## Honors University Seminar for Engineering Students: Evil, Power, and Art from Plato to Hitchcock

Mark W. Roche ALHN 13951 - 06 (Spring 2014) Tuesdays and Thursdays 9:30-10:45 Coleman Morse Center 234

## **Description**

In the fall we studied the recognition of contradictions as an essential element of a liberal education. It fosters critical thinking, helping us uncover truth by rejecting internally contradictory positions, and it offers an avenue for the most cogent form of criticism, immanent critique, that is, refuting a position by pointing out internal contradictions instead of simply approaching a disagreement with alternative presuppositions. Further, recognizing contradictions aids our analysis of reality and our potential for advancement by allowing us to perceive, and then reduce, the gap between the world as it is and the world as it should be. An awareness of contradictions also offers us a distinctive lens in approaching artworks. Contradictions are abundant in artworks insofar as they uncover hidden truths, convey insights indirectly, and embody moments of discord and harmony.

This class will build on our fall learning to engage shades of evil, forms of power, and the distinctive value of art. We will continue to interweave into our explorations the theme of contradictions. We will return to Plato and explore one of his middle dialogues. We will read more Hösle, whose insights into identity crises proved to be heuristically meaningful for many of you. We will also return to film, which offered us a distinctive window onto a variety of engaging issues; in this case, we will focus on a Catholic director who more than any other director in the history of cinema was both popular, appealing to a wide audience, and deep, offering ideas that are not seen by all; indeed, his films often thematize this distinction. We will also read some of the major writers we had yet to consider: from the medieval era, Catholicism's greatest poet, Dante; from the early modern era, the greatest writer in the English language, Shakespeare; and one of the signature works of modernity, Goethe's *Faust*. Exploration of Hegel will help us grasp contradictions from yet another angle and will give us categories to reflect on the function and value of art. We will conclude with two 20<sup>th</sup>-century works, the most famous war novel ever written, Remarque's *All Quiet on the Western Front*, and the greatest propaganda film of all time, Leni Riefensthal's *Triumph of the Will*.

## **Great Questions**

Among the many great questions that will engage us this semester are the following: What distinguishes the modern from the ancient worldview? How does Christianity relate to evil, to power, to art? What are the conditions of an ideal dialogue in search of truth? What is our descriptive and normative understanding of humanity? What is the essence of human dignity? What exactly is evil, and how does it shield and reveal itself? Why is evil so fascinating to us and also so difficult to combat?

What makes someone ordinary or extraordinary?

What role does suffering play in our understanding of humanity?

What is love and why might it be dangerous? And how might knowledge be dangerous?

What is the relation of power to love?

What is the relation of truth to suffering?

Can we ever fully know what is inside the mind of another person?

What is at stake when one knows the truth but cannot speak of it or cannot persuade others?

What would a loving critique of humanity look like?

What is the connection between ambiguity and aesthetic value?

What is the relation of consensus and truth?

What is the hidden purpose and theory behind the use of humor in a serious work?

What specific contributions can art make to our understanding of humanity and of the world?

What various kinds of rationality exist?

What makes a literary or philosophical work great?

How do cinematic techniques—from camera angles and chiaroscuro to editing and sound—convey suspense and drama as well as engage and advance philosophical issues, ranging from identity crises to moral ugliness?

What virtues should we most admire and strive to embody?

How are identity crises related to historical developments?

Can one convey great truths through popular works of art?

What distinguishes art from propaganda?

To what extent do some of the questions we saw last semester continue into the present?

## **Principles of Student Learning**

The course will be organized in accordance with several common-sense pedagogical principles, most of which were embodied already by Socrates and which have been given empirical verification in our age:

- Active Learning: Students are not passive minds into whose heads content is to be poured. Students learn by becoming involved, asking questions, engaging in discussions, solving problems, writing papers, in short, by energetically devoting themselves to the learning process. Educators speak of active or student-centered learning. Students learn most effectively when they are actively engaged, not simply listening or absorbing material. In fact simply taking an exam, even when you perform poorly, helps you to learn the material. Accordingly, this course will be student-centered, with considerable focus on student-student discussion, written contributions to a peer sounding board, paper topics chosen by students, and one-on-one oral examinations.
- Peer Learning: Students learn greatly from their peers. You are influenced by the people with whom you spend your time, for good or for ill. Who among your friends awakens your most noble intellectual passions and helps you become a better interlocutor and person? The research shows that the student's peer group is the single greatest source of influence on cognitive and affective development in college. We will enjoy many student-student discussions in which the teacher simply plays a guiding role. You are encouraged

to discuss our various texts and questions with one another and with others beyond the classroom.

- Diversity: Another learning principle is diversity. When you discover that your roommate is Muslim, you suddenly become more curious about Islam. That is not especially likely at Notre Dame, so we need to cultivate intellectual diversity, engaging works from other cultures and in languages other than English, even if our access to them in this particular class is via translation. We want to hear different perspectives from one another, even the most unusual, since thinking outside the box can help us see more clearly. Do not be shy about asking off-the-wall questions or making unusual comments. All such contributions can be useful, as the process of discovering truth involves listening to various perspectives. In addition, many of the works we will study introduce us to radically different world-views from our own, but precisely in their difference, they may provide interesting antidotes to some of the cliches of the present.
- Existential Engagement: A further important learning principle is that students learn more when they are existentially engaged in the subject, when they care about the questions under discussion and recognize their significance. If you volunteer in a soup kitchen, your course on the economics of poverty takes on a different meaning. If you spend a year in Berlin, German history and politics become far more important to you. To that end and because of its intrinsic value, we will read these works not only to understand them in their own context, as interesting as that is, but also to ask to what extent they speak to us today. Can we learn not only about these works, but also from these works? That means relating these works to your past experiences, your daily lives, and your future aspirations, without falling into a purely subjective interpretation of the meaning.
- High Expectations and Feedback: Another basic learning principle is that students learn the most when their teachers have high academic expectations of them and when students receive helpful feedback that supports them in their quest to meet those high expectations. To know what you don't know is to help focus your learning. You can be sure that if the coach of an athletic team is nonchalant about physical fitness, discipline, timing, teamwork, and the like, the team will not win many games. So, too, an easy A will not help you in the long run, as you interview for highly competitive postgraduate fellowships, positions at the best graduate schools, or with the leading firms. The best way to learn is to shoot high and to recognize what might still be needed to meet your highest aspirations. Detailed feedback and discriminating grades are ways of pointing out strengths and weaknesses to students, challenging them to stretch, so that they are not lulled into thinking that their current capacities cannot be improved, and they needn't learn more.
- Faculty-Student Contact. The greatest predictor of student satisfaction with college is frequent interaction with faculty members. Students are more motivated, more committed, and more involved and seem to learn more when they have a connection to faculty members. So take advantage of opportunities to connect with your teachers. Drop in during my office hours (come when you have a need or a question or simply when you

would like to chat). Take advantage as well of other opportunities we will find for informal conversations.

- Time on Task and Quality of Task: Recent literature has suggested that students who major in disciplines that are less demanding of students' time tend to make fewer cognitive gains in college. Everyone who wants to learn a complex and demanding subject must make a substantial effort. Learning occurs not only during class time. It derives also from the investment you make in learning, the quality of the time you spend reading, thinking, writing, and speaking with others outside of class. For this three-credit honors seminar you will want to spend more than six hours per week preparing. An advantage you have in this course is that the works are challenging and fun at one and the same time, so your study can be work and pleasure simultaneously.
- Self-Reflection: Students learn more when they are aware of how they best learn (so that they can focus their energies), what they most lack, and how they can learn more. How can I become a better student? How can I learn to guide myself? We may occasionally have meta-discussions in which we reflect on our discussion at a higher level. Around what central interpretive question did the debate we were just having revolve? Why did we relinquish one interpretation and adopt another? How would we describe the evidence that spoke for and against the various positions? Why was today's discussion particularly successful or less successful? What is helping us learn? The latter question underscores why I have just placed these principles before you.

## **Learning Goals**

- 1) Engagement with Great Works and Great Questions: Students will gain insight into a selection of great works, ancient, medieval, modern, and contemporary. Students will grow in their appreciation of the value of reading great works and asking great questions as part of a life-long process of continual learning. In so doing, they will cultivate their enjoyment of the life of the mind, building resources for the continued development of their inner world, and they will learn to value complexity and ambiguity. In relating to these works and questions in a personal way, they will also recognize a strong relationship between their academic work and personal lives.
- 2) Cultural Literacy: Students will become familiar with a selection of influential literary and cultural works. This will enhance their intellectual resources and help them to become more adept in their encounters with other persons, who might take knowledge of various authors and works for granted. That is, students will increase their exposure to the kinds of works one says that every educated person should have encountered and which have been part of most well-educated persons' repertoire across the ages. Besides engaging works, students will gain an enhanced set of categories and related vocabulary to understand, analyze, and interpret literary as well as other cultural works.
- 3) Hermeneutic Capacities: Students will improve their skills in interpreting, analyzing, and evaluating philosophical, literary, and cultural works. They will continue to develop their capacity to ask pertinent and interesting questions and, applying the value of prolepsis, to argue

for and against various interpretations. They will recognize the extent to which the parts and wholes of great works relate to one another.

- 4) Formal Skills: Students will advance in their articulate and precise mastery of the English language, both spoken and written, and they will improve their basic communication skills insofar as they accompany the organization and communication of their thoughts. Students will improve their capacities to formulate clear questions, to listen carefully and attentively, to explore ideas through dialogue, to argue for and against differing positions, and express their thoughts eloquently and persuasively.
- 5) Intellectual Virtues: In developing their capacities for processing difficult materials, engaging in empathetic and thoughtful listening, and developing their own ideas in engagement with others, students will develop various intellectual virtues essential to a flourishing community of learning--virtues such as temperance, modesty, justice, intellectual hospitality, diplomacy, courage, honesty, perseverance, patience, curiosity, and wonder.
- 6) Evil, Power, and Art: Students will become more attentive to the complex ways in which evil both conceals and reveals itself, the ways in which power can be conceptualized and grasped empirically, and the ways in which art offers us a distinctive mode of knowledge. They will also become more aware of relations among these three realms of our world.

## **Student Contributions to Learning and Assessment Guidelines**

## 1) Class Contribution: 20%;

Students will be expected to contribute regularly to discussion and to adopt various informal facilitative roles during the semester. Class contribution is not equivalent with the quantity of class participation; instead both quantity and quality will be considered. Because student learning is aided by active student participation in the classroom, students will want to prepare well and contribute regularly and meaningfully to discussions.

### 2) Regular Assignments: 20%;

In advance of every class, you will submit an entry, observation, analytical point, or question, to our online discussion group (via Sakai). These need not be especially long; indeed they should not exceed 275 words. A few sentences or a paragraph will be fine; more words are not always better. You might respond to a study question, comment on a particular passage, address a formal or literary element, discuss an observation from another student, relate a relevant personal experience, or ask a question or set of questions that would be productive for the Sakai discussion or our classroom discussion. (Asking good questions is a very important skill.) All responses must be submitted 12 hours before class time, so Monday evenings by 9:30 and Wednesday evenings by 9:30. If you do not post by the deadline but do post before class, you must, if you wish to receive any credit, send your post not only to Sakai but also to my e-mail. It is unlikely that I will check Sakai after the deadline.

Along with your entries to the group discussion, you may be asked to submit a small number of written assignments directly to me.

### **3) Papers**: 45%.

In addition to your informal writing, students will submit one paper of approximately 5-6 pages (papers may not exceed 8 pages without prior permission). After that, students have two choices: they may write two more papers of 5-6 pages each (worth 15% each), or they may write one longer paper of approximately 10-12 pages (worth 30%). The due dates for students writing three papers are February 20, March 27, and April 29. The due dates for those writing two papers are February 20 and April 29; these due dates are listed again on the calendar below. The first two papers are due as print-outs at class time; the final paper is to be submitted electronically as a Word or Wordperfect file by midnight April 29. My e-mail is <a href="mailto:mroche@nd.edu">mroche@nd.edu</a>.

Students are free to choose their topics within the context of the course and its readings. The paper should indicate both breadth and depth, for example, paying attention to the whole of an artwork but also telling the reader something intriguing and insightful. Creative topics and strategies are welcome. Students should not hesitate to think out loud with me about various options before settling on a topic. Starting early is a wise strategy.

Each paper should have a title and pagination. You will want to use MLA style <a href="http://www.mla.org/style">http://www.mla.org/style</a>. (MLA stands for the Modern Language Association.) This style is widespread in the humanities and relatively simple and user-friendly. The library has reference materials that spell out MLA style, such as the *MLA Handbook* or the *MLA Style Manual*, and there are short versions available on the Web. I have a few copies students may borrow upon request.

All papers should be Times New Roman or a similar standard font, 12 point, and double spaced.

The first paper and—for students who choose to write three shorter papers—the second shorter paper, may, if you choose to do so, be rewritten and resubmitted within one week of its return to you. Rewriting is an excellent strategy to improve your capacity for writing. I may also convey to some students that a rewritten paper is obligatory. This would normally apply to papers that are not as well written as one would like to see at this stage, but it may also involve papers that are very good but for which rewriting would be a valuable learning experience and extension of the student's capacities. The final paper may not be rewritten and will receive only one grade.

Late submissions of all papers will be downgraded a partial grade, with a further drop of a partial grade for each subsequent day that passes beyond the due date.

## 4) Oral Examination: 15%

Each student will also have a one-on-one final oral examination of approximately twenty minutes, during which questions specific to the works discussed in class as well as related questions of a broader interest will be engaged. The questions will be oriented to the works and to the learning goals above. Because each examination will be individualized, it should be an excellent opportunity for you to develop your ideas in conversation and for me to assess your learning. Final oral examinations are expected to be scheduled between April 24 and May 9. Everyone seeking an examination slot before the scheduled time for our examination, Friday, May 9, 10:30 to 12:30, will receive one.

Note that you have the freedom to make a substitution for the final exam. You may drop a work or an author by choosing to prepare either Hösle on just war (pages 837-864) or another Hitchcock film beyond the ones we have analyzed together and beyond the one you have prepared with a colleague. You need simply tell me at the start of the examination.

The goals of each assignment and of all evaluation are to improve understanding and performance. For more detailed comments on these assignments and on assessment guidelines, see below.

## **Logistical Information**

Class: Tuesday and Thursday mornings from 9:30 to 10:45; Coleman Morse Center 243.

Office: 349 Decio Hall.

**Office Hours**: Mondays from 2:00 to 3:30 and Wednesdays from 3:30 to 5:00 as well as by appointment. Impromptu meetings can also often be arranged before or after class.

**Phone**: (574) 631-8142 (office); (574) 302-1813 (cell).

**E-mail**: mroche@nd.edu; **Web:** http://mroche.nd.edu/

### **Essential Reading**

### **Required** (in sequence)

- Hösle, *Morals and Politics* (Notre Dame). Provided by instructor.
- Plato, *Gorgias*. Trans. James H. Nichols, Jr. (Cornell). 978-0801485275
- Dante, *Inferno*. Trans. Robert and Jean Hollander (Anchor). 978-0385496988
- Shakespeare, *King Lear* (Modern Library Classics) 978-0812969115
- Hegel, Introductory Lectures on Aesthetics (Penguin) 978-0140433357
- Goethe, Faust I (Anchor) 978-0385031141
- Remarque, All Quiet on the Western Front (Mass Market Paperback) 978-0449213940

## **Recommended for Writing**

Continue to review, as needed, William Strunk, Jr. and E. B. White's *The Elements of Style*. 4th ed. New York: Longman, 1999. 978-0205313426, and Claire Kehrwald Cook's *Line by Line: How to Edit Your Own Writing*. New York: Houghton, 1985. 978-0395393918.

#### Resources

The DeBartolo Performing Arts Center is showing a Hitchcock film every week this semester. I have arranged that two of our sessions, *Rear Window* and *North by Northwest*, take place the days after those films are shown. Students may post on those evenings by 2:00 AM. Tickets are free to Notre Dame students but must be reserved in advance. I encourage you to order early. For more details, see <a href="http://performingarts.nd.edu/nowshowing/?k=cinema">http://performingarts.nd.edu/nowshowing/?k=cinema</a>.

## **Background Materials**

The course will focus on primary works. Before spending too much time on secondary literature, students might consider rereading the texts in question or exploring additional works by the various authors. However, students often benefit from an introductory or contextual orientation. This is especially valuable in an environment where almost all of class time is devoted to discussion as opposed to lecture. Fortunately, almost all of our works have introductions with basic background information. You may also wish to consult materials in the reference area of the library.

If you would like to review secondary works, there are three options: recommended reading is listed in many of our works; a library search will bring you other works; and you should feel free to ask me for recommendations.

#### Sakai

Some course materials will be placed on Sakai, and you will use the "Forum" function to engage in reading and posting comments before each discussion.

All of the films we will be viewing as a class are currently in the process of being placed on Sakai under Library Reserves. Once you click the title and accept the terms, the video will play in your web browser. You need to ensure that you have the Quicktime Video plugin installed. OIT recommends that you use Google Chrome or Mozilla Firefox to ensure compatibility. In the unlikely event that you have issues with streaming videos, you can always use a computer in one of the labs on campus.

I have bought copies of each DVD (or in some cases Blueray). I can hand them out in class, and you can view them at times you can agree upon among yourselves. Students in previous semesters have enjoyed the collective screenings, in some cases multiple viewing sessions with different groups of students.

For the films you will be viewing alone or in groups of two, some are on Sakai, some I can loan to you, some will be shown in the Hitchcock series, and others can be checked out from the Library.

# **Calendar of Classes and Readings**

Any adjustments in the calendar will not affect the due date for papers.

January 14, 2014	Vittorio Hösle, Morals and Politics, 3-61 (58 pages)
January 16, 2014	Plato, Gorgias, 447a-470e = 25-55 (30 pages)
January 21, 2014	Plato, Gorgias, 481b-501d = 56-97 (41 pages)
January 23, 2014	Plato, <i>Gorgias</i> , 501d-end = 98-129 (31 pages)
January 28, 2014	Hitchcock, Shadow of a Doubt (ca. 108 minutes)
January 30, 2014	Hitchcock, Shadow of a Doubt (ca. 108 minutes)
February 4, 2014	Hösle, Morals and Politics, 189-247 (58 pages)
February 6, 2014	Hösle, Morals and Politics, 247-304 (57 pages)
February 11, 2014	Hitchcock, Strangers on a Train (ca. 103 minutes)
February 13, 2014	Dante, Inferno, I-XI (ca. 55 pages, not including notes)
February 18, 2014	Dante, Inferno, XII-XXII (ca. 55 pages, not including notes)
February 20, 2014	Dante, <i>Inferno</i> , XXIII-XXXIV (ca. 55 pages, not including notes) <b>First Short Paper Due.</b>
February 25, 2014	Hitchcock, I Confess (ca. 95 minutes)
February 27, 2014	Shakespeare, King Lear, Acts 1-2 (57 pages)
March 4, 2014	Shakespeare, King Lear, Acts 3-5 (61 pages)
March 6, 2014	Hösle, Morals and Politics, 305-362 (58 pages)
March 11, 2014	Spring Break (no class)
March 13, 2014	Spring Break (no class)

March 18, 2014	Hösle, <i>Morals and Politics</i> , 362-423 (61 pages) Note that we are not reading this chapter to its very end.
March 20, 2014	Hitchcock's Films Students will choose, preferably in groups of two, films to watch on their own from the bold films in Appendix 1. Assignments will be given on a first come, first served basis. You will prepare a one-page hand-out on your film, which will allow for common discussion of overarching themes and techniques in Hitchcock. The handout should give the plot summary in only a few sentences; otherwise, you will focus on themes and cinematic strategies. Note that these are to be e-mailed to the class by March 19 at noon, so you will want to prepare well in advance.
March 25, 2014	Hegel, <i>Encyclopedia</i> , §79-82 and <i>Aesthetics</i> , 2.1192-1220 (to be provided by instructor) (40 pages)
March 27, 2014	Hitchcock, Rear Window (115 minutes) Second Short Paper Due.
April 1, 2014	Hegel, <i>Aesthetics</i> , 2.1220-1237 (to be provided by instructor) and Hegel, <i>Introductory Lectures on Aesthetics</i> , 3-36 (50 pages)
April 3, 2014	Hegel, Introductory Lectures on Aesthetics, 37-75 (38 pages)
April 8, 2014	Hegel, <i>Introductory Lectures on Aesthetics</i> , 76-97 and <i>Aesthetics</i> , 1.91-115 (to be provided by instructor) 45 pages
April 10, 2014	Hitchcock, North by Northwest (136 minutes)
April 15, 2014	Goethe, Faust I, 65-257 (ca. 96 pages)
April 17, 2014	Goethe, Faust I, 257-421 (ca. 82 pages)
Easter Break	Note that we do not miss any classes.
April 22, 2014	Remarque, All Quiet on the Western Front, 1-162 (ca. 160 pages)
April 24, 2014	Remarque, All Quiet on the Western Front, 162-296 (ca. 130 pages)
April 29, 2014	Leni Riefenstahl, <i>Triumph of the Will</i> (110 minutes)  Third Short Paper Due or Long Paper Due.

### **Policy on Attendance**

You should attend every class. Up to two unexcused absences will be integrated into the class contribution grade. Three unexcused absences will lead to the reduction of the final grade by one partial unit, for example, from a B to a B-. Four unexcused absences will lead to the reduction of the final grade by two partial units. Five or more unexcused absences will lead to failure of the course. Excused absences, with written documentation from a rector, a doctor, or the Office of Undergraduate Studies, will not affect your grade in any way.

In the unlikely event that a student misses a scheduled oral examination without having a legitimate excuse, a make-up examination will be arranged, but the student's oral examination grade will be dropped by one partial unit.

## Grading

## **Criteria for Grading Class Contribution**

### Criteria for a Grade of B

The student ...

prepares well for each class by completing all assignments; rereading or reviewing, when appropriate; making appropriate notes; and discussing the works outside the class with students from the class and students and others not from the class;

does not miss classes for any unexcused reasons and comes to each class on time; makes contributions that show thorough familiarity with the assigned material and thoughtful reflection on it;

asks good, searching questions that spark discussion;

listens well and exhibits by facial expressions and body posture the active art of listening; participates in the give-and-take of discussion, for example, by asking clarifying questions of other students, offering evidence to support positions, or proposing alternative perspectives;

is willing to engage an issue from multiple points of view;

is able to make connections across works;

can draw interesting comparisons;

is willing to integrate real-world observation and personal experience as well as scholarly information, including relevant introductions;

can recognize strengths and weaknesses in an argument;

demonstrates the capacity to think on his or her feet;

is willing to think through an idea even when it is in the end abandoned;

is willing to recognize, investigate, and, where appropriate, question his or her own assumptions and accepted ideas and develop alternative positions;

shows the humility to withdraw an idea from discussion in the face of decisive counterarguments;

exhibits the confidence to retain a position when counter-arguments fail;

speaks with clarity and engagement;

is able to marshal evidence in favor of a position;

helps the group explore one aspect thoroughly, but then can also move on to the next topic when appropriate;

is more interested in the group dynamic of truth seeking through dialogue than in demonstrating his or her own excellence;

exhibits respect, tact, and diplomacy in debate with others.

#### Criteria for a Grade of A

The student does all of the above and ...

ensures that the group discussion flourishes at the most demanding, and yet also most enjoyable level, and helps the entire group find the balance between being alert and being relaxed:

finds and develops meaningful threads, so that the discussion, instead of being haphazard, reaches previously unexplored heights;

exhibits intellectual hospitality and generosity of spirit, effectively encouraging the participation of others and successfully drawing good ideas out of others;

gives unusually deep and rich responses to interpretive and searching questions;

consistently links the discussion to earlier works and themes as well as issues of existential interest;

helps guide the discussion through occasional summaries and substantial, thoughtful queries that build on earlier comments;

keeps the discussion on track while also encouraging creative leaps and risk-taking, including the development of new insights and perspectives;

asks fascinating and unexpected questions;

exhibits substantial curiosity and creativity and a love of the life of the mind; brings forth sparkling and deep insights without dominating the discussion; exhibits a searching mind, the mind of a developing intellectual; uses increasingly eloquent and elegant language.

#### Criteria for a Grade of C

The student ...

comes prepared to class;

occasionally contributes isolated, but thoughtful comments to the discussion; makes comments that are backed with evidence;

discerns the difference between more relevant and less relevant comments; understands his or her own assumptions and is willing to question them; exhibits respect for others and treats all persons with dignity; seeks truth through dialogue.

#### Criteria for a Grade of D

The student ...

comes to class, but rarely contributes to the discussion; makes comments that are without evidence; makes irrelevant comments and has difficulties contributing to the flow of the conversation; has little, if any, awareness of his or her biases, prejudices, and assumptions.

### Criteria for a Grade of F

The student ...

does not speak at all or makes comments that exhibit a lack of preparation; disturbs, rather than enhances, the conversation with irrelevant patter; has no awareness of his or her biases, prejudices, and assumptions; exhibits little or no respect for the class and its search for truth.

## **Criteria for Grading Sakai Contributions**

#### Criteria for a Grade of B

The student ...

contributes in advance of every class session and before the deadline;

makes contributions that show thorough familiarity with the assigned material and thoughtful reflection on it;

makes insightful observations on the works;

participates in the give-and-take of discussion, for example, by asking clarifying questions of other students, offering evidence to support positions, proposing alternative perspectives, or inaugurating new trains of thought;

is willing to engage an issue from multiple points of view;

is able to make connections across the works of the semester;

asks good, searching questions and draws interesting comparisons;

is willing to integrate real-world observation and personal experience as well as scholarly information, including relevant introductions;

can recognize strengths and weaknesses in an argument;

is able to marshal evidence in favor of a position;

writes with engagement as well as in a language that is understandable to peers and without grammatical and stylistic errors;

exhibits respect, tact, and diplomacy in debate with others.

### Criteria for a Grade of A

The student does all of the above and ...

develops and initiates meaningful threads, so that the discussion, instead of being

haphazard, reaches previously unexplored heights; offers unusually rich and intelligent observations; consistently links the discussion to earlier works and themes as well as issues of existential interest;

asks fascinating and unexpected questions; exhibits a searching mind, the mind of a developing intellectual; uses increasingly clear, precise, and elegant language.

#### Criteria for a Grade of C

The student ...

contributes regularly and conscientiously, but consistently offers observations that fall below the criteria for a B grade.

#### Criteria for a Grade of D

The student ...

contributes most of the time but still misses a number of sessions; exhibits some knowledge of the material; makes comments for which evidence is modest or lacking; makes uninformed, irrelevant, or contradictory comments; has only slight awareness of his or her biases, prejudices, and assumptions.

## Criteria for a Grade of F

The student ...

frequently fails to contribute to the discussions; contributes comments that show a lack of knowledge of the material; makes observations that are clearly recognizable as unhelpful; has no awareness of his or her biases, prejudices, and assumptions; exhibits little or no respect for the class and its search for truth.

## **Criteria for Grading Papers**

## Criteria for a Grade of B

Clarity

The paper presents a clear thesis, and the arguments are accessible to the reader.

Complexity

Though clear, the thesis is also complex and challenging, not simplistic. Multiple points of view are engaged, and the limits of one's own interpretation are acknowledged, either through the avoidance of overreaching or through the refutation of alternative arguments. The essay integrates a variety of connected themes and exhibits a curious mind at work.

#### Structure

The title is effective. The introduction is inviting and compelling, appropriate and succinct. The essay is structured logically and coherently. The overall outline or organization makes sense, and the paragraphs flow appropriately, one to the other. The conclusion is powerful.

#### Evidence

Appropriate evidence is given for the paper's claims, for example, a chain of abstract arguments or evidence from the work being interpreted.

### Style

The essay is on the whole well-written, the language is well-chosen, and the paper reads smoothly. There is an appropriate variety and maturity of sentence structure. The writer avoids grammatical errors, awkward or wordy stylistic constructions, and spelling and proofreading errors. Bibliographical and other information is presented in an appropriate style.

## Independence

The paper does not simply restate the obvious or repeat what others have said, but builds on what is known to exhibit the student's own thinking about the topic. The writer avoids simply repeating plot structures or paraphrasing the ideas of others. The student exhibits some level of independence and a new perspective.

## Criteria for a Grade of A

The paper integrates the expectations of a B grade, but is in addition unusually thoughtful, deep, and far-reaching in its analysis and evidence. The paper is ambitious, creative, and engaging. The language is elegant.

#### Criteria for a Grade of C

The thesis of the paper is clear, and the paper takes a stand on a complex issue. The writer exhibits some competence in exploring the subject but exhibits some weaknesses; these might include, for example, plot summary, simplicity, repetition, false assumptions, a derivative quality, or avoidance of alternative perspectives that should be considered. Most of the essay is well-organized, and the logic is for the most part clear and coherent. Some evidence is given for the points made in the essay. The argument is sustained but not imaginative or complex. The language is pedestrian, but nonetheless understandable and free of extraneous material. The paper

is without basic grammatical errors. While some of the criteria for a B grade may have been fulfilled, a majority has not.

### Criteria for a Grade of D

The thesis of the paper is missing, unclear, or overly simple. The paper includes some arguments, but counter-arguments are not considered in any serious way or are misconstrued. The essay's structure is not readily apparent. Ideas are present but are not developed with details or examples. Paragraphs are poorly constructed and contain little supporting detail. Problems in grammar, spelling, or punctuation interfere with the writer's capacity to communicate. The writer tends toward paraphrase.

### Criteria for a Grade of F

The assignment is not completed or is completed in a format that is clearly substandard. The essay exhibits little, if any, preparatory reflection or study. It contains no serious ideas and lacks an argument as well as supporting evidence. The essay is difficult to read or comprehend. No meaningful structure is discernible. Sentences are poorly written and riddled with grammatical mistakes.

### **Criteria for Grading Oral Examinations**

#### Criteria for a Grade of B

The student knows the works and is able to handle most questions, including questions that ask for analysis, comparison, and evaluation. The student exhibits the ability to handle unexpected and unpredictable questions. The student is able to link the meaning of the works to his or her own personal perspectives. The student is articulate and forthcoming in his or her responses and exhibits the ability to develop nuanced and detailed perspectives. The student avoids filler words.

## Criteria for a Grade of A

The student satisfies the expectations for a B grade. In addition, the student offers responses that are unusually thoughtful, deep, creative, and far-reaching in their analysis. The student speaks with eloquence and responds to even the most complex questions with knowledge, nuance, and sophistication.

## Criteria for a Grade of C

The student is able to handle most questions, offering basic analyses, comparisons, and evaluations. The responses, while accurate, tend not to be as full or on target as would be desirable. A few of the more difficult questions present difficulties. Filler words occasionally interfere with the responses. Summaries may sometimes replace analytical answers.

#### Criteria for a Grade of D

The student handles some questions well, but struggles with others. The student tends to do well with simple informational questions, but struggles when analysis, comparison, and evaluation are involved. Filler words are common.

### Criteria for a Grade of F

The student exhibits responses that manifest a lack of preparation or knowledge. In some cases, the student cannot answer questions in even a rudimentary way.

## **Grading System of the University of Notre Dame**

See http://registrar.nd.edu/gradingsystems.pdf

Letter Grade	<b>Point Value</b>	Description	<b>Explanatory Comments</b>
A	4	Truly Exceptional	Work meets or exceeds the
			highest expectations for the
			course.
A-	3.667	Outstanding	Superior work in all areas of
			the course.
B+	3.333	Very Good	Superior work in most areas
			of the course.
В	3.000	Good	Solid work across the board.
B-	2.667	More than Acceptable	More than acceptable, but
			falls short of solid work.
C+	2.333	Acceptable: Meets All	Work meets all the basic
		Basic Standards	requirements and standards
			for the course.
C	2.000	Acceptable: Meets Most	Work meets most of the
		Basic Standards	basic requirements and
			standards in several areas.
C-	1.667	Acceptable: Meets Some	While acceptable, work falls
		Basic Standards	short of meeting basic
			standards in several areas.
D	1.000	Minimally Passing	Work just over the threshold
			of acceptability.
F	0	Failure	Unacceptable performance.

#### **Academic Code of Honor**

This course will be conducted in accordance with Notre Dame's *Academic Code of Honor*, which stipulates: "As a member of the Notre Dame community, I will not participate in or tolerate academic dishonesty ... The pledge to uphold the *Academic Code of Honor* includes an understanding that a student's submitted work, graded or ungraded – examinations, draft copies,

papers, homework assignments, extra credit work, etc. – must be his or her own." The code is available at <a href="http://honorcode.nd.edu/">http://honorcode.nd.edu/</a>. Information on citing sources and avoiding plagiarism is available at <a href="http://library.nd.edu/help/plagiarism.shtml">http://library.nd.edu/help/plagiarism.shtml</a>.

Students are encouraged to discuss readings and films with one another outside of class and should feel free to discuss assignments with one another, but the source of all ideas must be revealed fully and honestly. Whenever information or insights are obtained from secondary works, students should cite their sources.

### Appendix I: Hitchcock's Films and Special Session on Hitchcock

One assignment will involve your choosing, preferably in groups of two, though solo choices are also an option, a film to watch on your own and preparing some basic materials on your chosen film for a common discussion of overarching themes and techniques in Hitchcock.

\* = films we will do together.

**Bold** = films that are recommended for group/solo viewing and reports

The Pleasure Garden = Irrgarten der Leidenschaft, 1925

The Mountain Eagle = Der Bergadler, 1926

The Lodger: A Story of the London Fog, 1926

Downhill, 1927

Easy Virtue, 1927

The Ring, 1927

The Farmer's Wife, 1928

Champagne, 1928

The Manxman, 1928

Blackmail (a silent version and a sound version), 1929

Juno and the Paycock, 1930

Murder! and Mary, 1930 = Mary is a German-language version of Murder!, which was made at the same time

The Skin Game, 1931

Rich and Strange, 1931

Number Seventeen, 1932

Waltzes from Vienna, 1934

The Man Who Knew Too Much, 1934

The 39 Steps, 1935

Secret Agent, 1936

Sabotage, 1937

Young and Innocent, 1937

The Lady Vanishes, 1938

Jamaica Inn, 1939

Rebecca, 1940

Foreign Correspondent, 1940

Mr. and Mrs. Smith, 1941

## Suspicion, 1941

Saboteur, 1942

\* Shadow of a Doubt, 1943

## Lifeboat, 1944

Bon Voyage and Aventure Malgache, 1944 = two short films in French made in support of the Allied effort during World War II

Spellbound, 1945

Notorious, 1946

The Paradine Case, 1948

**Rope, 1948** 

Under Capricorn, 1949

Stage Fright, 1950

- \* Strangers on a Train, 1950
- \* I Confess, 1953

### Dial M for Murder, 1954

\* Rear Window, 1954

To Catch a Thief, 1955

The Trouble with Harry, 1956

The Man Who Knew Too Much, 1956

The Wrong Man, 1957

Vertigo, 1958

\* North by Northwest, 1959

Psycho, 1960

The Birds, 1963

Marnie, 1964

Torn Curtain, 1966

Topaz, 1969

Frenzy, 1972

Family Plot, 1976

In addition to our five common films, the following are available on streaming video: *Suspicion, Notorious, Lifeboat, Rope*, and *Vertigo*. In December these were all still candidates for common viewing.

### **Appendix II: Co-Leading Discussions**

You will be asked to lead one or more discussions together with a classmate. Normally the two of you will lead the discussion for the entire class. A standard situation would be that I interject only a few comments or questions here and there. I am likely to be much quieter than when I lead the discussion. However, I do reserve the right, which is also an obligation, to help steer the discussion or offer comments when it would be advantageous for all.

You will want to keep in mind that a good discussion is determined by at least three factors: your pre-class preparation; your attentiveness and dexterity during the discussion; and the activity of the participants themselves, including their advance preparation and active contributions.

### **Study Questions**

Preparing a few pre-reading or study questions to help students focus their reflections is almost always useful. If you intend to offer study questions, please keep the following in mind. If you will be leading a Tuesday discussion, you should post or send questions by Monday evening at 7:00, preferably earlier. If you will be leading a Thursday discussion, you should post or send questions by Wednesday evening at 7:00, preferably earlier. You can post on Sakai, you can send an e-mail, or you can distribute a hand-out. In addition to study questions, you should feel free to provide, where helpful, brief background information.

#### **Discussion Format**

You could base the discussion on your study questions, the Sakai contributions, or both. If you prepare study questions, they can substitute for your Sakai contribution. However, you may also want to engage the other students before class via Sakai. In either case, your tasks will be to ask questions of the group; get them speaking, ideally to one another and not only through you; probe with appropriate follow-up questions or offer appropriate synthetic reflections; and help move the discussion forward.

However, multiple other strategies are possible.

You may wish to break the class into small groups for intensive discussion before opening the conversation to the wider group. These could be groups of two, three, four or even larger. Small groups allow everyone to speak and also sharpen the contributions of students. If you have small groups, you can weigh whether the groups should address the same or different questions. At times you may wish to base the groups on students' Sakai contributions. You might even want to announce the groups and have the students form themselves, with a certain cap on the number of persons per group.

You may wish to consider orchestrating a debate. In such a case, your study questions should help students prepare for the debate. You may want to structure the debate so that if, say, two questions are debated, one group defends the author or work on one question and criticizes the author or work on a different question. Debates can also be more interpretive than evaluative.

One of you might lead the discussion, and the other might play a special role, such as devil's advocate (the partner listens carefully for any emerging consensus and then formulates and expresses a contrary view the group needs to counter, or the person listens carefully to challenge the group on its hidden assumptions, which need to be defended).

You could form a panel of two who present their ideas for about five to seven minutes each, followed by questions to the panelists, and then a wider discussion.

You could consider some role-playing, in which you play a character or an author, and students must develop questions for you.

Please don't hesitate to draw on your creativity in trying to craft a meaningful format.

## **Some Tips**

Unless you are building from basic to more complex questions, you will want to formulate openended questions that encourage perception and analysis, not questions that lead to a one-word response or a simple right or wrong answer. However, a simple query of the whole class (for example, does the work define holiness?) could easily lead to meaningful follow-up questions.

Speak clearly and loudly.

Keep your eyes open for volunteers who would like to speak.

Be willing to wait for a response. Give your colleagues time to think.

Call on colleagues by their names.

Don't hesitate to use the blackboard.

Show through your body language that you are listening and that you do not intend to speak until the person is finished speaking. Encourage speakers through your body language, such as, when relevant, by nodding in agreement.

If many persons want to speak, be alert to hands that are raised and the order in which they have been raised as well as the amount of speaking individual students have done thus far, both in your individual class and during the semester. You are free to move some persons forward on your list. Do not hesitate to say at a given point that now the floor is open only to those who have not yet spoken.

Try to build on the comments of students, or have other students build on the comments of others. Make comments, for example, that underscore links between two contributions. Make summary observations that take into account several contributions and touch on a recurring theme in the discussion. One of your goals is to try to create a coherent discussion instead of isolated comments that simply follow one another without an organic connection.

One way to prepare is to anticipate in advance at least some of the comments that you might expect to hear. Come to class with a bag of ideas and dip into the bag, as needed, depending on what kinds of responses you receive. You will also need to come to class that day in an alert mode, as much of what you will need to do is think on your feet.

Try to get different views on the table and try to delve into supporting arguments, including specific references to the work in question. Often a discussion is enhanced by references to the work.

If a student, you or another, wishes to read a passage from the work, make sure that the passage has been appropriately identified, with pagination and location, before the student begins reading, so that everyone has located the relevant passage.

Ask follow-up questions: To seek clarification, ask: What exactly do you mean when you say ...? To push for supporting evidence, ask: Why do you think that is so? Where in the text do you find support for that view? Can anyone else find evidence for that view? To encourage connections, ask: How does what you just said relate to ...? To encourage more complex analysis, ask: Are there any counter-arguments to this position?

In encouraging students to talk to one another and not direct all responses to you, you might ask, who wants to respond to that point?

Do not hesitate to call on classmates, especially if you can build on statements they made earlier (in the semester) or in their Sakai contribution.

Try to pay some attention to equitable distribution of workload. It is better if both of you, at least over time, actively lead the discussion instead of having one person defer constantly to the other.

Your questions need not be restricted to the texts themselves. You should feel free also, at times, to use the texts to develop overarching or existential reflections.

You might also review the "Criteria for Grading Oral Performance," which have some implicit suggestions for what characterize good contributions and good discussions.

Consider strategies for closing the discussion. Do you want to summarize some major points? Do you want to connect what has been discussed with earlier issues? Do you want to link the day's discussion with future topics yet to be explored?

If you would like me to look at your draft study questions, I would be happy to offer feedback. Also, if you want to discuss strategies for leading the discussion, feel free to contact me. Besides my office hours, I almost always have a few minutes before and after class.

Enjoy your time leading the discussion. You won't have this learning opportunity in every class.

## **Student Co-Leadership**

Swapping assignments is certainly permitted.

January 14, 2014	Vittorio Hösle, Chapter 1	MR
January 16, 2014	Plato, Gorgias I	MR
January 21, 2014	Plato, <i>Gorgias</i> II	David and Erich

January 23, 2014	Plato, Gorgias III	MR
January 28, 2014	Hitchcock, Shadow of a Doubt I	MR
January 30, 2014	Hitchcock, Shadow of a Doubt II	MR
February 4, 2014	Hösle, Chapter 4 I	Jolly and Ryan
February 6, 2014	Hösle, Chapter 4 II	Kyle and Nick
February 11, 2014	Hitchcock, Strangers	Christina and Sean
February 13, 2014	Dante, Inferno I	Caitlyn and Walker
February 18, 2014	Dante, Inferno II	Matt and Pat
February 20, 2014	Dante, Inferno III	Jaded and Julia
February 25, 2014	Hitchcock, I Confess	MR
February 27, 2014	Shakespeare, King Lear I	Mary and Meghan
March 4, 2014	Shakespeare, King Lear II	Jack and Paul
March 6, 2014	Hösle, Chapter 5 I	Ian and Kate
March 11, 2014	Spring Break (no class)	
March 13, 2014	Spring Break (no class)	
March 18, 2014	Hösle, Chapter 5 II	David and Sean
March 20, 2014	Hitchcock's Films	MR
March 25, 2014	Hegel I	MR
March 27, 2014	Hitchcock, Rear Window	Caitlyn and Ian
April 1, 2014	Hegel II	Ryan and Walker
April 3, 2014	Hegel III	Jaded and Julia
April 8, 2014	Hegel IV	Pat and Paul
April 10, 2014	Hitchcock, North by Northwest	Mary and Nick

April 15, 2014	Goethe I	Erich and Matt
April 17, 2014	Goethe II	Jack and Meghan
Easter Break	Note that we do not miss any classes	s.
April 22, 2014	Remarque I	Kyle and Jolly
April 24, 2014	Remarque II	Christina and Kate
April 29, 2014	Leni Riefenstahl	MR

## **Appendix III: Symbols and Abbreviations for Papers**

### **Content**

- ✓ This sentence or insight is good.
- **gd** This sentence or insight is good.
- + This sentence or insight is interesting and may be worth developing further.
- ! Fascinating or intriguing.
- ? Not at all clear.

## **Syntax**

wo Word order is a problem.

tr Transpose word order.

## **Grammar and Style**

~~~~ Poorly written. A variety of issues may be in play: a missing word, a lack of clarity, a lack of concision, a stylistically undesirable repetition of words, a sentence ending with a preposition, or simply an awkward expression.

ante unclear or ambiguous antecedentawk Awkwardly written. Reformulate.

[] Eliminate (also shown via a loop, as in the standard proofreading symbol for eliminate).

= Capitalization not correct.

**c** Is the case correct?

dic Diction.

**dm** Dangling modifier.

**gen** Try to use gender-neutral language.

**gr** Grammar problem.

mal Malopropism

**mod** Problem with indicative versus subjective.

paral Lack of parallelism.

**p** Punctuation problem.

- **pp** Avoid strings of three or more prepositional phrases.
- rep Repetition, in language or content, which should be avoided
- si Split infinitive
- sg/pl Singular / plural problem.
- sp Spelling problem.
- t Is the tense correct?

## Varia

- ^ Something missing here.
- () Bring the words together or eliminate a space.
- # Insert a space.
- etc etcetera (That is, there may be more such instances, but I did not mark all of them.)