

Human Being and Citizen (HUMA 12500)
Spring 2018

Required Texts

Texts available at the Seminary Co-op Bookstore:

Shakespeare, William. *The Tempest*, ed. Alden T. Vaughan. Arden, 2011. ISBN-13: 978-1408133477 ISBN-10: 1408133474

Kant, Immanuel, *Groundwork of the Metaphysics of Morals*. Transl. and Ed., Mary Gregor and Jens Timmerman. Introd. Christine M. Korsgaard. Cambridge: Cambridge UP, 1998. ISBN-10: 1107401062 ISBN-13: 978-1107401068.

Baldwin, James, *No Name in the Street*. Vintage, 2007. ISBN-10: 0307275922
ISBN-13: 978-0307275929

Woolf, Virginia, *To the Lighthouse*. (Introduction by Eudora Welty.) Harcourt Brace Jovanovich, 1989. ISBN-10: 0156907399 ISBN-13: 978-0156907392

Grading

<i>Tempest</i> presentation and write-up	15%
Class presentation	15%
Class participation	20%
Baldwin/Kant paper (3-5 pages)	20%
Culminating paper (6-8 pages)	30%

Attendance and Participation

- Writing: You are required to fully participate in three writing-related instructional events during the quarter. Your writing intern may assign outlines, drafts, etc. to be completed in advance of the seminars; you are required to complete these on time. The writing workshops will be scheduled by the writing intern during the first two weeks of class. The writing component of this course carries a pass/fail grade that is independent of the grade you receive for HBC, and successful completion of the writing component is required for graduation.
- Required Event: There will be a required, sequence-wide screening this quarter relating to the Baldwin reading. Dates and times are TBA.
- Daily Assignments: You are expected to have completed and thought about the assigned readings before each class period. Make a habit of formulating at least one or two interpretive issues or observations about the reading that you might want to discuss in class. (So, for example: an account of why a particular passage was confusing to you; of something in the text that surprised you; or observations about the day's readings that you think are significant for how we interpret and understand the work as a whole.) These will not be collected, but you may be called upon to share them with the class. If you are uncomfortable speaking in class, you're welcome to email your reflections to me; just be sure to do so before 7 p.m. the day before class.
- Class Participation will be evaluated on the quantity and quality of your contributions to the class discussion. Your contributions should reflect a commitment to understanding and thinking critically about the assigned readings as well as the ideas being developed in the course of class discussion. You will need to listen carefully to the ideas presented by your classmates and be responsive to what others are saying as the discussion unfolds. Try to contribute something to the class discussion every day, but also, be mindful of monopolizing the conversation. It is possible to speak both too much and too little!

Class Presentations

You are required to collaborate on one Shakespeare presentation and one additional 10-minute in-class presentation.

Papers

You will be given writing prompts roughly two weeks before your papers are due. The Kant/Baldwin essay requires you to carefully articulate philosophical ideas as they are presented in Kant and make an application of these to Baldwin's discussions of morality in *No Name in the Street*. The culminating paper invites you to think both broadly and highly specifically about the texts of HBC and design a claim of your own that allows you to talk about two of our texts (but not the combination of Kant/Baldwin) in depth. You will be given more specific instructions for each assignment as we move through the quarter. You are encouraged to consult with one another as well as with the professor, the writing intern, and the Harper writing tutors to make the most of the writing assignments.

Other Policies

- Attendance is required. More than three unexcused absences will reduce your final grade for the course by one letter. (So, an A becomes a B, etc.) Absences are excused in cases of dire illness or major emergency.
- Written work needs to be submitted on time. Late papers will be penalized by one letter grade for each 24-hour period following the deadline.
- Academic honesty is expected. Failure to credit sources of ideas or information constitutes plagiarism, which can lead to your being expelled. You should have received a copy of *Doing Honest Work in College*, which provides useful information about citation and documentation. Additional information from the College can be found here: <http://college.uchicago.edu/policies-regulations/academic-integrity-student-conduct>. You must acknowledge other people's ideas whether you are quoting them directly or paraphrasing them. MLA documentation style is recommended. For information on MLA style, see <http://guides.lib.uchicago.edu/content.php?pid=78770&sid=583589>. If you have questions about how or when to cite sources, please consult your instructor, writing intern, or the writing tutors in Harper Library (<http://writing-program.uchicago.edu/resources/tutor.htm>). The writing tutors are an invaluable resource for *all* aspects of the writing process.

Course Schedule (* indicates class presentation day)

Week 1

- Mar. 27 Introduction
Mar. 29 Shakespeare, *The Tempest* Act 1 to through line 321 (pp. 165-194)
Presentations:
1) Act I Scene 1 (needs 6 actors + director)
2) Act I Scene 2, lines 241-305 (needs 2 actors + director)

Week 2

- Apr. 3 *The Tempest* Act 1 and Act 2 scene 1 (pp. 194-229)
Presentations:
1) Act 1 Scene 2, lines 322-375 (needs 3 actors + director)
2) Act 2 Scene 1, lines 146 ["Had I plantation of this isle"]-190 (needs 2 actors + director)
- Apr. 5 *The Tempest* Act 2 scene 2 and Act 3 (pp. 229-264)
Presentation: Act 3 Scene 2, lines 40-153 (needs 4 actors + director)

Week 3

- Apr. 10 *The Tempest*, Act 4 (pp.264-283)
Presentation: Act 4, lines 194-254 (needs 3 actors + director)
- Apr. 12 *The Tempest* Act 5 (pp. 284-308)
Presentations:
1) Prospero's monologue, Act 5, Scene 1, lines 20-87 (needs 1 actor + director but could be done with more)
2) Act 5, Scene 1, lines 172-215 (needs 5 actors + director)

Week 4

- *Apr. 17 Kant, "What Is Enlightenment?" (on Canvas; please print a copy to bring to class)
Presentation: Consider Kant's remarks on duty in connection with the idea that we should think for ourselves. How do you understand the relationship between these ideas? What problems does his formulation give rise to?
- Apr. 19 Kant, *Groundwork* "Preface"

Week 5

- Apr. 24 *Groundwork* Section 1
Apr. 26 *Groundwork* Section 2 (through the first paragraph of 4:424)

Week 6

- *May 1 Baldwin, *No Name in the Street* (pp. 3-middle of 68)
Presentation: Consider a passage of no more than two paragraphs that either illustrates or raises questions about Kant's idea of one of the following: the will that is good in virtue of its willing, the idea of duty, the rational ground of morality, or the first formulation of the Categorical Imperative.
- *May 3 *Groundwork* Section 2 (to end of section)
Presentation: Second formulation of the Categorical Imperative and illustrations of the cases of duty. On what grounds does Kant think that a duty is a duty? Explore his illustrations.

Week 7

- *May 8 Instructions for Kant/Baldwin essay to be posted on Canvas
Baldwin, *No Name in the Street* (pp. 68-break on 132)
Presentation: Consider a passage of no more than two paragraphs that either illustrates or raises questions about Kant's idea of one of the following: the will that is good in virtue of its willing,

the idea of duty, the rational ground of morality, or the first formulation of the Categorical Imperative.

- *May 10 Kant, *Groundwork* Section 3
Presentation: The grounds of freedom. What is the problem of freedom as Kant articulates it? How does he try to get out of the problem?

Week 8

- *May 15 Baldwin, *No Name in the Street* (pp. 132-197)
Presentation: Consider a passage of no more than two paragraphs that either illustrates or raises questions about the idea of freedom. You might consider whether Kant and Baldwin ultimately mean the same thing when they invoke the term, "freedom." Where are there overlaps? Are there substantive differences?
- May 17 Kant/Baldwin wrap-up

Week 9

- Mon. May 21 **Kant/Baldwin Essay due**
- *May 22 Woolf, *To the Lighthouse* (pp. 3-71)
Presentation: Choose a passage that presents an interpretive difficulty. Explain what the difficulty is and offer at least two solutions to the problem. Consider and present what you take to be the more general issues at stake in the difficulty that you have identified.
- *May 24 Woolf, *To the Lighthouse* (pp. 71-143)
Presentation: Choose a passage that presents an interpretive difficulty. Explain what the difficulty is and offer at least two solutions to the problem. Consider and present what you take to be the more general issues at stake in the difficulty that you have identified.

Week 10

- *May 29 Woolf, *To the Lighthouse* (pp. 145-209)
Presentation: Choose a passage that presents an interpretive difficulty. Explain what the difficulty is and offer at least two solutions to the problem. Consider and present what you take to be the more general issues at stake in the difficulty that you have identified.
- Culminating Essay deadline is Mon. June 5**