

Honors Humanities Seminar
Great Works of Literature and Culture from Grünewald to Benedict
Spring 2015

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ALHN 13951-09

Mondays and Wednesdays 2:00-3:15
O'Shaughnessy Hall 209

Course Description

What fascinating questions do the great works of the ancient, Christian, and modern traditions address? What makes these works philosophically intriguing and aesthetically appealing? How have they captured the imagination of audiences for generations? What in those works is universal and what is historically contingent? Can we learn from both aspects? What do such works have to tell us today?

In the fall semester of this year-long course we read and discussed some of the most interesting and enduring literary figures, philosophers, and theologians from the classical and medieval world. In the spring we will continue with a selection of fascinating works from the early modern period up to the present.

Among the many great questions that will engage us, here is a sampling. You will be adding many more of your own and reformulating the examples below:

What distinguishes the modern era and what are its greatest strengths and weaknesses?
What is our descriptive and normative understanding of humanity?
What triggers identity crises and how does one best deal with them?
How are identity crises related to historical developments?
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?
What is the relation of morals and politics?
What are our most pressing moral obligations today?
Why is evil so fascinating to us and so difficult to combat?
What does science explain and what does it not explain?
What various kinds of rationality exist?
What are the defining characteristics of comedy?
Why do we laugh?
What is the hidden purpose and theory behind the use of humor in a serious work?
What is the role of the ugly in expanding our sense of aesthetic value?
What roles does Christianity still play in modern art?
What role does suffering play in our understanding of humanity?
What is the relationship of art and life?
What is at stake when one knows the truth but cannot speak of it or cannot persuade others?
What is the connection between ambiguity and aesthetic value?

How might we decide which, if any, of the world's religions are true?

What are the greatest skeptical challenges to belief in, and a coherent concept of, God?

What is the role of doubt in a developing faith?

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. When you have the opportunity to help teach a work, you will see that your learning is greatly deepened.
- *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.
- *Existential Engagement:* 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* them? That means relating these works to your past experiences, daily lives, and future aspirations, without falling into a purely subjective interpretation of the meaning.
- *Intrinsic Motivation:* Motivation plays a large role in learning. The best learning comes not from external motivation, seeking external approbation and praise, but from intrinsic motivation, from identification with a vision of wanting to learn.

- *High Expectations and Feedback:* 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. A combination of being challenged and being supported helps learning immensely. 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 those high 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.
- *Effortful Learning:* Many think that easier paths to learning make for better learning. In truth, the evidence shows that easier learning is often superficial and quickly forgotten, whereas effortful learning leads to deeper and more durable learning as well as greater mastery and better applications. For example, trying to solve a problem before being taught a solution leads to better learning. Hard learning, making mistakes and correcting them, is not wasted effort but important work; it improves your intelligence. Striving to surpass your current abilities and experiencing setbacks are part of true learning, which, unlike superficial learning, develops and changes the brain, building new connections and increasing intellectual capacities. For better learning, difficulties are desirable: the harder the effort, the greater the benefit. For example, instead of simply reviewing notes on our readings, you might reflect on the reading: What are the key ideas? What ideas are new to me? How would I explain them to someone else? How does what I read relate to what I already know? What questions do I have?
- *Breadth of Context:* If you put what you are learning into a larger context and connect it with what you already know and are learning in your other courses, your learning will be deeper and more stable. If you can connect a story, an idea, or a principle as you uncover it to other stories, ideas, and principles or to what you yourself think, then the stories, ideas, and principles will more likely resonate for you in the future. In our class, seeing connections across works as well as seeing connections between our discussions and discussions and works in other classes as well as your own life will help give you that larger context. The more you know, the more you can learn. Ask yourself, what larger lessons can be drawn from what I am exploring.
- *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.

- *Meaningful Investment of Time:* 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, so your study can be work and pleasure simultaneously.
- *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. And don't let contrary views bother you emotionally. 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.
- *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 classical works. 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 the most influential literary and cultural works of the Western tradition. This will enhance their intellectual resources and help them to become more adept in their encounters with others, 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. This knowledge will also allow them to make greater sense of the intellectual-historical patterns and resources that have contributed to our current debates and questions. 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 to 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.

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 eight hours before class time, so Monday mornings by 6:00 and Wednesday mornings by 6:00. 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, you will submit one paper of approximately 5 pages (papers may not exceed 7 pages without prior permission). After that, students have two choices: they may write two more papers of 5-7 pages, or they may write one longer paper of 10-14 pages. The due dates for students writing three papers are February 18, March 25, and April 29. The due dates for those writing only two papers are February 18 and April 29; these are listed again on the calendar below. All papers are due via email by 8:00 in the evening. Students are free to choose their topics within the context of the course and its readings. Each paper should have 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 one topic. Starting early is a wise strategy, not least of all because of the value of rewriting. If you choose to write the longer paper, you must have a brief conversation or e-mail exchange with me by April 15, preferably earlier, so that I have had a chance to give you informal feedback on your proposed topic.

Each paper should have a title and pagination. You will want to use MLA style <http://www.mla.org/style>. (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 be rewritten and then resubmitted within one week of its return to you. Rewriting is an excellent strategy to improve your capacity for writing. I will 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. For other students, the rewriting is not obligatory, but optional. However, if you choose not to rewrite, when a firm request is made, then your grade for the paper will be dropped by one partial grade, for example, from a B to a B-. You will have one week to submit these rewrites after the papers are returned.

The third and final paper will be graded on its one and only submission.

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.

Please note that technology is no excuse for not submitting work or not submitting work on time. Please save your drafts regularly and back them up to remote devices on a regular basis.

You will submit your papers to me by e-mail (mroche@nd.edu). All papers are due by 8:00 pm on their respective due dates.

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 will be scheduled between our last class on April 29 and the end of final exams, Friday, May 8. Everyone seeking an examination slot before the scheduled date for our examination, Tuesday, May 5, 4:15 to 6:15, will receive one.

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: Monday and Wednesday afternoons from 2:00 to 3:15; O'Shaughnessy 209.

Office: 349 Decio Hall.

Office Hours: Mondays from 4:30 to 5:30 and Wednesdays from 12:45 to 1:45 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)

Machiavelli, *The Prince* (Hackett) 978-0872203167

Shakespeare, *King Lear* (Modern Library Classics) 978-0812969115

Molière, *Tartuffe and The Misanthrope*, trans. Richard Wilbur (Mariner) 978-0156605175

Goethe, *Faust I* (Anchor) 978-0385031141

Wilde, *The Picture of Dorian Gray* (Penguin) 978-0141439570

Nietzsche, *Birth of Tragedy* (Vintage) 978-0394703695

Mann, *Confessions of Felix Krull, Confidence Man* (Vintage) 978-0679739043

Freud, *The Future of an Illusion* (Norton) 978-0393008319

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 a context where almost all of class time is devoted to discussion as opposed to lecture. Fortunately, most of our works have introductions with basic background information.

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. 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 available on Sakai, via “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 two copies of each DVD (or in some cases Blu-ray). If you wish, 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 sometimes enjoyed the collective screenings, in some cases multiple viewing sessions with different groups of students.

Calendar of Classes and Readings

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

Christianity and The Human Being

- January 14, 2015 Mt. 25:31-27:50; Mk. 10:17-10:34 and 14:26-14:72; Lk. 15:1-15:2; Jn. 19:1-19:37; 1 Cor. 1:10-1:31; 2. Cor. 12:1-13:14; excerpt from Auerbach's *Mimesis*; Augustine, 27th sermon; selected artworks by Matthias Grünewald and Michelangelo Caravaggio as well as by Leonardo da Vinci, Raphael, and Tintoretto
- January 19, 2015 Hösle, *Morals and Politics*, 189-240 (51 pages)
- January 21, 2015 Hösle, *Morals and Politics*, 240-271 (31 pages)
- January 26, 2015 Hösle, *Morals and Politics*, 271-304 (33 pages)

Transition from the Ancient to the Modern World

- January 28, 2015 Machiavelli, *The Prince*, 1-35 (35 pages)
- February 2, 2015 Machiavelli, *The Prince*, 35-80 (44 pages)

Tragedy and Comedy

- February 4, 2015 Shakespeare, *King Lear*, I.1-III.3 (64 pages)
- February 9, 2015 Shakespeare, *King Lear*, III.4-V.3 (54 pages)
- February 11, 2015 Molière, *The Misanthrope* (ca. 135 pages, though fewer words per page)
- February 16, 2015 Molière, *Tartuffe* (ca. 150 pages, though fewer words per page)
- February 18, 2015 Ramis, *Groundhog Day* (ca. 101 minutes)
First Short Paper Due.

Evil in Drama, Narrative, and Film

- February 23, 2015 Goethe, *Faust I*, 65-257 (ca. 96 pages)

- February 25, 2015 Goethe, *Faust I*, 257-421 (ca. 82 pages)
- March 2, 2013 Wilde, *The Picture of Dorian Gray*, 3-78 (75 pages)
- March 4, 2013 Wilde, *The Picture of Dorian Gray*, 79-147 (68 pages)
- March 9, 2013 Spring Break
- March 11, 2015 Spring Break
- March 16, 2015 Wilde, *The Picture of Dorian Gray*, 148-213 (65 pages)
- March 18, 2015 Hitchcock, *I Confess* (ca. 95 minutes)

Distinctive Aspects of the Modern World

- March 23, 2015 Nietzsche, *The Birth of Tragedy*, 17-86 (69 pages)
- March 25, 2015 Nietzsche, *The Birth of Tragedy*, 86-144 (58 pages)
Second Short Paper Due.
- March 30, 2015 Weber, *Science as a Vocation* (31 pages)
- April 1, 2015 Selected artworks by Käthe Kollwitz, Otto Dix, George Grosz, and Pablo Picasso
- April 6, 2015 Easter Monday
- April 8, 2015 Florian Henckel von Donnersmarck, *Das Leben der Anderen* [*The Lives of Others*] (2006) / 132 minutes

The Comic Novel

- April 13, 2015 Mann, *Felix Krull*, 3-105 (100 pages)
- April 15, 2015 Mann, *Felix Krull*, 106-181 (75 pages)
- April 20, 2015 Mann, *Felix Krull*, 185-297 (112 pages)
- April 22, 2015 Mann, *Felix Krull*, 298-384 (86 pages)

Religion in the Modern Age

- April 27, 2015 Freud, *The Future of an Illusion* (66 pages)

April 29, 2015

Benedict XVI, “Belief in the World of Today” (42 pages)

Third Short Paper Due or Long Paper Due. If you are writing one third or more of your final paper on Benedict XVI, then you may submit your paper by April 30, so that you have time to take full advantage of our final discussion of the work.

Final oral examinations will be scheduled between April 30 and May 8.

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. Personal absences and non-acute medical conditions (such as an ordinary cold or a headache) do not represent excused absences; however, acute medical conditions or contagious medical conditions are excused but require documentation, as is spelled out in the Academic Articles. Excused absences for medical or other reasons 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 counter-arguments;
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;
is more interested in the group dynamic of truth seeking through dialogue than in demonstrating his or her own intelligence;
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, revealing something substantial and appealing about the argument, and it effectively captures the content. 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. Common with a C paper are instances of awkward expression as well as avoidable stylistic issues, such as strings of prepositional phrases and lack of parallelism. Most of the essay is well-organized, and the logic is for the most part clear and coherent. Evidence is given for most of 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 are frequent and 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	Point Value	Description	Explanatory Comments
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.
B	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 Basic Standards	Work meets all the basic requirements and standards for the course.
C	2.000	Acceptable: Meets Most Basic Standards	Work meets most of the basic requirements and standards in several areas.
C-	1.667	Acceptable: Meets Some Basic Standards	While acceptable, work falls 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 <http://honorcode.nd.edu/>. Information on citing sources and avoiding plagiarism is available at <http://library.nd.edu/help/plagiarism.shtml>.

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. If assistance with editing is given by another person, you must note this and describe the extent of the assistance.

Students are encouraged to prepare for final oral examinations collectively. However, students who have taken their examination may not discuss the exam in any way with other students until all examinations have been given.

Appendix 1: Co-Leading Discussions

You will be asked to co-lead three discussions together with classmates. 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 Monday discussion, you should post or send questions by Sunday afternoon at 4:00, preferably earlier. If you will be leading a Wednesday discussion, you should post or send questions by Tuesday 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 group topics and have the students choose their own groups, with a certain cap on the number of persons per group.

Although a very successful option tends to be small group discussions of three or four, followed by large group discussion, you might weigh occasional innovations in the format, for example, students speaking with one another in groups of two and then reporting in a more formal symposium style.

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 your 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.

You could direct questions to individual students, much like in an oral examination, after which other students could add additional responses; then you might move on to another question and another student.

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 open-ended 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 piety?) 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.

Be attentive to time. After 15 minutes, you might invite small discussion groups to continue their discussion or to pursue further topics. Be sure to allow sufficient time for a large group discussion.

Don't hesitate to use the blackboard.

One interesting technique is to use the board or have other students use the board, for example, by having small group discussants write key insights and questions on the board during class.

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 characterizes 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.

Appendix 2: Student Assignments

January 14, 2015	Mt. 25:31-27:50; Mk. 10:17-10:34 and 14:26-14:72; Lk. 15:1-15:2; Jn. 19:1-19:37; 1 Cor. 1:10-1:31; 2. Cor. 12:1-13:14; excerpt from Auerbach's <i>Mimesis</i> ; Augustine, 27 th sermon; selected artworks by Matthias Grünewald and Michelangelo Caravaggio as well as by Leonardo da Vinci, Raphael, and Tintoretto
January 19, 2015	Hösle, <i>Morals and Politics</i> , 189-240 (51 pages)
January 21, 2015	Hösle, <i>Morals and Politics</i> , 240-271 (31 pages)
January 26, 2015	Hösle, <i>Morals and Politics</i> , 271-304 (33 pages)
January 28, 2015	Machiavelli, <i>The Prince</i> , 1-35 (35 pages) Treasa and Yuchen
February 2, 2015	Machiavelli, <i>The Prince</i> , 35-80 (44 pages) Calvin and Claire
February 4, 2015	Shakespeare, <i>King Lear</i> , I.1-III.3 (64 pages) Joseph and Rachel
February 9, 2015	Shakespeare, <i>King Lear</i> , III.4-V.3 (54 pages)
February 11, 2015	Molière, <i>The Misanthrope</i> (ca. 135 pages, though fewer words per page)
February 16, 2015	Molière, <i>Tartuffe</i> (ca. 150 pages, though fewer words per page) Matt and Zosia
February 18, 2015	Ramis, <i>Groundhog Day</i> (ca. 101 minutes) Calvin and Kelly
February 23, 2015	Goethe, <i>Faust I</i> , 65-257 (ca. 96 pages) Claire and Yuchen
February 25, 2015	Goethe, <i>Faust I</i> , 257-421 (ca. 82 pages)
March 2, 2013	Wilde, <i>The Picture of Dorian Gray</i> , 3-78 (75 pages) Matt and Treasa

March 4, 2013	Wilde, <i>The Picture of Dorian Gray</i> , 79-147 (68 pages) Joseph and Zosia
March 9, 2013	Spring Break
March 11, 2015	Spring Break
March 16, 2015	Wilde, <i>The Picture of Dorian Gray</i> , 148-213 (65 pages)
March 18, 2015	Hitchcock, <i>I Confess</i> (ca. 95 minutes)
March 23, 2015	Nietzsche, <i>The Birth of Tragedy</i> , 17-86 (69 pages) Kelly and Rachel
March 25, 2015	Nietzsche, <i>The Birth of Tragedy</i> , 86-144 (58 pages) Joseph and Yuchen
March 30, 2015	Weber, <i>Science as a Vocation</i> (31 pages) Claire and Treasa
April 1, 2015	Selected artworks by Käthe Kollwitz, Otto Dix, George Grosz, and Pablo Picasso
April 6, 2015	Easter Monday
April 8, 2015	Florian Henckel von Donnersmarck, <i>Das Leben der Anderen</i> [<i>The Lives of Others</i>] (2006) / 132 minutes
April 13, 2015	Mann, <i>Felix Krull</i> , 3-105 (100 pages)
April 15, 2015	Mann, <i>Felix Krull</i> , 106-181 (75 pages) Matt and Rachel
April 20, 2015	Mann, <i>Felix Krull</i> , 185-297 (112 pages) Calvin
April 22, 2015	Mann, <i>Felix Krull</i> , 298-384 (86 pages) Kelly and Zosia
April 27, 2015	Freud, <i>The Future of an Illusion</i> (66 pages)
April 29, 2015	Benedict XVI, “Belief in the World of Today” (42 pages)

Appendix 3: Speaking in Class: Informal Tips

Some students may not be accustomed to such a student-centered classroom or may be naturally shy. Below are a few suggestions to help you feel more comfortable in contributing to classroom discussions. Although the tips were initially prepared for quieter students, all students may find

them helpful.

Before Class and Outside of Class

Talk about the texts and themes with another student from the class.

Tell your friends outside of class what you are reading and in what ways the texts are interesting.

Work on reducing filler words in everyday speech and not simply in the more formal atmosphere of a class discussion.

Make a note or two before class about important points you'd like to make or questions you'd like to ask, via your own preparation or via your response to Sakai comments.

During Class

Remember that the small group discussions serve multiple purposes, one of which is to provide you with a more comfortable forum for exchanging ideas, which might also help you collect thoughts for the plenary discussions and provide you with a way of warming up, as it were.

Speak early. Consider in particular answering a first question.

Consider volunteering to present the results of your group discussions.

If you do not speak early, don't hesitate still to speak. Everyone will be pulling for you.

Consider asking a follow-up question of someone else.

Jot down a note or two about what you want to say, so you can hold on to the thought. A few key words might well suffice.

Atmosphere and Confidence

Know that we are collectively searching for the truth and trying to help each other learn. The atmosphere of this honors class will be positive and supportive. Others will want to hear your contributions.

Appendix 4: 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 antecedent
- awk** 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** Malpropism
- 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.)