

GENERAL EDUCATION
 CONTENT CATEGORY 4—ARTS AND LETTERS
 (FINE ARTS, HISTORY, LITERATURE, PHILOSOPHY)
 COURSE EMBEDDED ASSESSMENT REPORTING FORM

Course Name: Search for Meaning Course # MIND 290 Section # 008

Instructor's Name: Tom Trelogan Enrollment 30 Term Sp/05

A. STUDENT OUTCOME OBJECTIVES

<i>Objective</i>	<i>Exceeds Expectations</i>	<i>Meets Expectations</i>	<i>Does Not Meet Expectations</i>
1. The student will understand aesthetic and intellectual achievements in art, music, literature, history, or philosophy.	11 of 30 (37%)	14 of 30 (47%)	5 of 30 (17%)
2. The student will understand the intellectual, cultural, and historical framework of these disciplines.	9 of 30 (30%)	14 of 30 (47%)	7 of 30 (23%)
3. The student will know various contributions these disciplines make to the enhancement of our lives.	10 of 30 (33%)	14 of 30 (47%)	6 of 30 (20%)
4. The student will demonstrate abilities in analytic thought, the use of language, aesthetic appreciation, or research techniques.	analytic thought 6 of 30 (20%)	analytic thought 15 of 30 (50%)	analytic thought 9 of 30 (30%)
	use of language 7 of 30 (23%)	use of language 15 of 30 (50%)	use of language 8 of 30 (27%)

B. STUDENT WORK EXAMINED – List the tasks used to measure each objective (e.g., exams, research project/paper assignments, presentation or class assignments) and attach a copy of each.

The degree to which objectives 1-3 were met¹ was measured by student performance with respect to those objectives on essay questions on the final examination. The degree to which objective 4 was met with regard to analytic thought and the use of language was measured by the quality of student thought and writing in one 4-5 page essay and one 5-10 page essay.²

* * *

¹See note at end.

²As indicated in the syllabus, the original plan was for students to write three essays; because of delays in grading and returning the first essay, the second and third essays were in effect combined. See the assignment sheets for the two essays for details. To make it easier to understand the essay assignments in this course, two additional items have been included in the packet: a handout containing a passage from Nietzsche's *The Gay Science*, which provided the basis for the questions students could write on for the first essay, and a template I made available to students to help them learn MLA format and to provide them with other pointers regarding the writing of the essays themselves.

NOTE: I take Objective 1 to mean—in spite of that pesky “and”—that students are expected to demonstrate some understanding of one or more aesthetic achievements and/or one or more intellectual achievements in at least one of the enumerated disciplines. On that interpretation, evidence of a reasonable degree of understanding of several of the texts covered in MIND 290 would indeed constitute evidence of this objective’s having been met. Similarly, I take Objective 2 to mean that students are expected to demonstrate some understanding, with respect to at least one of these disciplines, of its nature, its history, and/or the cultural setting or settings in which it arose and has been pursued. On that interpretation, evidence of some grasp of what’s been involved in the history of Western or Eastern philosophy would constitute evidence of this objective’s having been met. Finally, I take Objective 3 to mean that students are expected to demonstrate, with respect to at least one of these disciplines, some familiarity with claims that have been or might be made for or against the view that it has, in one way or another, enhanced our lives. On that interpretation, evidence of some sense of the impact that one or more of the texts or figures covered in MIND 290 has had or can have on people’s lives arguably constitutes evidence of the objective’s having been met.

C. SCORING CRITERIA - Briefly explain the criteria used to evaluate student performance in relation to each objective (i.e., what constitutes Exceeds Expectations, Meets Expectations, Does Not Meet Expectations). Attach rubrics or other assessment tools.

Objective 1: Students who received, on the first of the two essays they wrote for the final, a rating of more than 90 out of 100 for their understanding of the relevant textual material were judged to have exceeded expectations for this objective. Those who received a rating of from 70-90 were judged to have met expectations. Those who received a rating of less than 70 were judged to have failed to meet expectations.

Objective 2: Students who received, on the first of the two essays they wrote for the final, a rating of more than 90 out of 100 for their sense of the history of either Western or Eastern philosophy were judged to have exceeded expectations for this objective. Those who received a rating of from 70-90 were judged to have met expectations. Those who received a rating of less than 70 were judged to have failed to meet expectations.

Objective 3: Students who received, on the second of the two essays they wrote for the final, a rating of more than 90 out of 100 for their sense of the impact that the figure or text they were writing about has had or is likely to have on people’s lives were judged to have exceeded expectations for this objective. Those who received a rating of from 70-90 were judged to have met expectations. Those who received a rating of less than 70 were judged to have failed to meet expectations.

NOTE: The ratings used in the assessment of student performance in relation to the first three outcome objectives were not employed directly in the grading of the essays on the final exam. Other factors were involved in the grading of those essays, so an independent way to arrive at those ratings was devised to make it possible to use those essays to assess student performance with respect to the first three objectives. It’s that rating method that’s described in the document titled “Assessment Rubrics for the Essay Portion of the Final Exam.”

Objective 4: (1) Analytic thought: students with average total scores above 3.75 for cogency of arguments and effective use of texts on the essays were rated as exceeding expectations ; those with scores from 1 to 3.75 were rated as meeting expectations; those with scores below 1 were rated as failing to meet expectations (see the scoring rubrics for details). (2) Use of language: students scores for rhetoric and style on the essays were averaged with inverted scores³ for mastery of the mechanics of writing (grammar, spelling, punctuation, and diction); students with averages of 4 or higher were judged to have exceeded expectations; those with averages between 2 and 4 were judged to have met expectations; those with averages of 2 or below were judged to have failed to meet expectations (see the scoring rubrics for details).

D. YOUR REFLECTIONS ON THE RESULTS – Briefly, why do you think students performed as they did in this class? What might be done to improve their performance?

As a group, the students in this class did extremely well. Their performance was predictably weakest in relation to the fourth outcome objective, where the skills being evaluated had to do with analytic thought and the use of language. Our students are typically badly prepared in both these areas: they are little encouraged to hone their analytic abilities at the pre-college level, and even at the college level, they are encouraged to do this far less than they should be—and we all know what they typically produce in the way of writing. (These students’ ability to express

³While students were awarded from 0 to 5 points for their performance in the area of rhetoric and style on their essays, they were penalized from 0 to 5 points for mistakes in grammar, spelling, punctuation, and diction, so to average their scores in this latter area with the scores they received for rhetoric and style, their scores on the mechanics of writing had to be inverted in the following way: 0 becomes 5; -1 becomes 4, -2 becomes 3, and so on.

themselves orally was, by the way, *much* better than their writing ability, which was all that was measured here; the class was reasonably small, so they had many opportunities to engage in discussion, and this group consisted of students who were by and large very good on their feet.)

The last time I did course embedded assessment for PHIL 110, Figures in Western Philosophy (the introductory philosophy course I teach), 71.8% of the students failed to meet expectations with regard to objective 1, 61.5% failed to meet them with regard to objective 2, and while 7.7% failed to meet them with regard to objective 3, *over three-quarters of the class* (76.9%) failed to meet them with regard to objective 4a (analytic thought), and *nearly four-fifths of the class* (79.5%) failed to meet them with regard to objective 4b (the use of [written] language)). I submit that this is a far more typical outcome—for students in my general education classes, at any rate. I have high standards and a reputation for being a tough grader. UNC students are typically not all that well prepared for college level work. So as I say, performance in this class was on average extremely good.

Why was student performance as good as it was? Well, for one thing, Search for Meaning is a MIND class, and as MIND classes generally have a reputation for being pretty demanding, students who aren't strongly motivated to work often give them a miss. Also as Honors students are required to take MIND classes, MIND classes always have an unusually high percentage of good students. In addition, the syllabus makes it clear that Search for Meaning is a demanding class, and that helps to separate the serious students from those who are looking for easy "A"s. There was a substantial amount of coming and going during the add/drop period, and that often improves the quality of the mix. No doubt all three of these things were factors. Finally, the essay template I've included in the attached materials also seems to be bearing fruit. This is the second semester I've used such a template in my courses, and I've seen some improvement in the quality of student writing in all the classes in which I've used this device.

What else might be done to improve performance? The biggest help would be for teachers generally at both the pre-college level and the college level to raise their standards and to start holding students' feet to the fire far earlier in their educational careers. If that were done in a serious way, it'd revolutionize student performance in general education classes.

E. SUGGESTIONS FOR IMPROVEMENT – Briefly, how might the course-embedded assessment process be improved? Ideas for possible revisions of listed student outcomes objectives are especially welcome.

I think the process is generally pretty good. The one thing that really needs attention in my view is the outcomes objectives. The longer I work with the outcomes objectives we have for Arts and Letters, the more persuaded I am that they need to be redesigned.⁴ I have no complaint regarding outcomes objective 4 (though I think that under the new dispensation—*i.e.*, with gtPathways in the picture—we'll need to be measuring student performance with respect to *all* the competencies general education classes will soon profess to enhance). But objectives 1-3 are all products of the highly questionably assumption that there are *general* student performance outcomes that have somehow to do with "content" that it makes sense for *all* courses in a broad area such as Arts and Letters to try to promote. I simply don't think that's true.

There's also the problem of comparability: how can we compare outcomes figures for various courses when both the "tasks used to measure the objectives" and the "performance criteria used to evaluate [student performance with respect to] each objective" vary from course to course (and indeed from instructor to instructor)? We can't. I suspect the process of doing the assessment helps serious teachers give thought to the effectiveness of their own classes, but we always have to admit: the process does nothing whatsoever to help us understand how effective our general education program is as a whole. For that, we need pre-testing and post-testing of a good, representative sample of the students completing our program.

⁴I suspect the same thing is true for the outcomes objectives for at least most of the other areas in the program as well.

The Search for Meaning

Spring, 2005

Instructor: Tom Trelogan

Office: Smith House (1007 20th St.)
Office Phone: 351-1561

Office Hours: 11:15-12:05, MWF*
Home Phone: 353-8253

e-mail: tom.trelogan@unco.edu

Course Objectives

The course will be devoted to a series of sustained reflections on Sokrates, Francis of Assisi, and Laozi—each of whom has been a source of inspiration for enormous numbers of people in their attempts to make sense of life and the world about us—and on the traditions associated with their names. The aim: to use these reflections to crystallize and explore a set of general problems concerning history and tradition. So far as skills are concerned, the course is designed to help you to sharpen your abilities to read carefully, write reflectively, and analyze and construct arguments—abilities that are essential for thinking clearly about historical and philosophical questions (and, for that matter, anything else). In addition, the course will help you deepen your sense of the intellectual, cultural, and historical presuppositions of the disciplines of philosophy and history, will familiarize you with some of the most impressive aesthetic, intellectual, and spiritual achievements in the history of the world, and will provide you with some understanding of at least some of the effects that the study of philosophy and the study of history can have on our lives.

Texts

The texts for the course are contained in the following books, which will be available at The Book Stop, the book store located at 931 16th St.

Aristophanes. *Four Plays by Aristophanes: The Clouds, The Frogs, The Birds, Lysistrata*. Trans. William Arrowsmith *et al.* New York: New American Library, 1984. (ISBN: 0452007178)

Bonaventure. *Bonaventure: The Soul's Journey into God, The Tree of Life, The Life of St. Francis*. Trans. Ewert Cousins. New York: Paulist Press, 1978. (ISBN: 0809121212)

Chesterton, G.K. *St. Francis of Assisi*. New York: Image Books, 1987. (ISBN: 0385029004)

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 6th ed. New York: The Modern Language Association of America, 2003. [Recommended] (ISBN: 0873529863)

Laozi. *Tao Te Ching: A New English Version*. Trans. Stephen Mitchell. New York: Harper, 1992. (ISBN: 0060955430)

_____. *Te-Tao Ching*. Trans. Robert G. Henricks. New York: Modern Library, 1993. (ISBN: 0679600604)

Plato. *Great Dialogues of Plato*. Trans. W.H.D. Rouse. New York: Signet, 1999. (ISBN: 0451527453)

Reps, Paul, and Nyogen Senzaki, compilers. *Zen Flesh, Zen Bones*. New York: Charles E. Tuttle, Co., 1998. (ISBN: 0804831866)

Ugolino. *The Little Flowers of Saint Francis*. Trans. Raphael Brown. New York: Image Books, 1971. (ISBN: 0385075448)

Xenophon. *Conversations of Socrates*. Trans. Hugh Tredennick and Robin Waterfield. New York: Penguin, 1990. (ISBN: 014044517X)

Zhuangzi. *Chuang Tzu: Basic Writings*. Trans. Burton Watson. New York: Columbia U.P., 1996. (ISBN: 0231105959)

*And, of course, by appointment.

While there are many translations of the non-English works we'll be reading this semester, I advise you strongly to use the ones contained in the editions listed above. Differences among translations can be substantial, and they can be very confusing; similarly, differences in pagination in different editions can complicate the business of discussing the texts.

Translations of most of these texts are also available as e-texts, and these can save you money, but at the cost of at least some of the difficulties mentioned above. You'll find a list of such e-texts on the class Web site, at <http://www.unco.edu/philosophy/current/290-008.html>.

Course Requirements and Grades

E-Mail Account:

You'll need to have an e-mail account. If you don't have one already, you'll need to arrange to get one by Wednesday. You can get a UNC account in any of the computer labs on campus or at Bear Logic, the computer store in the University Center. Accounts with other national or local ISPs (AOL, CompuServ, Juno, Hotmail, CTOS, etc.) are perfectly acceptable as well.

Reading Assignments:

You'll find a general schedule for the reading assignments in the course outline at the end of the syllabus. More specific assignments will be announced in class and posted on the class Web site as well. Make sure you have these done on time. Expect to spend time on the readings. They're difficult, challenging, serious texts that require prolonged study and reflection, not presentations of predigested material written for people in a hurry.

Quizzes:

Brief, unannounced quizzes will be given on the assigned readings from time to time. Under no circumstances may missed quizzes be made up.

Class Participation and Contributions to the Class's Online Forum

On most days, meetings of the course will involve a combination of lecture and discussion, and you're required both to attend class regularly and to involve yourself actively in class discussion. Contributions to the class's online forum at <http://www.unco.edu/philosophy/current/forums/>—the main venue outside class for class discussion—can help, at to least some extent, to make up for any unavoidable absences and can serve to enhance your overall participation grade. Your participation grade will reflect both the quantity and the quality of your contributions to our discussions.

Essays:

You'll be required to write three short essays, due on the seventh and eleventh Fridays of the semester and on the day of the final (*i.e.*, February 25, April 1, and May 5). You'll get fuller descriptions of just what I'll be looking for in each of these essays well in advance of the dates on which they'll be due. The manual of style I'll expect you to use for the essays is Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th Edition [New York: The Modern Language Association of America, 2003]. Copies are available at the Book Stop.

Final Examination:

There will be a two and a half hour final from 1:30-4:00 on Thursday, May 5.

General Rules Regarding Submission of Work:

To receive credit for the course, you must write all three essays and take the final examination. Zeros will be recorded for missed quizzes.

Overall Determination of Grades:

Summing up, your overall grade will be determined as follows: quizzes, 10%; participation, 20%; essays, 20% each; final exam: 10%.

Penalty for Cheating or Plagiarism:

The penalty for cheating on the quizzes or for plagiarism (*i.e.*, for copying either the ideas or the words of another without appropriate attribution) in your newsgroup submissions, your essays, or your final exam will be denial of credit for the entire course.

Course Outline

Week 1	(1/10-1/14): Preliminaries. Aristophanes' <i>Clouds</i>	
Week 2	(1/19-1/21 ¹): Aristophanes' <i>Clouds</i> . Plato's <i>Apology</i>	
Week 3	(1/24-1/28 ²): Plato's <i>Meno</i> and <i>Symposium</i>	
Week 4	(1/31-2/4): Xenophon's <i>Apology</i> and <i>Symposium</i>	
Week 5	(2/7-2/11): Xenophon's <i>Memorabilia</i>	
Week 6	(2/14-2/18): Bonaventure's <i>Life of St. Francis</i>	
Week 7	(2/21-2/25): Ugolino's <i>Little Flowers</i>	<i>First Essay Due: 2/25</i>
Week 8	(2/28-3/4 ³): Ugolino's <i>Little Flowers</i>	
Week 9	(3/7-3/11): Chesterton's <i>St. Francis of Assisi</i>	
— Spring Break (Mar. 14-18) —		
Week 10	(3/21-3/25): <i>Tao Te Ching / Te-Tao Ching</i>	
Week 11	(3/28-4/1): <i>Tao Te Ching / Te-Tao Ching</i>	<i>Second Essay Due: 4/1</i>
Week 12	(4/4-4/8): Zhuangzi— <i>Chuang Tzu: Basic Writings</i>	
Week 13	(4/11-4/15): Selections from <i>Zen Flesh, Zen Bones</i>	
Week 14	(4/18-4/22): History and Tradition	
Week 15	(4/25-4/29): History, Tradition, and the Search for Meaning	
Final Exam:	1:30-4:00 on Thursday, May 5	<i>Third Essay Due: 5/5</i>

* * *

Accommodations for Students with Disabilities

Students who believe that they may need accommodations in this class are encouraged to contact Disability Support Services by dropping by the office in Harrison Hall 159A or by phoning the office at (970) 351-2289 as soon as possible to ensure that accommodations can be arranged in a timely way.

¹Add deadline: January 18

²Drop deadline: January 24

³Withdrawal deadline: March 4

MIND 290—Scoring Rubrics for the Papers

Name: _____

Essay	I	II	III
Submitted (75 points if on time and neither too long nor too short)	_____	_____	_____
Thought (-5 to +5 each)			
<ul style="list-style-type: none"> • topicality and interest <ul style="list-style-type: none"> 4-5: very impressive: the essay is very interesting and much to the point 1-3: acceptable: interesting points are made and the essay is at least largely on topic < 1: unacceptable: the essay is either quite pedestrian or badly off-topic • clarity of thought and expression <ul style="list-style-type: none"> 4-5: very impressive: thought is admirably clear and easy to follow 1-3: acceptable: thought is at least fairly clear and fairly easy to follow < 1: unacceptable: thought is obscure and hard to follow • cogency of arguments <ul style="list-style-type: none"> 4-5: very impressive: arguments are powerful and thought-provoking 1-3: acceptable: arguments are attempted, and at least some are either valid or else reasonably strong inductive arguments < 1: unacceptable: there are no arguments, or all of them are lousy • effective use of texts <ul style="list-style-type: none"> 4-5: very impressive: texts are used effectively for both exposition and argumentation 1-3: acceptable: texts are used effectively for exposition, argumentation, or both < 1: unacceptable: texts are either little used or used ineffectively 	_____	_____	_____
Writing (Rhetoric and Style) (0 to +5)	_____	_____	_____
5. extraordinarily effective writing 4. style is impressive; unusually effective use of rhetorical devices 3. style is engaging; good use of rhetorical devices 2: style is consistent, but not engaging; rhetorical devices not very effective 1: style is inconsistent; rhetorical devices are used ineffectively 0: the essay is virtually devoid of style and without effective use of rhetorical devices A rating of 5 is very impressive ; a rating of 2 to 4 is acceptable ; a rating below 2 is unacceptable .			
Writing (Mechanics and MLA Format Requirements) (-5 to 0 each)			
<ul style="list-style-type: none"> • spelling, punctuation, grammar, diction <ul style="list-style-type: none"> 0: essentially error-free (one or two obvious typos acceptable) -1: one or two serious errors at most -2: quite a few serious errors -3. many serious errors -4. serious errors throughout -5. errors so serious and pervasive as to make the essay virtually unreadable • format requirements <ul style="list-style-type: none"> 0: essentially error-free (one or two minor slips acceptable) -1: one or two serious errors at most (e.g., improper documentation, no list of works cited) -2: quite a few serious errors -3. many serious errors -4. serious errors throughout -5. no sign of any familiarity at all with MLA format requirements A rating of 0 is very impressive ; a rating of -1 to -3 is acceptable ; a rating below -3 is unacceptable .	_____	_____	_____
Totals	_____	_____	_____

Note: Adjustments for quality of thought and writing will not result in a grade lower than 55 or higher than 100.

Five Subversive Questions For the First Essay

MIND 290

Here are the questions you may write on in your first essay. This essay is to be a four- to five-page paper containing a carefully reasoned defense of a clearly stated thesis and is to be done in accordance with the guidelines laid out in Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th Edition [New York: The Modern Language Association of America, 2003].

1. How plausible is the view that figures such as Sokrates are not so much responsible for the cultural transformations they may seem to bring about as themselves by-products of the processes that bring about such transformations? Specifically, could it actually be that Sokrates was just one of the fruits put forth by that “plant in the autumn of its life” that was ancient Hellenic culture—instead of being appropriately numbered among those who were the *destroyers* of that culture? In general, could the founders of new traditions who “carry the seeds of the future and are the authors of the spiritual colonization and origin of new states and communities” be, as Nietzsche suggests in §23 of *The Gay Science*, simply those genuine *individuals* for the sake of the production of which whole cultures must live, grow, flourish, and die—and who could come into existence in no other way?

2. Might one fruitfully rethink the charge brought against Sokrates at the end of his life of religious non-conformism (the charge that he believed not in the gods whom the state believe[d] in, but other new spiritual things instead” (Plato, *Apology*, 24c; cf. Xenophon, *Memoirs of Socrates*, 1.1.1)) in terms of the idea proposed by Nietzsche in §23 of *The Gay Science* that “[a]s soon as corruption sets in anywhere, *superstition* becomes rank,” something that can be seen from a certain perspective as “*progress* and as a sign that the intellect is becoming more independent and demands its rights”? Could it be that Sokrates’ reliance on his “inner voice” (see Xenophon, *Defence*, 12-13, *Memoirs*, 1.1.2-5 as well as Plato, *Apology*, 31c-d) was really very much of a piece with and, (as Xenophon suggests in *Memoirs*, 1.1.3) “no more heretical than” the reliance of many of his contemporaries on divination and such “signs” as “portents, and omens and chance meetings and sacrifices,” and that indeed all such “heresies” and “superstitions” are symptoms of increasing *enlightenment*?

3. Could it be that, as Nietzsche suggests in §23 of *The Gay Science*, “it is precisely in times of ‘exhaustion’ [*i.e.*, times in which “the esteem for war and the pleasure in war diminish”] that tragedy runs through houses and streets, that great love and great hatred are born, and that the flame of knowledge flares up into the sky”? Might Plato’s *Symposium* and Xenophon’s *Dinner Party* suggest as much (at least with respect to great love, great hatred, and the blazing up of the flame of knowledge) with their powerful images of the difference between the base and earthly, Common forms of love and the far more lasting, far steadier, far nobler Celestial love of those who are less servile, freer, and better—the philosophers? And as for the thought that it’s during times such as these that “tragedy runs through houses and streets,” could it perhaps be said that nothing portrayed concerning the “men and women of old” by any of the classical tragedians holds a candle, so far as tragedy is concerned, with the portrayal, by such men as Plato and Xenophon, of the end of Sokrates?

Five Subversive Questions

4. Nietzsche says in §23 of *The Gay Science* that when cultures decay, cruelty becomes “more refined” than it was in “the older, stronger age that was more given to faith.” What could he be thinking of? Could it be that the history of that Greek progress in the art (or arts) of speaking well that made the Sophists more impressive to many than the traditional poets and finally made someone like *Sokrates* seem far more impressive than even the Sophists to at least such types as Plato and Xenophon and all the other Sokraties of his generation is at bottom a history of progress in the art of cruelty: “the art of wounding and torturing others with words and looks” that, at the peak of its refinement, makes the decadents both witty and slanderous, since they now “know of types of murder that require neither daggers nor assault; they know that whatever is *said well* is believed.”

5. Those tyrants who, according to Nietzsche in §23 of *The Gay Science*, emerge “when ‘morals decay’”—those people whom Nietzsche characterizes as “the precursors and...precocious harbingers of *individuals*”—who if anyone might fit such a description among the contemporaries of Sokrates? And might Nietzsche be suggesting something psychologically plausible here about the motivation that leads true individuals “to attach themselves to violent men”? Could it have been some such motivation that drew Sokrates to such dangerous types as Alkibiades, and Kritias, Kharmides...and maybe, for that matter, even Plato?

From Book I of
Friedrich Nietzsche's
*The Gay Science*¹

§23

The signs of corruption.— Consider the following signs of those states of society which are necessary from time to time and which are designated with the word “corruption.” As soon as corruption sets in anywhere *superstition* becomes rank, and the previous common faith of a people becomes pale and powerless against it. For superstition is second-order free spirit: those who surrender to it choose certain forms and formulas that they find congenial and permit themselves some freedom of choice. Whoever is superstitious is always, compared with the religious human being, much more of a person; and a superstitious society is one in which there are many individuals and much delight in individuality. In this perspective, superstition always appears as *progress* and as a sign that the intellect is becoming more independent and demands its rights. Those who then complain of corruption are the adherents of the old religion and religiosity, and they have also determined linguistic usage hitherto and given superstition a bad reputation even among the freest spirits. Let us recognize that it is actually a symptom of *enlightenment*.

Second, a society in which corruption spreads is accused of exhaustion; and it is obvious that the esteem for war and the pleasure in war diminish, while the comforts of life are now desired just as ardently as warlike and athletic honors were formerly. But what is generally overlooked is that the ancient national energy and national passion that became gloriously visible in war and warlike games have now been transmuted into countless private passions and have merely become less visible. Indeed, in times of “corruption” the power and force of the national energies that are expended are probably greater than ever and the individual squanders them as lavishly as he could not have formerly when he was simply not yet rich enough. Thus it is precisely in times of “exhaustion” that tragedy runs through houses and streets, that great love and great hatred are born, and that the flame of knowledge flares up into the sky.

Third, it is usually said, as if one wanted to make up for the reproaches of superstition and exhaustion, that such times are gentler and that cruelty declines drastically, compared with the older, stronger age that was more given to faith. But this praise I cannot accept any more than those reproaches. All I concede is that cruelty now becomes more refined and that its older forms henceforth offend the new taste; but the art of wounding and torturing others with words and looks reaches its supreme development in times of corruption: it is only now that *malice* and the delight in malice are born. The men of corruption are witty and slanderous; they know of types of murder that require neither daggers nor assault; they know that whatever is *said well* is believed.

Fourth, when “morals decay” those men emerge whom one calls tyrants: they are the precursors and as it were the precocious harbingers of *individuals*. Only a little while later this fruit of fruits hangs mellow and yellow from the tree of a people—and the tree existed only for the sake

¹Friedrich Nietzsche. *The Gay Science. With an Prelude in Rhymes and an Appendix of Songs.* Trans. Walter Kaufmann. New York: Random House, Inc., 1984.

of these fruits. Once decay has reached its climax along with the infighting of all sorts of tyrants, the Caesar always appears, the final tyrant who puts an end to the weary struggle for sole rule—by putting weariness to work for himself. In his age, the individual is usually ripest and culture therefore in its highest and most fruitful stage—but not for his sake or on account of him, although the men of the highest culture like to flatter their Caesar by pretending to be *his* creation. But in truth they merely need peace from outside because they have enough unrest and work inside themselves.

In these ages bribery and treason reach their peak, for the love of the newly discovered ego is much more powerful now than the love of the old, used-up “fatherland,” which has been touted to death, and the need to achieve some security from the terrifying ups and downs of fortune opens even nobler hands as soon as anyone who is powerful and rich shows that he is ready to pour gold into them. There is hardly any secure future left: one lives for today, and this state of the soul makes the game easy for all seducers, for one allows oneself to be seduced and bribed only “for today” while reserving the future and one’s virtue.

Individuals—being truly in-and-for-themselves—care, as is well known, more for the moment than do their opposites, the herd men, for they consider themselves no less incalculable than the future. They also like to attach themselves to violent men because they credit themselves with the capacity for actions and for information that the mass of men would neither understand nor forgive, while the tyrant or Caesar understands the rights of the individual even in his excesses and has a personal interest in advocating and even abetting a bolder private morality. For he thinks of himself in the way that Napoleon once expressed in his classical manner: “I have the right to answer all accusations against me with an eternal ‘That’s me.’ I am apart from all the world and accept conditions from nobody. I demand subjection even to my fancies, and people should find it quite natural when I yield to this or that distraction.” That is how Napoleon once replied to his wife when she had reasons to question the marital fidelity of her husband.

The times of corruption are those when the apples fall from the tree: I mean the individuals, for they carry the seeds of the future and are the authors of the spiritual colonization and origin of new states and communities. Corruption is merely a nasty word for the autumn of a people.

Your Name

Professor Trelogan

MIND 290-008

25 February 2005

Your Title : Correctly Capitalized with No Special Formatting

The body of your paper starts here. You should begin your essay by formulating the question you intend to answer in it and saying at least a bit about why that question strikes you as interesting or significant. Once you've done that, state your thesis—*i.e.*, your answer to the question you've formulated. Next, present the argument or arguments you have to offer in support of your thesis—your reasons for thinking that the question should be answered as you've answered it. Finally, do your best to anticipate at least the most important of the questions and objections that are likely to occur to your readers and offer what you can in the way of responses to those. For details on the subject of argumentation—both on the subject of what arguments are and on the subject of what makes the good ones good and the bad ones bad—see my “Arguments and Their Evaluation” at <<http://www.unco.edu/philosophy/arg.html>>. Finally, remember to keep your essay grounded in the texts you've chosen to use as springboards for your discussion.

1. Section Titles

You may not need these (the *MLA Handbook* nowhere makes mention of them, and I almost never use them myself), but if for some reason you decide to divide your essay into sections, the title immediately preceding this paragraph shows you how to handle such titles.

2. Pitfalls to Avoid in Your Writing

Don't begin your essay with any such words as these: “Since time began, we as humans have been plagued by the question....” Instead, get right to work on your topic and avoid wasting time on rhetorical preliminaries. And while we're on the subject of rhetoric: if you find yourself tempted to make your paper seem timely or relevant by loading it up with such expressions as “we humans,” and “today's society,” you should consider going cold turkey and eliminating them

from your vocabulary until you've learned how to get along without them. I'd advise this for any clichés and overused expressions you find creeping into your vocabulary.

Don't write your paper as a personal communication to me. Instead, think of your audience as consisting of well educated people who have a solid background in the relevant materials but no knowledge of this course. It's perfectly all right for you to refer to yourself in the first-person in your writing—essayists often do this—but always remember that you're writing for a general audience, not just to me.

To the extent that you can, avoid making appeals to emotion or appeals to authority and base your arguments on assumptions that even your strongest opponents are likely to accept. If you do this, you maximize the chances that your arguments will be persuasive.

Resist the temptation to dress up your prose with the help of a thesaurus. Thesaurus abuse can be a serious problem! In serious scholarly work, at any rate, clarity is almost always more important than elegance. My advice is that you always try to write as simply and straightforwardly as you can.

Never, ever quote a dictionary when what you want is a definition of the sort Sokrates was always after. No dictionary contains the answer, for example, to Sokrates' question about the nature of virtue. Dictionaries aren't *designed* to tell you what things are. They're only designed to tell you about the various ways in which words are used. There's a difference.

Be careful not to let your political sensibilities destroy your grammar! There are all sorts of ways of avoiding gender bias in your writing without ignoring the fact that the pronouns "they," "them," and "their" are plural pronouns.

Finally, don't wait till the last minute and then dash off and turn in an unrevised first draft. Revising, rewriting, and refining your work nearly always pays off in the end. If you want advice about revisions, I'd be glad to look at drafts on a first come, first served basis.

3. *Questions of Mechanics*

Forego the use of a cover page. Instead, begin your first page with a four-line heading on the left consisting of your name, my name, the course name, and the date—as in the sample

heading above. No page number should appear on the first page, but a page number, preceded by your surname, must appear in the header of each subsequent page, right justified and positioned one-half inch from the top of the page.

For your font, use 12 point Times or Times New Roman. Set your margins at one inch all around. Indent your paragraphs as I've indented mine in this sample, double space throughout, and justify both the left and right margins of your text. Compose your paper—or else save it—in Microsoft Word. I'm going to be asking you to submit your work electronically.

Proofread your essay thoroughly to eliminate all errors in spelling, punctuation, grammar, and diction. You will be docked points for mechanical errors in your writing.

By all means, use your word processor's spelling checker, but never rely on it alone. Whenever you're uncertain about whether a word is correctly spelled, look it up in a good dictionary. That's the only way to be sure you aren't substituting homonyms or near-homonyms for one another (*e.g.*, “there” for “their,” “affect” for “effect,” “than” for “then”).

If you don't know how to punctuate correctly, then now is the time to learn. There are delightful books on punctuation that can help you with this if your previous education hasn't done the job. Lynne Truss's current best-seller, *Eats, Shoots & Leaves*, is one such book, though you have to be on your guard with this one, since Truss is a British writer, and there are real differences between American and British usage when it comes to both punctuation and spelling. My favorite book on punctuation by an American writer is Karen Elizabeth Gordon's *The New Well-Tempered Sentence*. There's also, by the way, a perfectly serviceable (if less delightful) discussion of punctuation in the most recent edition of the *MLA Handbook*.

Besides her book on punctuation, Gordon has an excellent and equally delightful book of grammar: *The Deluxe Transitive Vampire*. I really recommend Gordon's books. They're not only instructive; they're actually fun to read.

Diction is word choice, and here the rule to follow is this: in every context, always do your best to use the right word—the word that comes closest to capturing the exact shade of meaning you want to convey.

The *MLA Handbook*'s basic rule for quoted material is this: "If a prose quotation runs no more than four lines and requires no special emphasis, put it in quotation marks and incorporate it in the text" (72). Use parenthetical documentation to cite your sources, providing page numbers as indicated at the end of the sample quotation at the end of the previous sentence. Make sure, incidentally, that you italicize all book titles. For longer quotations, the rule is as follows:

If a quotation runs to more than four typed lines, set it off from your text by beginning a new line, indenting it...and typing it double spaced, without adding quotation marks. [When you set a passage off from your text by indenting it, that in itself constitutes a mark of quotation.] A colon generally introduces a quotation displayed in this way, though sometimes the context may require a different mark of punctuation or none at all.... [The parenthetical documentation for a prose passage quoted in this way comes at the end of] the last line of the quotation. (73)

Square brackets ("[" and "]") and points of ellipsis ("...") must be used in the way they've been used above to indicate interpolations and omissions in quoted material. For full information on all this, consult the *MLA Handbook*.

Make sure that you include a list of works cited at the end of your paper. This should appear on a separate page, and that page should not be included in your page count. Thus, if your paper is supposed to be a four to five page paper, your list of works cited should be on your fifth or sixth page.

Sources need to be documented for more than directly quoted material. You must also document your source whenever you paraphrase material found in anyone else's work. Indeed, even when you only refer to anything contained in anyone else's work, you should provide specific page references or other appropriate references to the places where the material in question is to be found.

Finally, a few fine points regarding typography: if you're using a proportionally spaced font such as Times or Times New Roman, then you should use printers' rather than typists'

conventions for all of the following: (1) spaces after punctuation marks (you should always use just one space after any punctuation mark, never two); (2) dashes (for these, you should use an em dash (“—”), not the pair of hyphens (“--”) you would use if you were producing your essay on a typewriter; (3) book titles¹ (these should be italicized rather than underlined²); and (4) quotation marks (these should be “curly” quotes rather than the straight up-and-down ones one finds on a typewriter—the standard symbols for feet and inches).

4. Other Resources

You’ll find links to a number of useful online guides to good writing and to writing good philosophical essays at <<http://www.unco.edu/philosophy/web.html>>. These range from quite brief to long and highly detailed. While many of them focus on what's called for in standard philosophical essays, they contain much useful advice for the all-around essayist as well.

Finally, you should feel free to use this very file as a template for your essay. The reason I’m distributing it as a Word file is so you can do precisely that.

¹The titles of Aristophanes’ plays, Plato’s dialogues, and the various works of Xenophon we’ve been reading this semester are, incidentally, conventionally regarded as book titles, so these should always be italicized.

²In general, anything you would underline if you were producing your essay on a typewriter should be put in italics instead if you’re using a proportionally spaced font. This includes, besides book titles, foreign words and phrases, words and letters referred to as words and letters (e.g., “Among the possible translations of *arete* are *goodness*, *excellence*, and *virtue*.”), and words you mean to especially emphasize (though one is well advised to use italics for emphasis only rarely). (These footnotes provide, by the way, examples of the way content notes should be formatted—as footnotes sequentially numbered and positioned at the bottom of the page. For more details on this, see the *MLA Handbook*, section 6.5. The *MLA Handbook* tells you to double-space your footnotes. I myself would rather you didn’t.)

Works Cited

- Gibaldi, Joseph, ed. *MLA Handbook for Writers of Research Papers*. 6th ed. New York: The Modern Language Association of America, 2003.
- Gordon, Karen Elizabeth. *The Deluxe Transitive Vampire: A Handbook of Grammar for the Innocent, the Eager, and the Doomed*. New York: Pantheon, 1993.
- _____. *The New Well-Tempered Sentence: A Punctuation Handbook for the Innocent, the Eager, and the Doomed*. Boston: Houghton-Mifflin, 1993.
- Trelogan, T.K. "Arguments and Their Evaluation." 20 Mar. 2004. *University of Northern Colorado*. 13 Oct. 2004. <<http://www.unco.edu/philosophy/arg.html>>.
- Truss, Lynne. *Eats, Shoots & Leaves: The Zero Tolerance Approach to Punctuation*. New York: Gotham Books, 2004.

Four Thought-Provoking Questions—Four Biggies For the Second Essay

MIND 290

Here are the questions you may write on in your second essay. This essay is to be a five- to ten-page paper containing a carefully reasoned defense of a clearly stated thesis and is to be done in accordance with the guidelines laid out in Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th Edition [New York: The Modern Language Association of America, 2003].

Whichever one of the following questions you choose to write on, either defend the way of one of the figures we've focused on this semester—Sokrates, Francis of Assisi, or the Daoist sage (or Zen master)—making it plain why you think that way preferable to the other two ways, or else defend a fourth way, making it plain why you think it preferable to all three of these. In doing all this, give thought to the question of the tradition to which you either do belong or wish you could belong.

And whichever route you take, make sure you document the claims you make about the figures we've been reading and thinking about with ample references to the texts.

1. How should one teach?
2. How should one speak?
3. How should one act?
4. How should one live?

Your grade on this essay will count double if it's better than the grade you got on your first essay. If it's not better than that grade, then the two essays will be weighted equally.

Finally, don't forget the template available on the class Web site. It's the easy route to success in matters of formatting at the very least.

MIND 290—Assessment Rubrics for the Essay Portion of the Final Exam

Name: _____

Group I -- Question _____

- Demonstrates understanding of textual material _____

> 90: **very impressive**: evidence of a good, solid understanding of the text(s)
70-90: **acceptable**: evidence of basic familiarity with, and some understanding of, the text(s)
< 70: **unacceptable**: no clear evidence of any understanding of the text(s)

- Demonstrates a sense of the relevant history (of either Eastern or Western philosophy) _____

> 90: **very impressive**: evidence of detailed knowledge of at least some of the relevant history
70-90: **acceptable**: evidence of some knowledge of at least some of the relevant history
< 70: **unacceptable**: no clear evidence of any knowledge of any of the relevant history

Group II -- Question _____

- Demonstrates a sense of the impact that the figure or text has had or is likely to have on people's lives—either others' or one's own _____

> 90: **very impressive**: evidence of a clear sense of the impact the figure or text has had or is likely to have
70-90: **acceptable**: evidence of some sense of the impact the figure or text has had or is likely to have
< 70: **unacceptable**: no clear evidence of any sense of the impact the figure or text has had or is likely to have

Search for Meaning

Final Examination

Name _____

Part I

Fill in each blank with the letter representing the best way of completing the sentence or answering the question. Each question in this part of the test is worth 5 points.

1. ____ Which of the following is the best characterization of Aristophanes' *Clouds*?
 - a. A set of reminiscences of Sokrates expressly designed to defend him not only against the indictment that had led to his trial but also against the charges made against him by a certain Polycrates some time after his death.
 - b. An extensive and seemingly accurate summary of the opinions of Sokrates—the philosophical teachings of Sokrates—on the full range of issues of interest to the members of the various schools of philosophy that flourished in Athens during the fifth century B.C.E.
 - c. A thinly veiled attack on the leading thinkers of the day—the investigators of nature belonging to the line initiated by Thales on the one hand and the so-called Sophists on the other—featuring a Sokrates portrayed as the prime home-grown (Athenian) example of the type.
 - d. A set of vivid philosophical dramas seemingly crafted for the purpose of letting the reader (or hearer) have, at least vicariously, something of the experiences—ranging from humiliation to inspiration—enjoyed (or suffered) by those who associated with Sokrates, or at least encountered him, during his life.
2. ____ Which of alternatives (a)-(d) given in question (1) above is the best characterization of those of Plato's dialogues we read this term?
3. ____ Which of alternatives (a)-(d) given in question (1) above is the best characterization of Xenophon's *Memorabilia*?
4. ____ Which of the following is the best characterization of Bonaventure's *Life of Saint Francis*?
 - a. A straightforward presentation, with extensive commentary, of Francis's Second Rule—the Rule that was confirmed by Pope Honorius III in 1223.
 - b. An anonymous translation into Italian of most of Ugolino di Monte Santa Maria's pro-Spiritual (and hence anti-Conventual) *Actus Beati Francisci et Sociorum Ejus (The Deeds of St. Francis and His Companions)*; a true masterpiece of early Italian literature.
 - c. The official biography of Francis of Assisi commissioned by the General Chapter of Narbonne in 1260, written by the minister general of the Franciscan Order, and produced for the express purpose of combining the earlier accounts of St. Francis' life—chiefly those of Thomas of Celano and Julian of Speyer.
 - d. An attempt to explain, to sympathetic outsiders, all those “dark and gloomy” things about Francis that are so hard for such outsiders to understand, using, as the basis for the explanation, a series of reflections on things that such outsiders readily find attractive about Francis and have little or no difficulty understanding.
5. ____ Which of alternatives (a)-(d) given in question (4) above is the best characterization of *The Little Flowers of St. Francis*?

6. ____ Which of alternatives (a)-(d) given in question (4) above is the best characterization of G.K. Chesterton's *St. Francis of Assisi*?
7. ____ Which of the following is the best characterization of the *Daode Jing* (the *Tao Te Ching*)?
- A series of pictures with comments in prose and verse, the classical version of which was produced in the 12th century in China.
 - A series of 48 stories about various ancient Chinese teachers and their pupils, each accompanied by a brief comment in prose and a four-line classical Chinese poem.
 - A brief text of approximately 5000 Chinese characters on the way and its power (or virtue) purportedly written at the behest of one Yin Xi (Yin Hsi), the keeper of the Western pass.
 - An ancient Chinese classic—our present version of which consists of seven so-called “Inner Chapters” (with such titles as “Free and Easy Wandering,” “Discussion on Making All Things Equal,” “The Secret of Caring for Life”), fifteen so-called “Outer Chapters,” and eleven so-called “Miscellaneous Chapters”—that begins with a most improbable story about a giant fish that turns into a gigantic bird.
8. ____ Which of alternatives (a)-(d) given in question (7) above is the best characterization of the *Zhuangzi* (the *Chuang Tzu*)?
9. ____ Which of alternatives (a)-(d) given in question (7) above is the best characterization of *The Gateless Gate*?
10. ____ Which of alternatives (a)-(d) given in question (7) above is the best characterization of *Ten Bulls*?

Search for Meaning

Final Examination

Part II

Write essays on two of the following four questions, one from Group I, and one from Group II. (While this part of the test is an open book test (dictionaries included), you may not make use of any previously prepared drafts of your essays or of any notes you've prepared in studying for the test. Each of your essays is worth from 14 to 25 points. You can't get lower than 14 points on either essay unless you don't attempt an answer at all.)

Group I

1. What are the biggest differences between Aristophanes' portrayal of Sokrates, Xenophon's portrayal of Sokrates, and Plato's portrayal of Sokrates? Given your general sense of the subsequent history of Western philosophy, which of these works do you think is most likely to have had the greatest impact on the way that history unfolded, and why?
2. What seem to you to be the biggest differences between the portrayal of the Daoist sage in the *Daode Jing* and the portrayal of the Daoist sage in at least the parts of the *Zhuangzi* that you have read? Given the sense you've gotten of the nature of Zen (Chan) Buddhism from *Zen Flesh*, *Zen Bones*, which of these two Daoist works seems to you to have had the most influence on the way that the Chan or Zen master has come to be thought of, and why?

Group II

3. Of the three—Sokrates, St. Francis, and Laozi—which seems to you to have had the most formative influence on the ordinary, everyday lives of the largest number of people alive on the planet today—*whether those people know it or not*? Explain your answer as fully as you can. (In answering this question, set aside the question of how historical, legendary, or out-and-out imaginary these three figures might be. Even if they were all entirely imaginary, they'd be cultural forces to be reckoned with.)
4. Of all the readings we've done this semester by Aristophanes, Xenophon, Plato, Bonaventure, Ugolino (or his anonymous translator), Laozi, Zhuangzi, and Mumon, which do you now see as most likely to have the most profound and lasting influence on your own life, and why? Which do you see as least likely to have such an influence, and once again: why? Finally, can you imagine discovering someday that you had this exactly backwards, so that the text you expected to have the greatest influence on your life wound up having the least, and the one you expected to have the least influence wound up having the most? Why or why not?

* * *

Have a great summer!