

EASTERN MICHIGAN UNIVERSITY
DIVISION OF ACADEMIC AFFAIRS

**REQUEST FOR INCLUSION OF A COURSE IN THE
GENERAL EDUCATION PROGRAM:
EDUCATION FOR PARTICIPATION IN THE GLOBAL COMMUNITY**

DEPARTMENT/SCHOOL: History and Philosophy COLLEGE: ARTS & SCIENCES

DEPARTMENT CONTACT: Margaret Crouch CONTACT PHONE: 7-1018

CONTACT EMAIL: Mcrouch@emich.edu

1. Subject Code, Number, and Title: Phil 370: Philosophy and Narrative

2. Credit Hours 3

3. Course Description

This course will focus on philosophical issues relevant to one or more of the following topic areas: philosophical issues in literature and film, theories of drama and performance, the politics of narrative, and recent hermeneutical theory.

4. This course is (check one):

- an existing course with no revisions (need not go through the input system)
 an existing course with revisions (attach this form to Request for Course Revision form)
 a new course (attach this form to Request for New Course form)

5. Check the General Education requirement this course is intended to meet. If the course is to be proposed for more than one requirement, submit a separate form for each one.

- Effective Communication**
- Quantitative Reasoning (*QR designation*)**
- Writing Intensive (*WI designation*)**
- Perspectives on a Diverse World**
- Global Awareness
- U.S. Diversity
- Knowledge of the Disciplines**
- Arts Humanities
- Science Social Science
- Learning Beyond the Classroom (*LBC designation*)**

6. Rationale. Provide a concise, clear, jargon-free explanation of why this is a General Education course and how it fits into this specific area of the program. (The rationale should explain to students why they are taking the course. It should address both why it is part of the General Education program and why it fits into the particular category.) This rationale should appear on the general course syllabus provided here and should be included in specific course syllabi given to students.

This course is a Writing Intensive course in the philosophy program. Students will write two take-home essay exams and a substantial philosophical paper. The essay exams are devoted to understanding and critiquing arguments put forward by someone else. The substantial paper is a reasoned defense of a thesis. Students will choose an issue in philosophy and film, formulate a thesis, and defend that thesis.

There are two main kinds of philosophical writing: (1) Critiquing arguments put forward by someone else; and (2) Defending a thesis. Students will do both kinds of writing in this class.

7. Clearly and concisely explain how this course meets each of the General Education outcomes for the requirement checked in number five (all outcomes should be addressed). To do this, (a) list the General Education outcomes for the requirement and explain how the course meets each outcome; and (b) explain, in general terms, the method(s) of evaluation to be used in the course and how these methods assess the degree to which students have met the General Education outcomes for this requirement.

1. Develop and employ successful, flexible writing and reading strategies that support sustained inquiry in a discipline.

a) Students will learn how to read and write a philosophical paper. Philosophers read with two things in mind: (1) What is the most charitable interpretation of the author's argument? (2) Do the premises of the author's argument support his or her conclusion? Students will be involved in this type of reading throughout the course, as we read the work of philosophers and, in class discussions, reconstruct their arguments and critique their positions. The skills involved are critical reading and critical reasoning, most of which they will have acquired in previous philosophy courses.

b) Students will demonstrate their ability to read and understand complex philosophical arguments by doing propositions and questions and writing two take-home essay exams. Exam questions require both the exposition of a philosophical position and a critique of that position. Students will also learn to write a substantial philosophical paper, in which they formulate and defend their own thesis. The paper is progressive, with assignments due at five different points during the semester. The first is the topic of the paper, the second the sources, the third an annotated outline, the fourth a draft and the fifth the final paper. All of these assignments are required and are part of the final grade on the paper.

2. Use writing strategies that achieve the purpose(s) for writing and address the expectations of audience(s) within a discipline.

a) A philosophical paper is a reasoned defense of a thesis. The purpose of such a paper is to establish the truth of a conclusion. Students will learn the strategies for writing such a paper. Drafts will be turned in for comments and students will revise the paper in light of those comments.

b) Papers will be assessed in light of the expectations of philosophical writing: (1) Is the thesis clearly stated? (2) Do the author's premises support his or her conclusion - is the reasoning sound/cogent? (3) Are controversial premises supported?

3. Formulate research questions and employ strategies for researching and responding to those questions.

a) Students will formulate a thesis and defend that thesis. They will consider objections to their arguments and respond to those objections.

Philosophy is not an empirical discipline. Thus, research consists of reading the relevant background literature. Students will be introduced to various databases (e.g., *The Philosopher's Index*) that will help them find the background literature for their paper.

b) Student's ability to do what this outcome demands will be assessed in the grading of the various paper assignments and the final paper. See paper assignment for grading criteria.

4. Use discipline-specific genres to communicate information.

a) The genre of philosophy is that of an argumentative paper. Students will write a substantial argumentative paper, as well as two take-home essay exams in which they demonstrate their ability to understand and critique an argument put forward by someone else.

The substantial paper written in PHIL 370 will be modeled after philosophical journal articles. Although students will be writing primarily for other class members, they will acquire the skills necessary for professional philosophical writing.

b) This outcome is assessed through the grading of the paper and the essay exams. See paper assignment for grading criteria.

5. Understand conventions for communicating, disseminating, and interpreting information within a discipline.

a) Students will understand, from reading and studying journal articles and texts, how philosophical argument is disseminated and communicated. Interpretation is an essential part of both reading and writing philosophy.

b) Students' understanding will be assessed through the paper and the essay exams. See paper assignment for grading criteria.

8. Attach a syllabus (1-inch margins and 10-12 pt. font). The syllabus must include the rationale from #6 above and clearly reflect the outcomes and methods of evaluation detailed in #7 above.

Please submit all materials in electronic form.

Action of the Department/College

1. Department

Vote of department faculty: For _____ Against _____ Abstentions _____

Department Head

Date

2. College

College Dean

Date

Action of General Education Advisory Committee

Vote of General Education Committee: For _____ Against _____ Abstentions _____

Chairperson, General Education Advisory Committee

Date

Approval

Associate Vice-President for Undergraduate Studies and Curriculum

Date

Associate Vice-President for Undergraduate Studies and Curriculum

Date

PHIL 370: PHILOSOPHY AND NARRATIVE

SYLLABUS

Instructor: Professor Margaret Crouch
Office: 702C Pray-Harrold
Office Hours: WF 2-3 p.m., and by appointment.
Telephone: 734/487-0069; 734/487-1018 (urgent messages)
Fax: 734/487-6835
E-Mail: mcrouch@emich.edu (best way to get in touch)
Mailbox: Dept. of History and Philosophy, 701 Pray-Harrold

COURSE DESCRIPTION

This is a course on philosophy and film. The medium of film provides many opportunities for philosophical reflection. In this course, we will focus on a number of them, somewhat simultaneously. The content of the course is a combination of the philosophy of film, and philosophy in film. The former concerns the philosophical problems that arise from contemplating the medium of film, while the latter address the philosophical issues that arise within films.

We shall begin with some of the basic concepts of film analysis, and then address questions about the aesthetics of film. We shall examine some of the prominent theories about what film is and how it should be understood. While we are doing this, and applying the theories to films, we will read analyses of the particular films we are viewing (or articles related to those films). Near the end of the course, we shall examine philosophy in film, focusing on epistemology, existentialism, social and political philosophy, and popular human nature.

Goals of the course include:

- understanding the many ways in which to examine film from a philosophical perspective
- reading the writings of philosophers and other scholars critically, but with understanding
- writing philosophical papers
- discussing philosophy
- improving critical and analytical skills
- practicing philosophy
- drawing connections between philosophy and popular culture

Note to Philosophy Majors: Essays and papers from this course may be used for your portfolios.

I start from the assumption that you are responsible adults. This means that you know what is required of you in a college course. You are to do all reading on time, hand in assignments on time, be in class on time, stay in class for the whole period, and organize the rest of your life to accommodate these obligations to the best of your ability. I understand that no one is in complete control of his or her life, and that sometimes one or all of these obligations is not possible, or not possible without too great a degree of disruption in other parts of your life. If this should occur, you must let me know as soon as you can. Further, if you are unsure about anything in the readings or assignments, I am happy to answer questions. However, it is your responsibility to let me know that something is unclear to you. I start from the assumption that you are responsible adults. This means that you know what is required of you in a college course. You are to do all reading on time, hand in assignments on time, be in class on time, stay in class for the whole period, and organize the rest of your life to accommodate these obligations to the best of your ability. I understand that no one is in complete control of his or her life, and that sometimes one or all of these obligations is not possible, or not possible without too great a degree of disruption in other parts of your life. If this should occur, you must let me know as soon as you can. Further, if you are unsure about anything in the readings or assignments, I am happy to answer questions. However, it is your responsibility to let me know that something is unclear to you.

Required Texts

Buckland, Warren. *Film Studies*.

Electronic Reserve

I am using the Electronic Reserve system instead of putting together a course pack that you must purchase. Electronic Reserve works much like traditional reserve systems. I put articles or documents in electronic files and you access them through the EMU web system. You may either read them online or print them to read in hardcopy. Printing is free at the Halle Library. You will need Adobe Acrobat, but that can be downloaded free.

To get to the reserve system, go to the EMU homepage at www.emich.edu.

1. Click on "Academics and Research" on the menu at the left side of the page.
2. Go down the menu and click on "Library."
3. In the left column, under "Books, Articles, & More," click on "Course Electronic Reserves."
4. Click on "Electronic Reserves and Course Materials" and scroll down the index to "Philosophy." Alternatively, you may use the Instructor index and find my name directly. In either case, click on "Go." You should see our course.
5. Click on the course number and you will be asked for a password. The password is "cinema." Read the conditions of use, and click on "Accept."
6. You will see a list of files with names that match those on the schedule. In some cases, the files were large, so I had to download the article into multiple files and put them in a folder. Any time you are asked for a password, use "cinema."

COURSE REQUIREMENTS

Essay Exams: Essay exams are designed to test a student's understanding of the philosophical concepts and arguments of the philosophers we are studying. Students are required to complete two take-home essay exams. Each essay constitutes 25% of the total course grade.

Paper: The paper is designed to enable a student to engage in a more original and sustained philosophical project. Students are required to write a philosophical paper (10 typed, double-spaced pages—2500-3000 words). Instructions for the paper will be distributed with this syllabus; they include assignments designed to help you in writing your paper. Everyone is required to complete all components of the paper (except the 4th). Failure to complete any of the first three components will result in a lowering of the paper grade by 1/3 letter grade. The grade on the paper constitutes 30% of the course grade.

Participation: It is essential to the success of the learning process that you participate in class discussion. If you make a good faith effort to do so (this involves your presence), I will take this into account in case of borderline grades and move you up.

WRITTEN ASSIGNMENTS

Title	Due date	Weight
First Exam		25%
PAPER ASSIGNMENT 1: CHOOSING A TOPIC		1/3 letter grade
PAPER ASSIGNMENT 2: SOURCES		1/3 letter grade

PAPER ASSIGNMENT 3: ANNOTATED OUTLINE		1/3 letter grade
PAPER ASSIGNMENT 4: DRAFT		1/3 letter grade
PAPER DUE		30%
FINAL EXAM		25%
BEGINNING QUESTIONS		10%
BEGINNING PROPOSITIONS		10%
PARTICIPATION		Borderlines.

Class Format

The class format will be a modified discussion format in which lectures respond interactively to questions. I will assume that you read the day's reading and understood most of it. In my lectures I will sometimes focus on the most difficult points from the reading, sometimes the most important and sometimes fine points most likely to be overlooked. Sometimes I will omit detail in order to give the big picture; sometimes I will ignore all but one sub-topic in order to give detail. There are two important consequences for you. (1) First, the lectures will not suffice to convey everything that is important in the reading. They couldn't. (2) Second, you may have questions on parts of the reading I did not cover. If so, please ask them. I am always willing to slow down or make mid-course corrections.

On many days, one of you will open class by writing on the board (or reading aloud) the five most important propositions asserted by the author in that day's reading. See the **beginning propositions** handout for details. You will take turns doing this, but everyone should do it once, and everyone will turn in to me their beginning propositions each day we have them.

On those same days, one of you will open class by asking the first questions. See the **beginning questions** for details. You'll also take turns at this, and I may ask for more than one person's questions in a day. Each person must do it at least once, and I will collect your questions each day they are assigned.

If the class wishes, we can set up a web caucus for the course so that discussions can be continued outside of class.

Course Policies

Policy on Late Examinations and Assignments

Late papers are a nuisance for everyone and can be unfair to other students. If you know that you will be unable to hand in a paper at the scheduled time, the best thing to do is to make arrangements to turn it in early. If an emergency prevents you from turning in the paper at the scheduled time, please contact me as soon as possible. I will require some kind of official verification of the emergency (funeral notice, doctor's note, etc.) before I can allow you to turn in the paper. I know this seems heartless when you have lost a loved one, but people are not always truthful, and I must strive to maintain fairness. I retain the right to refuse to accept a late paper if the student is unable to provide such verification.

Academic Integrity

Academic dishonesty will be penalized. Academic dishonesty includes cheating and plagiarism. This includes papers that are bought from *internet paper mills*—either already existing or specially written papers. Such papers meet the definition of plagiarism. See <http://www.dsa.emich.edu/sjs/acddishon.html> for definitions of cheating and plagiarism.

Guidelines for Classroom Behavior

Classroom civility is required. In order to insure that everyone feels free to voice his or her opinion in class, we must take care not to intimidate anyone. Classroom civility also requires respecting the right of other students to learn. This requires being on time for class and staying until the class is over, listening while others are speaking, refraining from talking or making noise while others are speaking, and being careful not to monopolize the discussion or take it too far afield. Please turn off your telephones and pagers during class. You may not be online during class.

Students with Disabilities

Reasonable accommodations will be provided for students with disabilities. Please speak with me at the beginning of the course.

Other

If you send me your e-mail address, I can send you copies of the materials for the course that include URLs.

Changes may be made in the syllabus and/or schedule. Students will be informed in class of all such changes. You are responsible for the information contained in this syllabus.

PHIL 370: PHILOSOPHY AND THE MOVING IMAGE

FALL 2003

SCHEDULE OF FILMS, READINGS AND ASSIGNMENTS

All readings are in Ereserves (ER), except those from Buckland.

TOPIC	DATE	FILM/READING	DUE DATES/ACTIVITIES
	Wed Sept 3	Introduction	
Film Analysis	Fri Sept 5	Read: Buckland, Chapters 1 and 2.	Ps&Qs (for one of these chapters)
	Mon Sept 8	<i>Pulp Fiction</i> (Tarantino, 1996)	
	Wed Sept 10	Read: Carroll, "Horror and Humor." (ER)	Ps&Qs
Philosophy and Film	Fri Sept 12	Read: Plantinga, "Film Theory and Aesthetics." (ER) Sesonke, "Aesthetics of Film." (ER)	Ps&Qs (for one of these articles)
	Mon Sept 15	<i>The Matrix</i> (Wachowski, 1999)	
	Wed Sept 17	Read: Korsmeyer, "Seeing, Believing, Touching, Truth." (ER) Branigan, "There is No Spoon: A Buddhist Mirror." (ER) Flannery-Dailey and Wagner, "Wake up! Gnosticism and Buddhism in The Matrix." (ER)	Ps&Qs (for one of these articles)
Film Theory	Fri Sept 19	Read: Bazin "The Myth of The Total Cinema." (ER) Kracauer "Basic Concepts." (ER)	Ps & Qs (for one of these articles)
Realism	Mon Sept 22	<i>The Bicycle Thief</i> (De Sica, 1948)	
	Wed Sept 24	Read: Carroll, "Defining the Moving Image." Bazin, "De Sica: Metteur-en-Scene." (ER)	Ps & Qs (for one of these articles)

Request for Approval of a General Education Course (continued)

Anti-Realism	Fri Sept 26	Read: Arnheim "Film and Reality." (ER) Arnheim "The Complete Film." (ER)	Ps & Qs (for one of these articles)
	Mon Sept 29	<i>What Dreams May Come</i> (Ward, 1998)	
	Wed Oct 1	Read: Gooding-Williams, "Black Cupids, White Desires." (ER) Currie "The Myth of Illusion." (ER)	Ps & Qs (for one of these articles)
Dogma 95	Fri Oct 3	Dogma 95 (ER)	
	Mon Oct 6	One of: <i>Character, Mifune, Italian for Beginners, The King is Alive, Julien Donkey-Boy, Open Hearts</i>	
	Wed Oct 8		Midterm Due.
Psychoanalytic Film Theory	Fri Oct 10	Read: Allen, "Psychoanalytic Film Theory." (ER)	Ps & Qs (for one of these articles)
	Mon Oct 13	<i>Being John Malkovich</i> (Jonze,)	
	Wed Oct 15	Read: Draguniou, "Psychoanalysis, Film Theory, and the Case of <i>Being John Malcovich</i> ." (ER)	
Cognitive Film Theory	Fri Oct 16	Read: Currie, "Cognitivism." (ER)	Ps & Qs (for one of these articles)
	Mon Oct 20	<i>Lost Highway</i> (Lynch, 2000)	
	Wed Oct 21	Kania, "The Illusion of Realism in Film. (ER) Herzogenrath, "On the Lost Highway." (ER)	
Documentary	Fri Oct 24	Read: Buckland, Chapter 5. Nichols, "Documentary Modes of Representation." (ER)	Ps & Qs (for one of these articles)
	Mon Oct 27	<i>Bowling for Columbine</i> (Moore, 2002)	
	Wed Oct 29	Read: Carroll, "From Real to Reel." (ER)	
Genre: The Western	Fri Oct 31	Read: Buckland, Chapter 4. Berry, "Genre." (ER)	Ps & Qs (for one of these articles)
	Mon Nov 3	<i>Dead Man</i> (Jarmusch)	
	Wed Nov 5	Read: Warshow "Movie Chronicle: The Westerner." (ER) Hall, "Now You Are a Killer of White Men." (ER) Rosenbaum, "Acid Western." (ER)	Ps & Qs (for one of these articles)
Philosophy in Film: Social Philosophy	Fri Nov 7	Read: Kellner, "Spike Lee's Morality Tales." (ER) Chow, "Film and Cultural Identity." (ER)	Ps & Qs (for one of these articles)
	Mon Nov 10	<i>Bamboozled</i> (Lee, 2000)	
	Wed. Nov 12	Read: "Minding the Messenger." (ER)	
Popular Culture and Television	Fri Nov 14	Read: TBA	Ps & Qs (for one of these articles)
	Mon Nov 17	Buffy and Angel	
	Wed Nov 18	Read: TBA	Ps & Qs (for one of these articles)
Philosophy in Film: Epistemology	Fri Nov 20	Read: Porter, "Rashomon." (ER) Jarvis, "Is Truth Relative?" (ER)	Ps & Qs (for one of these articles)
	Mon Nov 24	<i>Rashomon</i> (Kurasawa, 1950)	
	Nov 26-28	Thanksgiving Holiday	

Philosophy in Film: Existentialism	Mon Dec 1	<i>The Sacrifice</i> (Tarkovsky, 1986)	
	Wed Dec 3	Read: Tarkovsky, "The Sacrifice." (ER) Le Fanu, "The Sacrifice." (ER) Kierkegaard, "A Panegyric upon Abraham." (ER)	
Philosophy in Film: Political Philosophy	Fri Dec 5	Read: Falzon, "Antz." (ER)	Ps & Qs
	Mon Dec 8	<i>Antz</i> (Darnell and Johnson, 1999)	
	Wed Dec 10		<i>Paper Due</i>
	Mon Dec 15		<i>Final Exam Due</i>

PHIL 370 PHILOSOPHY AND FILM

PAPER ASSIGNMENT

DUE DECEMBER 10

Write a paper of 10 pages (2500-3000 words) on a topic that engages philosophy and film. The paper should explore a topic that has not been thoroughly treated in class and that does not appear on any examination.

As the syllabus indicates, this paper is "progressive". There will be assignments along the way that are designed to help you work toward the finished product. Failure to fulfill any one of these assignments will result in a lowering of the paper grade by 1/3 grade. These assignments are included below. **All assignments should be typed and turned in at the beginning of class on the day they are due. Early paper assignments accepted. No late paper assignments accepted. Both your draft and the final paper must be handed in on December 10.**

FORMAL REQUIREMENTS

1. 10 pages (2500-3000 words), not including endnotes or bibliography (I have been known to count words).
2. Title page including title, your name, the date on which you hand in the paper, the word count, and the name of this course.
3. The paper should be printed using a readable font (10-12 pt) with 1 inch margins and pagination. Use proper formatting of sources.
4. You must use at least one outside source other than a film review.
5. This paper cannot be used for any other course.

CRITERIA FOR EVALUATION

The following are the criteria that will be used in the evaluation of your final paper:

1. **Choice of Topic.** The topic should be one that is interesting and challenging, one that allows you to contribute to writing in the history of philosophy. The topic should be neither too broad, nor too narrow, but just right. The topic is too broad if you are unable to cover it thoroughly in an 8-10 page paper. It is too narrow if you must pad your paper with unnecessary material to extend it to 8 pages.

2. **Accuracy and Fairness of Exposition.** At least part of your paper will be devoted to exposition of a philosopher's views. I will be looking to see whether your exposition reflects a sensitive understanding of the view explained. Your exposition should accurately present the views of another. If one is criticizing them, it is often tempting to caricature the views so as to make them easier to criticize. You should use the "principle of charity" in your exposition. The people you are reading are intelligent, though not infallible. See WRW for more information about exposition.
3. **Strength of Argumentation.** Most of the papers you write will make use of argumentation, since you will be supporting a thesis or an interpretation at some point in the paper. The evidence that you use should be accurate and should provide clear support.
4. **Structure or Organization of Paper.** This is a very important aspect of the paper. The paper should "flow" logically from start to finish. The precise organization will depend on the kind of paper you are writing. See WRW for guidance. However, every paper should move logically from introduction to conclusion, with clear transitions between paragraphs, and transitional paragraphs where appropriate, so that the reader can see how each paragraph is related to the topic. There should be no extraneous material or digressions. Furthermore, each paragraph should be well structured, addressing one topic, and containing a topic sentence.
5. **Use of Language.** Each sentence should be well structured and grammatical, and words or phrases used appropriately. Spelling and punctuation should be accurate and typos corrected. Remember that automatic spell-checkers are not reliable. Also, note that the past tense of "lead" is not "lead", but "led". Possessives and contractions are often confused ("theirs" and "there's", "its" and "it's"). More substantially, controversial or vague terms should be clearly defined.
6. **Originality.** First, do not plagiarize. Plagiarism occurs when you present the thoughts or words of another as if they were your own. You can avoid this if you give credit where credit is due; indicate the source of information, thoughts, or wording that you use in your paper. Use quotations sparingly. See WRW for guidance. There is another notion of originality that is significant here. Presenting a novel interpretation of a philosopher's view or a creative criticism will increase the value of your paper.
7. **Format.** Follow the instructions for the assignment and use a professional form of notation. You may consult the Modern Languages Association, the American Psychological Association, or the Chicago Manual of Style. Note that footnote and endnotes are formatted differently than bibliography or references. Your paper should be *professional*.

Because of the progressive nature of this assignment, there is really no excuse for late papers. The grades of late papers—and late paper assignments--will be lowered 1/3 grade per day.

SOME FURTHER GUIDES TO WRITING.

Bedau, Hugo. *Thinking and Writing about Philosophy*. Boston: Bedford Books of St. Martin's Press, 1996.

Graybosch, Anthony J., Gregory M. Scott, and Stephen M. Garrison. *The Philosophy Student Writer's Manual*. Upper Saddle River, New Jersey: Prentice-Hall, Inc., 1998.

Seech, Zachary. *Writing Philosophy Papers*. Belmont, Calif.: Wadsworth Publishing Company, 1993.

A Brief Guide to Writing Philosophy Papers, <http://www.nwmissouri.edu/~rfield/guide.html>

Guidelines on Writing a Philosophy Paper, <http://www.princeton.edu/~jimpryor/general/writing.html>

Undergraduate Philosophical Writing, <http://eee.uci.edu/programs/philoswr/>

Strunk, Jr., William, *Elements of Style*, <http://www.bartleby.com/141/> (for grammar)

INSTRUCTIONS FOR FINDING SECONDARY SOURCES IN JOURNALS

1. Go to www.emich.edu and click on "Academics and Research."
2. Click on "Library".
3. Under "Books, Articles, and More" click on "Indexes & Databases" or "Finding Articles, Journals, & Magazines."
4. The best sites for philosophy are "Wilson Plus," "JSTOR," "The Philosopher's Index," "Electronic Collections Online" (ECO), and "Project Muse." All of these but *The Philosopher's Index* have full-text articles online. *The Philosopher's Index* is more comprehensive, but you will have to try to find the articles listed in hardcopy in the library or in one of the other databases.

PAPER ASSIGNMENT 1: CHOOSING A TOPIC

October 29

For this assignment, you should read one or more of the recommended handouts, books or internet sites on how to write a philosophy paper, and use the guidelines provided for how to choose a paper topic. This will ensure that everyone is thinking about their paper early, and will enable you to change your mind if you start on the second phase of the paper and find that your topic is not what you want.

For this assignment, I would like you to tell me, in writing, what your topic is going to be and what sort of paper you think you are going to be writing (compare-and-contrast, defense, etc.). Put your name on a sheet of paper and include this information and turn it in. I will make suggestions. Don't worry too much if the topic is too broad at this point. You will have time to narrow it later.

If you are having trouble choosing a topic, come see me. We can find something for you to start on.

PAPER ASSIGNMENT 2: SOURCES

NOVEMBER 10

By this time, you should have narrowed (or broadened) your topic and sketched out a rough outline of what you are going to write. You should also have found the primary texts and the secondary source(s) you are going to use in your paper.

For this assignment, you are to turn in a summary in which you answer each of the following questions:

1. What are the title and the thesis or main point of your paper? Identify the primary philosopher(s) and topic about which you plan to write.
2. Which primary source(s) will you use? Be as specific as you can. Provide the names of the works, and the particular passages on which you will rely.
3. What secondary sources will you use? List the source(s) in the proper format for bibliographies.

If you have trouble finding texts or locating relevant secondary sources, please come see me before the date of this assignment.

PAPER ASSIGNMENT 3: ANNOTATED OUTLINE

NOVEMBER 18

You should be well along with your paper by now. For this assignment, I want you to turn in an annotated outline of your paper as it exists so far. This means that you should include the headings and subheadings of the parts of your paper and provide a brief paragraph explaining each heading.

**PAPER ASSIGNMENT 4: DRAFT
DECEMBER 3**

Drafts must be complete papers, or I will turn them back without comment. I will comment on your papers and return them for revision. This is an essential step in the process of writing. You will profit best from my comments on your paper at this stage.