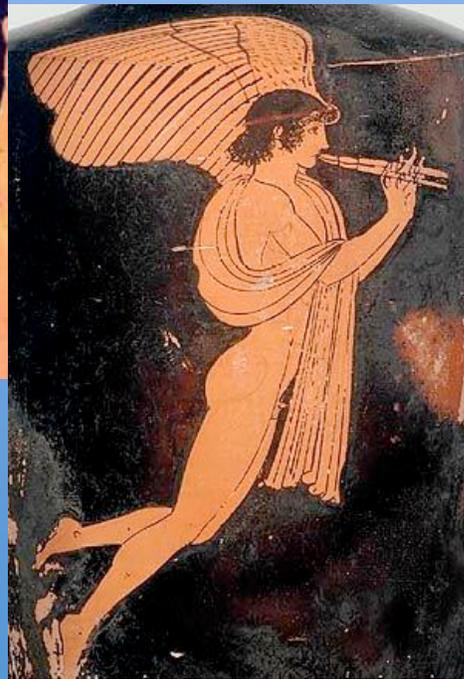
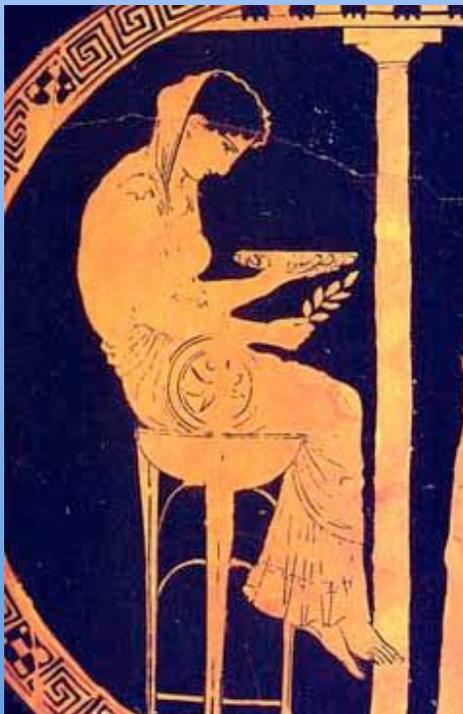


Love and Justice

PHIL 196, Sec 001 Winter 2011
Syllabus
Gary D. Krenz



On the cover:

***Left: Themis, the Goddess of Justice;
Athenian red-figure kylix
ca.5th century B.C.E., Antikensammlung, Berlin***

***Right: Eros, the God of Love, with Flute;
Attic red figure; ca. 5th century B.C.E., Museum of Fine Arts, Boston***

¹Syllabus

Love and Justice

PHIL 196, Sec 001 Winter 2011

Meeting Times: MW 2:30 – 4:00

Location: 3254 LSA



Instructor

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Office hours: By appointment. Please contact my assistant, Susan Ervin, at the office number above or at slervin@umich.edu; or e-mail or talk with me to schedule.



²

Course Description and Goals

In this course we will undertake a philosophical inquiry into love and justice — exploring them separately, in harmony, and in tension. I invite you to join me in drawing upon philosophical texts — Plato, Aristotle, Rawls, Scheler, and others — as well as expressions of love and justice in literature, music, drama, and art, to think through love and justice in our own lives, our public and personal situations, our own societies, our own ways of being with others. And to ask: can life be worth living without love or justice or both?

The full course description is filed in CTools.

¹ Picture, top: *The Death of Socrates*, Jacques-Louis David, 1787, Metropolitan Museum of Art, New York

² Picture, bottom: *Justice*, Fra Angelico, ca. 1427-28, Metropolitan Museum of Art, New York



3

Texts, Materials, and Readings

1. Books.

Aristotle. *Nicomachean Ethics*. Trans. Martin Ostwald. Upper Saddle River, New Jersey: Prentice-Hall, Inc., 1962. ISBN: 0-02-389530-6

Lewis, C.S. *The Four Loves*. Orlando: Harcourt, Inc., 1960 (1988). ISBN: 0-15-632930-1

Plato. *Plato: Republic*. Trans. by G. M. A. Grube, and C. D. C. Reeve. 2nd ed. Hackett Publishing Company, 1992. ISBN: 0-87-220136-8

Plato. *Symposium*. Trans. Alexander Nehamas and Paul Woodruff. Hackett Pub Co Inc, 1989. ISBN: 08-72-200760

Books may be purchased at local bookstores that are participating in the University's textbook ordering process, other bookstores, or online.

2. CTools and Other texts.

Other readings for the course will be available in the "Resources" folder on the CTools course website.

Please note that availability of documents on CTools does not mean that they are out-of-copyright or in the public domain. These readings are generally, but not always, under copyright; those that are under copyright are made available either by permission, by license through the U-M Library and are thereby available to faculty and students for individual use, and/or under the fair-use doctrine of the copyright law. They may not be copied or distributed and are to be used solely for your individual scholarship.

3. Movies and Videos.

There are a number of movies that are either required or optional texts for this class. You have a number of options for viewing:

- All movies will be available in the resource folder of CTools as streaming video. The quality of the videostream is good when shown in a window; in full-screen mode, the images are slightly blurry and occasionally choppy, depending on the processing power of your computer and the speed of your connection. Features available on DVD —

³ Picture: *The Vertigo of Eros*, Roberto Matta, 1944, Museum of Modern Art, New York

e.g., scene selection, subtitles — are not available (foreign-language films will automatically include subtitles).

- All movies will be on reserve in the Askwith Media Library on the second floor of the Shapiro Library for approximately 2 week before the class session in which the film will be discussed. ***DVDs on reserve at Askwith may only be viewed in house; they may not be checked out.*** In-house viewing can accommodate up to four people; if you want to take this route, I encourage you to plan a viewing in your team (more on teams below).
- Most of the movies are likely available through Internet rental services — such as Netflix, Blockbuster, DVDAvenue, or CafeDVD — or from rental stores — e.g., Blockbuster, Campusvideo. However, not all stores or services will carry all DVDs.



4Course work and grading criteria

Following Socrates, I consider philosophy to be the examination of life. A primary goal of the course is philosophical reflection and engagement with your current life as members of an academic community, foreshadowing your future life beyond. This reflection takes shape in writing and in dialogue with others, and your grade will be based on writing and participation.

The distribution of grades, and the elements of each, will be as follows:

- **Paper, 10-15 pages, due December 15. 50%**
 - Initial Exploratory Paper, 2-3 pages, due February 11 (optional but highly recommended)
 - Second, Short Version, 6-8 pages, due March 11 (optional but highly recommended — can be up to 15% of grade)
 - Meeting with me to discuss paper, not later than April 15 (required)
 - Final paper, 10-15 pages, due April 20 (required)
- **Participation 35%**
 - Note: participation reports (see below) will be due **February 25** and **April 18**.
 - Participation in class and/or on blog
 - Team Seminars
 - Presentation
 - Museum of Art visit and write-up
 - Extracurricular activities, ideas, relevant news, items of interest brought to the class
- **Homework questionnaire and quizzes 15%**

⁴ Picture: *First Steps*, Vincent Van Gogh, 1890, Metropolitan Museum of Art, New York

⁵ **Paper.** You will have a paper due in its final form at the end of the semester. The idea is for you to work to develop a topic that is meaningful to you over the course of the semester, taking it from the preliminary write-up through a final paper.

I encourage you to submit an initial, exploratory proposal and a second, short version of the paper, but these are not required. They will be graded so that you can see how you are doing and make improvements at the next stage of writing. If you choose, the grade on your second, short paper will count as 15% of your total grade, leaving 35% for your final paper. Or, you may choose to have your writing grade based entirely on your final paper.



I am prepared to be flexible about this assignment, since I want you to be able to engage with it meaningfully. You might decide to modify your topic as you learn more about it and about philosophy. If you wish to change your mind, part way through the semester, on the topic that you have selected, we can discuss and come to an agreement; nothing here is set in stone.

You are required to have at least one meeting with me to discuss your paper at some point, not later than April 15.

I will grade papers on their *originality/creativity*, *complexity/understanding* and *persuasiveness/communication*.

- (1) By *originality and creativity*, I mean that you have come to grips with ideas we discuss and that you can use them, or opposing ideas, to express or challenge your own orientation in the world. I want to know what *you* think and deliberately believe. Creativity in thought and expression — indeed, intellectual playfulness and risk-taking — will be rewarded. The more you creatively and responsibly go beyond what we have discussed in class, in developing and using an idea or the texts, the better your grade will be in this dimension. This is really an element of academic, or intellectual, integrity in the broadest sense — the sense of developing your own self and your own moral voice.
- (2) By *complexity and understanding*, I mean that you have gone beyond simply asserting your own opinions and beliefs, or simply recounting the opinions of others, and that you have (a) demonstrated a clear grasp of and ability to use philosophical ideas discussed and (b) developed your opinions and beliefs into a network of ideas and arguments, logically and rationally connected. Effective utilization of the philosophical concepts we explore in class; sound argumentation; entertainment of contrasts, difficulties, and alternatives, and their resolution, juxtaposition or integration — all contribute to complexity.
- (3) By *persuasiveness and communication*, I mean that you have presented your ideas in a compelling and clear manner; this encompasses the range of issues of

⁵ Picture: *Charity*, William-Adolphe Bouguereau, 1895-96, University of Michigan Museum of Art

composition, exposition and argumentation, including grammar, diction, logic, and rhetoric.



⁶Participation. Philosophy at its best, in my view, presents an interesting combination of self-reflective thinking and other-engaged dialogue. The paper will give you a chance to reflect on philosophical ideas, their meanings, and their applications to moral situations. Participation provides opportunities for you to participate in a more dialogical form of learning, discovering and exploring issues, refining your ideas, and working

with others. My fundamental request is that you contribute to the intellectual life of the class — to advancing our explorations of the topics at hand and to building, or attempting to build, an academic community. We are going to explore love and justice, their meanings to us, and I want us to do this together.

Participation includes all of those ways in which you contribute to this discourse. Bringing your interest, your curiosity, your passion and your intellect to the issues we tackle, and respectfully challenging yourself, those we read, myself, and each other, will be much valued. Here, too, creativity and risk-taking will be rewarded.

Note on Attendance: Since it is difficult to build community if constituents are frequently absent or late, your regular attendance and punctuality are important and will be greatly appreciated. Attendance is not, however, required, and you do not have to notify me if you will miss a class. ***However, if you are going to miss a small group seminar, it is your responsibility to communicate with your team members and make sure that your obligations for the seminar are covered.***

⁷Elements of participation will include some or all of the following (detailed instructions for each area will be distributed):

1. Team Seminars. This is a primary feature of the class. We will divide into teams of 3. The goal is to foster discussion at a level that is not feasible in a group of 20. Each group will hold mini-seminars in class on Monday of each week (there may be a few exceptions).
2. Class Discussion/Class Blog. I am referring here to discussion in general class, beyond your small teams. This is a discussion-based class, and I hope that you will



⁶ Picture, top: *Statue of Justitia*, Römerberg Square, Frankfurt-am-Main, Germany

⁷ Photo, bottom: *Demonstration for Jobs and Justice*, Robert Arndt, 1996, Art Institute of Chicago

engage in class. I realize that speaking in class is something that comes more easily to some students than to others: some tend to respond quickly, some are more reflective; some are more extroverted, some are more introverted. I am ready to assist students for whom speaking up does not come naturally.

The class blog is <http://umphil196.wordpress.com>; it will serve as the primary way to engage in asynchronous dialogue associated with the course. If you do not speak much in class, it is advisable for you to post more to the blog.

3. Presentation. You may give one presentation, an interpretation of a text, song, or work of art, etc., that is particularly meaningful to you regarding love or justice. We will discuss what this means at greater length in class.
4. Love and Justice in Art. You may visit the U-M Museum of Art — or another museum, if you wish — and identify at least three works of art that speak to themes of the course. *You must make this visit with others from the class — e.g., your team, or others.*
5. Extracurricular activities, ideas, relevant news, items of interest brought to the class. There may be any number of events — lectures, seminars, museum exhibitions, organizational activities, etc. — at U-M or elsewhere over the course of the semester that speak to issues of love and justice. Participating in such events and bringing them to class — to your groups, in discussion, on the blog, and so forth — will contribute to your portfolio.
6. Other. If you think of something, propose it to me!

Your participation will be assessed on the basis of two reports you will file, one on **February 25** and the other on **April 18**. In these reports, you will present an argument for your participation grade, based on the rubric on the following page. You may append supporting documentation to your report, if you wish.

[8](#)



⁸ Photo: *Untitled*, Felix Gonzalez-Torres, 1992, University of Michigan Museum of Art

	A	B	C
Class discussion and Blog	<p>Participate actively in class discussion (i.e., actively contributing each session with questions and original comments, attending to others' comments, etc.), with increasing philosophical sophistication</p> <p>Or</p> <p>Blog extensively (i.e., at least 1 significant, high-quality original posts or comments per class session), with increasing philosophical sophistication</p> <p>Or</p> <p>A balance of the above</p>	<p>Participate moderately in class discussion (i.e., actively contributing every 2 or 3 sessions with questions and original comments, attending to others' comments, etc.), with increasing philosophical sophistication</p> <p>And</p> <p>Blog frequently (i.e., at least one significant, high-quality original post or comment per week), with increasing philosophical sophistication</p>	<p>Attend virtually all class sessions, be attentive and alert</p> <p>And</p> <p>Blog occasionally, with increasing philosophical sophistication</p>
Team seminars	<p>Participate actively in team seminars, consistently coming prepared, preparing and commenting on reports, acting responsibly and respectfully toward teammates; team reports show increasing philosophical sophistication</p>	<p>Participate actively in team seminars, consistently coming prepared, preparing and commenting on reports, acting responsibly and respectfully toward teammates; team reports show increasing philosophical sophistication</p>	<p>Participate actively in team seminars, consistently coming prepared, preparing and commenting on reports, acting responsibly and respectfully toward teammates</p>
Other activities	<p>Complete at least 2 of the following 3 activities, scoring at least 25 points on 1 and not less than 20 points on another:</p> <p>(1) "Love and Justice in Art"</p> <p>(2) Class presentation</p> <p>(3) Solo or group project or activity.</p>	<p>Complete at least 1 of the following 3 activities, scoring not less than 22 points:</p> <p>(1) "Love and Justice in Art"</p> <p>(2) Class presentation</p> <p>(3) Solo or group project or activity.</p>	

Homework and Quizzes. For every philosophy reading, beginning with January 10, I ask that you complete a brief homework question set (multiple choice/true-false) online before the class session in which we discuss the reading. This will help me gauge class understanding. I do not expect you to understand the readings in full; the question sets will inquire about some basic understanding. You will receive immediate automatic feedback

on the question sets, which can help you decide on sections of the text to reexamine or formulate questions you would like to raise in class.

In addition, there will be several online quizzes on the philosophical material which you may complete at your own pace over the course of the semester.

You will have the option of selecting an optimum combination of homework and quiz scores for this part of your grade. Details will be available in class.



Expectations of scholarship

This is a class in philosophical deliberation and discourse about love and justice. So, please deliberate and discourse, passionately and justly. I have outlined in the course description some of my larger hopes and aspirations for the class.

Academic integrity. Academic integrity is a modality of justice, which is a topic of the course. Justice seeks, among other things, right relations between members of a community — in this case, right relations between you as students and me as instructor, and right relations among you as members of the class and of the Michigan community. I trust that you will take

it seriously. The policy of the College of LSA regarding academic integrity may be found at the following website: <https://www.lsa.umich.edu/academicintegrity/>. I expect you to conduct yourself in a manner consistent with this policy. Please note that it is a general expectation under the LSA policy that suspected incidents of plagiarism or other forms of academic misconduct will be referred to the Assistant Dean for Student Academic Affairs for adjudication and recommendation of sanctions; this promotes consistency in treatment of misconduct across the College. Depending on the circumstances, recommended sanctions may include receiving a failing grade for the course.

Discourse ethics. Class discussion is a significant part of this course, and it is important for us to conduct this discussion in a respectful and encouraging manner. This does not mean that you should not be passionate when you speak — quite the opposite, because we each have an obligation to share and risk our own ideas in our collective effort to uncover truth. But I expect us all to be respectful of others, to avoid *ad hominem* arguments, and to understand the limitations of all understanding, including our own.

Reading philosophy. Reading philosophy, especially if one has not done it before, can present challenges of understanding and interpretation, and like all endeavors, it takes practice. Re-reading the text is often a good idea, and I have tried to keep the readings short enough to make that feasible.

⁹ Picture, bottom: *The Kiss*, Gustav Klimt, 1907-08, Österreichische Galerie Belvedere, Vienna, Austria

I believe that there is an ethic to reading philosophy. To read ethically, in my view, is to read justly, openly, and with purpose. A just reading is one that interprets the philosopher in the best possible light. It is my job in the course to make each of the philosophical theories as true and interesting as possible, and I hope that you will have the same attitude as you read and think about them. An open reading is one in which you allow the philosopher to challenge *you*, rather than simply challenging the philosopher. It is important to give each thinker some time; one has to appreciate them before one can understand them in depth. Early disagreement is facile disagreement; disagreement with understanding is philosophically deeper. This leads to the third point, reading with purpose: the first purpose is understanding, being able to grasp the ideas for yourself; the second purpose is response — to respond with your own developing philosophy. The point ultimately is not to understand for the sake of understanding the philosophers but for the purpose of understanding your own life philosophically. Each of us has a latent philosophy, and the point of studying philosophy formally, to my mind, is to bring out our own philosophical convictions and to challenge them.

¹⁰Accommodations

If you need or desire an accommodation for a disability, I encourage you to contact me at your earliest convenience. Many aspects of this course — the assignments, the in-class activities, and the means we use to communicate — can be modified to facilitate your participation and progress throughout the semester. The earlier you make me aware of your needs, the more effectively we will be able to use the resources available to us, such as the office of Services for Students with Disabilities and the Adaptive Technology Computing Site. If you do decide to disclose your disability, I will treat that information as private and confidential if you so desire.



¹¹



¹⁰ Picture, top: *Dushyanta Gives the Ring to Shakuntala*, from a manuscript cover, 12th century, Tibet, Metropolitan Museum of Art, New York

¹¹ Picture, bottom: *Justice and Divine Vengeance Pursuing the Crime*, Pierre Paul Prud'hon, 1825, Musée du Conde, Chantilly, France

Course Schedule



No.	Date	Day	Topics, Readings, and Assignments
1	Jan. 5	Wed	Beginning. <u>Reading:</u> <ul style="list-style-type: none"> ▪ Syllabus and Course Description ▪ Smith, Frank. “Co-Education: A Story.” [CTools]
2	Jan. 10	Mon	Thinking Philosophically About Love and Justice. <u>Reading [HWQ]¹³:</u> <ul style="list-style-type: none"> ▪ Plato. <i>Republic</i>: “The Divided Line” (506b-511e) and “The Myth of the Cave” (514a-520a) [CTools] ▪ Krenz, Gary. “Notes on The Divided Line and the Myth of the Cave.” [CTools] Case: A Symposium on Love <ul style="list-style-type: none"> ▪ <u>Reading:</u> Carver, Raymond. “What We Talk About When We Talk About Love” [CTools]
3	Jan. 12	Wed	A first theory of love. <u>Reading [HWQ]:</u> <ul style="list-style-type: none"> ▪ Scheler, Max. “Love and Hate,” selections, from <i>The Nature of Sympathy</i>. [CTools] ▪ “Four Loves and Three Justices” [CTools]
	Jan. 17	Mon	No Class: Martin Luther King, Jr. Day
4	Jan. 19	Wed	A first theory of justice. <u>Reading [HWQ]:</u> <ul style="list-style-type: none"> ▪ Krenz, Gary. “Notes on Aristotle’s Ethics.” ▪ Aristotle. <i>Nicomachean Ethics</i>, Book V, Chapters 1-5, 8-9: justice.

¹² Picture, top: *Antigone and Polynices*, Nikoforos Lytras, 1865, National Gallery of Greece-Alexandros Soutzos Museum, Athens

¹³ “HWQ” signifies that there is an online homework module to complete.

No.	Date	Day	Topics, Readings, and Assignments
5	Jan. 24	Mon	<p>Case: Love vs. Justice: A Comedy</p> <p><u>Viewing:</u></p> <ul style="list-style-type: none"> ▪ Shakespeare, William. <i>Much Ado About Nothing</i>. Kenneth Branagh, director. [CTools, Askwith Reserve]
6	Jan. 26	Wed	<p>Eros.</p> <p><u>Readings [HWQ]:</u></p> <ul style="list-style-type: none"> ▪ “Greek Pederasty” in Wikipedia. ▪ Plato. <i>Symposium</i>, from beginning through the speech of Aristophanes (172a-194e)
7	Jan. 31	Mon	<p>Eros. Choose one.</p> <ul style="list-style-type: none"> ▪ Case 1: Eros, merger and self-expression <ul style="list-style-type: none"> ○ Reading: Calvino, Italo. “Mitosis.” [CTools] ▪ Case 2: Eros as epiphenomenon: it’s all in our genes <ul style="list-style-type: none"> ○ Reading: Wright, Robert. “Male and Female,” from <i>The Moral Animal</i>. [CTools]



The Kiss (Francesca da Rimini), August Rodin, 1889, Musée Rodin, Paris

8	Feb. 2	Wed	<p>Eros.</p> <p><u>Reading [HWQ]:</u></p> <ul style="list-style-type: none"> ▪ “Alcibiades” in Wikipedia ▪ Plato. <i>Symposium</i>, to the end (195a-223d)
9	Feb. 7	Mon	<p>Case: Convention, power and love.</p> <p><u>Viewing:</u></p> <ul style="list-style-type: none"> ▪ Resnais, Alain. <i>Hiroshima Mon Amour</i> [CTools, Askwith Reserve]
10	Feb. 9	Wed	<p>Justice.</p> <p><u>Reading [HWQ]:</u></p> <ul style="list-style-type: none"> ▪ Plato. <i>Republic</i>, Book I. [CTools]

No.	Date	Day	Topics, Readings, and Assignments
	<i>Feb. 11</i>	<i>Fri</i>	<i>Optional, initial exploratory paper due; submit on CTools.</i>
11	Feb. 14	Mon	<p>Case: Storge, Justice or Stubbornness?</p> <p><u>Viewing:</u></p> <ul style="list-style-type: none"> ▪ Freedman, Gerald. <i>Jean Anouilh's Antigone</i> [CTools and Askwith Reserve]



The Lovers, René Magritte, 1928, Museum of Modern Art, New York

12	Feb. 16	Wed	<p>Justice.</p> <p><u>Readings [HWQ]:</u></p> <ul style="list-style-type: none"> ▪ Rawls, John. <i>A Theory of Justice</i>, selections. [CTools] ▪ LeGuin, Ursula. “The Ones Who Walk Away from Omelas.” [CTools]
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The Lovers' Whirlwind, William Blake, 1824-27
City Museum and Art Gallery, Birmingham, England

No.	Date	Day	Topics, Readings, and Assignments
13	Feb. 21	Mon	<p>Justice and Eros: Romance, marriage, relationship. Choose one.</p> <ul style="list-style-type: none"> ▪ Case 1: Marriage, Romance and Monogamy <ul style="list-style-type: none"> ○ <u>Readings</u>: See “Marriage, Romance and Monogamy” folder on CTools. ○ <u>Listening</u>: “Marriage,” on BBC <i>In Our Time</i> [http://www.bbc.co.uk/programmes/p00548c2] [requires RealPlayer] ○ Background: National Marriage Project [http://www.virginia.edu/marriageproject/] ▪ Case 2: Justice, Eros, Sex and Marriage <ul style="list-style-type: none"> ○ <u>Readings</u>: See “Justice, Eros, Sex and Marriage” folder on CTools. ○ Background: National Marriage Project [http://www.virginia.edu/marriageproject/] ▪ Case 3: Same-Sex Marriage <ul style="list-style-type: none"> ○ <u>Readings</u>: See “Same-Sex Marriage” Folder on CTools ○ <u>Viewing</u>: “Gay Marriage: A Debate Featuring David Boies, Keith Boykin, Maggie Gallagher and Glenn Stanton,” ForaTV [Fora.TV@iTunes U] ▪ Case 4: Marriage as epiphenomenon: it’s all in our genes <ul style="list-style-type: none"> ○ <u>Reading</u>: Wright, Robert. “The Marriage Market,” from <i>The Moral Animal</i>. [CTools]

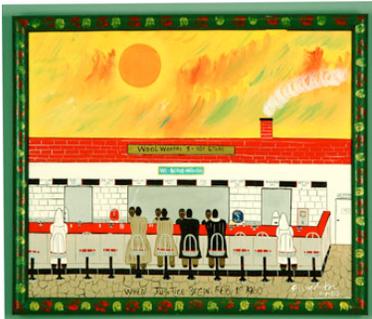


The Garden of Love, Peter Paul Rubens, 1630-32, Prado, Madrid

The Garden of Love (Improvisation Number 27), Wassily Kandinsky, 1912, Metropolitan Museum of Art, New York



No.	Date	Day	Topics, Readings, and Assignments
14	Feb. 23	Wed	Storge. <u>Reading [HWQ]:</u> <ul style="list-style-type: none"> ▪ TBD. ▪ Beirce, Ambrose. “A Horseman in the Sky.” [CTools]
	Feb. 25	Fri	Participation Report Due
	Feb. 28	Mon	NO CLASS: SPRING BREAK
	Mar. 2	Wed	NO CLASS: SPRING BREAK
15	Mar. 7	Mon	Justice and Love: Eros/Storge and Distribution/Rectification Choose one. <ul style="list-style-type: none"> ▪ Case 1: Justice Within the Family <ul style="list-style-type: none"> ○ Viewing: Cassavetes, Nick. <i>My Sister’s Keeper</i>. [CTools and Askwith Reserve] ▪ Case 2: Storge as epiphenomenon: it’s all in our genes <ul style="list-style-type: none"> ○ Reading: Wright, Robert. “Families,” from <i>The Moral Animal</i>. [CTools]
16	Mar. 9	Wed	Philia. <u>Reading [HWQ]:</u> <ul style="list-style-type: none"> ▪ Aristotle. <i>Nicomachean Ethics</i>, Book VIII, Chapters 1-7, 12.
	Mar. 11	Fri	Optional Second Paper due; submit on CTools.



When Justice Begins, Benny Carter, 1990, private collection

17	Mar. 14	Mon	Case: Philia and justice; friendship and the law. <u>Viewing (both required):</u> <ul style="list-style-type: none"> ▪ Scott, Ridley. <i>Thelma and Louise</i> [CTools, Askwith Reserve] ▪ Darabont, Frank. <i>The Shawshank Redemption</i> [CTools, Askwith Reserve]
18	Mar. 16	Wed	Philia. <u>Reading [HWQ]:</u> <ul style="list-style-type: none"> ▪ Aristotle. <i>Nicomachean Ethics</i>, Book IX, Chapters 3-4, 8-9. ▪ Montaigne, Michel de. “On Friendship,” selections.[CTools]

No.	Date	Day	Topics, Readings, and Assignments
19	Mar. 21	Mon	<p>Case: Friendship, justice and murder</p> <p><u>Viewing:</u></p> <ul style="list-style-type: none"> ▪ Thornton, Billy Bob. <i>Sling Bade</i> [CTools, Askwith Reserve]
20	Mar. 23	Wed	<p>Agape.</p> <p><u>Readings [HWQ]:</u></p> <ul style="list-style-type: none"> ▪ Nygren, Anders. Selections from <i>Agape and Eros</i>. [CTools] ▪ Williams, William Carlos. "The Use of Force." [CTools]

An allegory of Charity and Justice reconciled, Giovanni Baglione, 1622, The Royal Collection of Her Majesty Queen Elizabeth II



21	Mar. 28	Mon	<p>Agape and justice. Choose one.</p> <ul style="list-style-type: none"> ▪ Case 1: Love of the Neighbor <ul style="list-style-type: none"> ○ <u>Viewing:</u> Zambrano, Benito. <i>Solas</i>. [CTools and Askwith Reserve] ▪ Case 2: Is there too much injustice for agape to survive? <ul style="list-style-type: none"> ○ <u>Viewing:</u> Darabont, Frank. <i>The Green Mile</i>. [CTools and Askwith Reserve]
22	Mar. 30	Wed	<p>Agape.</p> <p><u>Reading [HWQ]:</u></p> <ul style="list-style-type: none"> ▪ Aquinas, St. Thomas. Selection from <i>On the Perfection of the Religious Life</i>. [CTools] ▪ Case: Agape, Forgiveness and the Amish Schoolhouse Shootings [CTools folder]

No.	Date	Day	Topics, Readings, and Assignments
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Allegory of Justice, Luca Giordano, ca. 1680, The National Gallery, London

23	Apr. 4	Mon	<p>Case: Is agape enough?</p> <ul style="list-style-type: none"> ▪ <u>Viewing</u>: Wenders, Wim. <i>Wings of Desire</i> [CTools and Askwith Reserve]
24	Apr. 6	Wed	<p>Justice and Love in a New Language?</p> <p><u>Reading [HWQ]</u>:</p> <ul style="list-style-type: none"> ▪ Irigaray, Luce. Selection from <i>I Love To You</i>. [CTools]
25	Apr. 11	Mon	<p>Case: Friends, Enemies, and the Time of Love</p> <p><u>Reading</u>:</p> <ul style="list-style-type: none"> ▪ “Japanese American Internment” in Wikipedia. <p><u>Viewing</u>:</p> <ul style="list-style-type: none"> ▪ Hicks, Scott. <i>Snow Falling on Cedars</i> [CTools]
26	Apr. 13	Wed	To be determined.
27	Apr. 18	Mon	<p>Love, justice, philosophy, and the plan of your life.</p> <p>Assignment to be determined.</p>
	Apr. 18	Mon	Participation Report Due.
	Apr. 20	Wed	Final paper due at midnight.



Love, sculpture by Robert Indiana, 1970, 55th Street and 6th Avenue, New York City and multiple locations; photo by Hu Totya, 2006

On the back cover, clockwise from top: (1) Luce Irigaray, photo by Tiny Van Dijk; (2) St. Thomas Aquinas, sculpture, artist unknown, 17th century, Bratislava, Slovenia; (3) John Rawls, portrait by Mardy Rawls; (4) Michel de Montaigne, anonymous, 17th century; (6) Max Scheler, 1912, photographer unknown, <http://www.maxscheler.com>; (7) Plato (left) and Aristotle, from *The School of Athens*, by Raphael, 1510-11, Apostolic Palace, Vatican City, Rome.

