

PHRA 4310 – Poetry & Creative Intuition
Fall 2020
Dominican School of Philosophy & Theology
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Course Overview. Students in this seminar course will examine the relationship between creative intuition (sometimes called connatural knowledge) and the fine arts, particularly poetry. Focusing on the work of Jacques Maritain, students will develop a scholastic understanding of how this kind of knowledge is engaged during the creative act. Using contemporary authors, students will then examine how poetry functions to bring humans towards a deeper (connatural) knowledge of transcendent aspects of key human experiences such as suffering, death, resurrection, and the environment. Students will engage the material through seminar discussion. A research paper and class presentations will be used to assess mastery of the material.

Goals. This course is designed to help students understand:

1. The role of connatural (affective) knowledge in human cognition;
2. the role of connatural knowledge in imagination and creativity, especially poetry;
3. how connatural knowledge guides the growth and flourishing of the human person, with a particular focus on engaging the Divine (Beauty) and negotiating key life experiences.

Learning Outcomes. At the end of this course, students will demonstrate the ability to

1. define connatural knowledge using scholastic terminology (see [Institutional Goals](#), Pedagogical Goal 1);
2. compare and contrast the scholastic understandings of connatural knowledge with ideas of Jacques Maritain, particularly as presented in *Creative Intuition in Art & Poetry* (Pedagogical Goals 1-3);
3. engage poetry not only at an "analytical" level but also at a "connatural" level (Pedagogical Goals A.1-3; and Vocational Goal);
4. Successfully apply the learned principles to a coherent research project and present what is learned in an informative manner that also facilitates group learning (Pedagogical Goals A.1-3; and Vocational Goal).

Course Requirements. This course presumes a basic knowledge of Aristotelian anthropological categories. A review of key terms will be provided during the first two sessions, but students without this background should be prepared to do extra reading. The course is conducted as an upper-division MA seminar. As such, students are expected to play a more active role in each class session. Given the limitations and restrictions due to the COVID-19 pandemic, the course structure has been 'split' so as to make the most of weekly 'live' sessions for clarification and exploration of key learning outcomes. Therefore, students are expected to access the online learning platform, Moodle, *several times per week* to ensure that they are keeping pace with the various course requirements.

Following the definition of a semester credit as found in the Student Handbook (p. 29-30), a 3-unit course offers approximately 2.5-3 hours per week of student-professor engagement, plus approximately 6 hours per week for private engagement by students with the course material.

Students may use the following table to estimate the distribution of time requirements for this online course:

Activity	Approximate Hours per Week
Student-Professor Work	2.5-3 hours (33%)
Synchronous sessions	1.5 hours (approx. 60%)
Asynchronous work (recorded lectures, group assignments, etc.)	1 hour (approx. 40%)
Student Personal Work (completion of reading assignments, research and writing, etc.)	6 hours (67%)

While recognizing the unpredictability of our lives during this COVID-19 pandemic, I do expect regular and ongoing participation from all students. If there is a serious need to miss a synchronous session, I expect a written notification via email. Normally, a student would not miss more than 1 or 2 synchronous sessions during the semester. Auditors are expected to participate in the reading assignments and group work as fully as those taking the class for credit.

Student-Professor Interactions. Because this course is a seminar, live (and lively!) discussion is key. However, I want to respect the time and health of those students who may have other online courses. Each week has different activities that require some combination of synchronous and asynchronous work. Students are required to participate in **both** synchronous and asynchronous meetings. The synchronous meeting session is scheduled for Tuesdays from 12:40 to 3:30 p.m., which I ask you to reserve in your schedule.

Early in the semester as we are building our vocabulary, much of the material will be presented in an asynchronous format that is intended to identify key learning outcomes from the reading material. The first two sessions, in particular, review concepts and terminology related to Aristotelian and scholastic philosophical anthropology. The synchronous meetings will expand upon these key learning outcomes. As we engage with poetry and the related readings, I want to increase the synchronous time, which can be determined together. I have tried to calculate the group interactions each week so that the total time is more or less equivalent to an onsite class period.

Student Work. In addition to the interaction times, students are expected to spend a minimum of 6 hours per week reading material and engaging in the various assignments. This time does not include the time required for those activities mentioned above, which are part of the student-professor work. Given the nature of this structure, participants must be responsible to each other both by engaging the material in a thoughtful manner and by participating actively in all required assignments.

Assessment. Student learning is assessed in three areas: a) participation in all of the required activities (both synchronous and asynchronous); b) completion of a 15-20-page research paper; and c) a class presentation on a portion of the research work. The assessment is guided by a set of common rubrics related to the DSPT institutional core abilities (see "[Rubrics for assessing student skills](#)").

I. Reading Assignments & Discussion. Students will complete all reading assignments and be prepared to engage in a significant discussion on the materials. Students are expected not only to know the facts related to the assignment, but also to make deeper connections between various readings, and so to draw conclusions and follow implications.

When participating in both synchronous and asynchronous class discussions, it is important to maintain a respectful, safe, and engaging learning environment for everyone. Unlike being in person,

being online creates challenges for non-verbal communication – reading body language, eye contact, etc. Those who have a more introverted disposition need more time and patience not only to formulate a response but also to express that response. Those who have a more extraverted disposition need time to talk through questions and concepts. Both dispositions and approaches are important. Mutual respect and an openness to perspectives and opinions that are different from your own is a basic requirement. It is also expected that conversation will exhibit the type of “intellectual humility” described in our institutional goals, including active listening and a genuine desire to learn from one another. Furthermore, an “argumentative” or “defensive” approach to discussions is discouraged. As we will see, engagement with connatural knowledge requires a specific emphasis on mutual respect because the knowledge acquired at this level flows from a more “intuitive” or “pre-conscious” level and is therefore less capable of being “defended.”

Reading Respondent

Each student is expected to lead *at least one* asynchronous online discussion of the reading materials using VoiceThread.

- Early in the semester, each student will sign up as a Reading Respondent for a specific week during the course. Sign-up sheets will be posted on the Moodle course page. N.B. I will do the “heavy lifting” for the first few weeks until we have navigated our way through Maritain.
- As a reading respondent, each student will create an audio or video presentation that is approximately 10 minutes long, but no longer than 15 in length. The presentation briefly addresses the main points in the readings for the week and asks thoughtful open-ended questions which help the class further explore the topic(s). The Reading Respondent should submit their presentation/questions by **Wednesday, 11:59pm (PT)** of the week *prior* to the synchronous discussion so that everyone has sufficient time to respond.
- During every week that there is a reading respondent, students are required to watch the presentation provided by the respondent and respond to the questions posed.

Required Course Materials. The required readings are available at the course page in Moodle. Thus, there are no materials which need to be purchased for this course.

IMPORTANT: In order to comply with copyright laws, materials for each session are available on Moodle **only for the week prior to the date of the class**. For example, if the class meets on Tuesday, September 8th, then you will have access to the required reading materials **only** from September 1st through September 9th. After the close date, the materials will no longer be accessible.

Due to access restriction policies of the GTU Library during the pandemic, there are no materials on reserve. Students who are local may check out books following the [curbside pick procedures](#). For any questions about library e-resources, please contact: library@gtu.edu.

For those who have not had a course similar to the DSPT course, "Philosophical Anthropology," you may find the following resources helpful:

Michael J. Dodds, OP. *Philosophical Anthropology*. Available at [LuLu](#) for \$7.95. I highly recommend this book, as it is well sourced with references from both Aristotle and Aquinas. Of particular use are Chapters 4-7.

James S. Taylor, *Poetic Knowledge: The Recovery of Education* (Albany, NY: State University of NY Press, 1998). **ISBN-13:** 978-0791435865; \$21.95. This book is a very helpful summary of the scholastic understanding and use of the term “connatural knowledge,” and its relevance to contemporary education.

II. Research Paper. Each student taking the course for credit will write a research paper, of 15-20 pages in length, on a topic of their choosing, related to the materials covered in the course. Papers must conform to proper research format and style, including a properly formatted bibliography, according to the most recent edition of Kate Turabian; *A Manual for the Writers of Term Papers, Theses, and Dissertations*. The work must demonstrate not only the ability to report and summarize the work of other scholars, but also the ability to draw relevant conclusions. Personal opinions and conclusions must flow from your research work. In order to provide guidelines for research work, the DSPT Faculty have created a research rubric that *should be used for both the writing and oral presentation*. I have posted this rubric at the top of the course page at Moodle. This paper is due **Tuesday, December 15, 2015**. No late papers will be accepted, no exceptions.

Outcomes: In this exercise you will demonstrate your ability to:

- integrate principles of connaturality with ideas related to your own personal interest;
- explore the relationship between this topic and other components of the life, e.g. contemplation, mysticism, charity, etc.;
- communicate the results of your research in a professional format.

III. Class Presentation. Each student taking the course for credit is required to present a *synopsis* of their research project to the class for analysis and discussion. Auditors may offer a presentation of a current creative project so long as the presentations engages ideas from the course. Presentations should be clear, concise, and organized. The total presentation time of 20 minutes is to be organized as follows:

- 1) a 10 minute summary which includes:
 - a) the problem or topic of exploration, including any background information
 - b) how you have integrated ideas from this course into your research
 - c) (tentative) conclusions
 - d) the topic for discussion with the members of the class – which may be a question or dilemma which has arisen for you as a result of your research;
- 2) 15 minutes of discussion.

Outcomes: In this exercise you will demonstrate your ability to:

- summarize your work in an organized way;
- convey that summary to others in a way which helps them to engage the material;
- effectively lead a group discussion.

Proposal/Outline: To facilitate your successful completion of both the paper and presentation, you also must post to the Workshop exercise at Moodle a proposal and outline of your research project, including a preliminary bibliography, by **noon on Tuesday, November 10, 2020**.

Before making this post, please submit to me a sketch of the idea to be investigated. Auditors should also submit their ideas to me. Once it has been approved, then develop the full proposal, which should include a brief description of the topic, a thesis statement, the proposed methodology, and a sample bibliography. Students may find it useful to consult the "[Thesis Proposal Guidelines](#)," posted at the DSPT website. In addition to focusing your ideas for the research paper, this exercise is intended as a practice preparation for the thesis proposal requirement for MA and PhD students.

The Workshop module will allow for online feedback according to preassigned (by me) groups. All participants should post feedback by **noon on Tuesday, November 17, 2020**.

Journal Requirement. To encourage your own personal exploration with creative intuition, you are required to make regular “electronic journal entries” of some type. The purpose of this non-graded exercise is to encourage the development of an intuitive, i.e. ‘non-linear’ or ‘non-speculative’ approach to creative writing, an approach which typically serves as the basis for poetry. If you would like guidance on approaches to “intuitive writing” consult:

- Julia Cameron. *The Artist’s Way – a spiritual path to higher creativity*. New York: G. P. Putnam’s Sons, 1992.
- Robert A. Johnson. *Inner Work – using dreams and active imagination for personal growth*. San Francisco: HarperSanFrancisco, 1986. In addition to being useful for engaging dreams, this work also provides a constructive method for discovering knowledge garnered from the intuitive level.

While the journal is for your own personal use and benefit, each student must produce some “fruit” from this activity. Specifically, each student must submit **one poem**, in any style or format, and of short length (not longer than 2 typed pages). While the poem itself will not be graded, a poem must be submitted to receive a passing grade for class participation. The poems will be posted on the Moodle site for everyone to read, and we will discuss (not critique!) them towards the end of the semester. The point of this exercise is borrowed from the movie “Ratatouille,” *anyone can write a poem!*

Course Grade. In determining the final grade, these three components will be weighted as follows: Class Participation: 40%; Research Paper: 40%; Class Presentation: 20%.

Office Hours and Communications. Students may schedule a virtual one-on-one discussion by sending an email to me. These sessions are not intended to be private tutorials, but rather to answer focused questions. As such, they would not normally last longer than 15’-20’. Once the day/time has been determined, I will set up a Zoom meeting and send an invitation. If a student cannot accommodate Zoom, then we can discuss an alternative. General email communications will be responded to within a 48-hour period, unless the message is received on a Friday, in which case by EOB on the following Tuesday.

COURSE ACCESS AND TECHNOLOGY REQUIREMENTS

Course Assess: Moodle Learning Management System.

- To access Moodle, visit: <https://moodle.gtu.edu/login/index.php> and log in using your school email address and password.
- In Moodle, the course will appear in your Dashboard under Courses. All course content including lectures, readings, activities, assignments, and discussions will be posted there. Also, please note that any updated versions of the course syllabus will be posted there.
- Google Chrome or Mozilla Firefox are recommended to access Moodle; Safari is not.
- Students can also use a mobile device to access Moodle. However, when doing so you should use a browser instead of the mobile app.

Technology Requirements

GTU recommends that students have the following technology on hand in order to actively engage in the course and complete all course requirements:

- A computer, laptop, or tablet with an updated operating system (Windows, Mac, Linux) and an internet browser (Chrome or Firefox),
- High speed internet bandwidth (preferably 10 mbps or greater but at least 3 mbps)
- A webcam
- A microphone

N.B. For DSPT students (only) who are enrolled for Fall 2020 in a DSPT program, please check the website for information related to [technology grants](#) provided by the CARES Act. Please contact me if you have any questions about how this grant can be used to meet your technology needs. For non-DSPT students, please contact your home school for information about funds that may be provided to your institution through the CARES Act.

Required Tools: VoiceThread and Zoom

Students are expected to familiarize themselves with the following cloud-based tools used in this course, which are provided through the course page at Moodle. You can learn more about these tools at the [Moodle Help for Student page](#).

VoiceThread is a cloud-based learning tool for enhancing engagement in a learning community. With VoiceThread, instructors and students can create, share, and comment on presentations using audio and video. Please review the VoiceThread introduction video on the Moodle course page for step-by-step instructions on how to use the software.

Zoom is the video conferencing platform that provides synchronous online meetings. Please review the Zoom introduction video that is posted on the Moodle course page.

Technical Support

If students experience any difficulties with Moodle, Voicethread, or Zoom, they can contact Moodle support at moodle@gtu.edu. Students will receive a response within 24 hours.

Weekly Sessions

Session 1: September 8 – Introduction

BEFORE THE FIRST SYNCHRONOUS SESSION: Please ensure that you have visited the Moodle course site and completed the following:

1. Listened to the VoiceThread overview of the chart on Power of the Human Soul
2. Completed the self-assessment exercises, and
3. Written down any questions about the material.

Synchronous Work: During the session we will

- a. Review of syllabus and course expectations
- b. Continue the review of Aristotelian anthropology, with a specific focus on the role of the passions, and what it means for the human body to be an “icon” of the soul

If the concepts are unfamiliar to you, or you simply wish a review, then read any of the following. I have also posted the Taylor text and the relevant questions from *ST* at Moodle. Don't panic! 😊 You will become more and more familiar with the terminology over the next few weeks.

- James S. Taylor, *Poetic Knowledge: The Recovery of Education* (Albany, NY: State University of NY Press, 1998), 37-57. Available through the GTU Library in the [e-book collection](#).
- *Summa Theologica* Ia QQ 75-76; IaIIae QQ 22-25

Session 2: September 15 – Scholastic Definition of Connatural Knowledge

Required Reading:

1. Victor White (1943). “Thomism and ‘Affective Knowledge’ (II), *Blackfriars*, 24 (277): 126-131.
2. Victor White (1944). “Thomism and ‘Affective Knowledge’ (III), *Blackfriars*, 25 (294): 321-328.
3. Jacques Maritain, “On Knowledge Through Connaturality,” *Review of Metaphysics* (IV, 4: 473-481).

Asynchronous Work:

1. Complete the assigned readings
2. Listen to the VoiceThread lecture on the scholastic approach to ‘knowledge’
3. Complete the forum exercise at Moodle by **Friday, September 11, 2020**.

Synchronous Work: During the session we will

- a. Respond to questions about the reading and lecture
- b. Explore how knowledge and *habitus* relate to the development of virtues and vices
- c. Discuss the meaning of connatural knowledge in this context

For Further Reading:

- i. Thomas Ryan, “Revisiting Affective Knowledge and Connaturality in Aquinas,” *Theological Studies* 66 (2005): 49-68.
- ii. Antonio Moreno (1970). “The Nature of St. Thomas’ Knowledge *Per Connaturalitatem*,” *Angelicum* 47 (1): 44-62.
- iii. For an interpretation of White, see Ann Conrad Lammers, *In God’s Shadow*, Chapt.2, especially pp. 56-65.

Session 3: September 22 – Jacques Maritain: *Creative Intuition in Art and Poetry*

Required Reading: *Creative Intuition*, Chapters 1-2

Asynchronous Work:

1. Listen to the VoiceThread lecture on the scholastic approach to ‘knowledge’ – I recommend listening to Slides 1-9 *before* you read Chapters 1 – “Poetry, Man, and Things;” when you’ve finished, return to the Voice Thread and review the remaining slides. Then complete the discussion exercise for Chapter 1.
2. Read Chapter 2 – “Art as a Virtue of the Practical Intellect” in conjunction with the chart at Moodle that I created to outline this chapter. Then complete the discussion exercise for Chapter 2.

N.B. You should complete the discussion exercises by **Friday, September 18**, so that everyone can review all responses before our synchronous session on 9/22.

Synchronous Work: During the session we will

- a. Respond to questions and review your responses to the two discussion exercises.
- b. Consider how art is a *virtue* of the practical intellect

For Further Reading:

- i. James S. Taylor, op. cit., 59-85.
- ii. Richard E. Nisbet, *The Geography of Thought – how Asians and Westerns think differently ... and why* (New York: Free Press, 2003), Introduction and Chapter 1. These chapters provide a helpful perspective on the differences Maritain makes about art.
- iii. Derek H. Whitehead, “Poesis and Art-Making: a way of Letting-Be,” *Contemporary Aesthetics (Journal)* v. 1 (2003).
https://digitalcommons.risd.edu/cgi/viewcontent.cgi?article=1004&context=liberalarts_c_ontempaesthetics, accessed on August 14, 2020.
- iv. *Summa Theologica*, IaIIae, Q57, On the Intellectual Virtues.

Session 4: September 29 – Jacques Maritain: *Creative Intuition in Art and Poetry***Required Reading:**

1. Chapter 3 – Role of preconscious in poetry & art
2. Chapter 4 – Creative Intuition and Poetic Knowledge

Asynchronous Work:

1. Read Chapter 3 and review the slides and VoiceThread
2. Read Chapter 4, and complete the discussion exercise at Moodle by **Friday, September 25, 2020**.

Synchronous Work:

- i. We will explore the importance Maritain places on the power of connatural knowledge in human growth and development, and its potential impact on your own life as a scholar, artist, etc.

For Further Reading:

- i. Trapani, John G. *Poetry, beauty, & contemplation : the complete aesthetics of Jacques Maritain*. Washington, D.C.: Catholic University of America Press, 2011, Chapters 4-5. This book will be a helpful way of augmenting your reading of Maritain.

Session 5: October 6 – Virtue and the *Fine Arts*: Contemplation, Wisdom and Charity**Required Reading:**

1. Maritain, Chapter 5, "Poetry and Beauty"
2. Plotinus – *Ennead* Treatises:
 - i. I.6, “On Beauty”

- ii. III.8, “On Nature and Contemplation and the One”
 - iii. V.8, “On the Intelligible Beauty”
2. St. Thomas Aquinas:
 - i. *Summa Theologica*, IaIIae Q27, a. 2, on the causes of love; and Q28, a.1-2, on the effects of love.
 - ii. *Summa Theologica*, IIaIIae, Q45, a 2-3, on the relationship of connaturality to wisdom and charity.

Asynchronous Work:

1. Read Maritain, Chapter 5, and review the VoiceThread lecture
2. Read Boethius and Aquinas and complete the discussion exercise at Moodle by **Friday, October 9, 2020**.

Synchronous Work: Our discussion will explore the dynamic relationship between Beauty (as a Transcendental), poetic intuition, and the role/responsibility of artist to become a *virtuoso*!

For Further Reading:

- i. Ralph McInerny, "Maritain and Poetic Knowledge" in *Being and Predication: Thomistic Interpretations* (CUA Press, Washington, D.C., 1986), 303-313.

Session 6: October 13 – A Scientific Interlude – neuroaesthetics and Cognitive Metaphor Theory. Now that we completed our exploration of Maritain’s ideas about connaturality and poetic intuition in the life of the artist, I want to introduce you to some interesting discoveries from cognitive science that support scholastic anthropology. These ideas are relevant to an exploration of art and aesthetics because they strongly suggest that human knowledge is influenced by the local environment in which the knowing subject exists. I don’t expect you to know the details of the science, but rather to recognize the correlations. By the end of this session, you should have a *basic* understanding of

- the relationship between the external senses and brain activity and human behavior
- the role that metaphor plays in abstraction and the formation of complex ideas
- the role that culture plays on metaphor formation and its influence on our understanding of the self, the world, and the formation of new knowledge

Required Reading:

1. Deacon, Terrence W. *The Symbolic Species – the co-evolution of language and the brain* (New York: W. W. Norton & Co. Inc., 1997), Preface and Chapter 1. The purpose of this reading is to set a context by highlighting a key distinction Deacon makes between ‘*communication*’ (a tool used by many animals) and ‘*language*’ (a tool completely unique to humans).
2. Watch Michael Arbib on “[Language-ready brain](#)” (2’ talk)
3. George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: The University of Chicago Press, 2003 [1980]) 3-32, 115-155. An important work which offers insights into how the human brain actually works to accomplish symbolic thinking and language.
4. John Onians; *European Art – a neuroarthistory*. New Haven: Yale University Press, 2016, 1-7 (Preface and Introduction). N.B. Don’t get bogged down in the technical terms. Rather, look for connections of concepts here to those from the other two authors.

Asynchronous Work:

1. Read Deacon and Lakeoof and review the VoiceThread lecture
2. Read Onions, and complete the discussion exercise at Moodle by **Friday, October 2, 2020**.

Synchronous Work:

1. Our discussion will focus on the relationship between society (culture), art, and the artist. The goal is to integrate ideas from Maritain on the relationship between the artist as ‘virtuoso’ (the ‘pursuer of Beauty’) and the influence of culture on the art that is created.

For Further Reading:

- i. Michael S. Gazzaniga. *Who’s In Charge? – free will and the science of the brain*. New York: Ecco an Imprint of HarperCollins, 2012.
- ii. Augustín Fuentes, *The Creative Spark: how imagination made humans exceptional* (New York: Dutton/Penguin, 2017). You might also enjoy this [Ted Talk](#), which last about 20 minutes.

October 20 – Reading Week (Academic holiday). No synchronous meeting this week. However, you are asked to complete the following for our synchronous session on 11/3:

1. Watch the movie “Contact” (featuring Jodie Foster and Matthew McConaughey) and answer the reflection questions at Moodle.
2. Complete the integration exercise following the instructions at Moodle.
3. Read Louis-Marie Chauvet, *The Sacraments: The Word of God at the Mercy of the Body* (Collegeville, MN: The Liturgical Press, 2001), 69-85.
4. REMINDER: Research Proposal **due 11/10**.

Session 7: October 27 – “Symbolization” – the joining of different worlds

Asynchronous Session: listen to the VoiceThread lecture on the Chauvet reading

Synchronous Session: Our discussion will focus on the various experiences of how connatural (poetic) knowledge can be encountered in everyday life, and the (subconscious/preconscious) role it plays in helping us form expectations about the world and the work of artists.

Session 8: November 3 – The Work of the Poet: Wonder, Awe, and the Sublime

Required Reading:

1. Joseph Pieper, *Leisure: The Basis of Culture*, trans. Alexander Dru (Chicago, IL: Random House, Inc., 1963), 69-111. N.B. Any translation is fine; read "The Philosophical Act," Parts I-III.
2. Andrew Greely, *The Catholic Imagination* (Berkeley, CA: University of California Press, 2000): Introduction.
3. Helen C. White, “Prayer and Poetry,” *Logos*, 2(3): 178-202.

Asynchronous Work: At this point, each student will take a turn preparing their own VoiceThread summary of the assigned readings. As a reading respondent, you will create an audio or video presentation that is approximately 10 minutes long, but no longer than 15 in length. You may take any approach you wish in the creation of the summary, but you should in some manner briefly address the main points in the readings for the week and asks thoughtful open-ended questions which help the class further explore the topic(s). The Reading Respondent should submit their presentation/questions by **Wednesday, 11:59pm (PT)** of the week *prior* to the synchronous discussion so that everyone has sufficient time to respond.

For Further Reading:

- i. Deacon, T. (2011) “The symbol concept.” In M. Tallerman and K. Gibson (eds.) *Oxford Handbook of Language Evolution*. Oxford University Press.
- ii. Ron Hansen, "Writing as Sacrament," *Image*, (No. 5, Spring 1994).

Session 9: November 10 – Thematic Explorations, theological considerations: Human Suffering

- a. Michael Dodds, "Thomas Aquinas, Human Suffering, and the Unchanging God of Love," *Theological Studies*, 52 (1991): 330-344.
- b. John Paul II, "On the Christian Meaning of Human Suffering," (*Salvifici Doloris*).
- c. Jack Kornfield, "The Heart as Mother of the World: The Gate of Sorrow," in *after the Ecstasy, the Laundry* (New York: Bantam Books, 2000).

Due Today. Submit to the Workshop activity at Moodle your presentation proposal.

Session 10: November 17 – Thematic Explorations: Human Suffering, Death, and Resurrection (preliminary list)

- a. Rita Dove, *Grace Notes*: "Crab-Boil," "Particulars," "Arrow," "Dialectical Romance".
- b. Pablo Neruda, *The Sea and the Bells*: pp. 13-14, 19-20, 35, 67, 97-99, 117.
- c. Kathleen Norris, *Little Girls in Church*: "The Ignominy of the Living," "Land of the Living," "The Tolling," "Hide and Seek".
- d. Li-Young Lee, *Book of my Nights*: "The Eternal Son," "Restless".
- e. N.B. Students are welcome to suggest works by other poets

Session 11: November 24 – Thematic Explorations: Environment

- a. William Stafford, *Passwords*: "News Every Day," "The Origin of *Country*," "Climbing Along the River," "Late, Passing Prairie Farm," "Bonuses".
- b. Mary Oliver, *New and Selected Poems*: "Lilies," "Five A.M. in Pinewoods," "The Summer Day".
- c. Wendell Berry, *A Timbered Choir*: 87-94, 135-149, 187-194.
- d. Kathleen Norris, *Little Girls in Church*: "In Praise of Darkness," "The Monastery Orchid in Early Spring," "Emily in Choir"
- e. N.B. Students are welcome to suggest works by other poets

Session 12: December 1 – Mystical Poetry

T. S. Eliot, *The Four Quartets* in *Collected Poems 1909-1962* (NY: Harcourt Brace & Co., 1991 [1963]) [available on the "Reserves" shelf in GTU Library].

December 8 – Class Presentations

Selected Bibliography

- Arraj, James. *God, Zen and the Intuition of Being*. Chiloquin, OR: Inner Growth Books, 1988.
- Baars, Conrad and Anna A. Terruwe, M.D. *Psychic Wholeness and Healing*. New York: Alba House, 1981.
- Berry, Wendell. *A Timbered Choir*. Washington, D.C., Counterpoint, 1998.
- _____. *The Unsettling of America: Culture and Agriculture*. 3rd ed. San Francisco: Sierra Club Books, 1994.
- Burrows, Ruth. *Guidelines for Mystical Prayer*. Denville, NJ: Denison Books, 1980.
- Julia Cameron. *The Artist's Way – a spiritual path to higher creativity*. New York: G. P. Putnam's Sons, 1992.
- Cavalletti, Sophia. *The Religious Potential of the Child: Experiencing Scripture and Liturgy with Young Children*. Chicago, IL: Liturgy Training Publications, 1992.
- _____, Patricia Coulter, Gianna Gobbi, and Silvana Quattrocchi Montanaro, M.D. *The Good Shepherd and the Child: A Joyful Journey*. Chicago, IL: Liturgy Training Publications, 1994.
- Chauvet, Louis-Marie. *The Sacraments: The Word of God at the Mercy of the Body*. Collegeville, MN: The Liturgical Press, 2001.
- Colledge, Edmund and Bernhard McGinn. *Meister Eckhart: The Essential Sermons, Commentaries, Treatises, and Defense*. Ramsey, NJ: Paulist Press, 1981.
- Deacon, Terrence W. *The Symbolic Species – the co-evolution of language and the brain*. New York: W. W. Norton & Co. Inc., 1997.
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- Dove, Rita. *Grace Notes*. New York: W. W. Norton & Co., 1989.
- Eliot, T. S. *Collected Poems 1909-1962*. Orlando, FL: Hartcourt, Brace & Co., 1991.
- Diana Fritz Cates. *Aquinas on the Emotions: A Religious-Ethical Inquiry*. Georgetown, MD: Georgetown University Press, 2009.
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