

## FS 100F: FIRST-YEAR SEMINAR I -- ORIGINS: SELF AND COSMOS

JAMIE HUTCHINSON FALL 2011

OFFICE HOURS: MTWThF (sign up times are posted on my office door)

OFFICE LOCATION: SECOND FLOOR, HALL COLLEGE CENTER

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**COURSE DESCRIPTION:** This course interrogates the origins of Western civilization by exploring a wide variety of primary sources from the Mesopotamian, Greco-Roman, Judeo-Christian, and Islamic cultures, within the Levant, Mediterranean world, and Europe. Drawn from antiquity through the 15th century, the course materials encompass a wide variety of media, including fragmented and intact written texts; architectural structures, sculptures, paintings, and other visual representations; musical selections; and recited sacred and secular texts. Writing-intensive in nature, this course helps students discover what they themselves think about the materials and situate their views in relation to those of their classmates. The key skills for this course are developing critical reading skills, including the “reading” of non-textual materials, and expressing ideas gained from such reading in oral and written forms. As part of this focus, it draws on and develops methods introduced in the Writing and Thinking Workshop. Class sessions are supplemented by lectures on the backgrounds and issues of the texts, presented by Simon's Rock faculty from all divisions (and occasionally by guest lecturers).

**TEXTS/MATERIALS:** The materials are a combination of purchased books, e-reserve documents, online items from password-protected library databases, and items freely available on the internet. The books available for purchase at the Simon's Rock Bookstore are:

Gardner, John and John R. Maier. *Gilgamesh: translated from the Sin-leqi-unninni version*. New York: Vintage Books, 1985. (ISBN: 978-0394740898)

Plato. *Symposium*. Trans. Alexander Nehamas and Paul Woodruff. Indianapolis: Hackett, 1989. (ISBN: 978-0872200760)

Euripides. *Bacchae*. Trans. Paul Woodruff. Indianapolis: Hackett, 1998. (ISBN: 978-0872203921)

Lucretius. *On the Nature of Things*. Trans. Martin Ferguson Smith. Indianapolis: Hackett, 2001. (ISBN: 978-0872205871)

Augustine. *Confessions*. Trans. R.S. Pine-Coffin. Penguin, 1961. (ISBN: 978-0140441147)

De Pizan, Christine. *The Book of the City of Ladies*. Trans. Rosalind Brown-Grant. Penguin, 2000. (ISBN: 978-0140446890)

All other materials can be accessed via the CampusGuide for this course:  
<http://simons-rock.campusguides.com/seminar1>

Materials are grouped by “Blocks” of one to four weeks in length. Each Block focuses on a particular era, culture, and/or theme. To locate materials, it is important to know which Block your class currently is studying. There are five Blocks in First-Year Seminar 1:

Block 1: Introduction/Prehistory

Block 2: Mesopotamian and Early Abrahamic Cultures

Block 3: Greece and Rome

Block 4: Age of Faith

Block 5: Renaissance

To access the CampusGuide, you will need to use the password **semone**. To view certain images from the CampusGuide from certain locations, you will need to enter your Simon's Rock username and password.

**OVER**

**COURSE OBJECTIVES:** The General Education Seminars ask students to engage with the question “What does it mean to be human?”; to understand the complexity and diversity of human experience and the forms through which it is represented; and to communicate this understanding to different audiences with a balance of intellectual authority and an awareness of the limitations of one’s knowledge and experience. More specifically, as a result of their work in the three Seminars, students should be able to:

- articulate and contextualize major themes, ideas, and events of Western civilizations, including diversities within them;
- analyze and make connections among different kinds of primary materials—textual, visual, and auditory—from a variety of disciplines and genres;
- discern the validity of sources and conduct responsible research;
- participate fully in intellectual discussions by asking relevant questions, presenting one’s own ideas, and listening thoughtfully to the questions and ideas of others;
- articulate and evaluate rigorous arguments in support of clear positions, in both written and oral forms;
- engage with perspectives beyond one’s own, including those beyond one’s own cultural and historical circumstances;
- to develop and gain confidence in one's personal "voices" as a writer, while also becoming familiar with the conventions and skills and "voices" required for writing in the academic community.

### **COURSE REQUIREMENTS:**

**1) PAPERS:** Four papers are required in this course. The first three papers are 4-5 typed, double-spaced pages in length (1000-1250 words), and each will explore a topic drawing from within the assigned Block. Each of these first three papers will include either an in-class DRAFT REVIEW DAY, for which you are to bring a full draft of your paper, or peer review done outside of class. The fourth paper is slightly longer, 5-7 pages (1250-1750 words), and will address the course theme of “Origins,” drawing upon materials from multiple points in the semester, including the final Block. That paper can draw upon materials that you have already written about this semester, but it cannot simply duplicate a previous paper. Other expectations and options for the papers include the following:

-- **Approach:** A Seminar paper should be an analytical and critical engagement with the materials, rather than creative fiction, personal essay, poetry, or some other genre. You are welcome, however, to use the first-person and to draw occasionally on personal experience if it helps to frame or illustrate your explorations of the issues and texts being discussed. You should strive to make arguments and draw conclusions beyond those that occur immediately or that are generally obvious about the texts. The goal is to demonstrate analytical creativity and imagination, intellectual risk-taking, as well as the ability to communicate such activities in writing. All Seminar papers should be based on a sound thesis, engage with the materials of the course (appropriately attributed and cited), demonstrate a distinctive voice (in dialogue with other voices and opinions), and move toward a reasoned conclusion.

-- **Thesis and Conclusions:** The thesis of a Seminar paper should lead to an analysis or exploration grounded in the materials of the course. A thesis may be in the form of an interesting question or a compelling synthesis of new ideas. The resulting paper should use analysis, argument, and interpretation—and make frequent, specific, and relevant references to evidence from the course materials—to support the thesis ideas or questions. The conclusion should logically follow from and extend the thesis and analysis. The author should also anticipate, and at times respond to, potential criticisms, including those based on passages or sections of the materials that might appear to contradict the conclusion.

-- **Research and Citations:** Because all seminar papers are grounded in the materials of the course, they should include reference to at least two sources from the course appropriate to the paper topic. During the second and third semesters in the sequence a paper should also appropriately use and make reference to sources found through external research. When used, external sources should be

clearly attributed and differentiated from each other. All quotations and distinctive ideas from all sources used (including the primary materials) should be cited in accordance with accepted style guidelines, and a Works Cited page must be included at the end. The library web site includes information on how to document sources. **For this class you must adhere to current MLA (Modern Language Association) documentation guidelines.**

-- **Style and Voice:** Students are encouraged to develop a distinctive voice in their Seminar papers. As such, Seminar papers should convey the writer's sense that her or his opinions, assessments, and interpretations of the sources are valuable, but that there are also contrasting opinions which may be usefully put in dialogue with the author's own. Keep in mind that Seminar papers are academic papers; thus jargon and colloquialisms and chatty informality are not useful ways to create "style and voice" in your writing.

-- **Academic Honesty:** Academic honesty is a core value in the Simon's Rock community. We value one another for our ideas, and, accordingly, we give credit whenever we reference someone else's ideas, whether or not we use their exact words. As the CampusGuide for this course states, "In the simplest terms, plagiarism is intellectual theft"

(<http://simons-rock.campusguides.com/content.php?pid=159744&sid=1351838>).

Please consult the CampusGuide tab on "Avoiding Plagiarism" for an excellent resource on this important topic. The college catalog also has an informative section on "Academic Honesty."

-- **Process Notes:** All papers must include 2 pages (approx. 500 words) of typed process notes. This process writing should be the thoughtful story of the "what, how, and why" of writing the essay (i.e., the ideas, the language, the revisions, the organization, not the personal or computer problems). They might also include your own opinions on the quality of the paper and thoughts on how to improve in subsequent papers. I will hand out detailed process writing guidelines prior to the first paper being due.

-- **Revisions:** I don't believe there is any such thing as a "final draft." Therefore, you're welcome to revise and re-submit a graded paper. The grade on the revision will replace the original grade (assuming improvement). Even if the paper isn't significantly better, you still will get credit for doing the revision (see my comments under "Grading Components"). I strongly suggest coming in for a conference before you revise. **New process notes must accompany the revision, as well as the original essay with my comments on it. No more than one revision or new paper may be submitted in a given week.**

**2) RESPONSE JOURNALS:** Response Journals are required to prepare for thoughtful participation in each class session. See the guidelines at the end of the syllabus for suggestions on how to write these journals. I might occasionally provide a specific prompt for the journal, but by and large you will be responsible yourself for finding a direction for the writing. **A double-spaced typed page is due for every class, with the exception of those weeks when a paper is due.** You should fill the page and make use of as much textual detail as possible in framing your ideas, speculations, and questions. Because the journal is a way to prepare for and to participate in class discussion, **no extensions or late submissions are permitted.** Please don't create an awkward situation by asking me to ignore this requirement. Printer problems don't constitute a valid excuse. If you can't print it, or happen to forget to bring it, I will accept an e-mailed version either before class or **immediately** following class.

**3) CLASS PARTICIPATION:** Active and effective participation in class activities will contribute to your final grade. This includes such things as attendance and lateness, as well as being a supportive, focused, and prepared participant in discussions, draft review sessions, etc. Knowing how to listen and to ask questions is as essential to effective participation as having opinions. Think of the classroom as a place to try out ideas, share your response journal, talk your way toward understanding, and help others do the same. I prefer discussion, the search for mutual understanding, to debate. In short, the class isn't a place for "right answers" or for winning arguments but a place for collective exploration. This means that all of us are responsible for the content and tone of each class meeting.

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**4) INFORMATION FLUENCY/STUDY SKILLS LABS:** All students are required to register for a section of the Information Fluency & Study Skills Labs. Taught by Library staff, these sessions help students develop both specific information-gathering skills and a broader theoretical understanding of relevant issues. Because students may register for a variety of Lab times, students in our class will likely attend sessions scheduled at different times; this gives you an opportunity to engage in the Seminar experience with students beyond our specific group. The Information Fluency Labs meet three times, during the **second, fifth, and tenth weeks** of the course. Additionally, a Study Skills Lab will meet during the **fourth week** of the course. Attendance at these sessions is required, as is the completion of related assignments and homework. **Missing a lab will count as a class absence.**

**5) SEMINAR LECTURES:** This semester, there will be three First-Year Seminar Lectures. These lectures, which serve as collective learning events for all students enrolled in First-Year Seminar 1, will be held in the McConnell Theater at **3:15 pm** on **Monday September 12, Monday October 17, and Monday November 14**. The lectures offer an opportunity for additional understanding of selected Seminar materials, presented in a collective setting. You are required to attend, take notes, and be prepared to discuss the lecture in subsequent class sessions. You will also have the opportunity to ask the lecturer questions following the lecture. Your Seminar teacher will take attendance at the lectures. **A response journal handed in on the Tuesday after a lecture must incorporate a response to a quotation from the lecture as part of the writing.** It's worth keeping in mind that I'm not terribly interested in whether you liked the lecture or the lecturer, but in what you learned and what you thought about the issues the lecture raised. **Attendance is required. Missing a lecture counts the same as missing a class.**

**GRADING COMPONENTS:** Course grades are based on the following factors: PAPERS (including process notes and voluntary revisions) -- 60%; RESPONSE JOURNALS -- 30%; CLASS PARTICIPATION (as described above) -- 10%. Your final grade will reflect both **the quality of the writing and thinking** you do this term in your formal papers and **the quality of the effort** you put into working with the other elements of the course: the response journal; the writing process (e.g., voluntary revisions, process writing, peer review of drafts); and class participation.

#### **OTHER EXPECTATIONS/GUIDELINES:**

**1) Absences:** You should miss class only for exceptional reasons (or for religious holidays). You are expected to keep track of your own absences. I'll warn you if you're approaching the stated limit. Excessive absences will result in suspension. Missing class also has a negative effect on your participation grade.

**2) Deadlines:** Turning papers in on time shouldn't be a problem since we'll normally be spending three to four weeks discussing the texts and the issues they raise. I'm more impressed by the submission of a paper in progress along with detailed process notes than with a request for an extension. **Please note: an extension still means that the paper is counted as late, but I always appreciate being informed if you plan to take one.** Keep in mind that I'm as interested in your involvement in the writing process and what you're learning about it (and yourself as a writer and thinker) as I am in seeing you write a "great paper" (however defined). Strong process notes can compensate for a paper that still feels unfinished in your eyes. One way to do well in this class is to stop trying to write "perfect papers" and concentrate instead on developing and demonstrating your self-awareness as a writer and thinker. Being late with a paper once in a semester isn't a problem. Repeatedly turning work in late will have a negative effect on your final grade. Be sure to let me know if you foresee problems meeting a deadline. **Papers handed in after the end of the semester (with the exception of official Incompletes or legitimate requests from your academic advisor) will automatically receive a grade no higher than a "C" (and possibly lower). In addition, you cannot expect to pass this course by handing in the majority of the work at the end of the semester (or later).** Failing to hand in papers in a sequential and timely way means eliminating my role as a writing teacher, thereby sabotaging one of the principal aims of First-Year Seminar. You need to be working on your writing incrementally, learning from each assignment and the feedback you receive on it.

**3) Incompletes:** I will not grant an Incomplete to someone who hasn't done most of the work during the semester. An Incomplete isn't an all-purpose safety net designed to save someone who has been in "free fall" all semester. It is designed specifically to aid someone who has been keeping up with the work but has run into difficulties beyond his or her control late in the term. See the college catalog for further details.

**4) Grammar, punctuation, and proofreading:** I expect your typed papers to reflect an ability to proofread carefully and to adhere to basic principles of punctuation, grammar, and usage. Repeated problems in this area will result in your final course grade being lowered. I will draw your attention to errors by putting an X in the left-hand margin of your paper next to the line where the problem occurs. If the reason for the X isn't clear, be sure to ask me about it. Few papers are error free, but both you and I are happier if I am able to concentrate on what you have said rather than on editorial sloppiness. Poorly copy-edited papers will receive a split grade (half for content, half for carelessness). The first split grade you receive will represent a warning; subsequent ones will pull down your grade for the term. I encourage you to proofread one another's papers and to work with me and the writing tutors if you are having difficulties. A good web site to consult when it comes to grammar and punctuation is the writing lab at Purdue University:

<http://owl.english.purdue.edu/owl/section/1/>

**5) Rough Drafts:** We'll use peer review as a revision strategy for the first three papers. Some class time will be set aside for peer review for the first paper. For the second two you are expected to have your peer review forms filled out on your own. **Beginning with the second paper, you can also ask me to read drafts in progress and discuss them with you. But I must get the draft from you at least two days before it's due** so that I have time to read it carefully. If you don't mind less thorough feedback, you're welcome to schedule a meeting to discuss your ideas. I'll gladly respond to any questions you have about your work. Remember: No teacher has a magic formula for turning a rough draft into an excellent paper, but I can try to help you find out what it is you're trying to say and how to say it.

**7) E-mail:** I will often communicate with you via e-mail, especially when it comes to upcoming assignments. You should check your e-mail regularly between classes. You may also contact me via e-mail.

**8) E-mailed papers:** I do not accept e-mailed papers except once in a blue moon (and either because my schedule demands it or because you've convinced me of its necessity). In general, it's your job to print out a hard copy of your writing and get it to me.

## RESPONSE JOURNAL

The response journal is a place to do some speculative and reflective informal writing about the assigned texts, focusing on all of the ones assigned for a particular class, and **including responses to specific passages, or images, or musical moments (these must be quoted or described as part of the journal)**. What I'm looking for is a demonstration of your ability to use writing as a way to engage with and think about what you've read or viewed or listened to. The guidelines are as follows:

- The journal may be no longer than a double-spaced typed page (filling the whole page is expected). Adjust your margins and font size if you need more room, but leave room for me to comment.
- The journal is due at the end of class on Tuesday and Thursday (unless otherwise indicated in the daily schedule).
- No journal is due the week that a paper is due (unless you need to do a make-up).
- Since the journal is one of the ways in which you prepare for class discussion, it cannot be handed in late.
- **You must respond to all of the texts (and lectures) assigned for that particular class** (some texts may naturally receive more emphasis than others).
- To be clear: A Tuesday journal must respond to the Tuesday assignment, a Thursday journal to the Thursday assignment. You're welcome to refer to (make connections to) previously assigned texts in writing the journal, but the primary focus must be on the current ones.

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- You must respond to specific passages (these must be quoted in the journal itself) or images or musical moments from the assigned texts as part of the journal.
  - Your journal isn't a place to write polished essays, etc. Journal writing is informal writing: writing that explores, speculates, asks questions, goes out on a limb, makes associations with other things the reader has read or experienced, argues for and against various ideas (believing and doubting), notes what's surprising or problematic or disturbing or familiar. In short, it's writing that's done for the sake of discovery, not for the sake of arriving at answers or proofs. Summarizing should be kept to a minimum. It's your exploratory thinking about the reading that's important.
  - The journal should be proofread, but, as noted, the writing can be informal.
  - In collecting your journal my goal is to see what sort of effort you've made to engage yourself with and explore the texts, not to evaluate how intellectually incisive you've been.
  - I will not assign a formal letter grade to your journal. Instead, I'll mark it each time as either a ✓, ✓+, OR ✓-. I will also respond occasionally to some of your comments by trying to raise further questions for you to think about.
  - A consistent ✓+ journal will raise your overall grade (e.g., B+ to A-); a ✓ or ✓/✓+ journal will maintain the status quo; a ✓- journal will lower your overall grade.
  - To receive credit for the journal, you must hand it in on time. Missing one journal during the term won't have disastrous consequences, but that doesn't mean it's inconsequential. Missing more than one will likely damage your overall journal average.
  - If you miss a journal, you can make it up by writing one for a class during a week when a paper is due.
- Make-up journals must be written in response to the texts assigned for a current class (and handed in at the end of that class), not texts from past classes.**

## WEEKLY SCHEDULE – FIRST-YEAR SEMINAR

**Remember: a typed (double-spaced) response journal is due every class except in those weeks when a paper is due. The daily assignments may be subject to occasional revisions, depending on the nature of class discussion.**

**Non-book assignments are available through the CampusGuide for this course: <http://simons-rock.campusguides.com/seminar1>**

### *Block 1: Introduction/Prehistory*

Tuesday, August 30 -- *Venus of Willendorf* (in class)

Thursday, September 1-- *Venus of Willendorf* (continued); *Gilgamesh*, Tablets I-V. Response journal due.

### *Block 2: Mesopotamian and Early Abrahamic Cultures*

Tuesday, September 6 -- *Gilgamesh*, Tablets VI-XI (skim Tablet XII for the basic issues).

Thursday, September 8 – Review *Gilgamesh*; listen to Audio recordings of selections from Table XI of

*Gilgamesh*; review materials related to the Ziggurat at Ur

**THIS WEEK -- INFORMATION FLUENCY LAB #1: EXPLORING A TOPIC; PRIMARY VS. SECONDARY SOURCES**

**Monday, September 12 -- SEMINAR LECTURE, 3:15 pm: Rebecca Fiske, on fragmented texts including the *Dead Sea Scrolls* and Sappho's poems**

Tuesday, September 13 – Final discussion of *Gilgamesh*; *Code of Hammurabi* preface and selected laws; Genesis 1-19.

Thursday, September 15 -- Genesis 20-50; *Dead Sea Scrolls* fragments 4Q203, 1Q23, 2Q26, 4Q530-532, 6Q8 (“Book of Giants”); and 4Q201 (“Enoch”), with image of 4Q201

**Block 3: Greece and Rome**

Tuesday, September 20 -- DRAFT DAY for Paper #1, on Blocks 1-2; the Parthenon; Catullus, poem 51

Thursday, September 22 – **NO CLASS.**

**Friday, September 23 – First paper due, including process notes, preliminary draft, and peer review forms. E-mail the revised draft and the process notes to me (jamieh@simons-rock.edu). Slide the other materials under my office door in the College Center.**

**THIS WEEK -- STUDY SKILLS LAB (REQUIRED).**

Tuesday, September 27 – the Parthenon (continued); Plato, *Symposium* (pages to be assigned).

Thursday, September 29 -- Finish Plato, *Symposium*; Sappho, poems (including the “new poem”);

**THIS WEEK -- INFORMATION FLUENCY LAB #2: QUOTING AND PARAPHRASING; CITATION SYSTEMS; CITING SOURCES IN WRITTEN WORK**

Tuesday, October 4 – *Apology* (complete text).

Thursday, October 6 -- Finish discussing *Apology*; begin Euripides, *Bacchae* (pages to be assigned).

OCTOBER 11 & 13 – OCTOBER BREAK. WORK ON DRAFT OF SECOND PAPER.

**Monday, October 17 -- SEMINAR LECTURE, 3:15 pm: Michael Cassin (Clark Art Institute), on how to view art, including three images of the Virgin & Child in the Clark's collection (by Ugolino Nerio, Piero della Francesca, and the Master of the Embroidered Foliage)**

Tuesday, October 18 -- Euripides, *Bacchae* (finish reading the play)

Thursday, October 20 – Euripides, *Bacchae* (final discussion); Lucretius, *De Rerum Natura*, Book I, lines 1-634, 951-1117; Book II, lines 1-1174, Book V, lines 1-1240; *Capitoline Venus*

**This Week: Two peer review forms for your second paper need to be filled out – either by other Seminar students or by a writing tutor.**

**Block 4: Age of Faith**

**Monday, October 24 – Second paper due, along with process notes, preliminary draft, and two completed peer review forms.**

Tuesday, October 25 -- Augustine, *Confessions*, Books 1-5, pp. 21-109; Ugolino Nerio, *Virgin & Child with Saints*; Piero della Francesca, *Virgin & Child Enthroned with Four Angels*; Master of the Embroidered Foliage, *Virgin & Child* (from the collection of the Clark Art Institute)

Thursday, October 27 -- Augustine, *Confessions*, Books 6-7, pp. 111-156; Ugolino Nerio, *Virgin & Child with Saints*; Piero della Francesca, *Virgin & Child Enthroned with Four Angels*; Master of the Embroidered Foliage, *Virgin & Child* (from the collection of the Clark Art Institute)

Tuesday, November 1 -- Augustine, *Confessions*, Books 8-9, pp. 157-207; Hildegard von Bingen, “Columba Aspexit”

Thursday, November 3 -- Gospel passages (King James Bible): Matthew 1:18-2:23, 3-8:17, 17:1-13; Mark 14-16:8; Luke 1-2, 22-24; John 1:1-18, 13:1-17, 20:1-18; *Book of Kells*, page of the *Prologue of the Gospel of John*; Chartres Cathedral, Passion Window; Byzantine ivory Icon with the Virgin and Child; Andrei Rublev's *Trinity Icon*.

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Tuesday, November 8 -- Finish discussion of Gospel passages; Mosque at Córdoba; Audio of Muslim Call to Prayer

Thursday, November 10 -- Qur'an: Surah 37, lines 100-182; Surah 55, lines 1-78; Surah 21, line 22; Surah 45, lines 3-5; Surah 57, line 4 (audio and text, via online Qur'an Explorer)  
"Blue Qur'an" folio page; Mosque at Córdoba, review image of the mihrab

**THIS WEEK -- INFORMATION FLUENCY LAB #3: QUOTING AND PARAPHRASING;  
CITATION SYSTEMS; CITING SOURCES IN WRITTEN WORK**

**Monday, November 14 -- SEMINAR LECTURE**, 3:15 pm: Brian Conolly, on "The Decisive Treatise" by Ibn Rushd (Averroës)

November 15 Ibn Rushd (Averroës), "The Decisive Treatise"

November 17 Maimonides, *Guide for the Perplexed*; *Sh'ma* (audio, of text of Deuteronomy 6:4-9)

**This Week: Two peer review forms for your third paper should be filled out this week – either by other Seminar students or by a writing tutor. The paper is due after Thanksgiving.**

NOVEMBER 22 & 24 -- THANKSGIVING BREAK. WORK ON REVISING THIRD PAPER.

***Block 5: Renaissance***

Tuesday, November 29 -- Giovanni Boccaccio, *Decameron* stories I:4; II:8, III:1, III:9, V:9, X:10

Thursday, December 1 -- Christine de Pizan, *Book of the City of Ladies*, pp. 5-35 and one story from 35-56; 57-58 and one story from 58-69; 70-74 and one story from 74-87; 101-103

**Friday, December 2 – Third paper due, along with process notes, preliminary draft, and two completed peer review forms.**

Tuesday, December 6 -- Christine de Pizan, *Book of the City of Ladies*, pp. 108-112 and one story from 112-198; 201-20 and one story from 206-234; 237-240; Gilles Binchois (music) & Christine de Pizan (lyrics), "Dueil angoisseux"

Thursday, December 8 -- Botticelli, *Birth of Venus*; Raphael, *School of Athens*; Michelangelo, *Sistine Ceiling*; Michelangelo, *David*

Tuesday, December 13 -- Leonardo da Vinci, three pages from his *Notebooks*; discuss topics for Paper #4, on theme of "Origins" through the Blocks.

Thursday, December 15 through Tuesday, December 20 – Reading period and final examinations.

**Final paper on theme of "Origins" due any time prior to leaving campus. Process notes are required, but peer review is optional.**