

Ammon, Forbes, MacMaster, Reynolds

## CONTENTS

<b>1. Purpose</b> .....	<b>2</b>
<b>2. Structure</b> .....	<b>3</b>
<b>3. Books</b> .....	<b>4</b>
<b>4. Course Requirements</b> .....	<b>4</b>
<b>A. Attendance: Presentations and Discussions</b> .....	<b>4</b>
<b>B. Written Responses to Presentations</b> .....	<b>5</b>
<b>C. Class Participation</b> .....	<b>5</b>
<b>D. Analytical Essay</b> .....	<b>5</b>
<b>E. Exams</b> .....	<b>5</b>
<b>F. Fall Semester Project: What Do You Want to Know?</b> .....	<b>6</b>
<b>G. Reviews of Co-Curricular Events</b> .....	<b>7</b>
<b>5. Information about On-Campus Events</b> .....	<b>7</b>
<b>6. Grading Criteria</b> .....	<b>8</b>
<b>7. Grading Percentages</b> .....	<b>8</b>
<b>8. Paper Format</b> .....	<b>9</b>
<b>9. Summary of Important Dates</b> .....	<b>9</b>
<b>10. Policy Concerning Academic Honesty</b> .....	<b>9</b>
<b>11. Heritage Online</b> .....	<b>11</b>
<b>A. Listening to Music on NetJuke</b> .....	<b>11</b>
<b>B. Instructions for ARTstor</b> .....	<b>11</b>
<b>C. Instructions for Course Connect</b> .....	<b>13</b>
<b>12. Directory</b> .....	<b>13</b>
<b>13. Heritage at the Movies</b> .....	<b>13</b>
<b>14. Heritage Transfer of Credits to Other Institutions</b> .....	<b>14</b>
<b>15. Students with Disabilities</b> .....	<b>14</b>
<b>16. Problems</b> .....	<b>15</b>
<b>17. Guitar</b> .....	<b>15</b>
<b>Weekly Assignment Sheets</b> .....	<b>16-30</b>

**HERITAGE CLASS SCHEDULE  
Fall-Spring 2011-2012**

<b>Times for classes</b>	<b>Monday</b>	<b>Tuesday</b>	<b>Wednesday</b>	<b>Thursday</b>	<b>Friday</b>
<b>9:00-9:50 a.m.</b>	<b>Discussion for <u>Sections 1-4</u>**</b>	<b><u>ALL SECTIONS</u> Heritage Presentation AC 215*</b>	<b>Discussion for <u>Sections 1-4</u>**</b>	<b><u>ALL SECTIONS</u> Heritage Presentation AC 215*</b>	<b>Discussion for <u>Sections 1-4</u>**</b>
<b>11:00-11:50 p.m.</b>	<b>Discussion for <u>Sections 5-8</u>**</b>		<b>Discussion for <u>Sections 5-8</u>**</b>		<b>Discussion for <u>Sections 5-8</u>**</b>
<b>1:00-2:15 p.m.</b>	<b><u>ALL SECTIONS</u> Heritage Presentation AC 215*</b>		<b><u>ALL SECTIONS</u> Heritage Presentation AC 215*</b>		

**\*All Heritage Presentations will be in Academic Complex 215 unless otherwise stated in your syllabus or announced prior to class.**

**Classrooms for Heritage Discussion Sections 1-8 are as follows:**

<b><u>Section</u></b>	<b><u>Time</u></b>	<b><u>Professor</u></b>	<b><u>Room Number</u></b>
<b>1</b>	<b>9:00-9:50 a.m.</b>	<b>Dr. Ammon</b>	<b>Christian Center 22</b>
<b>2</b>	<b>9:00-9:50 a.m.</b>	<b>Dr. Reynolds</b>	<b>Murrah Hall 201</b>
<b>3</b>	<b>9:00-9:50 a.m.</b>	<b>Dr. Forbes <u>and</u> Ford Fellow – Kelly Brignac</b>	<b>Christian Center 24</b>
<b>4</b>	<b>9:00-9:50 a.m.</b>	<b>Dr. MacMaster</b>	<b>Olin Hall 204</b>
<b>5</b>	<b>11:00-11:50 a.m.</b>	<b>Dr. Ammon</b>	<b>Christian Center 22</b>
<b>6</b>	<b>11:00-11:50 a.m.</b>	<b>Dr. Reynolds</b>	<b>Murrah Hall 201</b>
<b>7</b>	<b>11:00-11:50 a.m.</b>	<b>Dr. Forbes</b>	<b>Christian Center 24</b>
<b>8</b>	<b>11:00-11:50 a.m.</b>	<b>Dr. MacMaster</b>	<b>Academic Complex 335</b>

**IDST 1118 (Core 2-3)**  
**Heritage of the West in World Perspective**  
**Fall 2011**

**1. 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.

*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.

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.

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*.

Because Heritage embraces philosophy and religious studies, 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.

## 2. STRUCTURE

IDST 1118 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; particular students will sometimes be designated to take leadership roles in these sessions. 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. Class meetings designated as discussions will generally meet as follows:

Section 1	Mon, Wed, and Fri	9:00 a.m.	Christian Center 22	Dr. Ammon
Section 2	Mon, Wed, and Fri	9:00 a.m.	Murrah Hall 201	Dr. Reynolds
Section 3	Mon, Wed, and Fri	9:00 a.m.	Christian Center 24	Dr. Forbes & K. Brignac
Section 4	Mon, Wed, and Fri	9:00 a.m.	Olin 204	Dr. MacMaster
Section 5	Mon, Wed, and Fri	11:00 a.m.	Christian Center 22	Dr. Ammon
Section 6	Mon, Wed, and Fri	11:00 a.m.	Murrah Hall 201	Dr. Reynolds
Section 7	Mon, Wed, and Fri	11:00 a.m.	Christian Center 24	Dr. Forbes
Section 8	Mon, Wed, and Fri	11:00 a.m.	Academic Complex 335	Dr. MacMaster

### 3. BOOKS

The following are required for IDST 1118 and should be purchased from the bookstore as soon as possible.

*The Bhagavad-Gita*, trans. Barbara Stoler Miller, Bantam, paperback, ISBN 978-0-553-21365-2.

*Classics of Philosophy*, 2<sup>nd</sup> 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*, 5<sup>th</sup> edition, Bulliet, et al, ISBN-13: 978-0-53874438-6.  
Referred to in the syllabus as EARTH.

*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.

*The Mahabharata*, A Shortened Modern Prose Version of the Indian Epic, R. K. Narayan U. of Chicago Press, 1978, ISBN 10:0-226-56822-9

*The Norton Anthology of World Literature*, 2<sup>nd</sup> edition, Editors: Sarah Lawall and Maynard Mack, Volumes A,B,C, 2003, W.W. Norton & Company, paperback, ISBN 978-0-393-92453-4. Referred to in the syllabus as WLit. Note: Vols D,E,F will be required in the Spring 2012. ISBN – 0-393-92454-8.

*Tao Te Ching*, translator, Stephen Mitchell, HarperCollins Publishers, 9780060812454.

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

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*, 4<sup>th</sup> ed., Bedford/St. Martin's, 2010.

### 4. 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. Electronic devices, including laptops and cell phones, are forbidden in Heritage Presentations and Discussions.

## **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. You will receive feedback on this writing in the course of the semester. Taken together, these brief writings count for half 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, and your section number (or 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 half of this participation grade.

## **D. Analytical Essay**

Early in the semester you will be required to write one short (approximately 1000 word) essay; you will be given an opportunity to revise it for credit. 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. All three exams 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. Fall Semester Project - What Do You Want To Know?

"The past is a foreign country," wrote novelist L. P. Hartley, "they do things differently there."  
(*The Go-Between*, 1953)

It is obvious that those of us living in the modern West have inherited a great deal of our culture from the ancient and pre-modern eras—in politics, law, religion, art, architecture, literature, philosophy, science, and the very ideas we employ day to day. But, then again, we can also find it very difficult to understand the worldviews of people who lived in a pre-scientific, low-technology, and largely non-literate world, and who often took for granted such institutions and ideas as geocentrism, magic, monarchy, patriarchy, aristocracy, theocracy, polytheism, animism, and slavery.

The Fall Project is an opportunity to conduct an analytic study of the past. You will choose one ancient or medieval phenomenon stemming from the Heritage curriculum—that is, one interesting human accomplishment (text, idea, structure, process, activity, invention, etc.) dated before 1492—and then *ask* and *answer* a significant question about it. In a 2000-2500 word essay, you will demonstrate your chosen subject's importance to the society or societies in question, explain its context and meaning, and explain why it is valuable for contemporary people to know something about it.

The topic may be one that we discuss explicitly or merely allude to—or even one that we have not had time for at all. In choosing a topic, ask yourself what you find interesting, or curious, or strange. Why did some group of people *do* what they did, or *believe* what they believed, or *create* what they created? What did it mean for them? How important was it to them? What can help us understand it? Do we have parallels to such a phenomenon today or is this completely foreign?

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. This is not what people sometimes refer to as an *opinion* paper, nor is it simply a *report* of the kind you might have written in high school. It is a college level research paper with a clear thesis, a clear argument, and good evidence. As such, it will be necessary for you to do research in order to find your best evidence and develop your argument. Every Fall 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.

**PROSPECTUS AND ANNOTATED BIBLIOGRAPHY:** Preliminary investigation of the topic must begin well before you submit your Prospectus on **Friday, October 7**. 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.

**FALL PROJECT:** Your fall project is due **Friday, November 4**. This is not a half-baked “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 fall 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.

**FALL PROJECT REVISION:** The revision of your fall project is due **Wednesday, November 23**. The sanction for handing in the Fall 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 Fall 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) **PARTHENIA, Monday, November 14, AC Recital Hall** (2) **The Diwali Cultural Show (TBA)**, (3) a **Millsaps Forum of your own choosing**; (4 & 5) **two other cultural events 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.

Reviews that meet the criteria stated in the previous paragraph will receive a grade of "satisfactory," while reviews that do not meet those criteria will receive a grade of "unsatisfactory." Together, these count as 5% of your grade. The deadline for completing this requirement is **Friday, December 2**.

## **5. 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](http://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:

Exhibitions in the *Lewis Art Gallery* (on the 3<sup>rd</sup> 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 Art and Lecture Series* brings several prominent speakers to the campus. Consult the web page for dates and details of this year's events.

The *Millsaps Players* perform several plays each semester in the auditorium of the Christian Center. 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 the aforesaid 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.

## 6. GRADING CRITERIA

Since this is your first semester at Millsaps, it might be helpful to 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, the style and voice of your presentation, how you use evidence and documentation to support your ideas, how thoroughly and how persuasively you interpret and analyze, 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

## 7. 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%
Fall Project	15%
Exams	45%

## 8. 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**

## 9. SUMMARY OF IMPORTANT DATES

Week II, Friday, September 2 in discussion: Analytical Essay # 1 is due.

Week IV, Friday, September 12 in discussion: Revision of Analytical Essay #1 is due.

Week V, Monday, September 19, 1:00 p.m.: Sectional Exam #1 **in AC Recital Hall**

Week VI, Monday, September 26, 9:00 a.m. & 11:00 a.m. – AC 215: Library Research Presentation

Week VII, Friday, October 7: in discussion: Prospectus and Annotated Bibliography are due.

Week X, Wednesday, October 26, 1:00 p.m.: Sectional Exam #2 in AC Recital Hall

Diwali Cultural Event, AC Recital Hall (TBA)

Week XI, Friday, November 4 in discussion: Fall Project is due.

Week XIII, Monday, November 14, PARTHENIA, AC Recital

Week XIV, Wednesday, November 23 in discussion: Fall Project revision is due.

Week XV, Monday, November 28 in discussion: Deadline for completing all co-curricular reviews.

Monday, December 5: Final Exam in AC Recital Hall, 9:00 a.m.

## 10. 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?**

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 your own voice (i.e., your ideas, hypotheses, conclusions, opinions, facts, words, language) and the voices of 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 will purchase and use in connection with Core 1.

### **How does one compose a "Works Cited" page**

(i.e., a list of the sources that one has cited in one's paper)? In Heritage (and in many of your other classes) you will be expected correctly to use the MLA format for lists of works cited, which is outlined in your writing manual.

## **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, 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 quotes and indicating paraphrases and summaries by means of in-text citations.

## **11. 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](mailto: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](mailto: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](http://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](mailto:helpdesk@millsaps.edu) if you have any problems.

## 12. 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 29	1369
Dr. Anne MacMaster	English House	1306
Dr. Reynolds	Murrah Hall Annex 218	1329
Kelly Brignac	Ford Fellow	<a href="mailto:brignka@millsaps.edu">brignka@millsaps.edu</a>

Message from Ford Fellow, Kelly Brignac:

As a Ford Fellow:

I will work primarily with Dr. Forbes' 9:00 section but will be available to all students/Heritage professors.

I will lead research/brainstorming sessions for the Fall and 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.

## 13. 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).

## 14. 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

## 15. 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](mailto: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.

## **16. 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.

## **17. GUITAR**

Jimi Hendrix

**WEEK I: August 22-26**

**M, 22 (9:00) Discussion: Introduction to Syllabus  
(11:00)**

**M, 22 (1:00) Presentation: Introduction to Heritage  
What Do We Know? Dr. Ammon**

**T, 23 (9:00) Presentation: Mythhistory Dr. Forbes**

**W, 24 (9:00) Discussion: How do we know what we Know?  
(11:00)**

**W, 24 (1:00) Presentation: Pre-History  
EARTH: 2-24 Dr. Galaty**

**Th, 25 (9:00) Presentation: Indus to Nile  
EARTH: 27-50 Dr. Forbes**

**F, 26 (9:00) Discussion: Neolithic Revolution  
(11:00) ART: 24-39**

**EXTRACURRICULAR EVENTS:**

**Lewis Art Gallery Hours:**

**Monday – Friday, 9am – 4pm - All events are free and open to the public unless otherwise noted.**

***Painting by Sandra Murchison*** - Professor & Chair of the Art Department and **Prof. Molly Morin: *UNalysis***; Visiting Professor, will be on display **August 22-September 21**. Dr. Murchison's paintings illuminate the Delta by capturing information from historical markers found on the Mississippi Blues Trail. Her works combine layers of landscape, cartography, refuse and legend. Prof. Molly Morin's *UNalysis* presents poems, people, and conversations reduced to data sets and presented as nonsense graphs and models. Gallery Talk: September 9, 2011 – 2:00pm. For more information, contact Jonathan Webb, Gallery Director, ext. 1762.

**WEEK II: August 29 – September 2**

**M, 29 (9:00) Discussion: Indus to Nile: River Civilizations  
(11:00)**

**M, 29 (1:00) Presentation: Ancient Near East 1: Mesopotamia** **Dr. Reynolds**  
**See Course Connect for PDF:**  
*Birth Legend of Sargon of Akkad*  
*The Adapa Story*  
*The Babylonian Chronicle*  
*The Marduk Prophecy*  
The Laws of Hammurapi (prologue & epilogue)  
Mesopotamian Omens (selections)

**T, 30 (9:00) Presentation: Creation Stories** **Dr. Reynolds**  
**See Course Connect for PDF:**  
David Leeming, *Myth: A Biography of Belief*, 26–36  
Genesis 1:1–2:4a  
Genesis 2:4b–25  
*Enuma Eliš* IV–V  
“Creation According to Memphis (Egypt)”  
“Creation According to Thebes (Egypt)”

**W, 31 (9:00) Discussion: Mesopotamia and Creation Stories**  
**(11:00)** ART 41-49

**W, 31 (1:00) Presentation: *The Epic of Gilgamesh*:  
Mesopotamian Heroic Poem** **Dr. MacMaster**  
WLit A: pages 12-41

**Th, 1 (9:00) Presentation: Egyptian Art** **Prof. Archino**  
ART: 52-62, 83-85, 88-94

**F, 2 (9:00) Discussion: *Gilgamesh* and Egyptian Art**  
**(11:00)** Analytical Paper # 1 is Due.

**EXTRACURRICULAR EVENTS:**

**Millsaps Forum: Sept. 2, 12:30 p.m., AC/215 - "How to Balance the Federal Budget"** - Bill Brister (Else School of Management, Millsaps). One of the most important and divisive topics that Washington policy makers are addressing now is the national debt. Most economists believe that the current deficit levels are not sustainable without tarnishing the top credit rating of the United States government. What are the implications of default on the national debt? To reduce the deficit, what programs should be cut or what taxes should be increased?



## WEEK IV: September 12-16

**M, 12 (9:00) Discussion: Library Research Presentation** Ms. Wilson  
(11:00) **Meet in AC: 215 at your discussion time.**  
**Revision of Analytical Paper is due at discussion time.**

**M, 12 (1:00) Presentation: Indian Religions** Dr. Forbes  
**See Course Connect for PDF.**  
EARTH: 178-188  
ART: 49-52

**T, 13 (9:00) Presentation: *Mahābhārata*: Ancient Indian Epic** Dr. MacMaster  
Chapters 1-7 (pages 1-70) in the shortened  
prose version of R. K. Narayan

**W, 14 (9:00) Discussion: Dharma**  
(11:00) ***Mahābhārata*: Chapters 8-11 (pages 71-119) in  
the Narayan version**

**W, 14 (1:00) Presentation: Buddhism** Dr. Ammon  
WLit A: 1004-1010 (*The Jakata*)  
EARTH: 179-202  
Additional readings to be distributed

**Th, 15 (9:00) Presentation: The Bhagavad-Gita** Dr. Reynolds  
The Bhagavad-Gita: 23–83, 97-112

**F, 16 (9:00) Discussion: Detachment**  
(11:00) ***Mahābhārata*, Chapters 12-16 and Epilogue  
(pages 121-179) in the Narayan version**

### EXTRACURRICULAR EVENTS:

**Tuesday, September 13, at 8PM, AC 215** - Beth Ann Fennelly directs the MFA Program at Ole Miss and has won grants from the N.E.A., the MS Arts Commission, and United States Artists. Her work is included in The Best American Poetry Series. Fennelly has published three full-length poetry books, winning the 2001 Kenyon Review Prize and the Great Lakes College Association New Writers Award. As a Contributing Editor to The Oxford American, she frequently writes essays on Southern food, music, and books.

A timeless American play, which inspired the beloved Academy Award-winning film, *Driving Miss Daisy*, by Alfred Uhry, tells the affecting story of the decades-long relationship between a stubborn Southern matriarch and her compassionate chauffeur. This New Stage Theatre play will be presented, **September 13-25**. For information, call 601-948-3533.

Jackson native Brunson Green, producer of *The Help*, will talk about the trip from book to screen. A childhood friend of author Kathryn Stockett, he will discuss making the movie in Mississippi. This Arts and Lecture Series program will be held **Tuesday, September 13, 7 p.m.**, Ford Academic Complex Recital Hall. Tickets for each individual program are \$10. For more information, contact the Office of Continuing Education at 601-974-1130.

**Millsaps Forum: Sept. 16, 12:30 p.m., AC/215 - "The New Is Old in Constitutional Interpretation"**  
Millsaps Political Science Department. This Constitution Day program features Millsaps President Rob Pearigen and members of the Fall 2011 Constitutional Law class discussing how "new" public policy issues involve the same "old" but changeable constitutional provisions.

Maurice Ravel's *La Valse (The Waltz)* followed by Marta Szlubowska's performance of Max Bruch's lyrical *Violin Concerto No. 1* and Shostakovich's *Symphony No. 5* will be presented at Thalia Mara Hall by the Jackson Symphony Orchestra, **Saturday, September 17, 7:30 p.m.** For information, call 601-960-1565.

**WEEK V: September 19-23**

**M, 19 (9:00)  
(11:00)**

**NO DISCUSSION**

**M, 19 (1:00)**

**Exam I  
Academic Complex Recital Hall**

**T, 20 (9:00) Presentation: Ancient Near East 3: Levant (Israel)**

**Dr. Reynolds**

**See Course Connect for PDF:**

Exodus 12–14, 20:22-23:19

Joshua 12

Judges 1:27–36

Deuteronomy 28

Collection of Legal Excerpts

**W, 21 (9:00) Discussion:  
(11:00)**

**God's Torah  
EARTH: 96-102**

**W, 21 (1:00) Presentation: Early Judaism**

**Dr. Reynolds**

**See Course Connect for PDF:**

Isaiah 45

Ezra 1, 3

1 Maccabees 1:41–64

Daniel 1, 7, 8

1 Enoch (Selections from *Book of the Watchers* and *Animal Apocalypse*)

**Th, 22 (9:00) Presentation: Minoan and Mycenaean Civilizations**

**Dr. Galaty**

**EARTH: 88-92**

**ART: 65-75**

**Thurs, 9/22 at 11:30am \*advisors to meet with their advisees (see your advisor)**

**F, 23 (9:00) Discussion: Early Judaism  
(11:00)**

**EXTRACURRICULAR EVENTS:**

**Dr. Lynn Raly, piano concert, Tuesday, September 20 - The Imaginary Museum I – Schumann:**

*Davisbündlertänze*. This is part of a series of three one-hour concerts, featuring one significant work, with commentary. Embracing the idea that a musical work belongs in a "museum," a place to contemplate and study one masterpiece at a time. Academic Complex Recital Hall, 7:30 p.m. Call ext. 1423 for information.

Tony Award nominee Cathy Rigby takes flight in an all new production of *Peter Pan*. W. Kessler Ltd. will present this play, **Tuesday and Wednesday, September 20-21** at Thalia Mara Hall in Jackson. For information, call 601-981-1847.

**Millsaps Forum: Sept. 23, 12:30 p.m., AC/215 - 23 "Mee-Moir" - Norma Watkins (B.A. Millsaps 1966).**

Norma Watkins' memoir *The Last Resort: Taking the Mississippi Cure* (University Press of Mississippi, 2011) deals with growing up at her family's spa, Allison's Wells, and awakening to the injustice of racial segregation.

Dr. Watkins, who currently teaches creative writing at the College of the Redwoods, will ask: How do we tell our stories without being self-serving, untruthful, and indiscreet? For information, call ext. 1305.

**WEEK VI: September 26-30**

**M, 26 (9:00) Discussion: Minoan and Mycenaean Civilizations  
(11:00)**

**M, 26 (1:00) Presentation: Homer's *Iliad*: Archaic Greek Epic **Dr. MacMaster****

WLit A:

from Book I [*The Rage of Achilles*], pages 120-127 (lines 1-355)

[*The Assembly of the Gods*], pages 132-136 (lines 581-735)

from Book VI [*Glaucus and Diomedes; Hector in Troy*], pages 136-146

from Book IX [*The Embassy to Achilles*], pages 152-158 (lines 240-522)

from Book XIV [*Patroclus Fights and Dies*], pages 174-177 (lines 405-519)

from Book XXII [*The Death of Hector*], pages 197-202 (lines 224-476)

from Book XXIV [*Achilles and Priam*], pages 205-206 (lines 1-65)

pages 217-221 (lines 550-788)

pages 223-225 (lines 839-944)

**T, 27 (9:00) Presentation: The Rise of the Polis **Dr. Yates****

EARTH: 126-140

Additional reading to be distributed.

<p><b><u>Hoplite Display – Millsaps Bowl – Tuesday, Sept. 27, 1:10p.m.</u></b> <b>(Heritage Reviewable Event)</b></p>
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**W, 28 (9:00) Discussion: The *Iliad* and the Polis  
(11:00)**

**W, 28 (1:00) Presentation: Greek Tragedy: Euripides's *Medea* **Dr. MacMaster****

WLit A: pages 695-725

**Th, 29 (9:00) Presentation: Greek Art **Prof. Archino****

ART: 116-117, 121-131, 136-143

**F, 30 (9:00) Discussion: Greek Art  
(11:00)**

**EXTRACURRICULAR EVENTS:**

**Lori Spencer**, Head of Printmaking, University of the Arts, Philadelphia, PA showcases her *Vignettes and Silhouettes* using the motifs of vignettes and silhouettes as a means to visually explore some of the artist's personal notions on perception and communication. The vignette offers a piece of the whole. The silhouette portrays the whole minus the details. Show Opens: **September 26**; Show Closes: **October 28**. Millsaps Forum: **October 21 – 12:30 p.m.** For more information, contact Jonathan Webb, Gallery Director, ext. 1762.

**Millsaps Forum: Sept. 30, 12:30 p.m., AC/215 -- "A Rooftop Garden at Millsaps" - Felder Rushing.**

The host of the popular MPB radio show *The Gestalt Gardener*, famous partly for his idiosyncratic garden in Fondren (to which this comment on his website might apply: "I do care what the neighbors think ... it just doesn't matter!"), will discuss the rooftop garden concept and other ways of getting involved with gardening wherever you are.

The Mississippi Symphony Orchestra along with guest violinist artist, Stephen Redfield (Associate Professor of Music at the University of Southern Mississippi), will perform Bach and Vivaldi selections at St. Andrews Episcopal Cathedral on **Saturday, October 1, 7:30 p.m.** For information, call 601-960-1565.

**WEEK VII: October 3-7**

- M, 3 (9:00) Discussion: Euripides's *Medea* (11:00)**
- M, 3 (1:00) Presentation: Pre Socratics Dr. Ammon**  
PHILO: 12-20
- T, 4 (9:00) Presentation: Socrates/Plato Dr. Ammon**  
PHILO: 36-58 (*Apology*)
- W, 5 (9:00) Discussion: The Dialectical Way (11:00)**
- W, 5 (1:00) Presentation: Plato/Aristotle Dr. Ammon**  
PHILO: 76-79, 90-94 Plato, *Phaedo*  
PHILO: 256-265 Aristotle *Metaphysics*, Book XII  
PHILO: 235-237 Aristotle *On the Soul* Book III
- Th, 6 (9:00) Presentation: Alexandria Dr. Forbes**  
EARTH: 140-145
- F, 7 (9:00) Discussion: What is Real? (Plato/Aristotle) (11:00)**  
**Prospectus and Annotated Bibliography are due.**

**EXTRACURRICULAR EVENTS:**

**Millsaps Forum: Oct. 7, 12:30 p.m., AC/215 - "Exploring the World at Large through Service"**  
McNair Grant Recipients. The McNair Fund for Christian Missions assists students, faculty and staff toward resourcing Christian service trips all across the globe. This forum will feature McNair recipients who have participated in such trips over the past year, sharing stories of their travels. Information will be given on how students, faculty, and staff can apply for their own trip.

**Millsaps Singers: Fall Concert** – The Singers present their fall choral concert, conducted by Dr. Timothy Coker, in the Gertrude Ford Academic Complex Recital Hall **Friday, October 7, 7:30 p.m.** Free admission, with suggested donation: \$10 Adults / \$5 Students. For information, call ext. 1426.

**WEEK VIII: October 10-14**

**M, 10 (9:00) Discussion: How Do I Live? (Hellenistic Philosophy)**  
**(11:00)** PHILO: 345-347 (Epicurus)  
PHILO: 351-359 (Epictetus)  
PHILO: 362-366 (Sextus Empiricus)

**M, 10 (1:00) Presentation: Hellenistic Philosophy** **Dr. Ammon**  
**\*See morning discussion readings.\***

**T, 11 (9:00) Presentation: The Fall of the Roman Republic** **Dr. Yates**  
EARTH: 150-158  
Additional reading to be distributed.

**W, 12 (9:00) Discussion: The Fall of the Roman Republic**  
**(11:00)**

**W, 12 (1:00) Presentation: Hellenistic & Roman Art** **Prof. Archino**  
ART: 167-169, 171-174, 190-199, 202-205

**Th, 13 (9:00) Presentation: Rome and China** **Dr. Forbes**  
EARTH: 164-175

**F, 14 (9:00) Discussion: Rome and China**  
**(11:00)**

<p style="text-align: center;"><b>Mid-Semester Holidays</b> <b>October 14 (4:30 p.m.) - October 18</b></p>
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**EXTRACURRICULAR EVENTS:**

**Eve Beglarian and "Brim" - *Music and Tales from the Mississippi*:** Eve Beglarian, contemporary composer, musician, poet, and photographer, put her bright red, 17-foot kayak into the Mississippi River's headwaters in Lake Itasca, Minnesota, and for the next three months, she glided down the Mississippi's 2,300 or so miles to the Gulf of Mexico. Along the way, she collected snippets of sound, image and history from both her perch on the river and excursions into nearby towns, in wilderness areas and in the midst of urban sprawl. "Brim" is the music she wrote in response to her journey down the river. Violinist Mary Rowell accompanies Beglarian on stage. This Arts and Lecture Series program will be held in the Ford Academic Complex Recital Hall on **Tuesday, October 11, 2011, 7 p.m.** Tickets for each individual program are \$10. For more information, contact the Office of Continuing Education at 601-974-1130.

**WEEK IX: October 17-21**

**M-T, 17-18 MID-SEMESTER HOLIDAYS**

**W, 19 (9:00) Discussion: Hellenistic & Roman Art  
(11:00)**

**W, 19 (1:00) Presentation: Roman Epic: Virgil's *Aeneid* Dr. MacMaster**  
WLit A : from Book I [Refugees from Troy], pages 1055-1063  
Book IV [Dido and Aeneas], pages 1085-1106  
from Book XII [Aeneas and Turnus], pages 1129-1134

**Th, 20 (9:00) Presentation: Gospels Dr. Reynolds**  
**See Course Connect for PDF:**  
Historical Problems: John 3:1-10, 8:1-11  
The Synoptic Problem: Jesus' resurrection: Matthew 28:1-8; Mark 16:1-8; Luke 24:1-12 (cf. John 20:1-13); Gospel of Peter 18-60; Sermon on the Mount: Matthew 4:24-5:12; Mark 3:7-13a . . . ; Luke 6:17-23.  
(Coptic) Gospel of Thomas (selections).

**F, 21 (9:00) Discussion: The *Aeneid*  
(11:00)**

**EXTRACURRICULAR EVENTS:**

Disney's *Beauty and the Beast* will be coming to Jackson on **October 18, 19 & 20, 7:30 p.m.** W. Kessler Ltd. will present this play at Thalia Mara Hall. For information, call 601-981-1847.

**Millsaps Forum: Oct.21, 12:30 p.m., AC/215 - "Vignettes and Silhouettes"** - Lori Spencer, Coordinator of Printmaking at the University of the Arts in Philadelphia, and Book artist and printmaker, exhibits and discusses some of her newest work. For information, contact Jonathan Webb @ ext. 1762.

**WEEK X: October 24-28**

**M, 24 (9:00) Discussion: Gospels**  
**(11:00)**

**M, 24 (1:00) Presentation: Who was Jesus? Dr. Reynolds**  
**See Course Connect for PDF;**  
Kingdom teachings: Mark 8:38–9:1; 13:24–27, 30 // Q Luke 17:24; 26–27, 30; [cf. Matthew 24:27, 37–39; // M-Matthew 13:40–43 // L-Luke 21:34–36  
Jesus' Family Values: Luke 12:51–53  
Radical Egalitarianism: Mark 4:30–32; Matthew 8:1–4  
Jesus as Cynic Philosopher? Matthew 6:6–13, Matthew 6:19–21  
Jesus as *enfant terrible!* Infancy Gospel of Thomas (selections)

**T, 25 (9:00) Presentation: What was a Christian? Dr. Reynolds**  
See CourseConnect for PDF:  
Acts 2, 15, 19; 1 Thessalonians 4–5; 1 Corinthians 8:1–11; Galations 1–3:14;  
James 1:1–8, 2:1–26; 1 Clement 1–2; The Letter of Peter to James 1–2;  
3 Corinthians (first four paragraphs); Ptolemy's Letter to Flora 4, 7:1–6

**W, 26 (9:00) Discussion: Christian Letters**  
**(11:00)**

**W, 26 (1:00) EXAM II - Academic Complex Recital Hall**

**Th, 27 (9:00) Presentation: Augustine Dr. Ammon**  
WLit B: 1229–1238, *Confessions*:  
from Book III (*Student at Carthage*)  
from Book V (*Augustine Leaves Carthage for Rome*)  
from Book VI (*Worldly Ambition*); from Book VIII (*Conversion*)

**Thurs, 10/27 at 11:30am - \*advisors to meet with their advisees (see your advisor)**

**F, 28 (9:00) Discussion: What is Evil?**  
**(11:00) PHILO: 397–411 (Augustine *On Free Will*)**

**EXTRACURRICULAR EVENTS:**

Suspense and seduction abound in this fresh adaptation of Bram Stoker's classic novel, *Dracula*. This play paints a wickedly theatrical and entertaining picture of Stoker's famous vampire. "There will be blood!" This New Stage play will be presented on **October 25–November 6**. For information, call 601-948-3533.

**Millsaps Forum: Wednesday, October 26 at 8 p.m., AC 215** - Sandra Beasley is the author of *I Was the Jukebox*, winner of the 2009 Barnard Women Poets Prize. Her debut, *Theories of Falling*, was selected by Marie Howe as the winner of the 2007 New Issues Poetry Prize. In July of this year, Crown published her memoir *Don't Kill the Birthday Girl: Tales from an Allergic Life*, which offers a cultural history of food allergies in America. For info, call ext. 1305.

**Millsaps Forum: Oct. 28, 12:30 p.m., AC/215 - "Stories from the Migrant Trail: Dodging Death in the Arizona Desert"** Norma A. Price (Tucson Samaritans). Throwing additional light on the realities of "border control" and "homeland security," the co-author of *Crossing with the Virgin* will discuss how volunteers in Tucson give humanitarian aid to undocumented immigrants crossing through the desert in southern Arizona. For info, call ext. 1305.

**Dr. Lynn Raley, piano concert, Friday, October 28** - The Imaginary Museum II – Adams: *Phrygian Gates*. This is part of a series of three one-hour concerts, featuring one significant work, with commentary. Embracing the idea that a musical work belongs in a "museum," a place to contemplate and study one masterpiece at a time. Academic Complex Recital Hall, 7:30 p.m. Call ext. 1423 for information.

Charles Gounod's *Funeral March of a Marionette* will open Alfred Schnittke's haunting *Ritual* and Berlioz's dazzling and delirious *Symphonic Fantastique*. This Mississippi Symphony Orchestra program will take place **Thursday, October 29, 7:30**, Thalia Mara Hall. For information, call 601-960-1565.

**WEEK XI: October 31 – November 4**

**M, 31 (9:00) Discussion: Must We Have Free Will?  
(11:00)**

**M, 31 (1:00) Presentation: Islamic Empire** **Dr. Forbes**  
EARTH: 229-252

**T, 1 (9:00) Presentation: Islam** **Dr. Reynolds**  
**See Course Connect for PDF:**  
Qur'ān 1, 2, 12  
**Recommended, but not required readings:**  
Psalm 121; Genesis 37–50

**W, 2 (9:00) Discussion: In the Name of God,  
(11:00) the Compassionate, the Merciful**

**W, 2 (1:00) Presentation: Islamic Philosophy** **Dr. Ammon**  
Reading to be distributed.

**Th, 3 (9:00) Presentation: Sufi Mysticism** **Dr. Reynolds**  
**See CourseConnect for PDF:**  
“Sufism,” The Brill Dictionary of Religion, 1818–1822  
Qur'ān 97, 53:1–18, 2:255, 24:35  
Ibn-Arabi, *The Seals of Wisdom* 1 (Adam)  
Ibn 'Ata' Allah al-Sikandari, *The Key to Salvation and Lamp of Spirits*  
(selections on the names of God)  
Rabi'a of Basra, Husain ibn Mansur al-Hallaj, Rumi (selected poems)

**Thurs, 11/3 at 11:30am - \*advisors to meet with their advisees (see your advisor)**

**F, 4 (9:00) Discussion: Can One know Allah?  
(11:00) Fall Project is due.**

**EXTRACURRICULAR EVENTS:**

**Millsaps Forum: Nov. 4, 12:30 p.m., AC/215 - 4 - "New Voices: Inspiration into Action"**

"It is not simply enough to explore the hidden recesses of our unconscious. Once we know about how the human mind works -- and about the strengths and weaknesses of human judgment -- it is our responsibility to act" (Malcolm Gladwell, *Blink*). How does *Blink* inspire you to act? Prize-winning perspectives on the 2011 Common Reading will be written and read by members of the Class of 2015. Dr. Darby Ray (Religious Studies, Millsaps) will moderate. For information, call Dr. Ray @ ext. 1337.

**Ross Jahnke**, Professor of Printmaking, Nicholls State University, showcases his *Fast Food* including paintings and prints of familiar foods that are so prevalent in our lives. Attention to color, mark and light bring attention to both the enticing and repulsive nature of the subject. The intent is not to politicize the fast food industry as in "Super Size Me", or to entice further consumption, but to embody the love hate relationship we have with burgers and fries, and occasionally the toy that comes with the meal. **November 4 -December 2**; Gallery Talk: **November 4 – 2:00 pm**; Print Demo: **November 3** – time TBA. For more information, contact Jonathan Webb, Gallery Director, ext. 1762.

**WEEK XII: November 7-11**

**M, 7 (9:00) Discussion: Can One Know Transcendent Realities?  
(11:00)**

**M, 7 (1:00) Presentation: Feudalism** **Dr. Forbes**  
EARTH: 260-265

**T, 8 (9:00) Presentation: Anglo Saxon Heroic Poem: *Beowulf*** **Dr. MacMaster**  
WLit B, pages 1632-1642 [Danish Nation; Heorot Attacked; Hero Comes] (lines 1-490)  
pages 1646-1651 [Fight with Grendel; Celebration] (lines 662-872)  
pages 1655-1659 [The Song of the Bard: Hildeburh's Grief] (lines 1062-1167)  
pages 1661-1669 [Another Attack; Grendel's Mother] (lines 1251-1650)  
pages 1676-1678 [Beowulf Returns Home; Freawaru & Ingeld] (lines 1963-2069)  
pages 1681-1702 [Dragon Wakes; Beowulf Attacks; Funeral] (lines 2200-3182)

**W, 9 (9:00) Discussion: The Makings of Medieval Culture:  
(11:00) Feudalism and *Beowulf***

**W, 9 (1:00) Presentation: The Christian Story in Europe** **Dr. Reynolds**  
**See Course Connect for PDF:**  
*The Rule of St. Benedict*,  
Chaucer, "The Friar's Tale" from *Canterbury Tales*  
Pope Gregory the Great, *Dialogues*, 1.4; 2.10; 3.20-21 (selections)

**Th, 10 (9:00) Presentation: The Crusades** **Dr. Forbes**  
EARTH: 276-281

**F, 11 (9:00) Discussion: Now what is a Christian?  
(11:00)**

**EXTRACURRICULAR EVENTS:**

**Millsaps Forum: Nov. 11, 12:30 p.m., AC/215 - 11 - "Gaining Access to Justice in Mississippi"**

Martha Bergmark, CEO, Mississippi Center for Justice. Supported and staffed by attorneys, community leaders and volunteers, the Mississippi Center for Justice develops and pursues strategies to combat discrimination and poverty statewide, addressing Hurricane Katrina and BP oil disaster claims, access to health care and child care, affordable and fair housing, predatory lending, juvenile justice, and other justice issues. For information, contact Dr. Kistulentz @ ext. 1305.

Millsaps College Fall Theatre Production: *The Actor's Nightmare/Sister Mary Explains It All for You* by Christopher Durang will be presented in AC 215 on **Friday, November 11, 8:00 p.m., Saturday, Nov. 12 (8:00 p.m.)** and, **Sunday, November 13, 2:00 p.m.** For more information, contact Dr. DeZutter @ ext. 1355.

The Mississippi Opera presents **Madama Butterfly**, **Saturday, November 12, 7:30 p.m.**, Thalia Mara Hall. For information, call 601-960-2300.

**WEEK XIII: November 14-18**

**M, 14 (9:00) Discussion: Reason meets Faith: Anselm and Aquinas  
(11:00)**

**M, 14 (1:00) Presentation: Anselm/Aquinas** **Dr. Ammon**  
PHILO: 444-447 (Anselm)  
PHILO: 456-459, 471-477 (Aquinas)

<b>HERITAGE REQUIRED EVENT, <i>PARTHENIA</i> Evening of November 14 in the Academic Complex Recital Hall</b>
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**T, 15 (9:00) Presentation: Dante's *Divine Comedy*** **Dr. MacMaster**  
WLit B: *Inferno*:  
*Canto I*: The Dark Wood (pages 1836-1839)  
*Canto IV*: Limbo (pages 1845-1849)  
*Canto V*: Paolo and Francesca (pages 1849-1852)  
*Canto X*: Farinata and Cavalcante (pages 1863-1866)  
*Canto XIII*: The Dreary Wood with Strange Trees (pages 1872-1876)  
*Canto XXXIV*: Satan (pages 1939-1942)  
Email reading and/or Course Connect: from *Purgatorio*  
WLit B: *Paradiso*: *Canto XXXIII*: Bernard, Mary, God (pages 1959-1962)

**W, 16 (9:00) Discussion: Aquinas and Dante  
(11:00)**

**W, 16 (1:00) Presentation: Medieval Music** **Dr. Raley**  
LISTEN: 48-61 "The Middle Ages"  
62-63 "Sacred Chant"

**Th, 17 (9:00) Presentation: Medieval Art** **Prof. Archino**  
ART: 212-213, 292-293, 373-377, 380-381,  
384-388, 399-407

**F, 18 (9:00) Discussion: Can One know the Divine through Art?  
(11:00)**

**EXTRACURRICULAR EVENTS:**

The Broadway play, *My Fair Lady*, a musical based upon George Bernard Shaw's *Pygmalion* with book and lyrics by Lerner and music by Loewe will be presented at Thalia Mara Hall, **November 14-15, 7:30 p.m.** For info., call 601-981-1847.

USAF Veteran G. Mark LaFrancis and The Victory Belles; *A Salute to Veterans*. This program pays tribute to the men and women in uniform in every war. This A & L program will take place in the Academic Complex Recital Hall on **Tuesday, November 15, 2011, 7 p.m.** Tickets for each individual program are \$10. For information, call ext.1130.

**Dr. Lynn Raley, piano concert, Thursday, November 17, 7:30 p.m.:** The Imaginary Museum III – Brahms: Sonata No. 3. Op. 5. This is part of a series of three one-hour concerts, featuring one significant work, with commentary. Embracing the idea that a musical work belongs in a "museum," a place to contemplate and study one masterpiece at a time. Info ext. 1423.

Millsaps College Fall Theatre Production: *The Actor's Nightmare/Sister Mary Explains It All for You* by Christopher Durang will be presented in AC 215 on **Friday, November 18, 8:00 p.m., Saturday, Nov. 19 (8:00 p.m.) and, Sunday, November 20, 2:00 p.m.** For more information, contact Dr. DeZutter @ ext. 1355.

The JSO presents Cole Porter's score for *Kiss Me Kate* and a medley of favorites from *Porgy & Bess*. This concert will be held at the Jackson Convention Complex on **Saturday, November 19, 7:30 p.m.** For information, call 601-960-1565.

**Millsaps Forum Nov. 18: 12:30 p.m., AC/215 - "Earthquakes in the Central U.S."** Jamie Harris (Geology, Millsaps). December 2011 marks the 200th anniversary of the great New Madrid earthquake sequence in the lower Mississippi valley. Dr. Harris will discuss the historical accounts of the New Madrid earthquakes and our modern understanding of earthquakes and earthquake hazards in the region. For information, contact Dr. Harris at ext. 1343.



**WEEK XV: November 28 – December 2**

**M, 28 (9:00) Discussion: Dialectical Judaism**  
**(11:00)** See CourseConnect for PDF:  
Babylonian Talmud, Tractate Sabbath XII  
Moses Maimonides, *Mishneh Torah*, I:1, 3; II:1  
Nachmanides, *Commentary on the Torah* (selections)

**Deadline for completing all co-curricular reviews.**

**M, 28 (1:00) Presentation: Judaism** **Dr. Reynolds**  
**\*See Above\***

**T, 29 (9:00) Presentation: Renaissance Humanism** **Dr. Ammon**  
Readings to be announced.

**W, 30 (9:00) Discussion: We Are Bodies First**  
**(11:00)**

**W, 30 (1:00) Presentation: Renaissance Art** **Prof. Archino**  
ART: 417-421, 438-441, 466-471, 474-483

**Th, 1 (9:00) Presentation: Renaissance Music** **Dr. Raley**  
**LISTEN**: 65-80, "The Renaissance"

**F, 2 (9:00) Discussion: Renaissance Art and Music**  
**(11:00)**

**EXAM III, Monday, December 5, 9:00 a.m.**  
**Academic Complex Recital Hall**

**EXTRACURRICULAR EVENTS:**

**Millsaps Singers & Campus Ministry Team: Advent Lessons and Carols Service, Tuesday, November 29, 12:00 noon** - This program will be presented in the Gertrude Ford Academic Complex Recital Hall. The Singers continue the College's annual Advent tradition with the 27th service of lessons and carols designed to usher in the Christian Year. The public is welcome. Free admission. For information, call Dr. Coker @ ext. 1426.

**Millsaps Singers: Christmas Carol Concert, conducted by Dr. Timothy Coker**, will be presented **Friday, December 2, 7:30 p.m.** in the Gertrude Ford Academic Complex Recital Hall. Free admission, with suggested donation: \$10 Adults / \$5 Students. For information, call Dr. Coker @ ext. 1426.

*Annie*, a play by Charles Strouse, Martin Charmin and Thomas Meehan, will be performed at New Stage Theatre **December 2-December 18, 2011**. An orphan, Annie, and her dog Sandy are placed in the lap of luxury for a week as a part of a publicity campaign for Oliver Warbucks. However, Annie's stay turns out to be much more than anyone had bargained for. Based on the "Little Orphan Annie" comic strip which debuted in 1924 and ran for over 80 years, *Annie* is set in Depression Era, New York City, Christmastime 1933, a time when the economy looked bleak, government seemed ineffective and the average citizen was desperate and frustrated. Includes hit numbers *Maybe, Tomorrow, Easy Street* and *A New Deal for Christmas*. For information, call 601-948-3533.

Chef Regina Charboneau, who attended cooking school in Paris, came back to her hometown of Natchez after founding San Francisco's successful Biscuits and Blues. As owner of historic Twin Oaks, circa 1832, she has continued to create great southern meals. In her cookbook, *Regina's table at Twin Oaks*, she designs seasonal menus. AC Recital Hall - **Tuesday, Dec. 6, 7 p.m.** Call ext. 1130 for information.

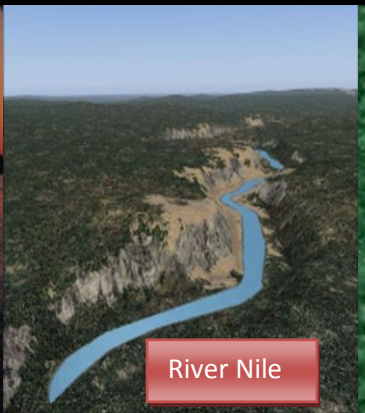




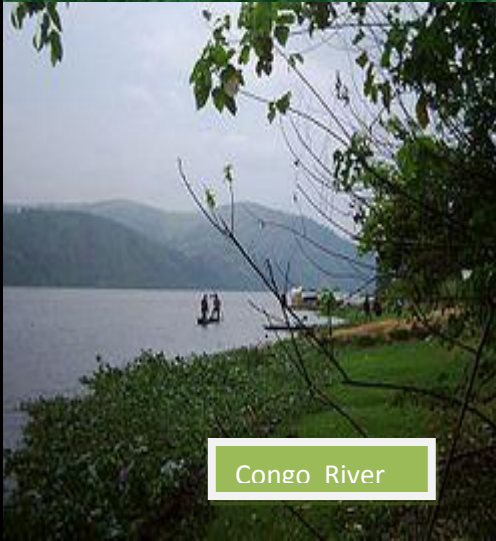
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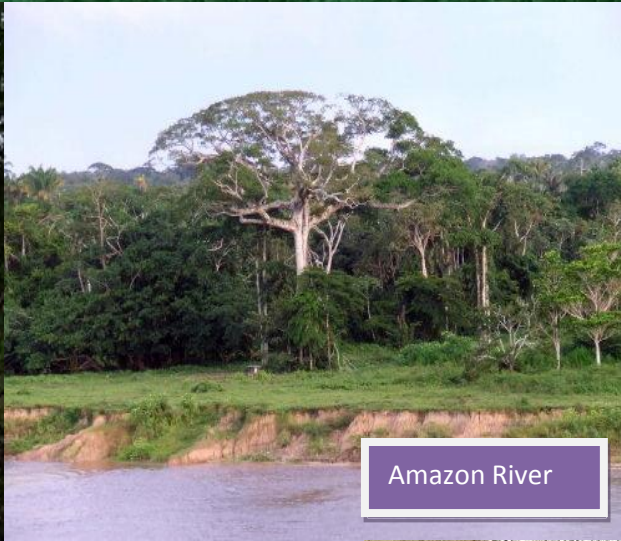
Mississippi River



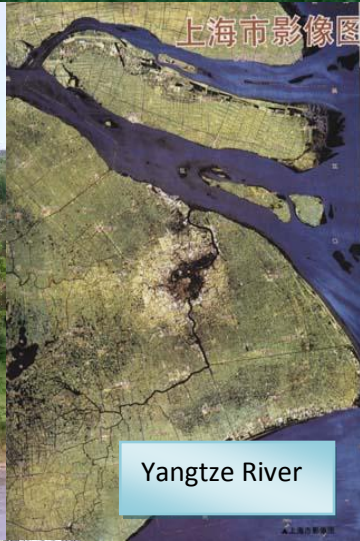
River Nile



Congo River



Amazon River



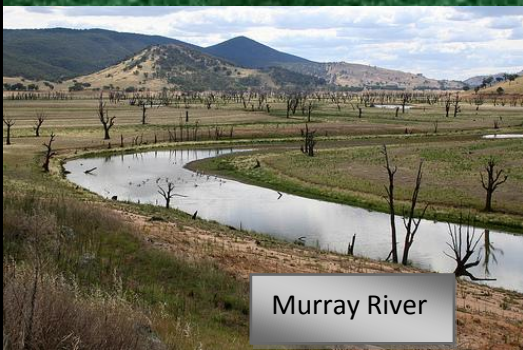
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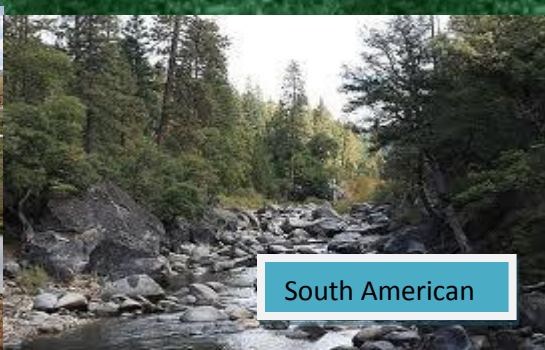
Euphrates River



Indus River



Murray River



South American



Jamapa River

