p>Engage Bok's work to answer at least one of the following questions. Be sure that you not only answer the relevant question but also provide support for the claims you make. Clearly connect the dots of your thinking in your work: walk the reader through the reasoning that arrives at the conclusion you are presenting.</p> <ul style="list-style-type: none"> <li>Do you think cultural experiences like movies can desensitize people? Do you think you've personally become desensitized as a result of entertainment violence? Do you know others who you believe have become desensitized at least partly due to entertainment violence?</li> <li>Contrast two movies or TV series that depict violence differently: how is it treated and what is the difference in the response it evokes in the viewer?</li> <li>What creative works—movies, music, art—have you experienced that inspired you to be a better person—cultivated your humanity? What made them "cathartic"?</li> </ul> |
| <b>Power of Culture:</b><br>The Impact of Media Violence | Thursday, October 12 | <ul style="list-style-type: none"> <li>Bok, pp.49-89</li> </ul>  | <p><b>Journal: Bok's Conclusions</b></p> <ul style="list-style-type: none"> <li>Identify the key claims Bok advances in these chapters. Are you surprised by her conclusions? Do you believe they are mistaken? If you believe they are correct, is our day-to-day media consumption taking into account such concerns? How does your personal experience with entertainment (video games, film and the like) relate to or contrast with Bok's main points?</li> </ul>   |

| TOPIC   | DATES                | READ/LISTEN/VIEW*   | TO DO*   |
|---|----------------------|---|--|
| Midterm   | Tuesday, October 17  | <ul style="list-style-type: none"> <li>Review notes</li> </ul>  | <ul style="list-style-type: none"> <li>Midterm Exam: bring pink scantran with UCF logo and pencil</li> </ul>   |
| The Meaning of Life: Understanding the Question                   | Thursday, October 19 | <ul style="list-style-type: none"> <li>Robert Solomon, "The Meaning of Life."</li> <li>Terry Eagleton, <i>The Meaning of Life: A Very Short Introduction</i>, 1-15 (16-32 optional), 33-55</li> </ul>   | <p><b>Journal: Solomon and the Meaning of Life</b></p> <p>Sympathetically summarize key points made by Solomon and Eagleton, then explain your perspective on the identified ideas. Questions to consider might include:</p> <ul style="list-style-type: none"> <li>Do any of the visions of life discussed in the readings relate to your ideas about life's purpose? Does life have cosmic meaning? Do we give our lives meaning? Is our quest for a meaningful existence absurd? Is it of vital importance? Is both vital and absurd?</li> <li>Perhaps more basically you might consider the question: does the question of our fundamental commitment or purpose receive proper consideration in society, or are we simply expected to adopt dominant visions of a meaningful existence presented by our culture?</li> </ul> |
| The Meaning of Life: Literature and Music and the Meaning of Life | Tuesday, October 24  | <ul style="list-style-type: none"> <li>Read the opening, "A. Life's Chronic Ailments": James Fieser, "<a href="#">The Meaning of Life</a>," from <i>Great Issues in Philosophy</i></li> <li>Watch/listen to: "<a href="#">Literature – Virginia Woolf</a>," <i>The School of Life</i></li> <li>Richard Jewell, "<a href="#">All the Arts Equal Beauty</a>," <i>Experiencing the Humanities</i></li> </ul> | <p>Journal: Meaningful Music</p> <ul style="list-style-type: none"> <li>Write a reflection on a song that is "meaningful" to you, explaining why it is significant to you and how it relates to your vision of life.</li> <li>Bring a copy of the song (as digital file, youtube video etc.) and a small device to play the song on (smart phone, MP3 player) and a pair of headphones for you to use.</li> <li>You will be asked to share the song with someone in class.</li> <li>A copy of the reflection will be turned in at the end of class as proof of attendance. Anyone who fails to bring in a copy of the reflection on this day will not be counted as present.</li> </ul>  |
| The Meaning of Life   | Thursday, October 26 | <ul style="list-style-type: none"> <li>Read: "B. Ancient Greek Solutions": James Fieser, "<a href="#">The Meaning of Life</a>," from <i>Great Issues in Philosophy</i></li> <li>Seneca, "<a href="#">The Happy Life</a>"</li> </ul>   | <p><b>Journal: Quoting the Ancients</b></p> <p>Two-part journal:</p> <ol style="list-style-type: none"> <li>Identify at least three significant quotes from each of the two ancient Greek thinkers, Epicurus and Seneca. The quotes might be</li> </ol>  |



| TOPIC                             | DATES                      | READ/LISTEN/VIEW*  | TO DO*  |
|-----------------------------------|----------------------------|--|---|
|                                   |                            | <ul style="list-style-type: none"> <li>• Epicurus, "<a href="#">Letter to Menoeceus</a>"</li> <li>• Optional: <a href="#">Audio</a> of Letter to Menoeceus</li> <li>• Epicurus, "<a href="#">Principal doctrines</a>"</li> <li>• Optional: <a href="#">Audio</a> of Principal doctrines</li> </ul> | <p>significant because you believe they offer valuable wisdom, or that they help us understand distant, past cultures, or perhaps because you vehemently disagree with the argument or claim. The quotes must come from the assigned readings.</p> <p>2. In addition to the six quotes you must briefly comment on each set of quotes. This part of the journal should be at least 150 words, not including the above quotes.</p> <ul style="list-style-type: none"> <li>• In your final journal submission the six quotes and your 150+ word commentary should be together as one, single journal.</li> </ul>  |
| <p><b>The Meaning of Life</b></p> | <p>Tuesday, October 31</p> | <ul style="list-style-type: none"> <li>• Terry Eagleton, "The Meaning of Life: A Very Short Introduction", 78-101</li> <li>• Read "E. Philosophy and Life's Meaning": James Fieser, "<a href="#">The Meaning of Life</a>," from Great Issues in Philosophy</li> </ul>                              | <p><b>Journal: The Meaning of Life and Seeking a Friend for the End of the World</b></p> <p>Consider the film's implications for the meaning of life and the humanities more generally. Questions to consider include but are not limited to:</p> <ul style="list-style-type: none"> <li>• How does this film relate to the question of the meaning of life, and does it offer a vision or perhaps advice worth considering?</li> <li>• How did this film affect you emotionally, and what does this say about the power of art forms such as film?</li> <li>• Did the film succeed in engaging you with the crucial choices and questions that its characters dealt with?</li> <li>• How would you react to a crisis of impending planetary doom? Does the film offer any insight into the meaning of life and how best to face death?</li> <li>• How does the film echo Nussbaum's criticism of the one-sided pursuit of protection, pleasure, and comfort? How does it echo Bertrand Russell's command to contemplate and appreciate more than simply the means of living but the ends?</li> <li>• What does the readiness with which so many abandon their pre-apocalyptic lives say about the</li> </ul> |

| TOPIC | DATES                | READ/LISTEN/VIEW*   | TO DO*  |
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|       |                      |   | <p>meaningfulness of their lives?</p> <ul style="list-style-type: none"> <li>• What does it mean that Wally (the officer) and Elsa (house-cleaner) continue working even as the end is immanent? (Others cut grass, work out, hold yard sales) Does this indicate insipidity of their lives; or do they have something (profound?) to teach us?</li> <li>• At the end of the film Dodge says, "Penny, I'm really glad I got to know you." Does he sum up the meaning of life here? Is connecting with another person, soul to soul, as good as it gets in life?</li> <li>• How does the film relate to Fieser's discussion of Gilgamesh and Death, Sisyphus and Futility, Boethius and Cosmic Insignificance, Job and Suffering?</li> </ul> |
| Love  | Thursday, November 2 | <ul style="list-style-type: none"> <li>• Ronald de Sousa, <i>Love: A Very Short Introduction</i> <ul style="list-style-type: none"> <li>○ Puzzles, pp.1-16</li> <li>○ Perspectives, pp.17-35</li> </ul> </li> <li>• Alain de Botton, "<a href="#">Why You Will Marry the Wrong Person</a>," <i>New York Times</i>, May 28, 2016</li> <li>• Ovid, <a href="#">book 4</a>, line 55-166: "Pyramus and Thisbe"</li> </ul> | <p><b>Journal: Interrogating Love</b><br/> Reflect on one or more of the questions posed in chapter one:</p> <ul style="list-style-type: none"> <li>• How subjective is love?</li> <li>• Do we love for reasons?</li> <li>• Is love blind?</li> <li>• Is love freedom, or bondage?</li> <li>• Does love mar the purity of sex?</li> <li>• Is tragic love the best kind?</li> <li>• Sousa writes: "The greatest love stories usually end in death...." Do you agree? What are we to make of the fact that so many (perhaps once in love) married couples live and behave as though they were anything but in love with one another?</li> </ul>   |
| Love  | Tuesday, November 7  | <ul style="list-style-type: none"> <li>• Ronald de Sousa, <i>Love: A Very Short Introduction</i> <ul style="list-style-type: none"> <li>○ Desire, p.36-50</li> <li>○ Reasons, pp.51-75</li> </ul> </li> <li>• Aristophanes' speech in Plato's <a href="#">Symposium</a></li> </ul>  | <p>Journal: Your favorite love story</p> <ul style="list-style-type: none"> <li>○ Describe your favorite (fictional or non-fiction) love story.</li> <li>○ Tell us the who, what, when, where, how, why</li> <li>○ Why is it your favorite love story?</li> <li>○ And if you don't have a favorite love story, perhaps you can write about your favorite anti-love story</li> <li>○ If you are comfortable sharing, bring a copy to class.</li> </ul>   |
| Love  | Thursday, November 9 | <ul style="list-style-type: none"> <li>• bell hooks, "<a href="#">Romance: Sweet Love</a>," in <i>All About Love: New Visions</i> pp.186-188 Pablo Neruda, Love poems:</li> </ul>   | <p>Journal: Radio Love<br/> From an early age, stories and visions of romantic love are pressed upon us throughout school and popular culture.</p>  |

| TOPIC     | DATES                 | READ/LISTEN/VIEW*   | TO DO*  |
|-----------|-----------------------|---|---|
|           |                       | <ul style="list-style-type: none"> <li>• <a href="#">"If you forget me,"</a></li> <li>• <a href="#">"I Like for You to be Still,"</a></li> <li>• <a href="#">"I crave your mouth"</a></li> <li>• <a href="#">"Tonight I can Write the Saddest Lines"</a> <ul style="list-style-type: none"> <li>◦ <a href="#">Read</a> by Tom O'Bedlam</li> </ul> </li> <li>• Christopher John Farley, "<a href="#">The Platinum Poetry of Taylor Swift</a>," <i>The Wall Street Journal</i>, October 31, 2012</li> </ul> | <p>Flip through radio stations and contemplate the emphasis most popular music places on romantic love; further consider the visions of romantic love represented in such art forms. Potential questions to consider:</p> <ul style="list-style-type: none"> <li>• Is dominant American culture's vision of love healthy, misguided, a mix?</li> <li>• Is love inherently problematic?</li> <li>• Do we expect too much of love?</li> <li>• Is romantic love overrated?</li> <li>• Are there other forms of love we would be better off focusing on? (Consider for example, the unique—in comparison to most Disney films—vision of love offered in the Disney film, <i>Frozen</i>.)</li> </ul> |
| Love      | Tuesday, November 14  | <ul style="list-style-type: none"> <li>• bell hooks, "Male Sexual Being," <i>The Will to Change</i>, pp.75-90</li> <li>• Watch <i>Don Jon</i>.</li> </ul>   | <p><b>Journal: Don Jon</b><br/> Author a 150-250-word reflection on <i>Don Jon</i> utilizing key readings from this week and the prior week along with your own insights. Questions to consider include:</p> <ul style="list-style-type: none"> <li>• Does the film honestly portray many heterosexual men's vision of sexuality and women? Does the film help us identify a more humane and perhaps enlightened vision of sexuality and love? What are the differences between the characters' approaches to sex and love? Do you see yourself in these characters? Choose at least one key scene to discuss in your reflection.</li> </ul>  |
| Happiness | Thursday, November 16 | <ul style="list-style-type: none"> <li>• Sissela Bok, <i>Exploring Happiness</i>, pp.1-34</li> <li>• <a href="#">World Happiness Report</a></li> </ul>  | <p><b>Journal: My Vision of Happiness</b></p> <ul style="list-style-type: none"> <li>• What is your present vision of happiness? What do you deem essential to happiness, what is inessential? What, do you think, has shaped your thinking about happiness?</li> </ul>   |
| Happiness | Tuesday, November 21  | <ul style="list-style-type: none"> <li>• Sissela Bok, <i>Exploring Happiness</i>, pp.35-58</li> <li>• Happiness <a href="#">10 Things</a></li> <li>• Jill Suttie, "<a href="#">We Know Nature Makes Us Happier. Now Science Says It Makes Us Kinder Too</a>," <i>Yes Magazine</i>, March 12, 2016</li> </ul>  | <p><b>Journal: The Experience Machine</b><br/> Would enter Nozick's imagined "Experience Machine."</p> <ul style="list-style-type: none"> <li>• Do you agree with Nozick and Bok that we should reject the opportunity offered by the machine? Why or why not?</li> <li>• Which vision of happiness discussed in the readings</li> </ul>  |

| TOPIC  | DATES                                 | READ/LISTEN/VIEW*  | TO DO*  |
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|  |                                       |  | resonate with you the most?<br>Why?   |
| <b>Happiness</b>   | Thursday,<br>November 30              | <ul style="list-style-type: none"> <li>• Sissela Bok, <i>Exploring Happiness, Happy Life,</i> pp.59-82, 173-178</li> <li>• Sarah van Gelder, "<a href="#">A Brief History of Happiness: How America Lost Track of the Good Life—and Where to Find It Now</a>," Yes Magazine, May 15, 2015</li> </ul> | <p><b>Journal: Deserving Happiness</b><br/>Author a reflection answering one or more of the following questions.</p> <ul style="list-style-type: none"> <li>• “What moral considerations should set limits to such pursuits?</li> <li>• “What else should matter in human lives aside from happiness?</li> <li>• “How should we weigh our own happiness against that of others in a world where we are aware, as never before, of extremes of misery and opulence?</li> <li>• “How might we best take into account what we are learning about the effects of our individual and collective choices on the prospects for the well-being of future generations?.</li> <li>• “And how should we respond to individuals and groups advocating intolerant or outright inhumane conceptions of happiness or well-being?” (Bok 4)</li> </ul> |
| <p><b>Self-Evaluation Share</b></p> <p><b>Final Exam</b></p> | Thursday,<br>December 7, 10am-12:50pm |  | <p><b>Extra Credit:</b></p> <ul style="list-style-type: none"> <li>• Students wishing to receive +5% to their final exam grade may bring in a copy of their self-evaluation reflection to share with the class. Students can omit any private details relayed in the self-evaluation but are asked to read as much of the reflection as they are comfortable sharing.</li> <li>• To receive the +5% credit students will hand in a printed copy of the self-evaluation to the professor after they have shared it with the class.</li> </ul> <p>Bring scantran</p>  |