An Introduction to the Theory of Knowledge

A TOK Understanding Knowledge & Knowers Workshop
An Introduction to the Theory of Knowledge

What Does This Say to Me?
A TOK Start-Up Reflection Activity

Take a moment to reflect on the painting below by Rene Magritte “Treachery of Images” which he created in 1928-1929. This is the image that appears on the cover of your TOK course overview. As a critical thinker & “knower”, you will need to develop the skills that will allow you to observe, examine, experiment, interpret, reflect, evaluate & assess yourself & the world around you. You are responsible for knowing any & all terms, concepts, events & individuals related to this topic. Please do any additional research you need to help support your overall reflection: http://www.renemagritte.org/the-treachery-of-images.jsp

Take a moment to think about the following as you reflect on Magritte’s “Treachery of Images” & include your answers in your Journal. Try to synthesise your answers to each set (TI1.1-TI1.6 together; TI2.1-2.7 together…) & update your ToC:

TI1.2 What do the words in the painting mean? What language is it?
TI1.3 Who painted it & what is important for us to know about this painter?
TI1.4 What was the zeitgeist of when it was painted? What influence might this have had on the artist?
TI1.5 Considering this painting & others, what is significant & perhaps controversial about the painter?
TI1.6 What is significant & controversial about the painting?
TI2.1 What does this painting “say” to me specifically?
TI2.2 What might this painting say about TOK?
TI2.3 In what language is the painting painted?
TI2.4 Is there something significant about the painting that puts it into another context?
TI2.5 Based on this analysis, what does this painting say about sense perception, language & emotion? https://www.youtube.com/watch?v=atHQpANmHCE
TI2.6 How has “Treachery of Images” informed medical education? http://www.ncbi.nlm.nih.gov/pmc/articles/PMC3055979/
TI2.7 Create your own caption for “Treachery of Images”. Include it in your Journal with your own drawing or interpretation of the Magritte’s piece.

TI3.1 How might this painting be used to explore or explain different elements of the TOK curriculum & world events?
TI3.2 Is there something significant about the painter or his style that can be connected to TOK?
TI3.3 According to pages 8, 9 & 14 in the IB TOK Guide, what is the TOK course about? What are the five (5) aims? Specifically, what does TOK encourage participants to analyse?
TI3.4 What are the eight (8) specific Ways of Knowing? What is the 9th? What roles do they have & why are they important?
TI3.5 What are the nine (9) Methods or Means of Justifying knowledge (MoJs)? Compare them to the WoKs. Which ones match & which ones are unique? In what ways are WoKs & MoJs different in terms of the roles they play in justifying what we know?
TI3.6 What are the eight (8) Areas of Knowledge? What is an AoK & how might they be defined?
TI3.7 What is a Knowledge Framework? What are the five (5) interacting components of a KF?
TI3.8 Using the IB TOK Guide (16-19) & NL (chapter 3), what are the differences, links & relationship between Shared Knowledge & Personal Knowledge? Include an authentic image that represents to you the relationship between shared & personal knowledge in & on your Journal.
TI3.9 Compare your image with the images in the IB ToK Guide & NL. Which is most helpful & useful? Why? Juxtapose your image with those from the IB ToK Guide & Lagemaat. Include both in your Journal.
TI3.10 After your TOK Terminology presentation & feedback (as well as your reading of Mr. A’s TOK course overview, IB TOK Guide, Lagemaat & Abel), find an image that represents the idea of TOK for you. Include it in & on your Journal. It could be any type of image but your choice of image must be authentic & sincere. Explain why you choose that image & what connections that image has for you to the content & spirit of TOK.
TI3.11 With regard to TOK, why was “Treachery of Images” chosen by Mr. A?

Be sure to leave the first two full pages of your Journal blank
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Knowledge & Certainty: An Introduction to a Special Relationship Part I
Continue your reflection on the following: Why should we question what we think we know? Why is exploring our own approach to certainty important?
Use HBR’s “How Certainty Transforms Persuasion” by Tormala & Rucker to make your reflection more fulfilling & meaningful. Include specific references to sources & experiences as well as the following:
1. What are your main take-aways & learning points from the article?
2. How has this article informed your understanding of your own certainty?
3. How is certainty defined?
4. In what ways is your own relationship to certainty used by others?
5. What are six (6) “subjective factors” that impact what we think we know?
6. What are the four (4) levers of certainty & how do they work?
7. What additional questions do you have?

Take notes first then synthesise the reflection in your Journal

Knowledge & Certainty: An Introduction to a Special Relationship Part II
Using your IB TOK Guide, Lagemaat & Abel, consider the following as you attempt to answer: How do we measure the extent to which we are certain of our knowledge?
1. What is “knowledge by acquaintance” & “knowledge by description”?
2. What are the four (4) conditions of propositional knowledge?
3. What are the nine (9) “Methods or Means of Justifying” what we know or think we know? In other words, what might count as evidence of something being believable, a “truth” or a “fact”?
4. What are the nine (9) “Ways of Knowing”? What specific impact might each WoK or combination/network of WoKs have on our own certainty of what we know or think we know?
5. What roles do “radical doubt”, “relativism” & “judgement” play in helping us to feel more certain?
6. How do we determine what might be considered “reasonable knowledge”? What roles do “evidence” & “coherence” play in this process?
7. Identify, define, describe, explain the relationship & give an example of each of the three (3) types of knowledge.
8. Why do people seem to want certainty?
9. Why is it difficult to be completely certain of something?
10. What is your relationship to certainty now?

Take notes first then synthesise the reflection in your Journal

Knowledge & Certainty: An Introduction to a Special Relationship Part III
Use NPR’s “Media is divided...” report from 24 August 2018 & your readings on certainty to answer the following questions in your notes as you explore: How do we measure the extent to which we are certain of our knowledge? Why is exploring our own approach to certainty important?
1. How is it possible that a single set of facts or events can be interpreted in at least two (2) different ways leading to multiple “narratives”?
2. Why is where & how you get your “news” or “facts” significant?
3. Why is the context of the events in question significant?
4. What are the implications of the existence of two (2) conflicting & competing bodies of “shared knowledge”?
Discuss with your colleagues & be sure to add to & enhance your notes. Be sure to define & discuss your understanding of key terms & concepts. You are strongly recommended to establish accepted base-line definitions for terms that might have manifold or contested definitions or interpretations. You will need these notes when you complete your reflection on certainty.
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Knowledge Claim Evaluation & Methods or Means of Justification Working Tool

In any given day, we are confronted with dozens of knowledge claims. From an assessment of the weather on the radio to a discussion about the best footballer to an analysis of the causes of a global or local event. People claming they “know” something is part of our daily routines.

These “claims to knowledge” are also known as “knowledge claims”. We all make them. Sometimes we are certain of what we are saying. Other times we are repeating a knowledge claim from some other source. We have to consistently ask ourselves the extent to which we can be certain of our own claims to knowledge as well as the claims of others.

There are two (2) fundamental sources of knowledge claims: Our own “personal knowledge” & the larger body of “shared knowledge”. These two (2) spheres often interact, each influencing the other; and in most cases, our own claims to knowledge are rooted & sourced elsewhere.

The challenge is what happens when our own personal knowledge disagrees with or is contradicted by the larger body of shared knowledge.

Questioning our own knowledge claims and the claims of others is not to say that these claims are necessarily wrong. We might be “right”. But by evaluating claims to the knowledge and the way in which we justify our knowledge claims, our “methods or means of justification”, we can attempt to figure out where that knowledge comes from and, more significantly, how that knowledge claim might be incomplete.

By evaluating knowledge claims, we hope determine as best we can the following:

1. The source of that knowledge – the from where, who & when;
2. The type of knowledge – the what;
3. The purpose of the claim – the why;
4. The way in which the knowledge was gathered – the how;
5. The way in which the knowledge was shared – the how;
6. The degree to which we can be certain of the knowledge claim.

WoKs & AoKs play an important role in this process.

To begin to question the knowledge claims made by others, you first need to define “personal knowledge” & “shared knowledge”.

Then, you must ask yourself which sources of knowledge you are most likely to believe. In otherwords, you have to assess your own “Methods or Means of Justification” or MoJ of knowledge.

Use this working tool to help you determine your prefered MoJ.

Complete the two surveys on page two (2). Compare your results.

Once you have compared your own results, find a partner & compare your results together. Discuss what this reveals about your own methods of justification.
**Step I: Define Personal & Shared Knowledge**

Using the TOK Guide, Abel & NL, define & discuss Personal Knowledge & Shared Knowledge in your Journal & give two (2) examples of each (JP TI5.1)

**Step II: Self-Justification**

Rank the following 11 types of justification from *most* persuasive to *least* persuasive (1) when it comes to **justifying personal knowledge**. (In other words, the knowledge you have of which you are the MOST confident is gathered through... which MoJ?) Be prepared to provide explanations and examples for your rankings.

1. Intuition
2. Perception
3. Evidence
4. Expert Opinion
5. Imagination
6. Reasoning/Logic
7. Practical Experience
8. Memory
9. Authority
10. Consensus
11. Faith/Divine Revelation

Summarise the results as **TI5.2**.

**Step III: Others’ Justifications**

Rank the following 11 types of justification from *most* persuasive to *least* persuasive (1) when another person is attempting to justify her knowledge claim to you. (In other words, you would be more likely to accept as true another’s Knowledge Claim if it were supported by which MoJ?) Be prepared to provide explanations and examples for your rankings.

1. Intuition
2. Perception
3. Evidence
4. Expert Opinion
5. Imagination
6. Reasoning/Logic
7. Practical Experience
8. Memory
9. Authority
10. Consensus
11. Faith/Divine Revelation
**TOK Terminology & Concept Start-Up Activity**

For each of the important TOK terms & concepts, provide a **1. Precise definition & 2. Concrete example.** Try to define the term & come up with a concrete example on your own at first. Afterwards, use New Lagemaat (NL) & the IB TOK Guide to find a definition. Once you have thoroughly defined the term & developed your own concrete example, ask colleagues from the other TOK sections for their definitions & examples. Compare the results between your own definition, the more official TOK definitions & the definitions of others. You will need to read the IB TOK Guide, NL & undertake interviews to complete some of the chart. Use this chart as a guide but you are advised to create this chart electronically. Make note of the page numbers in the IB TOK Guide & Lagemaat where you found the information.

<table>
<thead>
<tr>
<th></th>
<th>Your definition</th>
<th>Lagemaat/IB Guide</th>
<th>A colleague in TOK I</th>
<th>A colleague in TOK II</th>
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<tbody>
<tr>
<td>1.</td>
<td>Data</td>
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<td>2.</td>
<td>Information</td>
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<td>3.</td>
<td>Fact</td>
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<td>4.</td>
<td>Knowledge</td>
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<td>5.</td>
<td>Personal Knowledge</td>
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<td>6.</td>
<td>Shared Knowledge</td>
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<td>7.</td>
<td>Knowledge Claims</td>
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<td>8.</td>
<td>Knowledge Questions</td>
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<td>9.</td>
<td>Understanding</td>
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<td>10.</td>
<td>Hypothesis</td>
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<td>11.</td>
<td>Opinion</td>
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<td>12.</td>
<td>Belief</td>
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<td>13.</td>
<td>Common Sense</td>
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<td>14.</td>
<td>Evidence</td>
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<td>15.</td>
<td>Certainty</td>
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<td>16.</td>
<td>Judgement</td>
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<tr>
<td>17.</td>
<td>Intuition</td>
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<td>18.</td>
<td>Authority</td>
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<td>19.</td>
<td>Consensus</td>
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<td>20.</td>
<td>Superstition</td>
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<td>21.</td>
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<td>22.</td>
<td>Instinct</td>
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<td>23.</td>
<td>Truth</td>
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<tr>
<td>24.</td>
<td>Wisdom</td>
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**T15.3** What is the DIKW or “knowledge hierarchy”? Explain what it means & its value in your own words using this & other sources [https://kvaes.wordpress.com/2013/05/31/data-knowledge-information-wisdom/](https://kvaes.wordpress.com/2013/05/31/data-knowledge-information-wisdom/) How does it help explain the relationship between data, information, knowledge, understanding & wisdom? Do you agree with this hierarchy? Explain. Include an image in your Journal.
Complete the following in your Journal:

TI 6.1 What are the seven (7) key “high altitude” knowledge questions that you should keep in mind throughout TOK? Recreate the Venn-like diagram from NL in your Journal from page vii to reinforce these ideas.

TI 6.2 What are the differences & connections between Knowledge Claims, Knowledge Issues & Knowledge Questions? Explain.

TI 6.3 Recreate & explain the TOK diagram on NL page viii. Do you agree with how this has been organized? Explain.

TI 7.1 First come, first serve. No duplicates. Pick a quote from NL page 2 or 22. Post on FB to claim it in the proper thread. Reflect on its meaning, why you chose it & why that particular quote has meaning for you. Provide some details about the author. Include an image of the author in & on your Journal. Include a summary in your Journal.

TI 7.2 First come, first serve. No duplicates. Pick a knowledge question from NL page 19. Post on FB to claim it in the proper thread. Begin a discussion related to the question. Include why you chose the question & what significant actual events or situations might be used to help further explore the question. Be sure to consider other questions it raises. Include a summary in your Journal.

TI 7.3 Find a recent article from Aeon on a topic that is genuinely interesting to you. Find an article that raises interesting “Knowledge Issues” & reflect on these issues in your Journal. Bring the article to class & be ready to discuss.

TI8.1 Using Ruben Abel’s “Man is the Measure” (MiM chapter 2), explain & articulate in your own words the difference between “knowledge by acquaintance” & “knowledge by description”?

TI8.2 According to MiM, IYOW what is the relationship between knowledge & experience?

TI8.3 According to MiM, IYOW what are the four (4) conditions of propositional knowledge?

TI8.4 According to MiM what are the methods or means of justification (evidence or good reason) for the basis of knowledge? Which MoJs are similar to our WoKs?

TOK Start-up Activity: Find an authentic image (preferably in color when relevant) for each of the AoKs, WoKs, minimum two (2) MiM MoJs, shared knowledge, personal knowledge as well as one of you as a “knower”. Bring these to class electronically & be ready to discuss & justify your choices for each (@22 images).
TOK Start-Up Key Concepts Presentation & Construction

Your task will be to create & present a physical representation of TOK that demonstrates a mastery of the fundamental TOK concepts & terminology.

Your final product will be assessed according to the following:

1. Construction (the physical representation) demonstrates an understanding & mastery of key TOK concepts with specific reference to Course Overview, IB TOK Guide, Lagemaat & MiM (5 marks);
2. Form of construction is relevant to the TOK programme & reflects both a thoughtful process as well as time invested (5 marks);
3. Presentation demonstrates an equal distribution of team work, significant practice & the understanding & mastery of all TOK terms & concepts by participants (5 marks);
4. Presentation specifically references TOK Course Outline, IB TOK Guide, Lagemaat & MiM (5 marks).

Groups will be created to achieve the above objectives.

Presentation Parameters for this 20 mark assessment:

1. 10 minutes per team (penalty for presentations which go over);
2. Must show evidence of practice;
3. Must refer to IB TOK Guide, Course Overview, Lagemaat & MiM especially when introducing & discussing definitions & concepts like knowers & knowing (8-9), WoKs (23-27), AoKs (28-33), shared knowledge & personal knowledge (16-19), knowledge questions (10-11, 20-22), knowledge frameworks (28-33)...;
4. Even distribution between all team members;
5. All main elements must be addressed.

It is suggested that each member of the team pick 2-3 significant WoKs & AoKs so that each team covers all 9 WoKs & 8 AoKs.

TOK Terminology Presentation Assessment

On a separate sheet of paper, mark the following on a 1-5 range with 5 meaning thoroughly & completely fulfilled the expectations of the specific criterion. Justify your marks. Justify your marks with a brief yet specific comment:

1. Construction (the physical representation) demonstrates an understanding & mastery of key TOK concepts with specific reference to Course Overview, IB TOK Guide, Lagemaat & MiM (5 marks)
2. Form of construction is relevant to the TOK programme & reflects both a thoughtful process as well as time invested (5 marks)
3. Presentation demonstrates an equal distribution of team work, significant practice & the understanding & mastery of all TOK terms & concepts by participants (5 marks)
4. Presentation specifically references TOK Course Outline, IB TOK Guide, Lagemaat & MiM (5 marks)

Include in your evaluation three (3) specific things you learned that helped to develop your knower’s perspective, two (2) specific questions you have that cannot be answered on your own & at least one (1) concrete suggestion for improvement. Evaluate your own presentation. Include your name & date on each feedback form as well as the names of the team you are evaluating.
Core Concepts: Understanding Knowledge Questions

Understanding the purpose & function of Knowledge Questions (KQs) is fundamental to your understanding of knowledge & the production of knowledge in TOK.

KQs are intended to be “extracted” & developed from Real Life Situations which we use as “Case Studies”, coming from one or multiple Areas of Knowledge.

Use the following sources in order to answer the question:

What is a Knowledge Question & how is a KQ extracted, developed & discussed?

1. IB ToK Guide [https://ibpublishing.ibo.org/exist/rest/app/tsm.xql?doc=d_0_tok_gui_1304_1_e&part=2&chapter=2](https://ibpublishing.ibo.org/exist/rest/app/tsm.xql?doc=d_0_tok_gui_1304_1_e&part=2&chapter=2)
2. IB ToK Coordinator [https://player.vimeo.com/video/286011485](https://player.vimeo.com/video/286011485)
3. Lagemaat (NL Introduction & 632-634)
4. A Year I & II LCS IB ToK student (First come, first serve. No duplicates. Any section)
5. Barbara Ostrowska (you may also post a question to her on our ToK FB page) [https://prezi.com/ioqxe3eawelw/how-to-formulate-a-good-knowledge-question/](https://prezi.com/ioqxe3eawelw/how-to-formulate-a-good-knowledge-question/)
6. Wendy Heydorn: [https://www.youtube.com/watch?v=banHBgFmi-0&feature=youtu.be](https://www.youtube.com/watch?v=banHBgFmi-0&feature=youtu.be)
8. Theoryofknowledgestudent.com: [http://theoryofknowledgestudent.com/what-is-a-knowledge-question](http://theoryofknowledgestudent.com/what-is-a-knowledge-question)
Core Concepts & Terminology Discussion: Facilitator Guidelines

During this facilitated session, each participant should have their completed TOK Terminology & Concept Start-Up Activity as well as the Master List Googledoc created by each facilitator. There should be at least three (3) Lagemaat copies per group.

Discuss the Lagemaat/IB Guide definitions & compare them with the individual definitions, TOK I & TOK II colleague definitions. The purpose should be to find common agreement with personal & professional definitions (Personal/Shared Knowledge), to make sure that ALL members of the group know the professional definitions as well as to determine why individual definitions were close to or far from the professional definitions.

Award check marks to those participants who have successfully completed their interviews with TOK I & TOK II colleagues. Award check marks for participants who correctly identified the Lagemaat/IB definitions. Award check marks for participants who show an understanding of the definitions & can use them in different contexts. Award check marks for participants who have updated the master googledoc with their name & the names of the TOK year IIs they interviewed.

Award minus marks or zeros if expectations have not been met.
Treachery of Images: Final Debrief

TI9.1 Reflect with your colleagues on the strengths & weaknesses of your presentation in all four (4) assessed areas. Listen to what your peers say & take notes but do not respond. In your Journal, explain the type of feedback you received, your own reaction to the feedback & what you will do to improve upon these areas. Which participant(s) provided the most significant, specific & helpful feedback & why? Include an image of your presentation construction.

TI9.2 Reflect on the specific strengths & weaknesses of your team & team work. What worked? What needs to improve? Identify three (3) specific areas of improvement & make it clear how you will improve the next team you are on. Include an image of your team.

TI9.3 Reflect on how this “Treachery of Images” process helped you to better understand the core concepts underpinning your ToK course. What did you learn & how did you learn it? What do you feel you still need to learn & how will you learn it? Consider the wider meaning of “Treachery of Images” now that you have gone through the process. Include an image of you as a knower as a result of the process.

TI9.4 Share your experiences with your parents & ask them to reflect with you on your most significant content & process take-aways & lessons learned. Consider the ATLs. To what extent would you consider yourself a Novice, Learner, Practitioner or Expert at the start of the process with regards to the different assessed elements of the process? Where were you at the end of the process? Be specific. Be sure to refer to the ATL handout you received at the start of the year. Include a summary of your discussion with your family & an image of you with your family.
Togetherr we will view & assess a secondary source as part of our inquiry into the fundamental knowledge questions raised by Plato’s “Allegory of the Cave” including paradigms, paradigm shifts, “how do we know what we know?” & the obligations that knowers have even in the face of adversity.

Use the questions to guide your note taking & discussion. You may synthesize & summarise your answers but you should be ready to discuss the salient (important) points raised by the source. JPs should go in your Journal.

The secondary source takes place in a special type of community. Imagine that you are a cultural anthropologist observing the community. You will be introduced to different ideas of how this community is organized as well as to the people who lead & live in this community.

As you view, keep in mind the fundamental concepts underpinning TOK. Explore the different “knowledge claims” being made & KQs. Analyze the way in which personal & shared knowledge is acquired by different members of the community. You should consider how language, sense perception, reason, emotion, intuition, memory, imagination, faith and instinct contribute to how knowledge is developed, understood, communicated & altered in the community.

Consider the different “knowledge issues” raised by the community & life in the community.

Consider the different “knowers“ in the community and how they know what they know. Try to decide what is “truth”, what is “belief”, what is “information” & what is “knowledge” in this community.

Consider how this source might be used to support your understanding & recreation of “The Cave”.

Consider how this source might inform some of the questions you ask your interviewee.

Take active notes as you view. Be sure to pay close attention to the details, listen carefully to the dialogue as well as the silences & be sure to follow the plot carefully. You may combine appropriate JPs together.

Pay close attention to the director’s use of music, sound effects, color & camera angle to set the mood for certain scenes. Make note of specifics that stand out for you.

As you view, make note of what specific knowledge is necessary to keep this community alive.

As you view, make note of the role of science in this community. What examples of science do you find in this community? What other AoKs play a role? Cite specific examples to support your observations.

As you view, make note of the relationship of shared knowledge & personal knowledge in the community.

As you learn more about the four (4) main characters (Walker, Ivy, Lucius & Noah) consider how each employs, is guided & is influenced by the WoKs & MoJs. Be specific & cite concrete references from the source. Use the chart on page 8 as a guide but recreate it yourself & keep it updated as you view.
**Source Assessment Viewing Guide 1**

1. Describe in details the setting of the community where the secondary source takes place. Consider clothing, food, architecture, language & speech patterns.
2. When does the source take place?
3. What is happening in the opening scene? What date appears on the tombstone? What is the time period?
4. What initial assumptions can you make about the paradigm of the community? Consider which WoKs you use to reach this preliminary conclusion.
5. What is the sound that is heard during the meal? How does everyone react? Who reacts differently & why? How do you know?
6. Why do the girls on the porch stop their game? What do they see? What reaction do they have to it? Why?
7. Why is the community surrounded by guard towers? What is being kept out? What is being kept in?
8. What are the children looking at? What do they say about it in class?
9. Who is Edward Walker? What is his role in the community?
10. Who are “Those We Do Not Speak Of”? How do the students describe them? What does the teacher explain about them? What do the people of the community know about them? Why are they named that? What do they look like? How do others react to them?

**Discussion & Reflection Question Set 1**

**DQ1.1** What type of community is this? What is the Council of Elders & how does the CoE govern the community? How are Elders chosen? In what ways does the CoE generate knowledge? What moral or ethical codes do they follow? Where do these codes come from? Consider the role of the CoE as you view. Cite specific examples from your viewing.

**DQ1.2** How does Lagemaat define “paradigm” & “paradigm shift”? What are some common examples of paradigms & paradigm shifts you have studied?

**DQ1.3** What are the five (5) senses according to Lagemaat? What are three (3) types of senses? What are four (4) additional senses? To what extent is there a “hierarchy of senses”? What is Synaesthesia & to what extent can we consider it a sense? What are three (3) senses animals have that humans do not?

**DQ1.4** What are “perceptual illusions”? Are they all connected to sight? What are some other illusions with other senses?

**TV 1.1** In your Journal, research & briefly reflect (1PFX) on the lifestyle & culture of the Amish & Mennonite communities. Why do they live this way? Include an image from these communities.

**TV 1.2** First come, first serve. No duplicates. Research & post on FB one “utopian” community from the 19th to 21st centuries (not the Amish). Imagine you are visiting this community for the first time. How would you describe their paradigm? What specific practices would you analyse to determine the leadership, rules, codes & traditions of this community? What is the difference between a cult, a sect & a religion? At what point do “utopian communities“ cease being just a community & become a belief (knowledge) system, religion or paradigm? Be sure to consider the reasons why the community was created, what the community was reacting against & the fundamental philosophy behind the community itself. Identify whether or not the community still exists. Include an image & summary in your Journal.
11. What is the Council of Elders & how does the CoE govern the community?
12. Who is Lucius Hunt? What makes him so unique?
13. What request does Lucius Hunt bring to the Council and why?
14. Why does he think “Those we do not speak of” will not harm him? How does he justify his answer?
15. What is Finton wearing in the tower? What are “the towns”? How does Finton describe them?
16. Why are skinned animals being left all over town?
17. Why does the community believe the culprit to be a coyote & not “Those we do not speak of”? How is this conclusion reached?
18. Why is the speaker at the town meeting so certain?
19. What does Kitty say to Lucius? How does Lucius react (verbal & non-verbal cues)?
20. What happens to Kitty? How does she react?
21. What game are the boys playing at the edge of the forest? What are the rules?
22. What are they trying to measure through this game? What does it prove or determine?
23. What eventually happens to the boys?
24. What does “sorrow will find you. It can smell you” mean? What is he referring to? What is in the box under the stairs?
25. Who is Noah Percy? What makes him so unique? What game is he playing with the stick?
26. Who is Ivy Walker? What makes her so unique? What does she say to Noah? What deal do they strike? What does Noah agree not to do? What game do they play?
27. Who is Ivy speaking to when she says that people “give off a color”? What does she mean? What does she say to Lucius?

Discussion & Reflection Question Set 2

DQ2.1 When the skinned animals are found around the community, why is the speaker at the town meeting so certain about what has been leaving the skins? What does this say about personal knowledge shaping shared knowledge? What does this say about the role of authority in shaping personal knowledge?

DQ2.2 Consider the courtship between Kitty & Lucius. What might this say about the role & nature of relationships in this community? What does Kitty say to Lucius? What happens to her?

DQ2.3 What game are the boys playing at the edge of the forest? What are the rules? What are they trying to measure through this game? What does it prove or determine? How does this game establish hierarchy? How is their game similar to what takes place in “The Cave”? What MoJs are they using to determine knowledge? Be specific.

DQ2.4 How do interests, emotion & culture shape our perception (L)?

TV2.1 What is the paradigm of the community in the source? How do you know? What rules & cultural norms did you notice in the community? How were they created & enforced? What examples of rituals, practices & “rites of passage” did you notice?

TV2.2 What specific knowledge was necessary to keep this community alive & who controlled this knowledge? What is the relationship of shared knowledge & personal knowledge in the community? Consider the definition from the IB TOK Guide & give specific examples from your viewing to support your observation.
28. What two (2) items does Noah give Ivy? Why does Lucius say “be cautious”? How does Ivy react?

29. What is the image on “Resting Rock”?

30. Why does Lucius believe that Noah has entered the forest many times without being harmed?

31. What is the significance of the colors red and yellow? Give specific examples to support your opinion.

32. Reflect & describe the relationship between Ivy and Noah and Ivy and Lucius?

33. What does Lucius’ mother tell him about “the towns” & why?

34. What does Lucius means when he says “I am not the one with secrets”?

35. What is in the box?

36. How does Lucius justify & explain why Walker has feeling for his mom?

37. What color are the guards wearing? What color are the flags?

38. What are they painting?

39. What does Lucius discover in the woods? What does he hear?

40. What do Lucius & Ivy discuss outside of her house?

41. What does Finton see when he is in the tower? What does he do?

42. How does the community react?

43. What is attacking the community?

44. How is Noah’s reaction different? How is Lucius’ reaction different?

45. Why does Ivy believe that Lucius will come?

46. What did “those we do not speak of” do to the community? What marks did they leave?

47. What explanation does Walker give?

48. What does the note say that was read at the all community meeting?

49. What is given as an offering to “those we do not speak of”? Why?

50. What is the ceremony taking place? What type of occasion is it?

51. Why does Walker not take Lucius’ mom’s hand?

52. What does Ivy hear before anyone else? What has happened?

Discussion & Reflection Question Set 3

DQ3.1 What is attacking the community? What do they look like? How do they behave?

DQ3.2 What explanation does Walker give for the marks & destruction in the community? What does this say about the power of authority & authority as an MoJ?

DQ3.3 What is given as an offering to “those we do not speak of”? Why? What does this say about the belief system of the community?

DQ3.4 What is the ceremony taking place? What type of occasion is it? How do you know? What about the event lets you know what it is about? What rituals did you notice?

DQ3.4 What three (3) ways do we use to distinguish appearance from reality in everyday life?

DQ3.5 What are three (3) theories of reality? How do we determine what is “really out there”?

TV3.1 How has the culture you grew up in influenced your perception?

TV3.2 How do we know what we should believe & what role do our senses & reasoning play in this process?

TV3.3 When should we trust our senses to give us the truth?
Source Assessment Viewing Guide 4

53. What conclusion do Walker & Ms. Hunt reach about the coyotes?
54. What do Lucius & Ivy discuss on her porch?
55. What does Lucius mean when he says that he does “not worry what will happen, only what needs to be done” & “why can you not stop saying what is in yours”?
56. What does Lucius say is the reason why he is on Ivy’s porch?
57. How is the inquiry organized? What do they discover?
58. What does Ivy ask her sister? How does she respond?
59. What does Lucius ask Noah? How does Noah respond?
60. What did Noah do & why?
61. How does Ivy find Lucius? What does she say?
62. What does Ivy do when she sees Noah?
63. What does Ivy ask her father? Why? What does Walker say?
64. What does Walker mean when he asks the doctor “if there could be no limitations, what could be done?”
65. Why did Walker make an oath never to go back to “the towns”?
66. How does Walker justify his decision?
67. Why was Walker ashamed when he found out that Ivy was blind?
68. What does Walker tell Ivy about her grandfather? What lessons did Walker learn from his father? What happened to him & why? Why does Walker tell Ivy this information?
69. What is the role of money in the community? Why is this so?
70. Why does Walker say to Ivy that he trusts her more than any other?
71. Why does he say to Ivy that she should not scream?
72. What does Walker tell Ivy about her grandfather?
73. What lessons did Walker learn from his father?
74. What happened to him & why? Why does Walker tell Ivy this information?
75. What is the role of money in the community? Why is this so? What might money represent?

Discussion & Reflection Question Set 4

DQ4.1 What did Noah do to Lucius & why? To what extent was Noah’s behavior reasoned & rational or emotional & irrational? Explain.
DQ4.2 What do we know about “the towns”? Why did Walker make an oath never to go back to “the towns”? How does Walker justify his decision? What WoKs & MoJs are at play in his reasoning?
DQ4.3 What do you think is in the small stone house at the edge of the field?
DQ4.4 What are deductive & inductive reasoning? How are they defined & used? What is the value of each?
DQ4.5 Can inductive & deductive reasoning be doubted? Explain.
DQ4.6 What are the three (3) laws of thought? How certain can we be of knowledge that meets these three (3) laws?
TV4.1 To what extent are there universal standards of reasoning?
TV4.3 How do we measure the difference between coincidence, correlation & causation? Is this the same in all cases?
76. Why does Walker say to Ivy that he trusts her more than any other?
77. Why does he say to Ivy that she should not scream?
78. Who accompanies Ivy to the towns?
79. What are they wearing & why?
80. What extra protection have they been given?
81. Why does Christop not want to continue?
82. Why does he question the rocks? How does he question the rocks?
83. What does he mean when he questions “why do you wear the cloak of the safe color?”?
84. How does Ivy respond?
85. Does she address Christop’s concern?
86. Why does Finton continue along the Journey?
87. Why does Finton believe that Ivy will not be harmed?
88. What does he say? What does he do? How does Ivy react? Why does she continue?
89. What does Ivy do to the rocks? Why?
90. What does Ivy uncover in the stone shed?
91. Why can it not be explained in words?
92. What does Walker mean when he says “don’t be frightened. It is only farce.”?
93. What does Walker explain to Ivy?
94. How does he deconstruct the creatures, the sounds, the “Ceremony of Meat” & the drills?
95. What were these affectations intended to achieve?
96. What explanation does Walker give for the skinned animals? Why is he less certain?
97. What does Walker mean when he says that people in the village “questioned the very merit of living at all”?
98. What does he refer to as “a darkness”?
99. How does Walker explain to Ivy the path she must take?
100. What specific language does he use? What specific directions does he give?
101. How does Walker justify what Ivy needs to do?
102. What does he mean by “are you ready to take this burden?”?
103. How does Alice (Lucius’s mom) react when Walker tells him what Ivy is going to do?

**Discussion & Reflection Question Set 5**

DQ5.1 What does Ivy uncover in the stone shed? Why can it not be explained in words?
DQ5.2 What does Walker mean when he says “don’t be frightened. It is only farce.”? What does Walker explain to Ivy? How does he deconstruct the creatures, the sounds, the “Ceremony of Meat” & the drills? What were these affectations intended to achieve?
DQ5.3 What explanation does Walker give for the skinned animals? Why is he less certain?
DQ5.4 What does Walker mean by “are you ready to take this burden?”?
DQ5.5 What are the primary & secondary emotions?
DQ5.6 What specific roles do emotions play in the quest for knowledge as enablers & obstacles?
DQ5.7 What role does emotion play as a source of knowledge?
TV5.1 How did reason & emotion impact the decisions taken by Walker?
TV5.2 To what extent & under what conditions can our emotions mislead us?
TV5.3 Why is it difficult to imagine & predict our own emotions?
TV5.4 Can we know when to trust our emotions in the pursuit of knowledge?
104. How do the Council of Elders react to Walker’s decision?
105. Why were they not informed beforehand?
106. How does Walker justify his decision?
107. What does he mean by “something good & right”?
108. What are the main concerns of the Council of Elders?
109. What does Walker mean when he says “who do you think will continue this place, this life?”?
110. What is the “just & right cause”? How does he know? What does he say was the main thing they were trying to protect in the village? What does this say about the role that Walker plays in the village?
111. What do “we can move towards hope” & “if this place is worthy. She’ll be successful in her quest” mean?
112. How does Walker react when he is questions about why he sent Ivy?
113. What does he mean by “the world moves for love. It kneels before it in awe”? Do you agree?
114. To what extent does this decision & process represent a paradigm shift within the village?
115. What happens to Ivy in the woods? What does she hear? Where does she try to go? What is she standing in? What does she “see”? Why does she say “it is not real”?
116. What does she find? What game does she play?
117. What does Ivy discover in Covington Woods?
118. What do the boxes contain that each Elder has?
119. What do we learn about each of the Elders?
120. What is in the photograph? What did Walker do when he worked in the Towns?
121. Who finds Ivy? What kind of vehicle does the man from the towns have? What is his name?
122. What does Ivy tell him? What does she give him? What surprises Ivy about Kevin? driving?
123. What does she learn about the Towns?
124. What is on the radio in the guard booth? Why does the guard tell Kevin not to get into conversations? What does he explain about what is behind the wall?
125. Why were government officials paid to keep planes from flying over “Walker’s Woods”?
126. What does Kevin take from the guard station?
127. Does Ivy make it back to the Village?
128. What news is announced? Why does one of the Elders cry?
129. What does Walker say he will do? What will he tell the Village? What did Noah help to achieve?
130. What question does Walker ask the Elders? How do the Elders respond?
131. What does Ivy tell Lucius?

**Discussion & Reflection Question Set 6**

DQ6.1 What does Walker mean by “the world moves for love. It kneels before it in awe”? Do you agree?
DQ6.2 To what extent does his decision & process represent a paradigm shift within the village?
DQ6.3 What does Walker mean when he says “who do you think will continue this place, this life?”?
DQ6.4 What is intuition? What are the differences between naïve academic, social & expert intuitions?
DQ6.5 What are the requirements for good intuitions & what are the dangers?
DQ6.6 What are the “cognitive biases” & how does each distort our intuition?
TV6.1 To what extent was Walker’s decision driven by reason, emotion or intuition? Why did he do what he did? What was at stake? What would you have done & why? Explain.
WoKs Guiding & Informing Knowledge, Decisions & Actions

For each of the main characters, complete this table by identifying specific knowledge created, shared, developed, processed; a decision or action which was guided or informed by the different WoKs. Write this knowledge, decision or action in the box next to their name. Consider what that person knows & how they came to know it. It may be that more than one (1) WoK, perhaps even a “network of WoKs” were involved in that person knowing, reaching that decision or taking that action. If that is the case, identify those primary WoKs most responsible for informing the decision as well as any secondary WoKs.

<table>
<thead>
<tr>
<th>TV 6.1 Walker:</th>
<th>TV 6.2 Lucius:</th>
<th>TV 6.3 Ivy:</th>
<th>TV 6.4 Noah:</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Instinct:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Language:</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>c. Intuition:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Reason:</td>
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<td></td>
<td></td>
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<tr>
<td>e. Imagination:</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>f. Emotion:</td>
<td></td>
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<td></td>
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<tr>
<td>g. Memory:</td>
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<td></td>
<td></td>
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<tr>
<td>h. Sense Perception:</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>i. Faith:</td>
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</tbody>
</table>
DQ7.1 Rank the following types/methods/means of justification (MoJs) from most persuasive (8) to least persuasive (1) when it comes to justifying personal knowledge. In other words, the knowledge you have of which you are the MOST confident is gathered through... which MoJ? “I am convinced I know this because...”. Be prepared to provide explanations and examples for your rankings.

<table>
<thead>
<tr>
<th>Evidence</th>
<th>Observation</th>
<th>Personal experience</th>
<th>Consensus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Logic</td>
<td>Practice</td>
<td>Expert Authority</td>
<td>Divine Revelation</td>
</tr>
</tbody>
</table>

DQ7.2 Rank the following types of justification from most persuasive (8) to least persuasive (1) when another person is attempting to justify her knowledge claim to you. In other words, you would be more likely to accept as true another’s Knowledge Claim if it were supported by which MoJ? “I am likely to believe/trust/have confidence in this person’s knowledge because she used __________ to justify her knowledge claim. Be prepared to provide explanations and examples for your rankings.

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</tr>
</tbody>
</table>

DQ7.3 Rank the following types of justification from most persuasive (8) to least persuasive (1) when assessing knowledge claims made by people who live in the community. In other words, how would members of the community be more likely to accept as true another’s Knowledge Claim if it were supported by which MoJ? Be prepared to provide examples from the source.

<table>
<thead>
<tr>
<th>Evidence</th>
<th>Observation</th>
<th>Personal experience</th>
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</tr>
</tbody>
</table>

Discuss your answers for DQ7.1-7.3 with members of your team.

TV7.1 To what extent do you consider the community in the source to be “utopian”? Consider your own & your colleagues research into utopian communities including the Amish as you construct your answer. Provide evidence & justification.

TV7.2 To what extent can we be certain of “the truth”? What examples of “truths” do you find in “The Cave” & the community in the source? Explore this idea considering the role that language, sense perception, emotion, reason & intuition play as means of reaching or justifying (or manipulating) “the truth”?

TV7.3 With specific reference to Lagemaat’s definitions of paradigm & paradigm shifts, explain three (3) such shifts from the source? One (1) of these might be more personal to you.

TV7.4 To what extent does the possession of knowledge carry an ethical responsibility? Use your viewing of the source as well as your reading of “The Cave” to answer this question.
Consider the inhabitants of “The Village” (TV) as a group of people with their own “cultural norms”, strict codes of social behavior to which all members are subject that form the basis of their paradigm. In other words, approach TV from the perspective of a sociologist & cultural anthropologist.

Using the appropriate WoKs & MoJs, discuss & answer the following DQs with your team. After your discussion, you include a brief summary of your responses as TV8. You should combine & synthesize. Be sure to define terms in **bold**:

**DQ8.1** What are the different “**political, economic, social & cultural (PESC) classes**” within TV & how do you know? What determines one’s place within a given PESC class? What options for mobility are you able to discern?

**DQ8.2** How is **authority** represented, conferred & communicated within TV? How are impactful & important decisions taken, communicated & enforced? What is the mechanism by which decisions can be challenged?

**DQ8.3** What **artifacts** or tools are essential to the performance of tasks undertaken by each PESC class? Are their items specific to each PESC class? How are these artifacts received?

**DQ8.4** What are the **totems** or coveted articles of esteem & value for each PESC class? What articles of beauty, symbolic significance & status can you identify? How are they obtained?

**DQ8.5** What **rituals** or patterns of behavior do the different PESC classes follow? Which of these are central to the culture as a whole? Which rituals are specific to which class? How do you know?

**DQ8.6** What **penalties** or punishments for ritual infractions whether implied, stated or understood are present? What happens if a community member breaks, challenges or refuses to follow one of the rituals? Who determines the extent of the penalty imposed? Who carries out the punishment?

**DQ8.7** What **badges**, items or indicators that confer or identify status can you identify? What personal items, worn or carried, convey and communicate one’s importance or status? How are these badges distributed?

**DQ8.8** What specialized **knowledge** or skill does a member of the community have to demonstrate elevated status within TV? Is this knowledge related to data and information, the ability to do something or perform a task? Is it linked to understanding or a higher wisdom?

**DQ8.9** What **taboos** or rules that, when broken are likely to lead to penalties or separation from TV? What are the penalties? How does one know within TV about the rules that govern TV? Is it possible to return to TV after having broken these taboos?

**DQ8.10** What **slang**, **vernacular**, **argot**, **nomenclature** or key words, language and method of speaking specific to the PESCS of TV distinguish members of TV from other cultures? Who governs this language?

Be specific. Be sure to list any other observations that might allow you to make further judgments about TV. Be sure to answer these questions in your Journal after discussing the answers.
The Allegory of the Cave

Your task will be to create an analysis & your own interpretation and analysis of Plato’s “The Allegory of the Cave”. This activity is designed to strengthen your analytical abilities, increase your knowledge & ultimately prepare you for your TOK presentation.

The “Allegory of the Cave” (380 BCE - Before Common Era), also known as “The Myth of the Cave” or simply “The Cave”, is a Socratic dialogue written by Plato (427-347 BCE). Some say his goal was to demonstrate that our senses skew reality, filter out some data, and reduce our capability to grasp the actual reality. Some say he was trying to demonstrate that ideas have the highest level and most fundamental kind of reality; not the world as we know it through our senses. Some also say that Plato was making a statement about the philosophers' role and obligations in society.

What does “The Allegory of the Cave” actually mean? You are going to tell us.

Working alone or in small teams, you will analyse & recreate The Cave by creating a short 10 minute video/film interpretive recreation.

Your analysis & recreation will be broken down into three parts:

1. A brief analysis of Plato’s The Cave including meaning, interpretation & symbolism done in a creative manner that enhances learning & understanding;
2. Your filmed recreation of The Cave based on your learned interpretation;
3. An analysis & discussion of the meaning, interpretation & symbolism of your own recreation with Plato’s The Cave done in a creative manner that enhances learning & understanding.

Your filmed recreation should be about 10 minutes. Each analysis section should be about five (5) minutes each.

Your analysis can come in the form of an interview, panel or roundtable discussion or some other method that that enhances learning & understanding.

You will need to draft a script for approval your recreation.

Your video/film recreation should be based on the messages & meaning to be found in Plato’s “The Allegory Of The Cave”. Therefore, to effectively recreate The Cave, you must first determine the main message & meanings that Plato is trying to convey.

When you recreate The Cave, you will not just copy what Plato had done. You must determine the message & meaning of The Cave & create your own scenario.

You should also do some research on Plato (his life, influences, writings and times) as well as the various interpretations of “The Allegory of the Cave”.

Recreating it is not enough. You must also tell us your interpretation. Your analysis and assessment following your recreation, must include the following:

1. Define what an allegory is and identify the difference between the literal and symbolic meaning in an allegory;
2. Consider two (2) examples of allegories, one contemporary and one from the more distant past;

3. Provide an explanation of the meaning of The Allegory of the Cave;

4. Give an overview of the interpretations and symbolism;

5. Give your own interpretation;

6. Determine the value and relevance to us as thinkers, knowers and life-long learners.

The medium or form you will be using is video/film. You must record your interpretive recreation. Your recreation can be done using animation or live-action. There are many ways to approach the analysis. Creativity counts and therefore it is in your interest to research more about Plato, the Allegory of the Cave and its interpretations.

Your total presentation (film, analysis, discussion) can be no longer than 20 minutes. Therefore you will need to practice & professionally prepare.

**Step 1:** You will begin by reading, taking notes & discussing a translation of Plato’s “The Allegory of the Cave” found below.

**Step 2:** You will watch & discuss Sam Owen’s animated interpretation narrated by Orson Welles: [http://www.youtube.com/watch?v=UQfRdl3GTw4](http://www.youtube.com/watch?v=UQfRdl3GTw4)

In your Journal, record the possible meaning of the following symbols in Owen’s interpretation as you watch & be ready to discuss. These can be written as a single JP in paragraph or narrative form:

- TC1.1 The cave itself;
- TC1.2 The people looking against the wall;
- TC1.3 The chains;
- TC1.4 The fire;
- TC1.5 The raised platform;
- TC1.6 The objects;
- TC1.7 The shadows;
- TC1.8 The echoes;
- TC1.9 The discussions about the shadows;
- TC1.10 The released prisoner;
- TC1.11 The objects shown by the teacher;
- TC1.12 The stairs;
- TC1.13 The Sun;
- TC1.14 Reasoning about the Sun;
- TC1.15 Activities outside The Cave;
- TC1.16 Reflecting on his time in The Cave;
- TC1.17 The return to The Cave;
- TC1.18 The competition in The Cave;
- TC1.19 The reaction of the people in The Cave to his return.

Consider what each might represent.
**Step 3:** In your Journal, consider also the overall interpretation & message of Plato’s “The Allegory of the Cave” including the following:

TC 2.1 Using Lagemaat, define “paradigm” & “paradigm shift”. Be sure to quote & summarize the definition & cite the specific page.

TC 2.2 Describe the “paradigm” within The Cave. Consider the different rules, norms, attitudes & behaviours that make up this paradigm;

TC 2.3 Describe the cause of the paradigm shift. Consider how it was brought about & the new rules, norms, attitudes & behaviours it contains.

TC 2.4 Describe the new paradigm & how it differs from the first.

TC 2.5 Consider what happens when competing paradigms come into contact with each other.

TC 2.6 Consider the possible consequences of challenging a dominant paradigm.

TC 2.7 Define “personal knowledge” & “shared knowledge” with specific reference to the IB TOK guide. Be sure to quote & summarize the definition & cite the specific page. Give examples of personal knowledge & shared knowledge from “The Cave”

**Step 4:** Read the translation of “The Allegory of the Cave” at the end of the packet.

**Step 5:** Read the relevant Lagemaat WoK chapters & lead a discussion on the WoK as a knowledge framework using an article as your CS/RLS.

**Step 6:** You will review existing interpretations of The Cave. You are not the first, nor the last to have recreated The Cave. Be sure to check out these attempts:

http://www.youtube.com/watch?v=N6LUptADIww&feature=related

http://www.youtube.com/watch?v=69F7GhASOdM&feature=related

**Step 7:** Form your team, draft your script & discuss the script with your instructor. Your recreation should consider your research into paradigms, WoKs & your answers to Journal prompts TC 1 & TC 2.

**Step 8:** Complete TC 3 & TC 4.

**Step 9:** Film your analysis & interpretation. Use relevant guidelines & rubrics.

**Step 10:** Share your project with the class by the required deadline.

**Step 11:** Complete the written Application Assignment.

Class time may be provided if it is used wisely and effectively.
The Allegory of the Cave

The Cave: Reflection & Debrief

TC 3.1 Who was Plato? Include an image & a brief overview of the life, work, influences & impact of Plato.

TC 3.2 Reflect on the extent to which we should continue to study Plato in general & “The Cave” in particular. Be specific & deliberate in expressing your knower’s perspective.

TC 3.3 Reflect on the content and substance of "The Cave" and include your own interpretation of “The Cave” in your Journal.

TC 3.4 Using “The Cave” as a source, reflect on the extent to which you have an ethical responsibility if you are “enlightened” or “possess” knowledge.

TC 3.5 Reflect on your own role in The Cave project. Evaluate your own participation, team work & commitment to the project & your team.

Written Application Assignment

Write a minimum 750 word, properly formatted (header, footer, page numbers, double spaced, title page with name, class, word count, image, formatted bibliography, citations) essay that answers the question:

With reference to Plato’s “The Allegory of the Cave” & two (2) contemporary real life examples, reflect on the extent to which the possession of knowledge carries with it an ethical responsibility.

Application Assignment # 3: For Missed Deadlines

Write a 500 word essay explaining as to why you were not ready on time. This cannot be a collection of excuses but should be a thoughtful analysis where you take responsibility for your own time management, organization and learning. Be sure to include why you were unable to use your in-class & out-of-class time judiciously. Explain why you should be allowed to undertake any future independent learning activities instead of strictly proscribed reading assignments followed by writing assignments and tests. Do not attempt to shift the blame or responsibility to someone or something (internet, computer, weather...).

See the staff at the Library, Research & Media Center (LRMC) for support.

Due date:
The Allegory of the Cave

The Allegory of the Cave: Debrief & Feedback

1. What was the theme & message of the recreation (articulate this in two sentences)?
2. What was the “shared knowledge” & how do you know by giving a specific example from the recreation?
3. What was the paradigm & paradigm shift in the recreation?
4. What was the “new knowledge” acquired?
5. How was the new knowledge shared?
6. What were the consequences?
7. To what extent did the recreation effectively reflect Plato’s core themes & message?
8. What symbols did the group use to convey this message?
9. Evaluate the demonstrated level of understanding by each of the team members.
10. Evaluate the level of discussion.
11. Evaluate the professional level of the recording.
12. Evaluate the team-work & level of commitment on the part of each participant.
13. What were the strengths of the presentation?
14. What are three (3) things you learned from this group?
15. What are two (2) questions you have?
16. What is one (or more) specific suggestions for improvement?
The Allegory of the Cave

The Cave Reflection & Debrief II

Consider the inhabitants of Plato’s “Allegory of The Cave” as a group of people with their own “cultural norms”, strict codes of social behavior to which all members are subject that form the basis of their paradigm.

Using the appropriate WoKs and working together with members of your team, answer the following in your Journal. Be sure to define terms in **bold**:

TC4.1 What are the different “**political, economic, social & cultural (PESC) classes**” within “The Cave” & how do you know? What determines one’s place within a given PESC class? What options for mobility are you able to discern?

TC4.2 What **artifacts** or tools are essential to the performance of tasks undertaken by each PESC class? Are their items specific to each PESC class? How are these artifacts received?

TC4.3 What are the **totems** or coveted articles of esteem & value for each PESC class? What articles of beauty, symbolic significance & status can you identify? How are they obtained?

TC4.4 What **rituals** or patterns of behavior do the different PESC classes follow? Which of these are central to the culture as a whole? Which rituals are specific to which class? How do you know?

TC4.5 What **penalties** or punishments for ritual infractions whether implied, stated or understood are present? What happens if a community member breaks, challenges or refuses to follow one of the rituals? Who determines the extent of the penalty imposed? Who carries out the punishment?

TC4.6 What **badges**, items or indicators that confer or identify status can you identify? What personal items, worn or carried, convey and communicate one’s importance or status? How are these badges distributed?

TC4.7 What specialized **knowledge** or skill does a member of the community have to demonstrate elevated status within The Cave? Is this knowledge related to data and information, the ability to do something or perform a task? Is it linked to understanding or a higher wisdom?

TC4.8 What **taboos** or rules that, when broken are likely to lead to penalties or separation from The Cave? What are the penalties? How does one know within The Cave about the rules that govern The Cave? Is it possible to return to The Cave after having broken these taboos?

TC4.9 What **slang, vernacular, argot, nomenclature** or key words, language and method of speaking specific to the PESCS of The Cave distinguish members of The Cave from other cultures? Who governs this language?

Be sure to list any other observations that might allow you to make further judgments about The Cave.

Be sure to answer these questions in your Journal after discussing the answers with your team.
[Socrates] And now, I said, let me show in a figure how far our nature is enlightened or unenlightened: --Behold! human beings living in a underground cave, which has a mouth open towards the light and reaching all along the cave; here they have been from their childhood, and have their legs and necks chained so that they cannot move, and can only see before them, being prevented by the chains from turning round their heads. Above and behind them a fire is blazing at a distance, and between the fire and the prisoners there is a raised way; and you will see, if you look, a low wall built along the way, like the screen which marionette players have in front of them, over which they show the puppets.

[Glaucon] I see.

[Socrates] And do you see, I said, men passing along the wall carrying all sorts of vessels, and statues and figures of animals made of wood and stone and various materials, which appear over the wall? Some of them are talking, others silent.

[Glaucon] You have shown me a strange image, and they are strange prisoners.

[Socrates] Like ourselves, I replied; and they see only their own shadows, or the shadows of one another, which the fire throws on the opposite wall of the cave?

[Glaucon] True, he said; how could they see anything but the shadows if they were never allowed to move their heads?

[Socrates] And of the objects which are being carried in like manner they would only see the shadows?

[Glaucon] Yes, he said.

[Socrates] And if they were able to converse with one another, would they not suppose that they were naming what was actually before them?


[Socrates] And suppose further that the prison had an echo which came from the other side, would they not be sure to fancy when one of the passers-by spoke that the voice which they heard came from the passing shadow?

[Glaucon] No question, he replied.

[Socrates] To them, I said, the truth would be literally nothing but the shadows of the images.

[Glaucon] That is certain.

[Socrates] And now look again, and see what will naturally follow if the prisoners are released and disabused of their error. At first, when any of them is liberated and compelled suddenly to stand up and turn his neck round and walk and look towards the light, he will suffer sharp pains; the glare will distress him, and he will be unable to see the realities of which in his former state he had seen the shadows; and then conceive some one saying to him, that what he saw before was an illusion, but that now, when he is approaching nearer to being and his eye is turned towards more real existence, he has a clearer vision, -what will be his reply? And you may further imagine that his instructor is pointing to the objects as they pass and requiring him to name them, -will he not be perplexed? Will he not fancy that the shadows which he formerly saw are truer than the
objects which are now shown to him?


[Socrates] And if he is compelled to look straight at the light, will he not have a pain in his eyes which will make him turn away to take and take in the objects of vision which he can see, and which he will conceive to be in reality clearer than the things which are now being shown to him?

[Glaucon] True, he now.

[Socrates] And suppose once more, that he is reluctantly dragged up a steep and rugged ascent, and held fast until he 's forced into the presence of the sun himself, is he not likely to be pained and irritated? When he approaches the light his eyes will be dazzled, and he will not be able to see anything at all of what are now called realities.

[Glaucon] Not all in a moment, he said.

[Socrates] He will require to grow accustomed to the sight of the upper world. And first he will see the shadows best, next the reflections of men and other objects in the water, and then the objects themselves; then he will gaze upon the light of the moon and the stars and the spangled heaven; and he will see the sky and the stars by night better than the sun or the light of the sun by day?

[Glaucon] Certainly.

[Socrates] Last of he will be able to see the sun, and not mere reflections of him in the water, but he will see him in his own proper place, and not in another; and he will contemplate him as he is.

[Glaucon] Certainly.

[Socrates] He will then proceed to argue that this is he who gives the season and the years, and is the guardian of all that is in the visible world, and in a certain way the cause of all things which he and his fellows have been accustomed to behold?

[Glaucon] Clearly, he said, he would first see the sun and then reason about him.

[Socrates] And when he remembered his old habitation, and the wisdom of the cave and his fellow-prisoners, do you not suppose that he would felicitate himself on the change, and pity them?

[Glaucon] Certainly, he would.

[Socrates] And if they were in the habit of conferring honors among themselves on those who were quickest to observe the passing shadows and to remark which of them went before, and which followed after, and which were together; and who were therefore best able to draw conclusions as to the future, do you think that he would care for such honors and glories, or envy the possessors of them? Would he not say with Homer,

_Better to be the poor servant of a poor master,_

and to endure anything, rather than think as they do and live after their manner?

[Glaucon] Yes, he said, I think that he would rather suffer anything than entertain these false notions and live in this miserable manner.

[Socrates] Imagine once more, I said, such an one coming suddenly out of the sun to be replaced in his old situation; would he not be certain to have his eyes full of darkness?

[Glaucon] To be sure, he said.

[Socrates] And if there were a contest, and he had to compete in measuring the shadows with the prisoners who had never moved out of the cave, while his sight was still weak, and before his eyes had become steady (and the time which would be needed to acquire this new habit of sight might be very considerable) would he not be ridiculous? Men would say of him that up he went and
down he came without his eyes; and that it was better not even to think of ascending; and if any one tried to loose another and lead him up to the light, let them only catch the offender, and they would put him to death.

[Glauc] No question, he said.

[Socr] This entire allegory, I said, you may now append, dear Glauc, to the previous argument; the prison-house is the world of sight, the light of the fire is the sun, and you will not misapprehend me if you interpret the journey upwards to be the ascent of the soul into the intellectual world according to my poor belief, which, at your desire, I have expressed whether rightly or wrongly God knows. But, whether true or false, my opinion is that in the world of knowledge the idea of good appears last of all, and is seen only with an effort; and, when seen, is also inferred to be the universal author of all things beautiful and right, parent of light and of the lord of light in this visible world, and the immediate source of reason and truth in the intellectual; and that this is the power upon which he who would act rationally, either in public or private life must have his eye fixed.

[Glauc] I agree, he said, as far as I am able to understand you.

[Socr] Moreover, I said, you must not wonder that those who attain to this beatific vision are unwilling to descend to human affairs; for their souls are ever hastening into the upper world where they desire to dwell; which desire of theirs is very natural, if our allegory may be trusted.

[Glauc] Yes, very natural.

[Socr] And is there anything surprising in one who passes from divine contemplations to the evil state of man, misbehaving himself in a ridiculous manner; if, while his eyes are blinking and before he has become accustomed to the surrounding darkness, he is compelled to fight in courts of law, or in other places, about the images or the shadows of images of justice, and is endeavoring to meet the conceptions of those who have never yet seen absolute justice?

[Glauc] Anything but surprising, he replied.

[Socr] Any one who has common sense will remember that the bewilderments of the eyes are of two kinds, and arise from two causes, either from coming out of the light or from going into the light, which is true of the mind's eye, quite as much as of the bodily eye; and he who remembers this when he sees any one whose vision is perplexed and weak, will not be too ready to laugh; he will first ask whether that soul of man has come out of the brighter light, and is unable to see because unaccustomed to the dark, or having turned from darkness to the day is dazzled by excess of light. And he will count the one happy in his condition and state of being, and he will pity the other; or, if he have a mind to laugh at the soul which comes from below into the light, there will be more reason in this than in the laugh which greets him who returns from above out of the light into the cave.

[Glauc] That, he said, is a very just distinction.

[Socr] But then, if I am right, certain professors of education must be wrong when they say that they can put a knowledge into the soul which was not there before, like sight into blind eyes.

[Glauc] They undoubtedly say this, he replied.

[Socr] Whereas, our argument shows that the power and capacity of learning exists in the soul already; and that just as the eye was unable to turn from darkness to light without the whole body, so too the instrument of knowledge can only by the movement of the whole soul be turned from the world of becoming into that of being, and learn by degrees to endure the sight of being,
and of the brightest and best of being, or in other words, of the good.


[Socrates] And must there not be some art which will effect conversion in the easiest and quickest manner; not implanting the faculty of sight, for that exists already, but has been turned in the wrong direction, and is looking away from the truth?

[Glaucon] Yes, he said, such an art may be presumed.

[Socrates] And whereas the other so-called virtues of the soul seem to be akin to bodily qualities, for even when they are not originally innate they can be implanted later by habit and exercise, the of wisdom more than anything else contains a divine element which always remains, and by this conversion is rendered useful and profitable; or, on the other hand, hurtful and useless. Did you never observe the narrow intelligence flashing from the keen eye of a clever rogue -- how eager he is, how clearly his paltry soul sees the way to his end; he is the reverse of blind, but his keen eyesight is forced into the service of evil, and he is mischievous in proportion to his cleverness.

[Glaucon] Very true, he said.

[Socrates] But what if there had been a circumcision of such natures in the days of their youth; and they had been severed from those sensual pleasures, such as eating and drinking, which, like leaden weights, were attached to them at their birth, and which drag them down and turn the vision of their souls upon the things that are below -- if, I say, they had been released from these impediments and turned in the opposite direction, the very same faculty in them would have seen the truth as keenly as they see what their eyes are turned to now.

[Glaucon] Very likely.

[Socrates] Yes, I said; and there is another thing which is likely, or rather a necessary inference from what has preceded, that neither the uneducated and uninformed of the truth, nor yet those who never make an end of their education, will be able ministers of State; not the former, because they have no single aim of duty which is the rule of all their actions, private as well as public; nor the latter, because they will not act at all except upon compulsion, fancying that they are already dwelling apart in the islands of the blest.


[Socrates] Then, I said, the business of us who are the founders of the State will be to compel the best minds to attain that knowledge which we have already shown to be the greatest of all; they must continue to ascend until they arrive at the good; but when they have ascended and seen enough we must not allow them to do as they do now.

[Glaucon] What do you mean?

[Socrates] I mean that they remain in the upper world: but this must not be allowed; they must be made to descend again among the prisoners in the cave, and partake of their labors and honors, whether they are worth having or not.

[Glaucon] But is not this unjust? he said; ought we to give them a worse life, when they might have a better?

[Socrates] You have again forgotten, my friend, I said, the intention of the legislator, who did not aim at making any one class in the State happy above the rest; the happiness was to be in the whole State, and he held the citizens together by persuasion and necessity, making them benefactors of the State, and therefore benefactors of one another; to this end he created them, not to please themselves, but to be his instruments in binding up the State.
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[Glaucōn] True, he said, I had forgotten.
[Socrateēs] Observe, Glaucōn, that there will be no injustice in compelling our philosophers to have a care and providence of others; we shall explain to them that in other States, men of their class are not obliged to share in the toils of politics: and this is reasonable, for they grow up at their own sweet will, and the government would rather not have them. Being self-taught, they cannot be expected to show any gratitude for a culture which they have never received. But we have brought you into the world to be rulers of the hive, kings of yourselves and of the other citizens, and have educated you far better and more perfectly than they have been educated, and you are better able to share in the double duty. Wherefore each of you, when his turn comes, must go down to the general underground abode, and get the habit of seeing in the dark. When you have acquired the habit, you will see ten thousand times better than the inhabitants of the cave, and you will know what the several images are, and what they represent, because you have seen the beautiful and just and good in their truth. And thus our State which is also yours will be a reality, and not a dream only, and will be administered in a spirit unlike that of other States, in which men fight with one another about shadows only and are distracted in the struggle for power, which in their eyes is a great good. Whereas the truth is that the State in which the rulers are most reluctant to govern is always the best and most quietly governed, and the State in which they are most eager, the worst.

[Glaucōn] Quite true, he replied.
[Socrateēs] And will our pupils, when they hear this, refuse to take their turn at the toils of State, when they are allowed to spend the greater part of their time with one another in the heavenly light?
[Glaucōn] Impossible, he answered; for they are just men, and the commands which we impose upon them are just; there can be no doubt that every one of them will take office as a stern necessity, and not after the fashion of our present rulers of State.
[Socrateēs] Yes, my friend, I said; and there lies the point. You must contrive for your future rulers another and a better life than that of a ruler, and then you may have a well-ordered State; for only in the State which offers this, will they rule who are truly rich, not in silver and gold, but in virtue and wisdom, which are the true blessings of life. Whereas if they go to the administration of public affairs, poor and hungering after the own private advantage, thinking that hence they are to snatch the chief good, order there can never be; for they will be fighting about office, and the civil and domestic broils which thus arise will be the ruin of the rulers themselves and of the whole State.

[Socrateēs] And the only life which looks down upon the life of political ambition is that of true philosophy. Do you know of any other?
[Glaucōn] Indeed, I do not, he said.
[Socrateēs] And those who govern ought not to be lovers of the task? For, if they are, there will be rival lovers, and they will fight.
[Glaucōn] No question.
[Socrateēs] Who then are those whom we shall compel to be guardians? Surely they will be the men who are wisest about affairs of State, and by whom the State is best administered, and who at the same time have other honors and another and a better life than that of politics?
[Glaucon] They are the men, and I will choose them, he replied.
[Socrates] And now shall we consider in what way such guardians will be produced, and how they are to be brought from darkness to light, -- as some are said to have ascended from the world below to the gods?
[Glaucon] By all means, he replied.
[Socrates] The process, I said, is not the turning over of an oyster-shell, but the turning round of a soul passing from a day which is little better than night to the true day of being, that is, the ascent from below, which we affirm to be true philosophy?
[Glaucon] Quite so.