

# ACS WRITING ASSIGNMENTS

SPRING 2011

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<http://www1.villanova.edu/villanova/artsci/vcle/writingcenter/resources.html>

## **ACS Traditions in Conversation: Fall '10**

### **Writing Project (WP) #1**

Topic: Nostalgia

We've read Raab's poem "Nostalgia." At this moment of your life, when you have left much behind, what are you nostalgic for? Take the time to think of something truly meaningful. Be specific.

Why do you miss this? What does this say about you? In this paper I would like you to move beyond telling a story about yourself toward understand and explaining yourself. We will discuss this in class

Please draw on at least 2 separate lines from Raab's poem to illustrate your point.

Suggestions: to describe the object of your nostalgia in a vivid way, think about what each of your five senses perceives. To understand the significance of what you miss, ask yourself questions.

I hope that this writing will help you, as well as me, to understand your present moment as you being your studies at Villanova. I look forward to reading your work.

**Length: 2-3 pages**

#### **Due Dates:**

**Mon 8/30: Draft\***  
**Ungraded**

**Wed 9/6: Revision Outlines (2)\*\***  
**Ungraded**

**Wed 9/15: Final Revision**  
**Graded**

\*The draft should contain all the elements of a college essay: introduction containing a thesis; body paragraphs that argue your points; a concluding para. Please consult the Writing Center Manual. We will discuss all this in class.

\*\*Revision outlines (make sure to hand in two distinct outlines, numbered please):

1. Read through your essay and outline the main points of your argument (a simple bullet list of points is fine). Take the opportunity to assess your draft: does each para make a single point? do the paras occur in a logical sequence? are there any missing points?
2. Revise your outline to reflect your plan for the organization of your revised essay

**I will be holding conferences during the weeks of 8/30 and 9/13 to discuss your drafts. Make sure that you meet with me at least once before you submit the final graded Revision.**

**RUTH ANOLIK**

**Paper #1:** Please answer one (1) of the following three questions. Your paper should likely be around four to five pages long (double-spaced, 12-point type), but write as much or as little as you need to write in order to answer the question well. And write well! See the syllabus for how your writing will be evaluated, and consider visiting the Writing Center, Old Falvey, room 202, 9~~533~~. Email your paper to [bernard.g.prusak@villanova.edu](mailto:bernard.g.prusak@villanova.edu); it is due by 11:59 pm on...

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- 1) Imagine that you've seen a movie and now want to tell a friend about it. First you'll want to recount the basics of the film, that is, to *summarize* it, and then to talk about what it means, that is, to *analyze* it. So you're asked to do in this paper with regards to *Gilgamesh* and *Genesis*. (Don't imagine, though, that they're films. Instead, discuss these texts *as you would* discuss, only by way of example, a film with a friend.) Summarize, in around two pages, the similarities and differences between the flood story in *Gilgamesh* and the flood story in *Genesis*. That is, give a brief account of each story, either one after the other or somehow together. Make clear through your account how each story is similar to and different from the other. Analyze, in another two pages or so, the story in *Genesis*. In particular, discuss the significance of the differences between the two stories. That is, consider why the writer or writers of *Genesis* changed the story as they did.
  
- 2) Imagine that you belong to the "committee of redactors"—in other words, the editorial board—responsible for producing the first book of the Hebrew Bible, namely, *Genesis*. There has lately been a lively debate among members of the committee whether to have in the final text only one creation story or two. You have two stories to work with: one by somebody known only by the letter P, another by somebody known only by the letter J. (Don't speak of Genesis 1 and Genesis 2: they don't exist yet! You're putting together the book. And remember that you're a 6<sup>th</sup>-century B.C.E. Jew; Christianity does not yet exist!) You know your position: you believe that both stories must be included, and that P's story should precede J's. But some of your colleagues believe that only one or the other should be included; and some who believe that both should be included believe that J's story should come first. Write a position paper, to be circulated among your colleagues and then discussed at your next meeting, arguing your position. Why must both stories be included, and why P first and J second? Don't treat the stories as historical or proto-scientific; instead, consider what each story teaches about both creation as a whole and humankind in particular, and about God's relationship to each. In other words, think about the stories theologically.
  
- 3) We have seen that the text of Genesis 3 allows many different interpretive possibilities. In particular, we have seen that the text does not say, and so leaves open to interpretation, where "the human" or Adam is when the woman, later named Eve, is conversing with the serpent (Gen 3:1-6). One possibility is that he is off somewhere else in the garden (so, for example, John Milton in his poem *Paradise Lost*, book 9); another possibility is that he is right by the woman's side, but just does not speak. Write a paper developing each of these two possibilities and spelling out the implications of each for our understanding of the rest of the story. In other words, 1) lay out and explain the two different possibilities, and 2) consider what follows from each for the meaning of the story. In conclusion, state which interpretation you prefer and explain why.

**Paper #2:** Please answer one (1) of the following three questions. Your paper should likely be around four or five pages long. Email it to me at [bernard.g.prusak@villanova.edu](mailto:bernard.g.prusak@villanova.edu) by....

1) Many of the biblical stories that we have read and discussed exhibit a common style: the writing is spare; there is little detail; every word counts; none is superfluous. In class, we've tried to understand these stories by looking closely at the language of the text and considering what this language suggests—"suggests" rather than "says" since, again, there is often so little to work with. For this paper, (1) pretend, for two or so pages, that you are one of the following characters. Explain what you, as the character, are feeling and thinking during the story in question. Write these two or so pages in the first person. Imagine that you're talking to a friend, or perhaps a psychologist! Then (2) explain, for another two or so pages, why you have written the monologue that you have written, or in other words what in the text supports your interpretation of it. Here you must discuss the text with great attention. Write these two or so pages in your own voice, that is, not in character.

Pretend that you are the character Abraham in chapters 22:1-19 of *Genesis*, the story of the binding of Isaac; *or* pretend that you are the character Isaac in this same story; *or* pretend that you are the "character" God. In other words, choose to be one (but only one) of these three characters.

2) Compare and contrast Robert Alter's translation of Genesis 22:1-19 with that of either the *Catholic Study Bible* or Everett Fox in his own *Five Books of Moses*. (Consider only one of these two other translations, not both.) Note differences in the translation—pay attention to minute details!—and then discuss just what difference these differences make for the interpretation of the story. In other words, consider what can be understood through Alter's translation that cannot be understood through the translation of the *Catholic Study Bible* or through Fox's translation, and vice versa. In the end, recommend one translation over the other; be sure to explain your reasons.

3) You are the great Dutch painter Rembrandt. It is your practice, before executing a painting or a drawing, to write up a set of notes to direct your work. You draw up especially detailed notes when the work that you intend to execute is based on a biblical story, as many of your works are. The year is either 1634 or 1654. If it is 1634, you have resolved to do a painting of the story of the binding of Isaac in Genesis 22; if the year is 1654, you have resolved to do an etching of the same story. Write up the notes that will direct your work. Just how do you interpret the story; what lines in the text support your interpretation; and how will you convey this interpretation in your work? Discuss both the text in detail, and the painting or etching that you imagine yourself executing in light of your interpretation of the text. Make connections between your interpretation of the text and the details of the painting or etching that will reflect this interpretation.

**Paper #1:** Please answer one (1) of the following four questions. Don't forget a title; cite your texts using MLA style. Submit your paper by email to [bernard.g.prusak@villanova.edu](mailto:bernard.g.prusak@villanova.edu) by ??? You must also assess your paper using our writing rubrics; this self-assessment is due in class on ???

- 1) You have been elected to the United States Congress on the strength of your promise to overturn the National Minimum Drinking Age Act of 1984, which coerced the states into setting the legal drinking age at 21 by imposing penalties for noncompliance. Your reason for opposing this law is not that you are an anarchist and love disorder; instead, you are a *Confucian* and hold that the rule of law is inferior to the rule of li and te. Your big moment has arrived: tomorrow you are scheduled to give a major speech before your colleagues, and before the nation by way of television, explaining your case against the National Minimum Drinking Age Act. But you know that you can't just speak against the Act; you also need to explain how disorder will be avoided, so in other words how li and te can do what the law has failed to do. Write the speech that you will deliver. Be sure to quote and discuss Confucius's *Analects*, as you want to make it clear that your thinking has deep and noble roots. Also be sure, however, to make concrete proposals. Don't only explain how li and te will do the job; describe the new li that you have in mind, and suggest how it can be instituted.
- 2) The Division of Student Life at Villanova has decided that there is a need for a new handbook for incoming students. And the Vice President of Student Affairs has decided that the model of what is needed is none other than Confucius's *Analects*. For, in her opinion, Villanova students need to learn and to appreciate the li of this place much more quickly and deeply than they do. You have been asked to write this handbook. First compose an introduction explaining the importance and power of li. Be sure to quote from the *Analects*, and to distinguish and give examples of the three kinds or functions of li. Then, following the style of the *Analects*, compose a chapter's worth of remarks illustrating the li on this campus.
- 3) Two years ago, after the Villanova men's basketball team had lost four games in a row, and Coach Wright had become afraid that the tally would soon become five, and then six, and then..., he decided to reach out to the faculty at the College of Liberal Arts and Sciences in the hopes that someone, perhaps a philosopher or theologian, could give him advice to pass on to his players. For, as the losses had piled up, his players, many of whom were quite young, had been losing heart. Some had even talked of quitting altogether—of renouncing the game once and for all, hanging it up. Others had sunk into a quiet desperation. Happily, Dr. Prusak answered Coach Wright's call for help, giving the coach and his assistants instruction in the venerable Indian text *The Bhagavad-Gita*, the song of the Lord Krishna to the despondent warrior Arjuna. Forget drills; it turned out that what the players needed to hear about was *yoga*, *jñāna-yoga* and *karma-yoga*, with a little *bhakti-yoga* (which Coach Wright described ecumenically as devotion to God) thrown in. Having learned from Professor Prusak, Coach Wright instructed and inspired his players; he was the Krishna to their Arjuna, rallying them to rise up and fight.

Unfortunately, thinking that further instruction was not needed, Coach Wright did not call on Dr. Prusak at the beginning of the last school year. But, after the team lost each of its first four games against ranked opponents, Coach Wright realized his mistake. And so

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again he turned to Dr. Prusak; and so again the team, versed in the wisdom of the *Gita*, began to win, all the way, in fact, to the Final Four.

This year, having learned the lesson that the *Gita* rewards re-examination, Coach Wright has asked Dr. Prusak whether each of his players might have a one-on-one tutorial in the *Gita* with one of Dr. Prusak's learning community students. Dr. Prusak has agreed—and asked you, student of his, to pair up with a player. Instruct and inspire him! Relieve him of every doubt! Speak to his every question! Rally him to rise up and fight! Free him from despair, anxiety, attachment! And so enable him to do his duty as a player, and to make Villanova proud. Write a pep-talk/dialogue between you and the player of your choice.

4) Write a dialogue between you and Mahatma Gandhi on *The Bhagavad-Gita*. Gandhi was a lifelong reader of the *Gita*, from which he took guidance and strength. Discuss among other things the following remarks of his, made in his commentary accompanying his translation of the *Gita*:

[A]fter forty years unremitting effort fully to enforce the teachings of the *Gita* in my own life, I have...felt that perfect renunciation [of hankering after fruits] is impossible without perfect observation of *ahimsa* [nonviolence] in every shape and form.<sup>1</sup>

[O]ne can attain self-realization only if one sheds [one's] attachment to the ego.<sup>2</sup>

[W]e can follow truth only in the measure that we shed our attachment to the ego.<sup>3</sup>

Attachment to good work, is that too wrong? Yes, it is. If we are attached to our goal..., we shall not hesitate to adopt bad means.<sup>4</sup>

[T]he necessity for deliverance [*moksha*] remains so long as connection with the body remains....  
[T]he cravings of the senses die away only when we cease to exist in the body.<sup>5</sup>

In discussing these remarks, be sure to cite and interpret the text of the *Gita*. You need not agree with the *Gita* or with Gandhi. One way or the other, have him explain what he means, and work out your own position. And, of course, be respectful to this world-historical figure.

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<sup>1</sup> Mohandas K. Gandhi, *The Bhagavad Gita According to Gandhi*, ed. and trans. John Strohmeier (Berkeley: Berkeley Hills Books, 2000), 23.

<sup>2</sup> Gandhi, *The Bhagavad Gita According to Gandhi*, 38-39.

<sup>3</sup> Gandhi, *The Bhagavad Gita According to Gandhi*, 39.

<sup>4</sup> Gandhi, *The Bhagavad Gita According to Gandhi*, 48.

<sup>5</sup> Gandhi, *The Bhagavad Gita According to Gandhi*, 54.

## Mary Beth Simmons

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**From:** Linda Boettcher  
**Sent:** Monday, March 21, 2011 12:38 PM  
**To:** Mary Beth Simmons  
**Subject:** Writing Assignments

Hi Mary Beth,

Writing Prompt #1 is for one of the longer essays and the second is a shorter writing assignment.

**1. Text: Hobbes, *Leviathan***

Examine the passages about the fool in Part I, Chapter 15. Hobbes claims that the fool's reasoning about injustice is unsound. What exactly is the fool's position? What are the arguments Hobbes presents in reply to this position? Do you think these arguments are convincing? Are they consistent with the rest of the passages we have read from the *Leviathan*?

Focus on the argument as it pertains to the fool in society. Make sure you make the appropriate references to the text and that you support your position with evidence (i.e., examples, counter-examples, reasons, etc.).

**2. Text: Sophocles, *Philoctetes***

Sophocles' *Philoctetes* gives us much to think about in relation to the mind, body and spirit. Two topics that are prominent throughout the play are the effects that both deception and resentment have on those involved. Choose one of the following prompts on which to write:

**Resentment/Anger/Hate:** The chorus tells Philoctetes, "It is right for a man to say what is just – / but having said it, for his tongue / not to put forward hate and pain" (lines 1254-56). Write a response to this suggestion, commenting on any connections it has to the mind, body, spirit in the play. Use textual evidence to support your suggestions, if appropriate. This section should respond to the topic as it appears in the play. Then relay a personal experience that might offer additional insight on this topic. Have you ever found it difficult to 'let go' of resentment/anger/hate? Briefly explain the situation, if you can. What were the effects on you and on others involved?

**Deception:** Odysseus seems to manipulate Neoptolemos into deceiving Philoctetes in order to obtain his bow. Odysseus coaxes, "With your words, / capture the mind – the very soul – of Philoctetes" (62-3). Write a response to this suggestion, commenting on any connections it has to the mind, body, spirit in the play. Use textual evidence to support your suggestions, if appropriate. This section should respond to the topic as it appears in the play. Then relay a personal experience that might offer additional insight on this topic. Have you ever been deceived in the manner? Have you ever been the deceiver? What happened? What were the repercussions to your own mind, body, spirit? What effect did it have on the others who were involved?

Linda S. Boettcher  
Associate Director, Academic Advising  
Office for Undergraduate Students  
College of Liberal Arts & Sciences  
Villanova University

**explore. experience. evolve.**



### Critical, analytic prompts:

1. Analyze and respond to the "Foole's Objection," in *Leviathan*, Chapter 18. Is it in a person's rational self interest to give up their natural right to do whatever is in his or her power to do in order to get what they want? Stick very close to the text: what is the objection? What is Hobbes' response? What do you think, and why?
2. In our seminar discussions of the Gospel of John, we considered the general issue of the relation of evidence to faith, and the related topic of whether or not Jesus's actions and words are to be taken literally. Write a thesis-driven essay about this issue. You must consider Thomas' post-resurrection encounter with Jesus (20:24-29) and at least one of the events represented in the Book of Signs (1:19 – 12:50).

### Creative writing prompt:

1. Imagine that you are a friend of either Lydia Bennet or of Mr. Wickham, and that you are aware that they are planning on eloping. Write a letter to one of them offering him or her advice on what to do. You should include in the letter enough information to assure him or her that you know some of the details of his or her and their situation.
2. Write a 3-5 page story – one-inch margins, 12-point font, 1 ½ or 2 spaced, with page numbers, employing the MLA style guideline (if you should quote something) – that explicitly "jumps off" from one of Shahrazad's stories\*.

You are welcome to work in groups – of no more than 3 people. Each person will hand in his or her own copy of the story, although every member of the group will receive the same grade.

Along with your story, you must submit an explanation of it: What are the specifically Islamic features of the story? Or, more generally, how or why is this story an appropriate "Arabian Night" tale?

**Assessment:** Your grade will be determined using the following three criteria, in this order of importance:

1. Choice of theme. What does your theme reveal about your understanding of "Arabian Nights?" How have you added to, or nuanced in some way, that theme?
2. Creativity in selecting and determining characters, plot, and action.
3. Overall aesthetic appeal of the story (i.e. how you go about telling the story).

\*(At the end of your first sentence put only the page number from "Arabian Nights" into which you are inserting your story.)

**Reflective writing prompt:**

In the *Confessions* Augustine describes significant events in his life and then reflects on what those events mean from the perspective of his older, mature self. Pick at least one of those episodes to analyze – and make sure that you explain why the event is significant to Augustine; that is, that you explain what lessons he draws from the experience – and then compare/contrast it with some event in your own life. Please use your discretion in writing about yourself.

GREG HOSKINS

## Mary Beth Simmons

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**From:** Fabrice Paradis-Beland  
**Sent:** Monday, March 21, 2011 1:56 PM  
**To:** Mary Beth Simmons  
**Subject:** Re: IMPORTANT REMINDER Spring Writing Workshop, Friday, March 25, 2011

Dear Mary Beth,

Here's a writing prompt that I used a few months ago, and that really helped my students to write good papers (since it forced them to try and think against what is so obvious in Hobbes):

Based on Hobbes' description of man as he is in the state of nature, could one legitimately conclude that man is naturally evil?

See you Friday!

Fabrice P. Beland

Le 21 mars 2011 à 13:50, Mary Beth Simmons a écrit :

Good afternoon, All!

I want to first thank those who have forwarded a writing assignment or two for our packet. I urge those of you who haven't responded yet to send me your writing prompts by Wednesday, 23 March at noon!!

Best,  
MBS

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**From:** Sandra Suprenuk  
**Sent:** Wednesday, March 16, 2011 1:12 PM  
**To:** Alan Pichanick; Andrew J Bove; Edward Lis; Fabrice Paradis-Beland; Helena Tomko; John Sceski; John Vella; Joseph Robertson; Justin Poole; Liam Kavanagh; Mary Beth Simmons; Marylu Hill; Michael Thompson; Raymond Saraceni; Rebecca Cherico; Rebecca Goldner; Robert Hohwald; Ruth Anolik; Sean Ferrier; Alexander Varias; Bernard G Prusak; Brian Satterfield; Chara Armon; Christopher Daly; David Thunder; Fabrice Paradis-Beland; Gregory Hoskins; Hannah Hintze; James M Murdoch; Jennifer Kissko; JohnPaul Spiro; Jonathan Yates; Kaley Carpenter; Lee Makowski; Linda Boettcher; Mary Anne Schofield; Matthew Rose; Nancy Kelley; Noel Dolan; Peter Busch; Rachel Beard; Sandra Suprenuk; Scott Moringiello; Timothy Horner  
**Subject:** IMPORTANT REMINDER Spring Writing Workshop, Friday, March 25, 2011

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**From:** Mary Beth Simmons  
**Sent:** Wednesday, March 16, 2011 12:31 PM  
**To:** Sandra Suprenuk  
**Subject:** Spring Writing Workshop, Friday, March 25, 2011

Good afternoon!

Next Friday, March 25<sup>th</sup>, we will have our spring writing workshop from 12-2 in 202 Old Falvey, The Writing Center. A delicious lunch will be served!

### It's a Hobbesian World, Filled with *Pride and Prejudice* ... or is it?

For your next writing assignment, your mission is to set your self up in a public place between now and Monday and simply observe people's behavior in order to see anything that matches (or perhaps disproves?) Thomas Hobbes' description of human beings in *Leviathan*. Or you may witness interesting human behavior at the mercy of – or in rebellion against – the social forces as described in Jane Austen's *Pride & Prejudice*.

You can stake out space with another student but your observations and writing must be your own.

Go to the mall or a shopping center; watch people standing in line or driving in a tricky traffic intersection. Camp out in Connolly or another well-traveled campus spot. Wherever you go, you need to be there for forty-five minutes to an hour. You should also leave your ear buds or any other distracting technology at home, because you will need to listen as well as observe in order to interpret what is going on between people. Bring a note pad and something to jot down notes with as you watch.

You may see examples of sovereigns or of self-sacrifice. Describe what you see, making sure that you set the scene, paint the characters, and tell your reader what makes the ensuing action relate to one (or both!) of these classic works. Clearly and properly cite the Hobbsian or Austen text that is most relevant to your observations, and then build your reflection around the quote(s) that prove your point. Submit your 1-2 page typed, well-written, proofread and edited response paper on Tuesday in class.

You are to use this exercise as a way to get you thinking about what you want to write for your first FORMAL paper on either Hobbes or Jane Austen. That formal paper will be 3-4 pages long with an original thesis of your own, and a developed, text-base argument, just like the papers you wrote in the fall semester.

KALEY CARPENTER

The Genesis (literally, "beginning"): What does the Creation Story Look Like to You?

Read Genesis 1-2:4 *first* in your "Leading with the Heart" Core Readings book (pages 12-16). Then read it in Robert Alter's translation (print out WebCT file of 3 pages)...Bring both to class.

Next, based on Alter's version, illustrate your understanding of the seven days of creation (Gen 1:1-2:4), with one sheet of 8 ½ x11 paper for *each* day, *based on the text's literal words*. Day 7, however, is optional, depending on whether you think the narrative depicts a change in creation and thus warrants a different illustration.) In other words, you will be turning in six to seven sheets of paper for this assignment.

You may use any medium you like, such as

- Chalk
- Colored pencils
- Crayons
- Fabric or yarn
- Internet or computerized graphics, as long as you cite them according to the Academic Integrity guidelines already discussed (a separate sheet for these citations is fine).=
- Magic markers
- Magazine cut-outs
- Paint, etc.

Sharing of supplies with others is encouraged, especially with students who may not have access to them.

Regardless of the medium, what is most important is reading the text carefully and trying to render your illustrations as faithfully to the words and surface meaning of the text as you can.

Due Dates:

V-05 (10 AM T/Th): due in Dr. Carpenter's office, SAC 24 by 7:00 AM, Tues., 9/21

V:06 (2:30 PM T/Th): due in Dr. Carpenter's mailbox, SAC 104 by 1 PM, Tues., 9/21

As always, please e-mail me if you have any questions!

- Dr. C

KALEY CARPENTER

**Assignment for Essay 1**      ACS 1001, Spring 2011, Dr. Armon

*Due dates:* a paragraph describing what you plan to write about and your intended thesis is due via e-mail on Friday, January 28. A rough draft (min. 2 pages) is due in class on Wednesday, February 2. We will spend much of the class period working on the essay drafts. Final draft due to Dr. Armon by the beginning of class on Friday, February 4.

In a 3-4 page essay, write a dialogue between Bacon and Descartes that demonstrates how they might discuss the purpose or aims of the new methods they propose. In your final section of the dialogue, insert your own voice to tell Bacon and Descartes whether you think their predictions or proposals have been achieved, and how their ideas have impacted our relationship with science and the natural world.

Your essay must:

Engage fully with at least 3 of our 4 Bacon readings and our single Descartes reading

Be centered around an interesting, analytical thesis that goes beyond description and perhaps points to a contrast, inconsistency, question, or dilemmas in the texts

Be carefully organized, proof-read, and spell-checked

Include an ample number of carefully selected quotations from the texts (In an essay of this length, these should be short quotations which you discuss in detail.)

Cite page numbers from the texts in parentheses

Be written in a 12-point font, 1.5 spacing and have a title.

Please write on one of the two questions.

1. Think of a time you were honored by someone or received (an) honor, either formally or informally. Was it for the reasons that Hobbes claims people are honored? Explain on the basis of his argument in Leviathan, chapter X.
2. Consider the time or times when you've been the happiest, and why you were happiest at those times. To what extent does your experience tend to support Hobbes' claims about the nature of human felicity in Leviathan, chapter XI?

Guidelines:

- Two pages, double spaced. You'll need the full two pages to do a good job with either question.
- Go straight to the task of the assignment. You don't need a broad, general introduction.
- Be sure that your essay has a clear argument, and that you develop the argument as thoroughly as possible in the space you have to work with.
- Refer directly to the text, and cite it properly.
- Edit and proofread carefully. Aim to finish a draft at least a day ahead of time, then revise it. It's almost always possible to make your sentences more concise and precise.

Andy Bove

Dr. J. Joyce Kissko  
ACS 1001  
Paper #3

For this paper, you will write a creative, introspective piece, informed by your reading of *The Scarlet Letter* or *The Awakening*. Although it is unconventional, this is NOT an informal essay. Please use a serious, articulate, and non-colloquial tone, as well as an insightful, reflective voice. You will *not* necessarily be crafting an argument, but you will still need to organize your piece in a logical framework.

Choose one of the following options:

1. Write an alternate ending for Chopin's *The Awakening*
2. Write a personal letter to Edna that she might receive just before her final decision. This can be from you or from another character in the novel.
3. Writers often use objects or colors to represent larger ideas or themes, like Hawthorne does in *The Scarlet Letter*. Choose one object and one color that you think could have deeper meaning in your own life and write about it.
4. Write about and reflect on your own "Scarlet Letter" moment in your life or that of someone you know.

**Requirements:**

- ✓ If you have not been to the Writing Center this semester for ACS, you must do so with this paper.
- ✓ Include your name, my name, and the title of the class double-spaced in the upper left-hand corner.
- ✓ Your assignment should be anywhere from 2-4 pages, typed (in 12 point Times New Roman font), double-spaced, paginated and creatively titled, with one-inch margins.
- ✓ It should be free of errors in spelling and grammar, so please proofread carefully (and please avoid using contractions).
- ✓ You do NOT need to use direct quotes from the text, but you may choose to refer to it in your paper. If you do write about literature, you must remain in present tense.
- ✓ If you opt to use direct quotes or paraphrasing, it should be cited correctly using parenthetical documentation (MLA format). Include an MLA works cited page.
- ✓ Loose pages get lost! Be sure to have a two-pocket folder for your paper and post-write.

**DUE DATE:** Tuesday, April 5th



ACS 1000 Noël Falco Dolan

Essay 1

Length: 5 pp

Due date:

***Reminder: One essay must be taken to the Writing Center***

Write a well-argued and supported paper, using specific details and quotations from your text in proving your thoughtful and explicit purpose. You may choose to use secondary sources if you feel it is necessary. Remember to use the correct heading and citations and MLA format whenever summarizing, paraphrasing or quoting the ideas or words of another.

Please include a Works Cited list. Double space and number your pages. Minimum 5 pp.

- 1) The style of much early Biblical writing is spare; there is little detail; every word counts; none is superfluous. In class, we will look closely at the language of the text and consider what this language suggests in order to understand these stories. What we lack is the human perspective—a developed character and insight. For this paper, first pretend, for two or so pages, that you are Adam or Eve in the opening chapters of Genesis. Writing as the character, explain what you, as the character, are feeling and thinking during the story in question. Write these two pages in the first person. Imagine that you are talking to another, or maybe writing in a diary. After your fictionalized narration, explain in your own voice, for another two pages or so, what in the text supports your interpretation of it. Here you must discuss the text with great attention.

ACS 1000 Noël Falco Dolan

Essay 3

Length: 5 pp

Due date:

**Reminder: One essay must be taken to the Writing Center**

Write a well-argued and supported paper, using specific details and quotations from your text in proving your thoughtful and explicit purpose. You may choose to use secondary sources if you feel it is necessary. Remember to use the correct heading and citations and MLA format whenever summarizing, paraphrasing or quoting the ideas or words of another.

Please include a Works Cited list. Double space and number your pages. Minimum 5 pp.

- 1) You are given a guest curatorship at the Philadelphia Museum of Art. Walking through the American wing, you come across the *Annunciation*, by Henry O. Tanner. You wonder why a modern American artist would choose to depict a Biblical scene, and you contemplate moving the painting from a room containing American paintings and furniture into a new context of an exhibit focusing solely on depictions of the Annunciation. Where does this painting belong? Choose two other Annunciation paintings and defend your ultimate choice in this context. You may view the painting again through the slide show on WebCT, or through the website for the Philadelphia Museum of Art:  
<http://www.philamuseum.org/collections/permanent/104384.html?mulR=14145>  
If you click on the Teacher Resources tab, you can learn more about the painting and Tanner through "Overview."

**Analysis #2: Is Anton Chigurh really a “psychopath”?** Before you jump to the conclusion that “yes, he is obviously psychopathic,” think about how easy and convenient it is simply to label someone that we do not understand or who prefers to live and act outside of accepted cultural norms and standards as “crazy,” to dismiss them, and to “treat” them and/or lock them away, instead of seriously considering their motivations and actions. Also consider the following definitions of “psychopath” and of the closely related term “sociopath,” esp. the parts in **bold**:

**psychopath:** (n.), (1) A person with an antisocial personality disorder, manifested in aggressive, perverted, criminal, or amoral behavior **without empathy** or remorse. (2) A **mentally unbalanced** person who is inclined toward antisocial and criminal behavior.

**sociopath:** (n.) A person whose behavior is antisocial and **who lacks a sense of moral responsibility** and/or social conscience.

Whatever answer you decide to give to the question in bold above must be generously supported with quotations and inferences from the text of the novel. These quotations and inferences must then be analyzed, interpreted and expanded upon.

If you are feeling particularly ambitious, you are welcome to dedicate up to one page of your paper to the issue of Chigurh’s identity and purpose within the novel’s plot and/or message. That is, why does he do what he does? How does he see himself? Why does he seem so concerned with justice, fate, and metaphysics?

(Jonathan Yates)

## Final Project

Dr. Peter Busch

Spring 2011

The last book that we discuss this year will be *Gulliver's Travels*. As we will see, Swift tells the story of how Lemuel Gulliver made four voyages that took him to strange countries with even stranger inhabitants. Despite their strangeness, however, or because of it, Gulliver departed from their shores having learned some surprising things about human beings like himself.

I bet you can relate. Last semester you sailed the seas of antiquity, and this spring you have begun a voyage through modern times. You have encountered thoughts and ideas that are radically different from one another and, in many cases, alien to your own. What, therefore, are your travels in ACS revealing about our humanity?

We began to consider this issue on the very first day of class, when we compared the frontispiece of the *Eikon Basilike* with that of the *Leviathan*. I'd like you to pursue it much further in your final project, which is worth nearly 1/3 of your grade this semester. It's in two parts:

### Part I (worth 20% of your final grade)

Please write a 6-8 page paper using *Gulliver's Travels* as the basis for comparing at least one book from the first semester (I would recommend either *Confessions* or *Purgatorio*, but feel free to consider other possibilities) and at least one from the second semester (other than *GT*). Your task is to help your reader understand some crucial difference between ancient and modern ideas of who we are, as human beings. *GT* may simply be a model that helps you identify which things to highlight in your comparison, but if Swift himself seems to have a teaching about human beings, discuss that as well, comparing it with those of your ancient and modern texts.

This assignment is an opportunity to reconsider your work last semester, but be advised that you will do poorly if you simply recycle what you wrote on a previous paper. The *comparison* is what matters, and to make it properly you will need to do some re-reading and fresh thinking.

What approach you take to writing this essay is up to you. In particular, you may decide whether to write a formal essay of the kind that you have usually written in ACS, or to write something more creative, perhaps inspired by Swift or another of the books we have read this year. Note, however, that all of the rigorousness of a normal essay is also required in a creative one: I will apply the same standards of argument, interpretation, textual evidence, and the art of writing. The essay is due on WebCT on Sunday, May 1.

Cont. →

## Part II (worth 10% of your final grade)

Unlike other ACS sections, you do not have a separate cultural events assignment this semester. That is because I would like you to take the initiative and seek out things which help you investigate and illustrate the comparison that you are making in your final paper. You can seek out lectures, events, political developments, global crises, works of art, interesting people – any of these may help you develop your account of the difference between ancient and modern conceptions of human beings. You might attend a variety of things over the semester, or pursue a single investigation over several weeks. Go where your curiosity leads you, but bear in mind that you might not know if something is useful until you give it a try. Also remember that your classmates, your professor, Erica Forgione, and her friends are good resources as you brainstorm about things to investigate – here at Villanova, or beyond our shores. Start early, and find something truly interesting to tell us about.

You will present your findings in a 5-10 minute speech delivered during our final exam period. On Monday, May 2, we will meet in the usual classroom and march on the Oreo. The text of your speech should be submitted on WebCT by the time of the exam. How you present that text is up to you; give some careful thought to the challenge of reaching your audience (your colleagues in our section and anyone else who happens to be passing by) as well as you can.

### Starting Early

Your success in this assignment depends on your spreading the work over the semester. These intermediate deadlines should help.

- *Start reading Gulliver's Travels now in order to be prepared for your writing at semester's end. You should be finished with at least half of the book by the end of spring break, and all of it before we start discussing it on 4/7.*
- Your worldly investigations for Part II should also be well underway before spring break. I will be asking about them during conferences throughout the semester.
- Your final conference with me will be the week of Easter (4/18 and 4/19), and it will be to discuss draft theses and outlines for both parts of your final project. You won't be required to stick to those plans if your ideas change, but the work should show that you have already invested substantial time and thought into the project.

## First Formal Essay

ACS 1001

Dr. Peter Busch

Spring 2011

Please write a Hobbesian commentary on the unfolding events in Egypt. How would Hobbes help us understand them? You may consider his views on human nature, including the passions, power, and the causes of quarrel; also his account of the laws of nature, of commonwealth, and of the rights of sovereigns and subjects. And you're welcome to consider other passages that weren't on our syllabus, like his treatment of religion (ch. 12).

My advice: go with what's really interesting. Rather than discussing several things in a superficial way, try delving into something especially important.<sup>1</sup> Help your reader see how Hobbes helps us gain some real insight that we might not have had otherwise.

You will also write a far more interesting paper if you do some research to understand what is happening in Egypt. For example, it's one thing to say that for Hobbes, "People quarrel with each other because of X"; it's quite another to demonstrate that Hobbes's analysis seems to be correct.

Your paper is due on Saturday, 2/12, on WebCT. It should be 5-6 pages in length. Be sure to use references and a Works Cited as well, since you will need to document what you've learned about Egypt.

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<sup>1</sup> Do not write the cookie-cutter 5-paragraph essay that has no real thesis because it merely brings up three different points. If you're not sure how to avoid this, talk to me and I'll help you!

First Formal Essay  
ACS 1000 – Fall 2010  
Dr. Busch

**Accepted**

There is little reason to doubt that Protagoras would welcome Hippocrates as a new student. What remains unclear, however, at the end of the dialogue is whether Hippocrates will decide to enroll or not. He apparently leaves with Socrates (362a) but says nothing about his future plans. What is he likely to have thought of the conversation?

Please write a 5-page, double-spaced essay on this topic. You may write as if you were Hippocrates himself (for example, in a letter written to someone explaining his decision) or in your own name in typical essay format. Either way, however, be sure to include everything that belongs in good college writing, including detailed references to and quotations from the text.

This assignment requires you to judge what impression the whole conversation is likely to make on Hippocrates. To do this well, you will need to consider what the text shows about him and, on this basis, to imagine what he would think or feel about the argument and action of the dialogue. Obviously, you can't talk about everything in 5 pages, so it is also your job to focus on a few things that would be most important for his decision.

The essay can be submitted on WebCT at any time on or before September 12. Be sure to take a draft to the writing center at least a day ahead of time; make an appointment now to reserve your spot in the schedule.

## Mary Beth Simmons

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**From:** Rebecca Cherico  
**Sent:** Tuesday, March 22, 2011 3:10 PM  
**To:** Mary Beth Simmons  
**Subject:** RE: IMPORTANT REMINDER Spring Writing Workshop, Friday, March 25, 2011

Mary Beth:

A few as I am playing around with things (no claims to "greatness" just giving them as they are, provided they weren't full-scale disasters, or not yet, anyway!)

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Here is a creative one:

**Choose ONE of the following topics.**

**Creative Options:**

**These papers require a preface explaining your approach and a willingness to approach both content and *STYLE* with particular creativity and rigor.**

**1. Hell: Being There, Doing What?**

What is Hell? For Sartre, it is 'other people'; for Unamuno it cannot compare to non-existence; for Lewis, it is a place where people choose to go.... What would Hell be like for you—and why?

Write a *story* in which dialogue is clearly featured (see Lewis) or a *play*, where you show a vision of Hell. Write a 10 pp. (double spaced) paper in which you represent this infernal place. (If you are writing a play, you should 1 ½ space since the dialogue lines will take up consider room).

Requirements:

1. Creative thinking.
2. An introduction of approx. 2 pps. where you explain any relevant considerations to your depiction (i.e. you may want to explain whether you believe such a place may actually exist or not; what you consider to be hellish about it; how the style of your writing is significant and who the characters of your drama are).
3. The remainder of your paper should be spent on your creative depiction.

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Reflective-Critical:

**1. Belonging and Freedom. Choose One: Your Happiness Or Your Freedom?**

It would appear, in the story of the "Grand Inquisitor," that freedom and happiness are mutually incompatible. According to the Inquisitor, people must choose either one or the other (and the more obvious choice is happiness). Fr. Zossima, in the chapters that follow Ivan's tale, suggests that both are possible, but not in the typical Western sense of the terms. What do you think of the Inquisitor's and Zossima's arguments? **Are freedom and happiness both possible? If not, explain whether you agree with the position of the Grand Inquisitor, or whether you think they are not both possible for some other reason. If they are both possible, do you agree with Zossima? Or are they compatible in some other way? How do the definitions of freedom and happiness matter to the discussion? Use the text to help build your own argument.**

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Reflective (Journal) with diagnostic potential

Eliot: "The Love Song of J. Alfred Prufrock"



Poetry is often a polarizing category of literature. Many people like some novels but not others; they like some authors' prose but not all. But many people will categorically say they like or dislike poetry. Why do you think this is the case? Do you tend to see yourself fitting into one group? What do you think of Eliot's poetry compared to what you have read before? How would you compare attitudes towards poetry to attitudes towards music with lyrics? Would you say people's saying they like or dislike "poetry" says more about poetry or more about the way that we categorize ourselves? If the latter, what are those categories--and why do they matter?

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Not sure yet if I can be there Friday. Hope so!

Rebecca

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**From:** Mary Beth Simmons

**Sent:** Monday, March 21, 2011 1:50 PM

**To:** Sandra Suprenuk; Alan Pichanick; Andrew J Bove; Edward Lis; Fabrice Paradis-Beland; Helena Tomko; John Sceski; John Vella; Joseph Robertson; Justin Poole; Liam Kavanagh; Marylu Hill; Michael Thompson; Raymond Saraceni; Rebecca Cherico; Rebecca Goldner; Robert Hohwald; Ruth Anolik; Sean Ferrier; Alexander Varias; Bernard G Prusak; Brian Satterfield; Chara Armon; Christopher Daly; David Thunder; Fabrice Paradis-Beland; Gregory Hoskins; Hannah Hintze; James M Murdoch; Jennifer Kissko; JohnPaul Spiro; Jonathan Yates; Kaley Carpenter; Lee Makowski; Linda Boettcher; Mary Anne Schofield; Matthew Rose; Nancy Kelley; Noel Dolan; Peter Busch; Rachel Baard; Scott Moringiello; Timothy Horner

**Subject:** RE: IMPORTANT REMINDER Spring Writing Workshop, Friday, March 25, 2011

Good afternoon, All!

I want to first thank those who have forwarded a writing assignment or two for our packet. I urge those of you who haven't responded yet to send me your writing prompts by Wednesday, 23 March at noon!!

Best,  
MBS

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**From:** Sandra Suprenuk

**Sent:** Wednesday, March 16, 2011 1:12 PM

**To:** Alan Pichanick; Andrew J Bove; Edward Lis; Fabrice Paradis-Beland; Helena Tomko; John Sceski; John Vella; Joseph Robertson; Justin Poole; Liam Kavanagh; Mary Beth Simmons; Marylu Hill; Michael Thompson; Raymond Saraceni; Rebecca Cherico; Rebecca Goldner; Robert Hohwald; Ruth Anolik; Sean Ferrier; Alexander Varias; Bernard G Prusak; Brian Satterfield; Chara Armon; Christopher Daly; David Thunder; Fabrice Paradis-Beland; Gregory Hoskins; Hannah Hintze; James M Murdoch; Jennifer Kissko; JohnPaul Spiro; Jonathan Yates; Kaley Carpenter; Lee Makowski; Linda Boettcher; Mary Anne Schofield; Matthew Rose; Nancy Kelley; Noel Dolan; Peter Busch; Rachel Baard; Sandra Suprenuk; Scott Moringiello; Timothy Horner

**Subject:** IMPORTANT REMINDER Spring Writing Workshop, Friday, March 25, 2011

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**From:** Mary Beth Simmons

**Sent:** Wednesday, March 16, 2011 12:31 PM

**To:** Sandra Suprenuk

**Subject:** Spring Writing Workshop, Friday, March 25, 2011

## Mary Beth Simmons

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**From:** Sean Ferrier  
**Sent:** Wednesday, March 23, 2011 10:19 AM  
**To:** Mary Beth Simmons  
**Subject:** Re: IMPORTANT REMINDER Spring Writing Workshop, Friday, March 25, 2011

Hi Marybeth,

For the writing workshop, here are a couple writing prompts that have worked for me. Both were used in ACS-Traditions:

For category 1, an early, in-class diagnostic prompt:

- Saturday was the ninth anniversary of the events of September 11, 2001. What do you find to be the significance or importance of these events?

-> *This one was given on September 13th. I found it helpful for gauging students' critical reflection on historical events.*

For category 3, a critical/analytical prompt:

- Given the texts we have covered: Of Moses and Socrates, which is the more 'heroic' figure? (*Hint: it may be worthwhile to state and explain how you understand the term 'heroic' or 'hero.'* Also, you may wish to consider the respective authors' agendas and presentation as a factor in your response.)

*-> Why it seemed to work: to succeed with this topic, students need to refine their criteria for a 'hero' and explain how one of the characters fits it. Arguably the assignment is more valuable for encouraging student to think about what makes a hero than for the particular people involved. In the event, more students chose Socrates than Moses.*

Hope these are helpful. Unfortunately, I'll be a bit late to the Writing workshop on Friday, as it conflicts with my 12:30 class.

Best,  
Sean Ferrier

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**Subject:** RE: IMPORTANT REMINDER Spring Writing Workshop, Friday, March 25, 2011

Good afternoon All!

I want to first thank those who have forwarded a writing assignment or two for our packet. I urge those of you who haven't responded yet to send me your writing prompts by Wednesday, 23 March at noon!!

Best,  
MBS

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**From:** Sandra Suprenuk  
**Sent:** Wednesday, March 16, 2011 1:12 PM  
**To:** Alan Pichanick; Andrew J Bove; Edward Lis; Fabrice Paradis-Beland; Helena Tomko; John Sceski; John Vella; Joseph Robertson; Julian Poole; LiamKavanagh; Mary Beth Simmons; Marylu Hill; Michael Thompson; Raymond Saraceni;

Most philosophes saw technology as central to their vision of progress. Rousseau and Burke, who were among the first romantics and believed in something more traditional, disagreed with the philosophes on that issue.

Keeping such thoughts in mind, write an essay with your views of the new technological innovations available to you as a student. Do you feel liberated or confined by the new computer technology? Does the computer free our time for good ends or does it only serve to waste time in other ways? Would Condorcet or Voltaire have kept their enthusiasm for technology had they been able to observe the effect of technology today?

ALEX VARIAS

