

Are You Experienced



in The Heritage of the West

IN WORLD PERSPECTIVE?

(Ammon, Forbes, MacMaster, Reynolds)
IDST 1128 - Spring 2012

CONTENTS

I. What's New this Spring?	2
II. Classrooms for Heritage Discussions	2
III. Purpose	3
IV. Structure	4
V. Books	4
VI. Course Requirements	5
VII. Information about On-Campus Events	8
VIII. Grading Criteria	8
IX. Grading Percentages	9
X. Paper Format	9
XI. Summary of Important Dates	9
XII. Policy Concerning Academic Honesty	10
XIII. Heritage Online	11
A. Listening to Music on NetJuke	11
B. Instructions for ARTstor	12
C. Instructions for Course Connect	13
XIV. Directory	13
XV. Heritage at the Movies	14
XVI. Heritage Transfer of Credits to Other Institutions	15
XVII. Students with Disabilities	15
XVIII. Problems	15
XIX. Guitar	15
Weekly Assignment Sheets	16-29

I.



WHAT'S NEW THIS SPRING?

1. There is **no revision** of the analytical essay. The version you turn in on Friday, January 27th is final. Incorporate revision into your own writing process.
2. On exams, take home essays will be weighted more heavily in exams than they were in the Fall. In the Fall, each take-home essay counted as one third of its exam. This Spring, each take-home essay will count as half of its exam.
3. Each in-class sectional exam will last 50 minutes and will be weighted less heavily than in-class portions of exams in the Fall. This Spring, each in-class exam will be administered on a Monday morning during your own discussion time in AC 215 at either 9:00 or 11:00 am. The points on the exam will be proportionate to the fifty minutes allotted for each exam.
4. New books for the Spring include WLit volumes D,E,F; Elie Wiesel's *Night*; and Harriet Jacobs's *Incidents in the Life of a Slave Girl*.
5. Three new cultural events: see page 7.
6. Some sections have new classrooms: See the chart below.

II. Classrooms for Heritage Discussion Sections 1-8 are as follows

<u>Section</u>	<u>Time</u>	<u>Professor</u>	<u>Room Number</u>
1	9:00-9:50 a.m.	Dr. Ammon	Christian Center 22
2	9:00-9:50 a.m.	Dr. Reynolds	Murrah Hall 201
3	9:00-9:50 a.m.	Dr. Forbes <u>and</u> Ford Fellow, Kelly Brignac	Christian Center 21
4	9:00-9:50 a.m.	Dr. MacMaster	Academic Complex 335
5	11:00-11:50 a.m.	Dr. Ammon	Christian Center 22
6	11:00-11:50 a.m.	Dr. Reynolds	Murrah Hall 201
7	11:00-11:50 a.m.	Dr. Forbes	Christian Center 21
8	11:00-11:50 a.m.	Dr. MacMaster	Academic Complex 334

IDST 1128 (Core 4-5)
Heritage of the West in World Perspective
Spring 2012

III. PURPOSE

The Heritage Program is designed to encourage you to explore creative works, seminal ideas, pivotal events, and fateful problems that have shaped the human experience from prehistoric times to the present. Perspectives from Europe, Asia, Africa, and the Americas will help you to define the origins and natures of the heritages of the West while learning to appreciate cultural diversity and recognize shared humanity.

As you better comprehend the interwoven dynamics shaping the world we have inherited, you should begin to view yourself as an active participant in shaping the future. Heritage will provide a variety of learning situations in which you can develop skills needed to be a discerning interpreter of information, sensitive leader, and responsible citizen in the global community. Although these skills will be exercised throughout the course, some projects and assignments will focus on specific liberal arts abilities defined below. Note also that a full year's participation in Heritage is the equivalent of Core courses 2, 3, 4, and 5 and fulfills each required Core focus: history, religion, philosophy, literature, and fine arts. (A single semester's participation may fulfill only some of the focuses: consult the staff.)

The Liberal Arts Abilities:

Reasoning - the ability to analyze and synthesize arguments, to question assumptions, to evaluate evidence, to argue positions, to draw conclusions, and to raise new questions; varieties of reasoning include quantitative, scientific, ethical, and aesthetic:

- *Quantitative* - the ability to use mathematical reasoning as a tool of analysis and as a means of conveying information
- *Scientific* - the ability to understand and to use the scientific method
- *Ethical* - the ability to analyze the principles and assumptions of moral claims and to make informed and reasoned moral arguments
- *Aesthetic* - the ability to analyze visual, performing, or literary art

Communication - the ability to express ideas, arguments, and information coherently and persuasively, orally and in writing

Historical Consciousness - the ability to understand the achievements, problems, and perspectives of the past and to recognize their influence upon the course of events

Social & Cultural Awareness - the ability to engage perspectives other than one's own

Effective *reasoning* requires thinking coherently, reflectively, and analytically. Heritage presentations, readings, and discussions will confront you with pieces of evidence and conflicting perspectives so that you will have to form and defend your own interpretations of past events. You will wrestle with your own prejudices and biases. You will respond to the arguments of others. You will learn to make effective use of an expanded knowledge base.

In reading and discussing an array of philosophical, literary, and sacred texts, you will be challenged to make *ethical judgments* in a more reflective way. Moreover, it is crucial to your own development as a critical thinker to be able to make a mature assessment of your own abilities, beliefs, and values. Heritage exams and discussions will challenge you to do this daily and offer you opportunities to share this experience with your peers.

With a rich exposure to musical and visual expressions from around the world, your *aesthetic judgment* should be exercised as you understand and appreciate works of art not merely passively but in light of your own creative response.

Communication involves more than just expressing your feelings and thoughts coherently and persuasively; it also involves working effectively in collaboration with others. Group discussions and projects as well as numerous writing assignments are designed to improve these essential skills.

One of the advantages of taking Heritage is that it makes you keenly aware of the intricate pattern of events that, woven together, have produced the tapestry of human history. Such an **historical consciousness** is crucial to understanding the achievements, problems, and challenges of today's humanity.

You must be able to hear different voices in history and to appreciate rival perspectives within the Western tradition and in other traditions around the world because a profoundly global civilization is now emerging. The broad Heritage curriculum will heighten **your social and cultural awareness**.

IV. STRUCTURE

IDST 1128 involves a variety of learning situations. The basic weekly format includes four presentations that bring together the whole group of Heritage students and faculty and three discussion meetings of your particular section. Although this format will remain the same throughout the year, you should be prepared for writing assignments and evaluation processes to be significantly different in the spring semester (IDST 1128).

The weekly assignment sheets that constitute the final part of this syllabus designate the day of the week, the date, the hour, and the type of each class meeting as well as the reading that you must prepare for each meeting. At the beginning of each week, you should read over the listing of the week's material so that you will have a sense of what is expected of you and what you can expect to encounter. Note that in general there are Heritage meetings every morning, Monday through Friday, and on Monday and Wednesday afternoons. You should, however, consult your syllabus daily, since the scheduling of classes may occasionally vary. Unless you are otherwise instructed, the following schedule will prevail:

Class meetings designated as **presentations** will meet in room 215 of the Academic Complex at those times indicated on the syllabus. These large group meetings will help you organize, interpret, and gain perspective on material you will have been reading. Readings listed on the syllabus for the date of any given presentation should be read *prior* to the time of the presentation, and you should *always bring the books* that contain the readings assigned for any given presentation to the presentation with you, as presenters will presume your familiarity with the assigned readings and will point out ways of making sense of these and other materials. You will be asked to write a short response at the end of each presentation, to be collected after the end of the session in designated boxes.

Each pair of presentations will be followed by a **discussion** session. You should always be prepared to contribute to the discussion. Readings listed on the syllabus for the date of any given discussion session should be read *prior* to the time of the discussion, and you should *always bring the books* that contain the readings assigned for any given discussion session to the discussion with you. Students may on occasion be given a short quiz on the assigned readings.

V. BOOKS

The following are required for IDST 1128 and should be purchased from the bookstore as soon as possible.

Classics of Philosophy, 2nd edition, edited by Louis P. Pojman, Oxford University Press, 2010. ISBN 978-019-973-7291. Referred to in the syllabus as PHILO.

The Earth and Its Peoples; A Global History, 5th edition, Bulliet, et al, ISBN-13: 978-0-53874438-6. Referred to in the syllabus as EARTH.

Incidents in the Life of a Slave Girl, Thrift Edition of Harriett Jacobs. ISBN: 978-048641931

Listen, Seventh Edition, Joseph Kerman, Gary Tomlinson and Vivian Kerman, Bedford/St. Martin's, 2012, paperback, ISBN 9780312593469. Referred to in the syllabus as LISTEN.

Night. Elie Wiesel, Hill and Wang, 2006. ISBN: 978-0-374-50001-6.

The Norton Anthology of World Literature, 2nd edition, Editors: Sarah Lawall and Maynard Mack, Volumes C, AND D.E.F, 2003, W.W. Norton & Company, paperback, ISBN 978-0-393-92453-4 and ISBN: 978-0-393-92454-1. Referred to in the syllabus as WLit.

The Visual Arts: A History, Revised Seventh Edition, Hugh Honour, John F. Fleming, Publisher: Pearson, 2010, paperback, ISBN 13: 978-0-20-566535-8. Referred to in the syllabus as ART.

Also many readings will be available on Course Connect.

Additionally, throughout the semester, readings will on occasion be distributed online by means of electronic mail. It will be your responsibility to print out a copy of each reading distributed in this manner. In all of your college writing assignments (except for informal, in-class writing) you are required to use an accepted documentation style. Your reference for this is Andrea A. Lunsford, *Easy Writer*, 4th ed., Bedford/St. Martin's, 2010.

VI. COURSE REQUIREMENTS

A. Attendance: Presentations and Discussions

You are expected to attend all Heritage presentations and discussions. To miss any part of Heritage is to miss a great deal.

For the presentations, three absences are allowed without penalty during the course of the semester. For each additional absence, your course grade will be lowered by one point (out of 100). Short response papers collected after each presentation will serve as a check on attendance, a practice covered by the Honor Code. Be on time for the presentations in AC 215 in order to avoid missing useful material and interrupting both speaker and audience. If you are late, enter through the upper (back) door and sit in the last row, which is reserved for this purpose. The door will be closed five minutes after the beginning of the presentation. *For the discussions, three absences are allowed during the course of the semester.* For each additional absence, your course grade will be lowered by one point (out of 100).

A late arrival to class will be counted as half an absence. Excessive absences (more than ten) will result in failure of the course. If you miss 10 or more presentations or 10 or more discussion meetings (excused or not), you will be dropped from the course. This action may be appealed to the Heritage Director and the Senior Vice President and Dean of the College.

If you anticipate any absences due to college-sponsored activities (such as athletics or Singers), it is your responsibility to inform your section leader as soon as you have a schedule of the anticipated absences. A small number of absences (normally not more than three presentation absences and/or three discussion absences beyond the free allowance) due to college-sponsored activities or serious health problems will be eligible for make-up work to avoid the absence penalty.

B. Written Responses to Presentations

During the semester you will be asked to write brief paragraphs in our large-group meetings in answer to specific questions posed by the presenter. Your answers will demonstrate your engagement with assigned readings and the day's presentation. They will also demonstrate your attendance, a practice subject to the rules of the Honor Code. Taken together, these brief writings count for part of your class participation grade.

A good short response is more than a single, hurried exclamation, such as "Great lecture!" or "What nonsense!" It is an opportunity to clarify your thinking in reaction to the day's topic. Good responses make use of specific information, ideas, details, and diction from the speaker's remarks; the best ones also include a relevant connection to the day's assigned reading. Despite constraints of time,

even a few seconds of reflection before writing can make all the difference. Always include your name, your instructor's name, your section number, date, and discussion time: either 9:00 or 11:00. **For practical purposes, we are unable to accept responses written on paper smaller than a half page.**

As you leave AC 215 after the day's presentation, place your short response essay in a designated box labeled with your instructor's name.

C. Class Participation

Good participation in class consists of focused attention in Presentations and active participation in your discussion section. Active participation means not only speaking up when you have something to say but also engaging in careful and open-minded listening to others. You will be encouraged to express your own responses to the readings orally in discussion; therefore, doing the readings before coming to class (and bringing the appropriate books to discussion each day) is essential to good participation. Class participation counts as 15% of your grade for the course, and your written responses to Presentations constitute part of this participation grade. Electronic devices, including laptops and cell phones, are forbidden in Heritage Presentations and Discussions.

D. Analytical Essay

Early in the semester you will be required to write one short (approximately 1000 word) essay. A late assignment will not be accepted without a verifiable excuse for a dire and documented medical or personal emergency. This assignment will figure as 10% of your final grade. The due date for this assignment is noted both in part 6 of this syllabus and in the weekly schedule in the second half of this syllabus. Unless you are advised differently by your instructor, a hardcopy of your paper is due at the deadline: electronic submission is not acceptable.

E. Exams

There will be three exams: two sectional exams (each worth 15% of your final grade) during the course of the semester and a final exam (worth 15% of your final grade) at the semester's conclusion. The first two will be in the Heritage room on Monday morning during discussion time. The final exam will be administered in the Academic Complex Recital Hall. It is necessary that you be present for all exams, as make-up exams will be administered only in cases of documented school-related absences and of absences due to dire and documented medical or personal difficulties. It is equally necessary that you turn in your take-home component on time, since a late essay is equivalent to a missed exam. Students with documented disabilities must present in advance to their discussion leaders letters from Patrick Cooper stipulating the needed accommodations. The dates of the exams are noted both in part 6 of this syllabus and on the weekly assignment sheets that constitute the final section of this syllabus.

F. Spring Semester Project - What Do You Want To Know?

For your Spring Project you will choose an interesting human accomplishment (text, idea, structure, process, activity, invention, etc.) dated after 1492 and then *ask* and *answer* a significant question about it. In a 2000-2500 word essay, you will demonstrate your chosen subject's cultural importance, explain its context and meaning, and explain why it is valuable for contemporary people to know something about it.

You have broad latitude in how you choose your topic and construe your theme, but the purpose of this paper is to explain something and provide evidence that your explanation is correct. You are to argue for a point, provide evidence for that argument, and clearly analyze the phenomenon at hand. It will be necessary for you to do research in order to find your best primary and secondary sources and develop your argument. Every Spring Project will include a substantial written discussion of the chosen topic, but other elements, such as photographs or drawings, may play a part in illustrating your conclusions.

SPRING PROJECT: Your Spring project is due **Friday, March 25**. The paper will include a complete bibliography of at least 8 used sources. Wikipedia, Encarta and dictionaries do not count as scholarly sources.

The Spring Project will be read and commented on by your professor and will receive a preliminary grade. The grade will NOT be part of your final project grade, but will only indicate what you would have gotten IF this were the final version of the project. It is not a percentage of the final grade. You will revise your paper based on your professor's comments and your final grade will be entirely based on the final version.

PROSPECTUS AND ANNOTATED BIBLIOGRAPHY: Preliminary investigation of the topic must begin well before you submit your Prospectus on **Friday, February 10**. The prospectus will include a justification for selecting the topic you choose, a general explanation of the aim and rationale of your project, and a preliminary sketch of what you think your argument will be. The annotated bibliography will include a summary of and analytical response to each of your eight sources, along with complete bibliographic information. The prospectus and annotated bibliography together constitute 10% of your grade for the course.

FULLY DEVELOPED SPRING PROJECT DUE Friday, March 9. This version is not a rough draft or "first draft," but instead a complete, well-organized research paper. The bulk of your project should be devoted to presenting a coherent argument, based on the evidence that you have gathered. Do not embellish or engage in distracting flourishes of style. Be clear, straightforward, and logical. The paper will include a complete bibliography of at least eight sources that you have used in the paper. Wikipedia, Encarta and dictionaries do not count as scholarly sources. You should be looking for scholarly books, scholarly journal articles, and original sources. Your discussion leader will advise you on the use of on-line sources.

The Spring project will be read and commented on by your professor and will receive a preliminary grade. The grade will NOT be part of your final project grade, but will only indicate what you would have gotten IF this were the final version of the project. It is not a percentage of the final grade. You will revise your paper based on your professor's comments and your final grade will be entirely based on the final version.

SPRING PROJECT REVISION: The revision of your Spring project is due **Friday, April 13**. The sanction for handing in the Spring Project late will be the loss of one full letter grade from your grade on the paper for each day that the paper is late. Your grade on the final version of the Spring Project will count as 15% of your final grade.

G. Reviews of Co-Curricular Events

In addition to the regular class meetings, the Heritage Program sponsors one or more co-curricular events each semester that you are required to attend as an integral part of your work for the course. We announce these events early so that you can make whatever arrangements are necessary in order to attend. You are encouraged to take advantage of off-campus and on-campus events on a regular basis and to draw on such experiences in your participation in Heritage. You are also required to hand in, during the course of the semester, five typed reviews of cultural events that you have attended during the semester, consisting of the following: (1) **The Millsaps Theatre Department's production of Jean Paul Sartre's *No Exit* February 23-26, 7:30 pm in Olin Atrium.** (2) **Mississippi Symphony Orchestra's performance of Beethoven's *Ninth Symphony* on Friday, March 31 at Thalia Mara Hall.** (3) **Mississippi Opera's performance of Donizetti's *L'elisir d'amore (The Elixir of Love)* on Saturday, April 21.** (4 & 5) **two other cultural events of your choice listed on the syllabus or approved by your discussion leader.**

Concerts that fall within the very broad area of "popular music" are not candidates for reviews. Nor are sports events. The goal of this assignment is to encourage you to have an experience that you might not otherwise have. If you are uncertain whether an event qualifies as a cultural event suitable for this assignment, ask your discussion section leader ahead of time. We have listed, insofar as we knew them at press time, off-campus events of significant interest in Jackson on the weekly schedule pages that constitute the final part of this syllabus.

How to Write a Review – Here's what to do:

A review of an event must be handed in within forty-eight hours of the event itself. It is not a meandering first impression of what you saw, but is a very short essay with a title and a thesis, around 300 words in length. Keeping mere description of the event to a minimum, *not* taking (in the case of performing arts events) the quality of performance as its subject ("The singers were very talented"), and completely eschewing bland and uninteresting judgments ("I liked it because it held my interest"), a review will instead *develop an interpretive comment or question* that makes some kind of link with something that we have talked about, or could talk about, in Heritage.

VII. INFORMATION ABOUT ON-CAMPUS EVENTS

Information may be found at many of the links under "news, events & sports" on the Millsaps web page (www.millsaps.edu); additionally, many are publicized by means of flyers posted around the campus and by means of e-mail messages. Such on-campus events regularly include the following:

Millsaps Student News: <http://millsapsstudentnews.blogspot.com/>

Exhibitions in the *Lewis Art Gallery* (on the 3rd floor of the Academic Complex) are frequently organized and publicized by the Art Department.

Millsaps Forums presentations on a wide variety of topics of current interest given by both on-campus and off-campus speakers are held on most Fridays throughout the academic year at 12:30 in AC 215. These events are both listed on the web page and announced by e-mail by the college's Public Events Committee.

Each semester the *Millsaps Arts and Lecture Series* brings several prominent speakers to the campus. Consult the web page for dates and details of this year's events. For the dates and details of this year's theatre program, consult the web page and look for e-mail announcements.

The *Millsaps Chamber Singers* give several concerts each semester, often in the Recital Hall of the Academic Complex. For the dates and details of this year's program (as well as those of other on-campus musical events organized by the Performing Arts Department), consult the web page and look for e-mail announcements.

In addition to these regularly-organized on-campus events, there are always a fair number of special events (films, lectures, discussions, etc.), various student organizations and different academic departments, and these are typically announced by email.

VIII. GRADING CRITERIA

It might be helpful for you to understand how you will be graded in Heritage. Often students equate effort, good intentions, and length of time spent on an assignment with grades. These are *not* the criteria that Heritage instructors will use in evaluating your written and oral contributions to the course. The following is an explanation of how your grade on any particular assignment reflects your performance:

An "A" grade means that you have produced an exemplary paper. You have presented your thesis coherently, you have organized your thoughts effectively, and you have supported your assertions and interpretations meticulously. In Heritage, an "A" paper exhibits a clear grasp of the historical and cultural issues at stake and it succeeds in synthesizing evidence, and methods of interpreting evidence, from a variety of disciplines. It is also excellent in style and voice or tone. Furthermore, an "A" paper attends to form (spelling, grammar, punctuation, etc.) as rigorously as to content.

A "B" grade means that you have succeeded in important ways. For example, you have successfully balanced description with analysis; well-chosen evidence is offered in support of your assertions and interpretations; you express yourself clearly, and meaningfully.

A "C" grade means that you have met the minimum requirements of the assignment, but your work is still lacking in important qualities

A "D" grade means that you have not met the minimum requirements of the assignment. Your paper has major problems.

An "F" grade means that you did not complete the requirements of the assignment at all, that significant portions of your claims or arguments were simply wrong, or that your work was so poorly written it was impossible or painful to read. Your paper is an outright failure.

In evaluating your written work, instructors will focus on how you present your overall idea, how you organize the paper, how you use evidence and documentation to support your ideas, how thoroughly and how persuasively you interpret and analyze, how well you distinguish your own voice from the voices of others, and how carefully you handle spelling, grammar, punctuation, and proofreading. Throughout, the complexity of your thinking is of great importance and is one of the ways in which "A" papers are distinguished.

On some assignments faculty may choose to assign a numerical grade, in which case you can determine the letter equivalent by using the following scale:

A	93-100	C	73-76.9
A-	90-92.9	C-	70-72.9
B+	87-89.9	D+	67-69.9
B	83-86.9	D	63-66.9
B-	80-82.9	D-	60-62.9
C+	77-79.9	F	0-59.9

IX. GRADING PERCENTAGES

Your final grade in the course for the semester will be determined as follows:

Class Participation	15%
Cultural Reviews	5%
Analytical Essay	10%
Prospectus and Annotated Bibliography	10%
Spring Project	15%
Exams	45%

X. PAPER FORMAT: For Essays, Projects and Reviews

All papers must be submitted in Times New Roman 12 pt. font, stapled in the upper left corner, no cover sheet, paginated, with "Works Cited" page when relevant, centered title, and with the following information in the top left of the first page:

Your Name

Date

Name of your discussion leader: [Ammon, Forbes, MacMaster, Reynolds]

Section # and time

XI. SUMMARY OF IMPORTANT DATES

Week II, Friday, January 27 in discussion: Analytical Essay is due.

Week IV, Friday, February 10 in discussion: Prospectus and Annotated Bibliography are due.

Week VI, Monday, February 20, 9:00 or 11:00 am: Sectional Exam #1 **in AC 215**

Week VI, Wednesday February 22 – Sunday, February 26: Required Event – *No Exit*.

Week VIII, Friday, March 9: Spring Project is due in discussion.

Week X, Monday, March 26: Exam #2, 9:00 or 11:00: Sectional Exam # 2 **in AC 215**

Week X, Friday, March 31: Required symphony, Beethoven's *Nine Symphony*

Week XII, Friday, April 13: Spring Project revision is due in discussion.

Week XIII, Saturday, April 21, Required: Donizetti's *Elixir of Love*, Mississippi Opera.

Monday, April 30: Final Exam in AC Recital Hall, 9:00 a.m.

XII. POLICY CONCERNING ACADEMIC HONESTY

Millsaps College is an academic community where persons pursue a life of scholarly inquiry and intellectual growth. The foundation of this community is a spirit of personal honesty and mutual trust. Through their Honor Code, adopted by the student body and approved by the faculty and by the Board of Trustees in 1994, members of the Millsaps community, faculty and students, affirm their adherence to these basic ethical principles.

An Honor Code is not simply a set of rules and procedures governing academic conduct. It is also an opportunity to put personal responsibility and integrity into action. When faculty and students agree to abide by an Honor Code they liberate themselves to pursue their academic goals in an atmosphere of mutual trust and confidence.

The success of the code depends upon the support of each member of the community. Students and faculty alike commit themselves in their work to the principles of academic honesty. When they become aware of infractions, both students and faculty are obliged to report them to the Honor Council, which is responsible for enforcement.

The pledge signed by all students upon entering the College is as follows:

As a Millsaps College student, I hereby affirm that I understand the Honor Code and am aware of its implications and of my responsibility to the Code. In the interests of expanding the atmosphere of respect and trust in the College, I promise to uphold the Honor Code and I will not tolerate dishonest behavior in myself or in others.

When should I sign the pledge?

Each examination, quiz, or other assignment that is to be graded will carry the written pledge: **"I hereby certify that I have neither given nor received unauthorized aid on this assignment. (Signature)"** The abbreviation "Pledged" followed by the student's signature has the same meaning and may be acceptable on assignments other than final examinations.

Who reports honor violations to the Honor Council?

It is the responsibility of students and faculty to report offenses to the Honor Code Council in the form of a written report. This account must be signed, the accusation explained in as much detail as possible, and submitted to the Dean of the College.

What does the pledge mean when I sign it on Heritage papers?

When you sign the pledge on any paper or exam, you are giving your word that you have neither given nor received any unauthorized aid on this assignment. Because plagiarizing the work of another and allowing one's own work to be plagiarized by another are both violations of the Honor Code, it is extremely important for you to understand, and to take all necessary measures to avoid, plagiarism.

What is plagiarism?

Plagiarism is borrowing someone else's ideas, information, or language without documenting the source *and* plagiarism is documenting the source while borrowing any aspect of the source's writing-style: not only its words, but also its sentence-structures or order of points in a paragraph or any aspect of the source's manner of making its points.

What is a paraphrase? How can I write an acceptable paraphrase so as to avoid plagiarism?

A paraphrase expresses, in your own words, in your own voice as a writer, and in your own sentence-structures, points made by another author or presented in an outside source of information. To write an acceptable paraphrase, you must first thoroughly understand the point you are going to express. Then, without looking at the original source (by closing the book or computer-screen), you should articulate the point in your own words and in your own writing-style. If you merely change some of the words in the original to synonyms or only vary the syntax of the original passage, you will inevitably be plagiarizing. Only by understanding the source first and then by setting it aside to write your paraphrase will you be able to convey its points in your own voice.

When is it necessary to use in-text citations to document a source?

It is necessary to document a source (using in-text citations or some other acceptable method) whenever you quote a source directly *and* whenever you summarize or paraphrase a section of your source *and* whenever you refer to an idea (an opinion, a hypothesis, a conclusion) from a source *and* whenever you rely on a source for factual information that would not be considered common knowledge for your audience.

In short, you must *always* make *unmistakably clear* the distinction between you (i.e., your ideas, hypotheses, conclusions, opinions, facts, words, language) and your sources (i.e., their ideas, hypotheses, conclusions, opinions, facts, words, language).

In-text citations are used to make it clear to readers that something contained in your paper is derived from someone else. Therefore, readers will assume that anything in your paper that is *not* documented by means of in-text citations comes from you. Therefore, if it is the case that your paper contains things that come from someone else but are not documented by means of in-text citations, then you have misled the reader in presenting those things as your own, and this is a form of academic dishonesty and is unacceptable.

How does one use in-text citations to document a source?

In Heritage (and in many of your other classes) you will be expected correctly to use the Modern Language Association (MLA) format for in-text citations, which is outlined in the writing manual that you have purchased and used in Core 1, *Easy Writer*.

How does one compose a "Works Cited" page?

See *Easy Writer*, fourth edition, page 215 and following.

What sort of collaboration is allowed and what is out of bounds under the Honor Code?

Collaboration among students flourishes at a college, all the more so when a large number of students go through a program like Heritage together. On the one hand, it is hoped that you and your peers will often help each other to learn: Study-groups before exams can be a good thing for many students, and others like to discuss ideas for paper-topics with fellow students as well as with professors. All this is good. On the other hand, you must be aware of, and avoid, the threat of one person's work substituting for another's. For practical tips on how to reduce the risk of plagiarism, consult the links on the Millsaps homepage for the Writing Program. Additionally, we urge you to give yourself enough time to think your assignments through for yourself and to encourage others to do the same, and we strongly caution you against lending your writing to someone else and against borrowing someone else's writing in order to study. Should you decide to use a peer's ideas or expressions in the course of making your own points, be sure to credit him or her, just as you would document any other source, using quotation marks and in-text citations for direct quotations and indicating paraphrases and summaries by means of in-text citations.

XIII. HERITAGE ONLINE

Because instructors will make frequent use of electronic mail, it is vital that you learn to use the Outlook E-mail package as soon as possible at the start of the semester, and that you check your e-mail regularly. The Heritage syllabus is online at <http://www.millsaps.edu/academics/heritage.shtml>. In Heritage we also make regular use of digital resources in studying music and visual arts.

A. LISTENING TO MUSIC ON NETJUKE

(campus-only music server: not accessible off-campus)

The website is <http://mil-strmedia01/netjuke/>

Use as your mock e-mail address heritage@millsaps.edu

Password: **listen**

Go to "Community" and look for the playlist you want (you may need to click "Complete List" to see it)

Then your computer's default media player should open automatically

NEW LINK FOR MACS ONLY (the link above will only work on PCs!):

<http://mil-strmedia01.milntdom.millsaps.edu/netjuke/>

Use as your mock e-mail address **heritage@millsaps.edu**

Password: **listen**

Go to "Community" and look for the playlist you want (you may need to click "Complete List" to see it)

The your computer's default media player should open automatically

B. INSTRUCTIONS FOR ARTSTOR (an online site for art images)

Students can use the ARTstor database of digital images in various ways. You can review the images after a class, study for an exam (either on-line or with print-outs), research images in any or all of the ARTstor collections, and create your own student folders of images. Here are the directions:

1. To register and log in: Go to www.artstor.org. Register by clicking on the GO button at the top right, and when the main search page appears click 'Log In' at the top right. If this is your first time to use ARTstor, click on 'Not registered?' and enter your Millsaps email and password. You only need to register once, but you do have to log in each time you use ARTstor.

2. To see the images for class: Click on the area in the middle entitled 'Folders and Image Groups', click on the plus sign beside the appropriate course folder (usually the teacher's last name and course title) and then select the image group and hit 'Open'.

You can enlarge an image by double-clicking on it (if your computer has pop-ups blocked, then you'll have to unblock them to do this - see the ARTstor 'Help' for instructions). Once the image is enlarged you can zoom in by clicking on it.

You can also compare two images. First make sure that under 'Display Options' on the toolbar you've got it set to 'Bring Image Windows to Front'. Double-click on the first image so it enlarges, then double-click on the second one (the first image will have minimized when you enlarge the second one, but you can find it on your bottom bar and click it so it'll come up large on your screen next to the other image).

Note that most of the Image Groups will have more than one page. Use the arrows at the top left to navigate to the next page.

3. To do research and/or create your own personal image groups: On the main page of ARTstor you'll usually do a Basic Search in 'All Collections' (which is the default setting). You can enter the artist's name if you want to browse through that artist's work, or you can enter the name and the title of the work. ARTstor is still working on the data that go along with the images so you sometimes have to be inventive and persistent in your searches if you're looking for something particular. For example, certain works can be listed under more than one title. So if you're having trouble finding a particular image, try browsing through all works by the artist. To limit your search, use the Advanced Search option, and for general themes that interest you try various possible keywords. See the ARTstor 'Help' for searching tips.

When you find an image you want in your image group, click once on the image to highlight it (the frame will turn bright red). You can highlight as many images as you want. Once you have them all selected, right-click anywhere on the screen (or go to 'Organize' on the toolbar) and select 'Save selected images to'. Then save your images in 'My Work Folder', type in the name you want to give this image group, and hit 'Save' (or 'Save and Open' if you want it to open right away). You can keep adding images to that group, and also you can create as many image groups as you'd like in your personal 'My Work Folder'. This folder is viewable only by you.

4. To print out study images: To study for an exam you can either look at the image groups for our course on your computer screen (the advantage to this is that you can enlarge each image and can also zoom into it) or you can print them out.

a) To print a complete Image Group from our class: First open it by going to 'Folders and Image Groups', selecting the course folder and then the Image Group. When you see the thumbnail images on the screen, go to 'Share' on the toolbar and select 'Print image group'. You'll be given the option to print the full record (all of the data associated with the image) or brief record with commentary (only the creator and title, and any instructor's comments or personal notes, if there are any). When the window appears with the images and data ready to be printed, click the Print icon at the top. Each page will have 3

or 4 images. You can print in color or B&W (to print B&W go to File - Print Properties - Grayscale Printing).

Note that some Image Groups have many slides, so it would take a lot of paper and ink to print out the whole group. In these cases you might want to do the following:

b) To print selected images from the course folder: Go to the Image Group and highlight each image that you want by clicking on it once to turn the frame bright red. After you've highlighted all the images in that group that you want to print, right-click with the mouse and select 'Save selected images into new group'. A prompt will come up and you should select 'My Work Folder' (scroll up to the top to find it) and then type in a title for this new image group (something like test2). Then go to any other Image Groups for this unit and follow the same procedure. If an Image Group has more than one page, you can continue highlighting page by page whichever images you want, and do the 'Save selected images into new group' process after you've looked at the whole group.

c) To print individual images: You can also print individual images from ARTstor by double-clicking on the thumbnail image in the Image Group to enlarge the image, then clicking on the Print icon at the lower right. You can also download an image by clicking on the 'Save Current View' icon and following the simple instructions. The image will usually download as a low resolution jpeg file, although some are available in higher resolutions.

5. To send a link to your Image Group: Each Image Group has its own unique URL, including those in 'My Work Folder'. If you want to share the images you've collected in your work folder with your teacher or anyone else, open the image group, click on 'Share' at the top and scroll down to 'Generate Image Group URL'. The URL will appear in a box and you can highlight and copy it (Control C), then paste it (Control V) into an e-mail.

C. INSTRUCTIONS FOR COURSE CONNECT

Some readings or other materials may be accessed through Course Connect.

1. To access Heritage – All Sections course in Course Connect:

2. Go to <http://courses.millsaps.edu>, click IDST: Interdisciplinary Studies, and click Heritage – All Sections. Login with your Millsaps username and password. The first time you go to the course you will be asked to enter the enrollment key. The enrollment key is: start

Contact the Helpdesk at 1144 or email helpdesk@millsaps.edu if you have any problems.

XIV. DIRECTORY

The Heritage Office is room 30 in the Christian Center and the phone extension is 1309. The staff assistant, Ms. Louise Hetrick, can help you with materials and with many questions. Individual faculty offices and telephone numbers are as follows:

<u>Faculty Member</u>	<u>Campus Office</u>	<u>Extension</u>
Dr. Ted Ammon	Christian Center 23	1332
Dr. Amy Forbes	Christian Center 31	1369
Dr. Anne MacMaster	English House	1306
Dr. Reynolds	Murrah Hall Annex 218	1329
Kelly Brignac	Ford Fellow	brignka@millsaps.edu

Message from Ford Fellow, Kelly Brignac:

As a Ford Fellow:

- I will work primarily with Dr. Forbes's 9:00 a.m. section but will be available to all students/Heritage professors.
- I will lead research/brainstorming sessions for the Spring Projects before the prospectus is due.
- I will lead peer-review sessions for papers before they are due.
- I will lead test review sessions.
- I will serve as a confidant/counselor/sounding board for students who are confused/appalled/freaked out by the things they learn in Heritage.

XV. HERITAGE AT THE MOVIES

The Millsaps Library holds a number of films on VHS and DVD that may be of interest to Heritage participants. Here are some relating to our fall semester topics that are worth seeing not only for their narrative content but also as distinctive achievements of filmmaking art.

Quest for Fire (1981). Trying to regain fire for their group, some Paleolithic humans make contact with a different culture and learn new tricks. The film features special languages invented by English novelist Anthony Burgess (*A Clockwork Orange*). Directed by Jean-Jacques Annaud (*The Bear, Seven Years in Tibet*).

Little Buddha (1993). Fascinating child's-storybook vision of the Buddha's life intertwined with a contemporary search for the lineage of enlightenment. With Chris Isaak, Bridget Fonda, and Keanu Reeves as the Buddha; directed by Bernardo Bertolucci (*The Conformist, Last Tango in Paris, The Last Emperor*).

Medea (1970). A modern reinterpretation of the ancient Greek story emphasizing the contrast between archaic and "rational" mentalities. Contains an interesting re-creation of human sacrifice. With Maria Callas as Medea. Directed by Pier Paolo Pasolini (*The Gospel According to St. Matthew*).

Asoka (a.k.a. *Ashoka the Great*, 2001). Bollywood at its best: a visually brilliant epic story of India's first Buddhist emperor (played by the magnetic Shahrukh Khan), with MTV-age musical numbers. Directed by Santosh Sivan.

Hero (2003). Beautifully filmed fictionalization of the feats of assassin Jing Ke, dispatched to kill the all-conquering King of Qin, set at the end of China's era of Warring States. Directed by Zhang Yimou (*Raise the Red Lantern, To Live, House of Flying Daggers*), scored by famous Chinese composer Tan Dun, and starring Jet Li.

The Gospel According to St. Matthew (1964). A powerfully visualized, "matter-of-fact" presentation of the gospel story by Pier Paolo Pasolini (*Medea*), shot in southern Italy with non-professional actors. Makes an interesting comparison with other Jesus movies.

The Last Temptation of Christ (1988). Nikos Kazantzakis' controversial, spiritually intense 1955 novel embracing Jesus and "the struggle between God and man" brought to the screen (with new storms of controversy) by Martin Scorsese (*Taxi Driver, Goodfellas*). With Willem Dafoe as Jesus, Harvey Keitel as Judas, and Barbara Hershey as Mary Magdalene.

Simon of the Desert (1965). St. Simon Stylites was a fifth-century Christian ascetic who perched on a pillar for 37 years. A weird view of a weird character by the surrealist Luis Buñuel (*Un Chien Andalou, Los Olvidados, The Discreet Charm of the Bourgeoisie, Belle de Jour*).

Destiny (1997). A zesty recreation of Cordoba in the late 12th century during the golden age of Muslim rule in Spain, featuring the philosopher Ibn Rushd (Averroes), high judge and adviser to the caliph, whose appeals to reason a lot of people can't handle. Remarkable for how it speaks to contemporary issues of religious fundamentalism. A movie serious about philosophy that includes high adventure, strong female characters, and even a few rousing musical numbers. Made by Egyptian director Youssef Chahine (*Alexandria, Why?*).

Alexander Nevsky (1938). Trouble between medieval Russians and Teutonic Knights, featuring a famous battle on ice. By the Russian montage genius Sergei Eisenstein (*The Battleship Potemkin*), with great music by Prokofiev.

The Seventh Seal (1957). A knight (Max von Sydow) returns from a late crusade to plague-wracked Sweden, heading inexorably toward the famous Dance of Death. Is it an allegory of the modern nuclear peril? Or strictly of spiritual danger? One of the most memorable films by Ingmar Bergman (*Wild Strawberries, Smiles of a Summer Night, Cries and Whispers*).

The Passion of Joan of Arc (1928). One of the most intense and beautiful films of the silent era, making extensive use of close-ups, by the Danish director Carl Dreyer (*Day of Wrath*). Compare with Luc Besson's very different Joan of Arc film, *The Messenger* (1999).

XVI. HERITAGE TRANSFER OF CREDITS TO OTHER INSTITUTIONS

IDST 1118-1128 is a 16-hour program, the equivalent of four courses. The evaluation of transfer credits is always a matter to be determined by the school receiving the credits and is contingent upon that school's particular core and major requirements. However, the recipient school usually accepts the recommendations of the originating school. Millsaps College, in addition to noting that Heritage fulfills the Millsaps core requirement in Fine Arts, recommends the following equivalencies for the total 16-hour Heritage Program:

History (World Civilization)	4 semester hours
Literature (World Literature)	4 semester hours
Philosophy	4 semester hours
Religious Studies	4 semester hours

XVII. STUDENTS WITH DISABILITIES

If you have any needs or require accommodations related to a disability, please contact Mr. Cooper to register for disability services. You can reach him via e-mail at coopeap@millsaps.edu or by calling extension 1228. Accommodations will not be granted until a meeting has taken place with Mr. Cooper and a letter has been received by your Heritage instructor.

XVIII. PROBLEMS

If a problem arises during the semester that interferes with your academic achievement, then do not hesitate to tell your advisor or Heritage discussion leader. We are here to help you attain your goals, and there are many resources on campus at your disposal. The bottom line is: do not suffer in silence.

XIX. GUITAR

Jimi Hendrix

WEEK I: January 16-20

M, 16

MARTIN LUTHER KING'S BIRTHDAY OBSERVED

T, 17 (9:00) Presentation: Columbian Conquests and Exchange **Dr. Drew Swanson**

EARTH: 419-441

See Course Connect for PDF.

Alfred W. Crosby, from *Ecological Imperialism: The Biological Expansion of Europe, 900-1900*

W, 18 (9:00) Discussion: Columbian Conquests and Exchange
(11:00)

W, 18 (1:00) Presentation: The Reformation **Dr. Reynolds**

See Course Connect for PDF:

Martin Luther, *Letter to Archbishop Albert of Mainz* 25–27

Martin Luther, *The Freedom of a Christian* 31–39

Letter to Thomas Müntzer 163–171

The Schleitheim Confession 172–181

Th, 19 (9:00) Presentation: The Spread of Reformation **Dr. Forbes**

EARTH: 448-455

See Course Connect for PDF:

1. Sermon preached by Martin Luther in Erfurt, Germany, 1521

2. Pamphlet by Luther against the German peasants, 1525

3. Anonymous German pamphlet, 1523

F, 20 (9:00) Discussion: Reformation
(11:00)

EXTRACURRICULAR EVENTS:

NOTE: Check online News and Events for Millsaps Forums this semester.

NOTE: Check online News and Events for Southern Circuit Film Series this semester.

The Donna and Jim Barksdale Galleries for Changing Exhibitions Artwork recently added to the MS Museum of Art's permanent collection, an array of mediums from photography and painting to sculpture, by artists from around the globe. This and other exhibits can be viewed the Museum located at 380 South Lamar St, Jackson. For information, call (601) 960-1515.

WEEK II: January 23-27

**M, 23 (9:00) Discussion: Reformation
(11:00)**

M, 23 (1:00) Presentation: Baroque Art **Prof. Archino**
ART: 567-572, 580-595, 599-606

T, 24 (9:00) Presentation: Cervantes, *Don Quixote* **Dr. Caballero**
WLit C: 2675-2692; 2700-2710; 2718-2726;
2731-2739; 2772-2782

**W, 25 (9:00) Discussion: Baroque Art and *Don Quixote*
(11:00)**

W, 25 (1:00) Presentation: Baroque Music **Dr. Raley**
LISTEN: 83-94; 102-118; 119-135; 139-143
This lecture will be presented in AC 215.

Th, 26 (9:00) Presentation: Empiricism and Rationalism: **Dr. Ammon**
Bacon and Descartes
PHILO: 487-495 - Descartes:
Course Connect for PDF. - Bacon

**F, 27 (9:00) Discussion: Bacon & Induction
(11:00)**

Analytical Essay is due in Discussion, Friday, January 27

EXTRACURRICULAR EVENTS:

Millsaps College Annual Student Show - Juror: Charles Carraway, Department Chair & Associate Professor of Art, Jackson State University -- Show Opens: Monday, **January 23**, Show Closes: Saturday, **February 11**. Awards and Reception: Friday, February 3, 2012 – 2:00 pm, Lewis Art Gallery – 3rd floor AC. For information contact Jonathan Webb, Art Gallery Director, ext.1022.

Sue Carrie Drummond, Honors Show, Show Opens: **Monday, January 23**; Show Closes: Saturday, **February 11**; Honors Conference Talk: **Friday, February 10**. Lewis Art Gallery – 3rd floor AC. For information contact Jonathan Webb, Art Gallery Director, ext.1022.

New Broadway Hit Play by Eric Simonson - Hall of Fame football coach, Vince Lombardi - the man, his inspirations, his passions and ability to drive people to achieve what they never thought possible. *Lombardi* is based on the best-selling biography *When Pride Still Mattered: A Life of Vince Lombardi* by Pulitzer Prize-winning author David Maraniss. This play will be performed at New Stage Theatre, **January 24 - February 5, 2012**. For information, call 601-948-3533.

Matt Bondurant, author of "The Night Swimmer" will read from his work **January 25, AC 215, 7:30 p.m.** Visit his website at <http://www.mattbondurant.com>. For information about this free event, contact Dr. Kistulentz at ext.1305 or at steve.kistulentz@millsaps.edu.

MSO's Mozart by Candlelight features Principal Flute, Sybil Cheesman, performing the master's G Major Flute Concerto. Then Mozart's renowned Symphony No. 38 (Prague), the overture to his comic opera *Così fan Tutte*, and other favorites will be performed by candlelight. This performance by the Symphony will take place **Saturday, January 28, 7:30 p.m.**, Belhaven University Center for the Arts. For information, call 601-660-1565.

WEEK III: January 30 – February 3

**M, 30 (9:00) Discussion: Descartes and Deduction
(11:00)**

**M, 30 (1:00) Presentation: Renaissance Tragedy: Dr. MacMaster
William Shakespeare, *Hamlet*
WLit C: 2829-2918**

**T, 31 (9:00) Presentation: China, The Land of Three Teachings: Dr. Ammon
Buddhism, Daoism, Confucianism
WLit A: 823-831, Confucius
834-854, Chuang Chou
See Course Connect for PDF.**

**W, 1 (9:00) Discussion: Shakespeare, *Hamlet*
(11:00)**

**W, 1 (1:00) Presentation: Japanese Haiku and Travelogue: Dr. MacMaster
Matsuo Bashō,
The Narrow Road of the Interior
WLit D: 607-629**

**Th, 2 (9:00) Presentation: Chinese and Islamic Art Prof. Archino
ART: 524-527, 536-556**

**F, 3 (9:00) Discussion: Chinese and Indian Art
(11:00)**

EXTRACURRICULAR EVENTS:

Front Porch Dance is a Mississippi-based dance collective of artists who collaborate to produce innovative choreographic works to foster appreciation of contemporary dance through approachable dance art. Belhaven University dance instructors Erin Scheiwe Rockwell, Krista Bower and Emily Wright co-founded the company in 2008 with Belhaven graduate Valerie Nicholson. The dancers bring their formal training in ballet and modern dance techniques to create this American-born dance form. The program will take place in the **AC Recital Hall, January 31 at 7:00 p.m.** For information, call ext. 1131.

WEEK IV: February 6 - 10

**M, 6 (9:00) Discussion: China and Japan: The Three Teachings and
(11:00) Bashō's *Journey to the Interior***

M, 6 (1:00) Presentation: Global Islam Dr. Reynolds
W Lit E: 1061–1068
Urdu Ghazals (poems) by Ghalib:
EARTH: 532–541, 545–547

T, 7 (9:00) Presentation: Absolutism: The Sun King and Others Dr. Forbes
EARTH: 463-473
See Course Connect for PDF:
1. Bossuet, *Treatise on Politics Based on the Very Words of the Holy Writ*
2. Duke of Saint Simon, *Memoirs*; two texts from James I of England;
the English *Bill of Rights*

**W, 8 (9:00) Discussion: Global Islam and Absolutism
(11:00)**

W, 8 (1:00) Presentation: The Epic to End All Epics: Dr. MacMaster
John Milton's *Paradise Lost*

- WLit C: page 3001—from Book I: The Proem (the introduction to the epic)
- Course Connect—from Book I, lines 25-375: Satan awakens and rallies his troops.
- WLit C: pages 3002-3013—Book IV, lines 1-535: Satan, Paradise, Adam, and Eve
- Course Connect—from Book IV lines 598-690: Eve asks a question about the stars.
- Course Connect: from Book VIII lines 1-197: Which solar system is the right one?
- WLit C: pages 3024-3049—Book IX: Adam and Eve argue; Satan tempts; they fall.
- WLit C: pages 3056-3060: from Books X and XII: Reconciliation; recasting the curse

Th, 9 (9:00) Presentation: Scientific Revolution (Galileo) Dr. Ammon
See Course Connect for PDF.

**F, 10 (9:00) Discussion: The Scientific Revolution
(11:00)**

**Prospectus and Annotated Bibliography are due in discussion,
Friday Feb. 10.**

EXTRACURRICULAR EVENTS:

The Music Of Elton John: Touring vocalist John Meilleur and pianist John Regan team up with the *Jeans 'n Classics* band and the musicians of the MSO to present an extraordinary meeting between classic rock and classical players. This MS Symphony will be presented **at 7:30 PM, Saturday, February 11**, Thalia Mara Hall. For information, call 601-660-1565.

WEEK V: February 13-17

**M, 13 (9:00) Discussion: Milton, *Paradise Lost*
(11:00)**

M, 13 (1:00) Presentation: Hobbes and Locke: Social Contract Dr. Ammon
PHILO; 534-546, Hobbes
See Course Connect for PDF, Locke

T, 14 (9:00) Presentation: Locke and Hume: Empiricism Dr. Ammon
PHILO: 640-654, Locke
PHILO: 721-727; 734-741, Hume

**W, 15 (9:00) Discussion: Government and Empiricism
(11:00)**

W, 15 (1:00) Presentation: Enlightenment Dr. Forbes
EARTH: 582-586
See Course Connect for PDF:
1. Diderot, *Supplement to the Voyage of Bouganville*
2. Voltaire, *Treatise on Tolerance* and *The Philosophical Dictionary*
3. Diderot, *The Encyclopedia*
4. Rousseau, *The Social Contract*

Th, 16 (9:00) Presentation: Rococo and Neoclassical Art Prof. Archino
ART: 607-616, 627-633

**F, 17 (9:00) Discussion: Enlightenment and Art
(11:00)**

EXTRACURRICULAR EVENTS:

Anita Jung, Associate Professor of Printmaking, University of Iowa, Iowa City, IA,
“**I Am Not There**” -- This work of art ponders material that re-contextualizes itself through unexpected relationships. The elements in the work are ephemeral, eventually becoming the overlooked, covered over or discarded, belonging to the backgrounds of our lives. Yet, they are in many ways what we distinctly remember later; the wallpaper of our grandmother’s kitchen, the plastic slipcovers in our best friend’s house, the color of our bedroom when we were growing-up. **Show opens: Tuesday, February 14 and closes: Friday, March 23.** There will be a Gallery Talk: **Tuesday, February 14, 3:00 pm.** Lewis Art Gallery – 3rd floor AC. For information contact Jonathan Webb, Art Gallery Director, ext.1022.

Winner of the 2005 Tony Award for Best Musical, Monty Python's *Spamalot* is the outrageous new musical comedy ripped off from the film classic "Monty Python and The Holy Grail." This W. Kessler, LTD. play will be presented **Tuesday, January 17 & Wednesday, January 18 at Thalia Mara Hall.** For more information call 601-981-1847 or visit <http://www.kesslerbroadway.com>

WEEK VI: February 20-24

M, 20 (9:00) (11:00) EXAM I – AC 215 AT THE TIME OF YOUR DISCUSSION.

M, 20 (1:00) Presentation: Mozart

Dr. Heard

LISTEN: Chapter 12 -- Prelude: Music and the Enlightenment, pgs. 154-165
Chapter 13 -- The Symphony

1. The Movements of the Symphony
2. Sonata Form, pgs. 166-170
5. Rondo Form, pgs. 183-185

Chapter 14 -- Other Classical Genres

1. The Sonata, pgs. 186-187
4. Opera Buffa, pgs. 194-200

This lecture will be presented in AC 215.

T, 21 (9:00) Presentation: Kant

Dr. Ammon

PHILO: 818-829, Prolegomena

**W, 22 (9:00) Discussion: Mozart and Kant
(11:00)**

Required Event

The Millsaps Department of Theatre Presents

Jean Paul Sartre's *No Exit*

Feb. 23-26, 7:30 pm

Olin Hall Atrium

W, 22 (1:00) Presentation: The French Revolution

Dr. Forbes

EARTH: 590-604

See Course Connect for PDF:

1. *Cahiers de doléances*
2. *The Declaration of the Rights of Man and Citizen*
3. *The Declaration of the Rights of Woman*
4. Robespierre, speech on moral politics and terror

Th, 23 (9:00) Presentation: Beethoven

Dr. Heard

LISTEN: Chapter 15 -- Beethoven, pgs. 211-222

This lecture will be presented in AC Recital Hall.

**F, 24 (9:00) Discussion: French Revolution
(11:00)**

EXTRACURRICULAR EVENTS:

Poet, Tom Sleigh, will read on **Thursday, February 23, AC215 at 730 PM.** For more information, contact Steve.Kistulentz@millsaps.edu.

Sinfonia India by Carlos Chavez starts an eclectic evening before violin virtuosa Stephanie Chase fronts the orchestra for Leonard Bernstein's *Serenade*. Camille Saint-Saëns' *Symphony No. 3 (Organ)* closes the concert. This concert will be held **Saturday, February 25 at 7:30 pm**, Thalia Mara Hall. A free pre-concert lecture by Timothy Coker is available at the Mississippi Museum of Art at 6:45 pm.

New York Times Best-Selling author and renowned biblical scholar Bart D. Ehrman will speak on **Thursday, February 23rd at 7pm in the AC recital hall.** He will be speaking about the topic of his latest New York Times Best Seller, *Forged: Writing in the Name of God – Why the Bible's Authors Are Not Who We Think They Are.* Of local interest, Dr. Ehrman was co-advisor for Dr. Bennie Reynolds' Ph.D. dissertation.

WEEK VII: February 27 – March 2

**M, 27 (9:00) Discussion: Beethoven
(11:00)**

**M, 27 (1:00) Presentation: Romantic Poetry: Dr. MacMaster
Blake & Wordsworth
WLit E: 782-789; 792-801**

**T, 28 (9:00) Presentation: Schleiermacher: Dr. Ray
Christian Romanticism
See Course Connect for Readings.**

**W, 29 (9:00) Discussion: Romantic Poetry and Christian Romanticism
(11:00)**

**W, 29 (1:00) Presentation: Romanticism and Realism in Art Prof. Archino
ART; 636-637, 640-658, 666-672**

**Th, 1 (9:00) Presentation: Absolutism, Romanticism, Kelly Brignac
and Louisiana Heritage Ford Fellow
Readings to be announced.**

**F, 2 (9:00) Discussion: Romanticism and Realism in Art
(11:00)**

WEEK VIII: March 5-9

**M, 5 (9:00) Discussion: Absolutism and Romanticism in Louisiana
(11:00)**

M, 5 (1:00) Presentation: Romantic Music **Dr. Raley**
LISTEN: 223-259, 260-268
This lecture will be presented in AC Recital Hall.

T, 6 (9:00) Presentation: Industrial Revolution **Dr. Forbes**
EARTH: 607-628
See Course Connect for PDF:
1. *The Sadler Committee Report*
2. Leeds woolen workers petition
3. Letter from Leeds cloth merchants
4. Edwin Chadwick's *Sanitation Report*
5. Gaskill on the physical deterioration of the textile workers

**W, 7 (9:00) Discussion: Romantic Music and Industrial Revolution
(11:00)**

W, 7 (1:00) Presentation: Adam Smith and Karl Marx **Dr. Ammon**
See Course Connect for PDF.

Th, 8 (9:00) Presentation: Post-Enlightenment God **Dr. Reynolds**
See Course Connect for PDF:
Søren Kierkegaard
Fear and Trembling 15–23
Stages on Life's Way 444–445
Friedrich Nietzsche
Twilight of the Gods 27–32
They Gay Science 181–185
Sigmund Freud
The Future of an Illusion 18–25, 49–50

**F, 9 (9:00) Discussion: Smith, Marx, and Post-Enlightenment God
(11:00)**

Spring Project is due in discussion, Friday, March 9.

SPRING HOLIDAYS START March 9, 4:30 -- SPRING HOLIDAYS END March 18

EXTRACURRICULAR EVENTS:

National Forest Service Premiere in Mississippi, *Green Fire Documentary* - The first full-length, high-definition documentary film ever made about legendary environmentalist Aldo Leopold highlights his extraordinary career. Leopold remains relevant today, inspiring projects all over the country that connect people and land. Following the premiere, a panel of environmental specialists will discuss the environmental movement in Mississippi today. **Tuesday, March 6, 7 pm.** Academic Complex. Tickets are \$10. For more information, contact the Office of Continuing Education at 601-974-1130

A trio of Chamber performances features a string quartet, along with brass and woodwind quintets. This MSO event will be held **Friday, March 9, 7:30 pm**, at the Mississippi Museum of Art. For information, call 601.960.1565.

WEEK IX: March 19-23

**M, 19 (9:00) Discussion: Spring Project Returned and Tips for Revision
(11:00)**

M, 19 (1:00) Presentation: Race, Racism, and Slavery **Dr. Forbes**
EARTH: 387; 426-435; 481-519; 637-639; 646-648

T, 20 (9:00) Presentation: Darwin **Dr. Ammon**
See Course Connect for PDF.

**W, 21 (9:00) Discussion: Racism, Slavery and Darwin
(11:00)**

W, 21 (1:00) Presentation: Emancipatory Narratives: **Dr. MacMaster**
Frederick Douglass & Harriet Jacobs

WLit E: *Narrative of the Life of Frederick Douglass,*
An American Slave

923-926 [Chap. I];

929-931 [Chap. III];

937-942 [Chaps. VI-VII];

949-956 [from Chap. X];

973-975 [from Chap. XI]

Jacobs, *Incidents in the Life of a Slave Girl*:

26-28 [Chap. V]: The Trials of Girlhood

28-33 [Chap. VI]: The Jealous Mistress

33-39 [Chap. VII]: The Lover

47-51 [Chap. X]: A Perilous Passage in the Slave Girl's Life

51-55 [Chap. XI]: The New Tie to Life

65-68 [Chap. XIV]: Another Link to Life

95-98 [Chap. XXI]: The Loophole of Retreat

Th, 22 (9:00) Presentation: German Biblical Criticism **Dr. Reynolds**
See Course Connect for PDF:

Baruch Spinoza, *Theological-Political Treatise* 118–125

Julius Wellhausen, *Prolegomena to the History of Israel* 1–13, 310–318

**F, 23 (9:00) Discussion: Slave Narratives and Biblical Criticism
(11:00)**

WEEK X: March 26-30

M, 26 (9:00) (11:00) EXAM II – AC 215 AT THE TIME OF YOUR DISCUSSION.

M, 26 (1:00) Presentation: Realism in Fiction: Dr. MacMaster
Flaubert & Chekhov
WLit E: 1108-1128 [Flaubert, from *Madame Bovary*, chapters vi-ix]
1524-1535 [Chekhov, “The Lady with the Dog”]

T, 27 (9:00) Presentation: European and American Imperialism Dr. Forbes
EARTH: 738-757
See Course Connect for PDF.

W, 28 (9:00) Discussion: Realism and Imperialism
(11:00)

W, 28 (1:00) Presentation: Impressionism and Post Impressionism Prof. Archino
ART: 700-720, 729-733

Th, 29 (9:00) Presentation: Einstein & Relativity Dr. Ammon
See Course Connect for PDF.

F, 30 (9:00) Discussion: Art: Impressionism and Post Impressionism
(11:00)

<p style="text-align: center;"><u>Required Heritage Event</u> Beethoven’s <i>Symphony No. 9</i> (including the <i>Ode to Joy</i>) March 31, 7:30 p.m. Thalia Mara Hall 255 E. Pascagoula Street, downtown Jackson</p>

EXTRACURRICULAR EVENTS:

Rick Cleveland, Clarion Ledger sports editor, and baseball icons Boo Ferriss and Jay Powell will discuss Mississippi's World Series connections. This Arts and Lectures series will take place in the AC Recital Hall, **Monday, March 26, 7:00 pm**. For information, call ext. 1130.

Novelist Rick Moody and writer musicians Wesley Stace (also known as John Wesley Harding) and Joe Pernice, will appear in the Recital Hall, Wednesday, March 28 at 7:00 pm For more information, contact Steve.Kistulentz@millsaps.edu.

WEEK XI: April 2-5

**M, 2 (9:00) Discussion: Einstein and Relativity
(11:00)**

**M, 2 (1:00) Presentation: Early Modernism in Literature: Dr. MacMaster
Yeats and Joyce
WLit F: 1703-1712 [Yeats, poems];
WLit F: 1945-1974 [Joyce, “The Dead”]**

**T, 3 (9:00) Presentation: Modernism in Music: Dr. Raley
Debussy, Schoenberg, Stravinsky
LISTEN: 307-316, 317-329, 377-385
This lecture will be presented in AC Recital Hall.**

**W, 4 (9:00) Discussion: Joyce, Yeats, and Modernism in Music
(11:00)**

**W, 4 (1:00) Presentation: Modernism in Art Prof. Archino
ART: 768-774, 782-788, 790-792, 798-803**

**Th, 5 (9:00) Presentation: World War I & the Russian Revolution Dr. Storey
EARTH: 764-778
See Course Connect for PDF.
Frederic Manning, “Her Privates We”**

FRIDAY, APRIL 6: GOOD FRIDAY – NO CLASSES

WEEK XII: April 9-13

**M, 9 (9:00) Discussion: Modernism in Art and World War I
(11:00)**

M, 9 (1:00) Presentation: Pragmatism **Dr. Ammon**
PHILO: 1093-1107, James

T, 10 (9:00) Presentation: The Great Depression **Dr. McElvaine**
EARTH: 799-802
See Course Connect for PDF.
Letters from the Forgotten Man

**W, 11 (9:00) Discussion: Pragmatism and Great Depression
(11:00)**

W, 11 (1:00) Presentation: High Modernism in Fiction: **Dr. MacMaster**
William Faulkner's "The Bear"
from *Go Down, Moses*
Parts 1, 2, 3, and 5
WLit F: 2136-2168; 2200-2208
Optional reading, part 4:
Pages 2168-2200

Th, 12 (9:00) Presentation: World War II **Dr. Storey**
EARTH: 794-799; 802-805; 808-815
See Course Connect for PDF.
E. B. Sledge, from *With the Old Breed
at Peleliu and Okinawa*

**F, 13 (9:00) Discussion: Faulkner and World War II
(11:00)**

Spring Project Revision Due, Friday, April 13.

EXTRACURRICULAR EVENTS:

The MSO's Chamber Series comes to a close with Aaron Jay Kernis' moving tribute to the heroes, victims and survivors of the 9/11 terrorist attacks, including works by Estonian composer Arvo Pärt's spellbinding *Fratres*, and the evocative music of Ottorino Respighi, **Saturday, April 14, 7:30 pm**, at Galloway Memorial United Methodist Church. For information, call 601.960.1565.

WEEK XIII: April 16-20

**M, 16 (9:00) Discussion: Read Elie Wiesel's *Night*
(11:00)**

M, 16 (1:00) Presentation: Shoah **Dr. Bowley**
EARTH: 816-817
See Course Connect for PDF.
[From Jacobs, *Contemporary Jewish Religious Responses to the Shoah*]

T, 17 (9:00) Presentation: Existentialism **Dr. Ammon**
PHILO: 1231-1236, Sartre

**W, 18 (9:00) Discussion: Shoah and Existentialism
(11:00)**

W, 18 (1:00) Presentation: Music after 1945 **Dr. Raley**
LISTEN: 356-365. 386-395
This lecture will be presented in AC 215.

Th, 19 (9:00) Presentation: Decolonization: India & Palestine **Dr. Reynolds**
EARTH: 692-699
See Course Connect for PDF.
Mahatma Gandhi, *Selected Political Writings* 57-75

**F, 20 (9:00) Discussion: Music after 1945
(11:00)**

Required Heritage Event
Mississippi Opera's performance of Donizetti's *L'elisir d'amore (The Elixir of Love)*
Saturday, April 21, Thalia Mara Hall

EXTRACURRICULAR EVENTS:

Millsaps Singers' Spring Concert "More Amor"; Singers present their spring choral concert, conducted by Dr. Timothy Coker. Brahms' sparkling miniatures of the Op. 52 "Liebeslieder Waltzes" form the center of this concert of music for chorus and piano. Free admission, with suggested donation: \$5 Students. **Friday, April 20, 7:30 p.m. AC Recital Hall.** For more information, contact Dr. Coker, ext. 1426.

All My Sons, Arthur Miller's powerful story about personal responsibility will be performed at New Stage Theatre on **April 17-29**. This 1947 Tony Award winner for Best Play is emotionally electrifying and jarring in its continued relevance. For more information, call 601-948-3533.

WEEK XIV: April 23-27

**M, 23 (9:00) Discussion: Decolonization
(11:00)**

**M, 23 (1:00) Presentation: Post War Art Prof. Archino
ART; 831-836, 843-847, 865-877**

T, 24 (9:00) Presentation: Postmodernism and Latin American Literature Dr. Sarah Bares
See Course Connect for PDF.
1. Julio Cortázar, "La noche boca arriba" / "The Night Face Up"
2. Luisa Valenzuela, "De noche soy tu caballo" /
"I'm Your Horse in the Night"
3. Luis Rafael Sánchez, excerpt from "La guaracha del macho Camacho"
/ "Macho Camacho's Beat"

**W, 25 (9:00) Discussion: Post-War Art and Latin American Literature
(11:00)**

W, 25 (1:00) Presentation: Postmodernism and Globalism in Music Dr. Raley
LISTEN: 366-376, 407-409
This lecture will be presented in AC 215.

Th, 26 (9:00) Presentation: Postmodernist Philosophy Dr. Ammon
See Course Connect for PDF:
Rorty & Butler

**F, 27 (9:00) Discussion: Post Modern Music and Philosophy
(11:00)**

HERITAGE EXAM:
MONDAY, APRIL 30, 9:00 AM
ACADEMIC COMPLEX RECITAL HALL