

# **Popular Culture: A Teaching Medium For Philosophy Or Into The Ipod With Neo**

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“Institutions and departments should be supportive of efforts on the part of philosophy instructors to experiment with new courses, novel modes of instruction and new forms of teaching technology, and should consider ways to encourage instructors to make such experiments. Incentives and recognitions of various kinds may be desirable in this connection, to overcome the common tendency to keep doing the same things in the same ways.”<sup>1</sup>

Richard Schacht  
*The Teaching of Philosophy*

## **Introduction**

I believe most high school teachers and college professors are willing to admit the icons of popular culture have successfully garnered the lion's share of time and attention of today's students. As opposed to grappling with the powerful forces of contemporary media venues, how can we as torchbearers of higher learning bend these forces to better serve the pedagogical endeavor? This is a question that has effectively gripped the Popular Culture Association and American Cultural Association's conference agendas over the past decade. However, despite the acknowledgement of popular culture's influence upon the student body, all the attention to this topic seems to have resulted in little application in the actual classroom. The body of literature extolling such practice is quite broad but its message appears to have fallen on deaf ears. That is, up until now. One small stem of an oft neglected branch on the educational tree seems to have recognized and embraced popular culture as a medium for its message. Once relegated to the fringe of the educational forest populated by bands of bearded and bespectacled stoics and sophists, a small group of philosophers is trying to make philosophy fun. (Side note of acknowledgement to all philosophers: Yes, philosophy is fun...but, sadly, all do not acknowledge this universal truth). As opposed to dragging students into the classroom to face the admonishments of Socrates and the insomnia curing prose of Kant, philosophers now have the opportunity to induce a voluntary, and even willing, darkening of their doors through the wisdom of Homer (Simpson), Gandolf, and Yoda. It is a whole new world of pedagogy, Mr. Anderson.

## **Key Issues**

Two years ago, the American Philosophical Association (APA) and the American Association of Philosophy teachers sponsored a seminar dedicated to the topic of teaching philosophy. By this I mean the pedagogical approach to the teaching of philosophy as a subject, not the establishment of a conceptual framework designed to outline one's philosophical attitude toward the teaching profession as a practice. Of the issues discussed, one particular topic caused quite a stir; the use of popular culture as a means to teach philosophical concepts and, in turn, do philosophy as opposed to simply reading material and regurgitating the mantra's of philosophers past. Some attendees noted that "while there may be parallels in other disciplines, the link between philosophical commitment [traditional practices of research and writing] and philosophy teaching is uniquely tight in our discipline."<sup>2</sup> This tightness seems to imply, for many, that the primary goal of teaching philosophy involves the deciphering of challenging and obscure texts while also comprehending the nuances of arguments embedded in those traditional texts.<sup>3</sup> How could such an approach aid in the moral and intellectual development of students, if this is a goal of philosophical inquiry, if students found the material so dry and dense as to preclude their desiring a thorough read of the material? Understandably, some argued for the traditional approach to philosophy with the complaint that anything less ("less" meaning anything other than rigid translations of original texts) would invite the discipline to effectively dumb down its efforts to what many perceive to be the present state of undergraduate intellectual culture. While the question remained unanswered, the possibility of stimulating intellectual curiosity and, hopefully, subject mastery through the use of popular culture remains a viable topic at most APA forums today.

## **History of Practice**

While teaching at Cambridge before the outset of World War II, John Lewis wrote of the challenges students' posed to their instructors with regard to the students' perception of philosophy as a subject and a practice. As a subject, philosophy was something to be endured, memorized for short-term recall, and then purged from the mind when no longer attached to a graded event. As a practice, philosophy was something to politely acknowledge inside the classroom and scoffed at once beyond the confines of desks and chalkboards. Not much has changed today. However, even in 1932, Lewis acknowledged the power of popular culture within the teaching of philosophical concepts when he wrote, "Unless intimidated by learning, such a class [university students] will insist on relating philosophy to life, an insistence which is thoroughly healthy."<sup>4</sup> He goes on to encourage his peers, many of whom seemed miffed by their students' obsessions with novels, sex, politics, and drama, "that philosophy must keep its pot a-boiling with fuel from common [familiar] experience."<sup>5</sup> It seems as if the students of almost eighty years ago found interesting those same topics the students' of today desire to engage.

Over the past decade and a half, more philosophers have decided to use that desire to engage their students in the deep darkness of philosophical issues as a means of enlightenment. Theodore Cooke teaches his students about the philosophical thoughts of Aristotle, Descartes and Locke through the 1982 science fiction thriller *Blade Runner*

because he believes such practices enable him to “meet the students where they are at – and not where we teachers think they should be.”<sup>6</sup> William Irwin, an advocate of using popular culture to teach philosophy in the classroom environment, echoes the sentiment of other philosophers who ask themselves, “Why not design an entire class based on this material, if it’s going to help students learn abstract concepts?”<sup>7</sup> While entire classes need not necessarily be entirely based on elements of popular culture, the integration of those elements into the learning environment seems to hold some promise for the revitalization of interest in the seemingly aloof and unreachable material philosophy offers.

### **Practice Variations**

The incorporation of popular culture into the philosophy curriculum can take several forms. Finding the occasional film clip or “You Tube” video that assists in the exemplification of a particular theory is fairly easy, relatively painless, an easy way to garner students’ attention, and requires little dedicated class time. Of course, this requires classroom automation upgrades and capabilities that not all institutions can afford at this time. Some instructors have gone so far as to create entire philosophy courses that center on a particular television show, such as *Seinfeld* or *The Simpsons*, or movies like *The Matrix* or *Blade Runner* that hold deep philosophical implications.<sup>8,9</sup> The recent boom in the development of a series of books dedicated to uncovering the philosophical underpinnings of these forms of media facilitate this approach. Finally, a few instructors, much to the chagrin of publishers everywhere, have boldly stepped out and started teaching introductory philosophy courses without books. Nan-Nan Lee of Xavier University claims “the main virtue [of bookless learning] is that it makes students’ own ideas the centerpiece of inquiry and is thus more likely to engage students in doing philosophy rather than just reading and regurgitating it.”<sup>10</sup> However, with concern for the building of tenure files, the questionable transferability of such courses and the requirement at some institutions to teach certain texts, this approach has yet to find widespread acceptance in the field. The growing availability and accessibility of original material in repositories such as JSTOR and “The Stanford Encyclopedia of Philosophy Online” might make this approach more feasible, if not more acceptable, over time.

### **Beneficial Attributes**

The pedagogical benefits, for both teaching and learning, of bringing popular culture into the philosophy classroom make the effort worthwhile. In addition to the positive response most instructors report when they reference elements of popular culture in the classroom, the compelling nature of many issues come to life for the students. With the popularity of the recent *Batman: The Dark Knight*, almost every student can identify several ethical dilemmas presented to the main character. Similarly, *Star Wars* fans have to ponder whether machines such as C3PO and R2D2 can actually think and be considered human with certain rights of existence. Even the movie *Clerks* contains an interesting dialogue which addresses the status of certain noncombatants and makes for an interesting discussion with the context of contemporary just war theory. Such vivid illustrations serve to motivate and energize students.

Relating subject material to the interests of students is an effective way to promote the study of philosophy. It is also a way in which teachers can establish a

connection with their students. In most cases, unless one is teaching college-level night courses, instructors of philosophy will be at least one generation removed from their student body. Popular culture establishes common ground that enhances rapport and breaks down generational barriers often present in the classroom. This is also a way for philosophy to rid itself of a reputation of impracticality and inapplicability within the context of “real life.” Furthermore, the critical thinking skills inherent in philosophical inquiry can enhance both decision-making and general awareness. Bill Irwin, perhaps the one philosopher most in the forefront of this movement, wrote, “Pop philosophy uses popular culture as a means of teaching and popularizing philosophy. But its ultimate goal is to provide students with the skills and desire to engage in serious philosophical reading and reflection on their own.”<sup>11</sup> If this goal can be realized by relating the complexities of philosophical thought through the seeming simplicity of contemporary modes of popular culture, then the discipline of philosophy may once again find its value discovered by a new generation of learners.

### **Controversial Aspects**

Teaching philosophy through the lens of popular culture is certainly not without its detractors. Many in academia seem to subscribe to the fear that “popular culture is infiltrating the scholarly world, a curriculum of aptly higher learning in which shallow amusements have no place...This dumbing down of the academy is the ultimate capitulation...sitcoms do not belong in the classroom.”<sup>12</sup> Granted, much of contemporary popular culture seems to be mind numbing drivel. The glut of reality television filling the airwaves over the past five or so years certainly lends itself more to morbid curiosity than deep thought or reflection (unless one is reflecting on the apparently sad state of a humanity intent on deriving its joy from the misery of others). However, there do exist situational comedies and even animated series (*The Simpsons*, *South Park*, etc.) that offer philosophical case studies and a theoretical application of examples that can generate and enliven classroom discussion.

Could it be possible for a philosophy course or instructor, intent upon using popular culture as a medium for the material, to lose focus and allow the instruction to be more about popular culture than the philosophy inherently present within the medium? The danger exists that students may recall more about the medium and little about its application within the subject material but that risk exists in other subjects as well (dissecting a frog in biology, concocting explosions in chemistry, viewing authentic muskets in history class, etc.). This is no reason to avoid the use of such materials. Instead, an instructor must be aware of driving the course focus (as opposed to allowing it to be driven by elements of popular culture) and act to teach in such a manner as to ensure both the application and its conceptual theory/application are equally memorable. James Bond and Lisa Simpson may open the door to certain elements of political philosophy, but the effective instructor will draw the students into deeper cerebral waters by making the relevant connections to Plato and Rawls.<sup>13</sup>

Is it possible that some students may not have knowledge of contemporary popular culture or, for those that do, the use of television shows or movies may make the rigors and difficulties of philosophy seem easy or enjoyable? Philosophy is an important topic and the implications of its many branches hold serious sway in how we choose to perceive the world around us. This is not something to be taken lightly. Whether or not

something is fun rarely has any bearing on its worthwhile pursuit (my apologies to Jeremy Bentham). However, if a student finds philosophy to be interesting and therefore enjoys the pursuit of knowledge, has not the instructor achieved one of the primary goals of education – motivating others to seek a deeper understanding of the material at hand? For those students who come to the classroom with scant exposure to popular culture, perhaps their horizons are being broadened in an even deeper sense. The realization that even Superman and Luke Skywalker can serve as examples of Aristotelian virtue ethics should enable students to enjoy such material in a way many cannot.

### **Conclusion**

Recall the skepticism which confronted J.R.R. Tolkien and C.S. Lewis at Oxford University. The manner in which *The Lord of the Rings* and the *Narnia* series captured young imaginations of the day (and still do so today one might add), resulted in their being snubbed by some of their colleagues. Both were willing to risk their reputations in order to facilitate better philosophical learning and teaching in the classroom.<sup>14</sup> I believe both would be quite pleased to know contemporary philosophers use their work in the classrooms of today as a medium to communicate philosophical concepts from ethics to epistemology and metaphysics to logic.

Efforts to make philosophy more accessible and interesting cannot help but further the intellectual pursuit of “the love of wisdom.” Every semester, I have students who come to me just to discuss some perceived philosophical implication they pulled out of a recent sitcom episode or new cinematic release. In my mind, this is where the value of introducing popular culture into the classroom proves its worthiness. The class period or semester may have passed into memory but the lessons learned and theories discussed are alive in the minds of my students. One of my students recently approached me about a movie he had seen over the weekend and accused me of ruining movie going forever for him. Evidently, in watching *The Matrix* trilogy, the desert of the real became more real to him than he had previously considered possible. Hopefully, he will be able to enjoy watching television and movies again but I believe he will always be able to have insights to the deeper meanings hidden within a script or image due to first being able to see, understand, and apply challenging philosophical concepts in a classroom where popular culture was (seemingly) king.

### **Endnotes**

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3. Ibid.
4. Lewis, John. “How to Teach Philosophy.” Philosophy, Vol. 7, No. 28 (Oct., 1932), pp. 454-460.

5. Ibid.
6. Cooke, Theodore. "Using Blade Runner In Your Introduction to Philosophy Course." APA Newsletter, Spring 2004, Vol. 3, Number 2. pp 6-9.
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11. Irwin, William, and Gracia, Jorge, J.E., editors. (2006). *Philosophy and the Interpretation of Popular Culture*. Lanham, Maryland: Rowman and Littlefield Publishers, Inc.
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13. McAndrew, Jennifer. "Pop Goes Philosophy: Professor draws upon popular culture to illustrate today's moral issues." The University of Texas at Austin Public Affairs. 4 Apr. 2008.
14. Bassham, Gregory and Austin, Michael W. "Popular Culture in the Philosophy Classroom: A Modest Defense." APA Newsletters, Volume 08, Number 1, 5 Jun. 2008.

### Annotated Readings

**Anderson, Douglas R. (2006). *Philosophy Americana: Making Philosophy at Home in American Culture*. New York: Fordham University Press.**

Americana: The Journal of American Popular Culture 1900 to Present interviewed author and Professor Douglas R. Anderson shortly after Fordham University Press published his book in 2006. While the primary goal of this work is to find "a kind of down to earth way of talking about American thought," he still had a desire to "maintain some of the depth of traditional philosophy." This work is uniquely American as Anderson discusses Pragmatism, Dewey, and James while incorporating philosophical ideas from the likes of Hank Williams, Tammy Wynette, Bruce Springsteen, and Jack Kerouac. Both chapter ten, "Philosophy as Teaching: James's 'Knight Errant,' Thomas Davidson," and chapter eleven, "Learning and Teaching: Gambling, Love, and Growth (with Michael Ventimiglia)," possess nuggets of pedagogical wisdom for instructors of philosophy.

Anderson sees an interest in music as something all college-aged youth share, despite their variant backgrounds and cultures. The second thing that brings them together is the classroom. Education and culture thus share a common port of call. He encourages teachers to take risks in the classroom by experimenting with creative new ways to present traditional materials so as to avoid the pitfalls of “mechanical pedagogy.” He ultimately advocates for instructional autonomy while railing against cookie cutter classrooms and curriculum. However, with the freedom of creativity, Anderson asserts, also comes the responsibility of knowing the material well enough to be comfortable with unexpected shifts in the discussion of learning.

**Cavalier, Robert. (1990). *Plato for Beginners*. New York, New York: Writers and Readers Publishers, Inc.**

This text serves as another example of how to approach teaching introductory philosophy through a unique medium. The extensive use of illustrations, which some might describe as comic book quality, serves to augment this concise outline of Plato’s work while interjecting meaningful humor in what turns out to be a nice comprehensive overview. Covering the concepts of Truth, Justice, Beauty, and the components of a Good Society, the material introduces Plato and traces his influence over the past 2,500 years. The clear explanations and investigation into many of the Platonic Dialogues, to include *The Apology, Symposium, Phaedo, and The Republic* establish a foundation for a deeper reading of the original texts. While the presentation of Socratic thought in its original (translated) form intimidates many students, this text provides the students with enough of a toehold of comprehension that they can make the leap to greater understanding without fear of being completely blind-sided by the complexities one traditionally associates with the writings of Plato. Other books in this uniquely inspired series investigate the philosophies of Marx, Nietzsche, Heidegger, Sartre, Kierkegaard and Chomsky, to name a few.

**Conrad, Mark T., Skoble, Aeon J., and Irwin, William, editors. (2001). *The Simpsons and Philosophy: The D’oh of Homer*. Chicago, Illinois: Open Court Publishing.**

The second book in Open Court’s “Popular Culture and Philosophy” series (which now stands at 37 books in print with thirteen more titles forthcoming in 2009), is the one that convinced Open Court Publishing editors that they were on to something with the new concept. Broken down into four conceptual parts, the book takes readers through individual character analyses, selected philosophical themes, ethical theory, and finally a deeper analysis of how certain philosophies, and philosophers, find themselves reflected and represented in the script of the famous television series. Where *Seinfeld and Philosophy* resonates with older college students, this is the consummate text for traditional undergraduate level introductory philosophy. With “The Simpsons” now in its seventeenth year of syndication and showing no signs of slowing down, the material is fresh and current. Kant, Nietzsche, Homer, and Aristotle find their voice in the rich dialogues of Marge, Bart, Homer, and Lisa. The latter essays are especially rich in their study of early modern and continental philosophers. The writing is clear enough to communicate fundamental philosophical concepts while laying a foundation for stepping up and into the reading of the more challenging original works and materials.

**Gaarder, Jostein. (1996). *Sophie's World: A Novel About the History of Philosophy*. New York, New York: The Berkley Publishing Group.**

Gaarder taught Philosophy at the high school level in Norway for eleven years. He has written a novel which cleverly weaves through its story an engaging and detailed history of philosophy. Beginning with the faculty of wonder and natural curiosity of all humans, Gaarder traces Philosophy from the earliest Greeks, through the Middle Ages and the Renaissance, and into contemporary philosophers and the topics which capture the attention of the inquiring art today. Although rigidly anchored in the timeline of history, Gaarder investigates major philosophical themes to include first cause, free will and determinism, God, good and evil, the mystery of knowledge, the concept of being, and the moral law. Each chapter introduces the reader to a new philosopher and expounds upon the contributions he or she made to the great conversation. As an instructional text, *Sophie's World*, aside from providing a very well-defined chronological structure to the study of Philosophy, also establishes a perspective on each philosopher and their time which enables and encourages further study into the original writings of each. Coupled with an anthology of original material, *Sophie's World* would serve as an excellent springboard into the study of serious philosophy. The medium and approach of a fiction novel with an engaging storyline allows students to get their feet wet slowly before they venture into deeper waters.

**Gracia, Jorge, J.E. and Irwin, William, editors. (2006). *Philosophy and the Interpretation of Popular Culture*. Lanham, Maryland: Rowman and Littlefield Publishers, Inc.**

If the other books reviewed here serve as the “how” and “why” of teaching philosophy through the lens of popular culture, the collection of works serve as the “how” and “why” teachers can, and should seek to, embrace popular culture through the medium of philosophy. If Socrates saw fit to discuss the merits of plays and poetry while mulling about the agora in his day, why can today’s philosophers not find value in bringing the trappings of today’s mall society into the classroom? Will the purchase of Nike products really make us faster and stronger? What is our motivation for being faster and stronger? Why should we “Feed the Children?” Are there ways we ought to behave toward one another and what does this imply for our society? This compilation by Irwin and Gracia claims the students of today have already stepped through the looking glass and are, whether they realize it or not, are seeking guides to make sense of the world around them. Even without being able to answer all the questions, at least philosophers have the capacity (or should have the capacity) to harness this sense of wonder into some form of deep and meaningful cerebral calisthenics. This book contains several examples of popular culture, ranging from movies and plays to photography, art and music that philosophy professors could leverage and use to brighten the intellectual prospects of their young charges.

**Gross-Davis, Barbara. (1993). *Tools for Teaching*. San Francisco, California: Jossey-Bass Publishers.**

There are two sections within this text that should be of particular use to those attempting to teach Philosophy. Section VI consists of three chapters dedicated to ‘Enhancing

Students' Learning and Motivation." Chapter twenty-one, "Helping Students Learn," investigates effective learning skills that facilitate each student's ability to acquire, maintain, and retrieve knowledge. Davis touches upon the elements of assignment development and contextualization of materials. Chapter twenty-two, "Learning Styles and Preferences," alludes to the value of presenting popular culture in its traditional medium (video) and how this is effective for auditory, visual, and kinesthetic learners. Finally, chapter twenty-three, "Motivating Students," elaborates upon the value of relating course content in a way that appeals to their interests and experiences. One would be hard-pressed to find a college student not interested in either *The Simpsons*, *James Bond*, or *The Matrix* (although I am sure such a student exists). The second section, Section IX: *Instructional Media and Technology*, contains a chapter (39) entitled "Films and Videotapes." This chapter gives excellent advice regarding the effective use of media in the classroom and could serve as a checklist to ensure an instructor derived the maximum value out of a video-driven learning event.

**Irwin, William, editor. (2000). *Seinfeld and Philosophy: A Book About Everything and Nothing*. Chicago, Illinois: Open Court Publishing.**

This text is the first published work in the Open Court "Popular Culture and Philosophy" series. The collection of fourteen separate essays addresses a number of philosophical concepts and would likely best serve as instructional materials for the older non-traditional and evening college course crowd due to the material and age of the no longer on the air *Seinfeld* series. Most of the students would be familiar with the characters in the show and presumably motivated to study philosophy through a medium with which they can relate. The authors familiarize readers with philosophers such as Plato, Socrates, Aristotle, Marx, Nietzsche, Wittgenstein and Sartre in a way that introduces their basic philosophies in a very readable form. Presumably, this would serve as a stepping off point for a deeper reading of some original works. While not geared for advanced courses in philosophy and lacking in material addressing metaphysical or epistemological questions, the essays do cover a broad range of ethical theories addressing human nature and normative questions regarding how we ought to live and treat one another. The proper application of reason and logic also receive some attention.

**Lipman, M., Sharp, A. M., Oscanyan, F. S., (1980). *Philosophy in the Classroom*. Temple University Press.**

This book contains a wealth of material any instructor of Philosophy would find helpful in administering his or her craft. Originally intended to serve as an admonition for an educational reform that would reintroduce the teaching of Philosophy as a formal subject into the elementary and secondary school classroom, the pedagogical wisdom of Lipman would serve instructors of undergraduate level students equally well. He discusses the importance of addressing fundamental queries of ethics, logic, and metaphysics in a way that both engages students and ignites their natural curiosities. To do this, claims the author, intellectual inquiry should start with the interests of the student (i.e. how does popular culture reflect upon whom we are and how we act?). The second grouping of chapters discusses several methodological approaches to teaching Philosophy and how to shape the aims of each technique. The final section then moves forward to discuss the application of the critical thinking skills with which the students now find themselves

equipped. While primarily concerned with the teaching of logic and reasoning, the foundations of critical thinking, Lipman also discusses the importance of demonstrating the practical application of theories, especially in the field of ethics. Although geared towards the teaching of Philosophy, the techniques discussed and elaborated upon by the author would be useful to anyone teaching a field of studies within the humanities.

**Lipman, Matthew. (1988). *Philosophy Goes to School*. Temple University Press.**

This text illuminates the fact that philosophy prepares us to critically analyze and successfully thrive within a culture. Lipman asserts advocates of a pure common knowledge hope to instill enough character in students so that they can survive existing within a society. However, those who possess the intellectual flexibility associated with the art of reason and rationale will most certainly survive and excel regardless of what occurs within a society. This flexibility comes through the exposure of students to the actual application of the philosophical craft to the world around them. He addresses the importance of teaching ethical inquiry for the development of values and how teachers must shape a curriculum that promotes social inquiry, the use of language (both spoken and written), and reasoned thinking. Why? These are the skills that enable one to function well, and even achieve excellence, within a culture or society. The utilization of popular culture in the classroom also serves as a pedagogical enabler. The excitement associated with discovering logic, fallacies, conflicting concepts of right and wrong, knowing the unknown and unknowing the known, and the uncertainty of being turns a student's entire world into a classroom. Purposeful guidance through, and exposure to, the richness of popular culture can be an enhancement to cognitive performance. Lipman makes this point as he addresses both philosophy curriculum and teacher preparation.

**McKeachie, William J., (2002). *McKeachie's Teaching Tips*, 11<sup>th</sup> ed. Boston: Houghton Mifflin Company.**

This text, a classic in American pedagogy, is replete with teaching strategies and approaches to the classroom environment that cut across all disciplines. The theories are well researched and draw upon the extensive experiences of many successful college and university professors. However, with regard to the integration of pop culture into the teaching of Philosophy, there are a few chapters which stand out more than others. Chapter Four, Facilitating Discussion: Posing Problems, Listening, Questioning," specifically recommends finding a common experience to which most students could relate. Film clips from DVDs and You Tube afford the instructor and opportunity to provide students with the common experience. Movies about superheroes or those set in a time of war always present the group with a dilemma worthy of discussion and evaluation. Chapters sixteen, "Problem-based Learning: Teaching with Cases, Simulations, and Games," and seventeen, "Technology and Teaching," discuss how visual resources "are capable of bringing real-life cases into classroom environments." Since the only Philosophy course many college students will ever take is an introductory one, Chapter twenty-three, "Teaching Students How to Learn," includes a section discussing the use of existing student knowledge and analogy to familiarize students, or at least put them at ease, with new concepts and material. On the whole, this entire text is an invaluable tool that should serve to motivate and inspire any teacher seeking to better their skills in the art of instruction.



## **Additional Resources**

The American Philosophical Association (APA). Both the APA “Committee on the Teaching of Philosophy” (<http://www.apaonline.org/governance/committees/teaching/index>) and “Newsletter on teaching Philosophy” (<http://www.apaonline.org/publications/newsletters/teaching>) web sites contain a wealth of reference material concerning a variety of approaches regarding instructional techniques and approaches within the many disciplines of philosophy.

Austin, Mike. “Teaching Philosophy with Homer Simpson.” In Socrates’ Wake: A Philosophy Teaching Blog, 21 Jul. 2007.

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