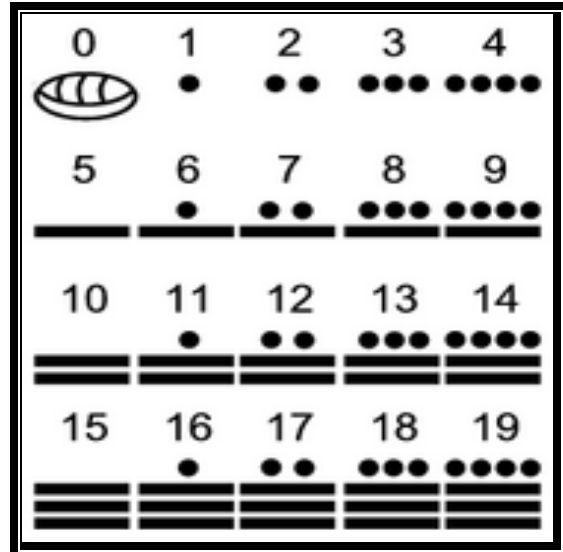
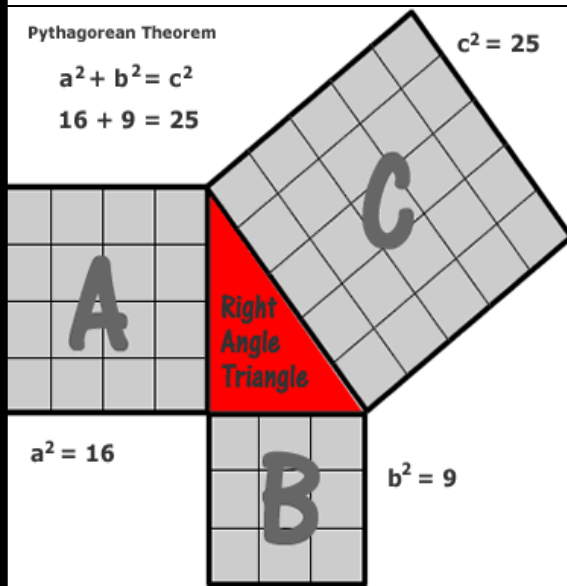


# HERITAGE



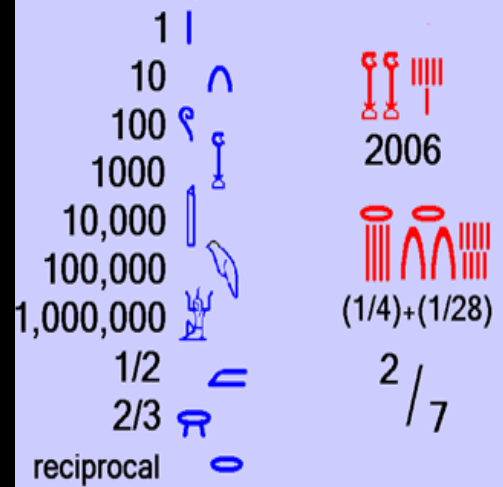
1. A straight line may be drawn from any point to any other point,
2. A straight line segment can be extended indefinitely at either end,
3. A circle may be described with any centre and any radius,
4. All right angles are equal,
5. If a straight line (the transversal) meets two other straight lines so that the sum of the two interior angles on one side of the transversal is less than two right angles, then the straight lines, extended indefinitely if necessary, will meet on that side of the transversal.

## HERITAGE OF THE WEST IN WORLD PERSPECTIVE IDST 1118 FALL 2010

Ammon/MacMaster/Paxman/Smith

### ROMAN NUMERALS

<b>I</b> I	<b>VI</b> III I	<b>XI</b> --- XII ---	<b>XXI</b> ----- XXII -----
<b>II</b> II	<b>VII</b> III II	<b>XIII</b> ---- XIV ----	<b>XXIII</b> ----- XXIV -----
<b>III</b> III	<b>VIII</b> III III	<b>XV</b> ---- XVI ----	<b>XXV</b> ----- XXVI -----
<b>IV</b> III I	<b>IX</b> III III	<b>XVII</b> ---- XVIII ----	<b>XXVII</b> ----- XXVIII -----
<b>V</b> III I	<b>X</b> III III	<b>XIX</b> ---- XX ----	<b>XXIX</b> ----- XXX -----
<b>L</b> ..... C ..... D ..... M .....	<b>X</b> --- <b>L</b> ..... <b>C</b> ..... <b>D</b> ..... <b>M</b> .....	<b>XXXI</b> ----- XXXII ----- XXXIII ----- XXXIV ----- XXXV ----- XXXVI ----- XXXVII ----- XXXVIII ----- XXXIX ----- XL ----- XLI ----- XLII ----- XLIII ----- XLIV ----- XLV ----- XLVI ----- XLVII ----- XLVIII ----- XLIX ----- L -----	<b>XLIX</b> ----- L ----- LXI ----- LXII ----- LXIII ----- LXIV ----- LXV ----- LXVI ----- LXVII ----- LXVIII ----- LXIX ----- LXX ----- LXXI ----- LXXII ----- LXXIII ----- LXXIV ----- LXXV ----- LXXVI ----- LXXVII ----- LXXVIII ----- LXXIX ----- LXXX ----- LXXXI ----- LXXXII ----- LXXXIII ----- LXXXIV ----- LXXXV ----- LXXXVI ----- LXXXVII ----- LXXXVIII ----- LXXXIX ----- LXXXX -----
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<b>MCMXCVIII</b> .....	<b>MCMXCVIII</b> .....	<b>MCMXCVIII</b> .....	<b>MCMXCVIII</b> .....
<b>MCMXCVII</b> .....	<b>MCMXCVII</b> .....	<b>MCMXCVII</b> .....	<b>MCMXCVII</b> .....
<b>MCMXCVI</b> .....	<b>MCMXCVI</b> .....	<b>MCMXCVI</b> .....	<b>MCMXCVI</b> .....



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**HERITAGE CLASS SCHEDULE  
Fall-Spring 2010-2011**

<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. MacMaster</b>	<b>Academic Complex 335</b>
<b>3</b>	<b>9:00-9:50 a.m.</b>	<b>Dr. Paxman</b>	<b>Christian Center 24</b>
<b>4</b>	<b>9:00-9:50 a.m.</b>	<b>Dr. Smith</b>	<b>Christian Center 05</b>
<b>5</b>	<b>11:00-11:50 a.m.</b>	<b>Dr. Ammon Casey Holloway</b>	<b>Christian Center 22</b>
<b>6</b>	<b>11:00-11:50 a.m.</b>	<b>Dr. MacMaster</b>	<b>Academic Complex 335</b>
<b>7</b>	<b>11:00-11:50 a.m.</b>	<b>Dr. Paxman</b>	<b>Christian Center 24</b>
<b>8</b>	<b>11:00-11:50 a.m.</b>	<b>Dr. Smith</b>	<b>Christian Center 05</b>

**Millsaps College Heritage Program**  
**IDST 1118 (Core 2-3)**  
**Fall 2010**

## **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 global and multi-cultural awareness*.

Because Heritage embraces philosophy and religious studies, you will be challenged to make *value judgments and decisions* 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 beginning and/or 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.	Academic Complex 335	Dr. MacMaster
Section 3	Mon, Wed, and Fri	9:00 a.m.	Christian Center 24	Dr. Paxman
Section 4	Mon, Wed, and Fri	9:00 a.m.	Christian Center 05	Dr. Smith
Section 5	Mon, Wed, and Fri	11:00 a.m.	Christian Center 22	Dr. Ammon & Casey Holloway
Section 6	Mon, Wed, and Fri	11:00 a.m.	Academic Complex 335	Dr. MacMaster
Section 7	Mon, Wed, and Fri	11:00 a.m.	Christian Center 24	Dr. Paxman
Section 8	Mon, Wed, and Fri	11:00 a.m.	Christian Center 05	Dr. Smith

### 3. BOOKS

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

*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.

*The Visual Arts: A History*, Revised Edition, Hugh Honour, John F. Fleming, Publisher: Pearson, 2010, paperback, ISBN-10:0205665357, ISBN-13: 9780205665358 OR 2005 edition is an option; ISBN: 013-193507-0. Referred to in the syllabus as ART.

*The World: A History*, Felipe Fernández-Armesto, Prentice Hall, 2010.  
EITHER: Volume One (to 1500), 2<sup>nd</sup> edition, ISBN: 0136061486;  
OR: Combined Volume (to 2010), 2<sup>nd</sup> edition, ISBN 0205745318, 0136061472 or 0136061478 (the latter ISBN affords you access to extra materials online, but this is not required). You may be able to buy this volume second-hand from sophomores who took Heritage last year. Referred to in the syllabus as WORLD.

*Listen*, Sixth Edition, Joseph Kerman, Gary Tomlinson and Vivian Kerman, Bedford/St. Martin's, 2008, paperback, ISBN 13: 978-0-312-43419-9. Referred to in the syllabus as LISTEN.

*Classics of Philosophy*, Vol. 1 Ancient and Medieval, Louis P. Pojman, New York: Oxford University Press, 1998. ISBN 9780195116458. Referred to in the syllabus as PHILO.

*The Bhagavad-Gita*, trans. Barbara Stoler Miller, Bantam, paperback, ISBN 978-0553213652.

*The New Oxford Annotated Bible with Apocrypha*, Oxford University Press, ISBN-13-9780195289602 or 10-0195289609 (that's the 4th ed., but ANY edition of the Oxford Annotated is OK). Referred to in the syllabus as NOAB.

*The Qur'an*, trans. M.A. S. Abdel Haleem, 2008, Oxford University Press, ISBN 978-0199535958.

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 whichever manual you're required to purchase for your Freshman Seminar (IDST 1000): either (1) Diana Hacker, *Research and Documentation in the Electronic Age*, 6<sup>th</sup> ed. (also available online at [www.dianahacker.com/resdoc/](http://www.dianahacker.com/resdoc/)) or (2) Andrea A. Lunsford, *Easy Writer*.

### 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. 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. In the fall the events are (1) a Millsaps Forum of your own choosing; (2) The Millsaps Music Faculty Showcase, Monday, September 27, 7:30 p.m. in the Ford Academic Complex Recital Hall; (3) The Diwali Cultural Show, Friday, November 5, 7:00 p.m., Academic Recital Hall; (4) one art exhibition including its gallery talk and (5) one other cultural event listed on the syllabus or approved by your discussion leader.

## **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 10% of your grade for the course, and your written responses to Presentations constitute half of this grade. (Your written responses to the readings constitute a separate part of your course-grade and are explained in the next paragraph.)

## **D. Reading Responses**

Once or twice a week, you will bring to class a short typed response to that day's assigned readings, consisting of *one observation* and *one question*. The observation need only be two or three sentences, but it should engage analytically with the reading, rather than summarizing; you may criticize some aspect of the text if you wish. The question, which must address a *different* topic from that of the observation, should likewise evince analysis, rather than merely asking for information (e.g. "What does 'Axial Age' mean?"). Responses will not be accepted after the class meets. Each response will be graded 0 (inadequate), ½ (adequate), or 1 (good). Over the course of the semester you will submit 20 responses, which together will represent 10% of your final grade.

## **E. 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 tragic, or near-tragic event. 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.

## **F. 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 speak in advance with their discussion leaders about 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.

## G. 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:** Preliminary investigation of the topic must begin well before you submit your Prospectus on **Friday, October 8**. The prospectus will include a justification for selecting the topic you choose, a general explanation of the aim and rationale of your project, an annotated bibliography of at least 8 sources, and a preliminary outline of what you think your argument will be.

**FALL PROJECT:** Your fall project is due **Monday, November 8**. 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 8 used sources. 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 24**. 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 20% of your final grade.

## H. Written Responses to Presentations and Reviews of Co-Curricular Events

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, i.e., 5% of your final grade for the course.

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.

Reviews: 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) **a Millsaps Forum of your own choosing**; (2) **The Millsaps Music Faculty Showcase, Monday, September 27, 7:30 p.m.** in the Ford Academic Complex Recital Hall; (3) **The Diwali Cultural Show, Friday, November 5, 7:00 p.m.**, Academic Recital Hall; (4) **one art exhibition including its gallery talk** and (5) **one other cultural event 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." No points will be awarded for the five reviews, but points will be deducted for not doing all five. The deadline for completing this requirement is **Friday, December 3.**

## 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.

Each semester, the *Southern Circuit Film Series* brings several filmmakers to the campus to screen and discuss their works. These events are usually on Tuesdays at 7:30 p.m. in AC 215. [The October 21<sup>st</sup> film is on Thursday this year.] For the dates and details of this year's films, consult the web page and look for e-mail announcements.

*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 a very good, 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	10%
Reading Responses	10%
Analytical Essay	10%
Fall Prospectus	05%
Fall Project	20%
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, MacMaster, Paxman, Smith]

**Section # and time**

## 9. SUMMARY OF IMPORTANT DATES

Week III, Monday, September 6 in discussion: Analytical Essay is due.

Week IV, Friday, September 17 in discussion: Revision of Analytical Essay is due.

Week V, Monday, September 20, 1:00 p.m.: Sectional Exam #1 **in AC Recital Hall**

Week VI, Monday, September 27, 9:00 a.m. & 11:00 a.m. – AC 215: Library Research Presentation

Week VI, Monday, September 27, 7:30 p.m.: The Millsaps Music Faculty Showcase, AC Recital Hall

Week VII, Friday, October 8: in discussion: Prospectus for Fall Project is due.

Week XI, Monday, November 1, 1:00 p.m.: Sectional Exam #2 in AC Recital Hall

Week XI, Friday, November 5, 7:00 p.m.: Diwali Cultural Event, AC Recital Hall

Week XII, Monday, November 8 in discussion: Fall Project is due.

Week XIV, Wednesday, November 24 in discussion: Fall Project revision is due.

Week XV, Monday, December 3 in discussion: Deadline for completing all co-curricular reviews.

Week XV, Monday, December 6: 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?**

Because plagiarizing the work of another and allowing one's own work to be plagiarized by another are 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 paragraph 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. INSTRUCTIONS FOR NetJuke:** a campus-restricted web site for audio music clips for Heritage

1. Go to the web page: <http://mil-strmedia01/netjuke/login.php>
2. Click on the word NetJuke.
3. In the User Login, for e-mail write. Your password is "listen".
4. Click LOGIN.
5. Find COMMUNITY, click it, and look for the HERITAGE MUSIC LECTURES playlist.
6. To hear a selection, click a checkmark in the appropriate box and click "play selected" up at the top.
7. (Your computer may ask you which media player you prefer, unless you have it set to a default).

### **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.

## 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. Anne MacMaster	English House	1306
Dr. Andrew Paxman	Christian Center 26	1338
Dr. Steve Smith	Christian Center 11	1334
Casey Holloway – Ford Fellow for Heritage – <a href="mailto:hollocl@millsaps.edu">hollocl@millsaps.edu</a>		

Message from Ford Fellow, Casey Holloway:

As a Ford Fellow:

- I will work primarily with Dr. Ammon's 11 o'clock section, but will be available to all students/Heritage professors.
- I will direct the Heritage Players, a group of current Heritage students who perform literary/theatrical selections during lectures.
- 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.

Students may contact me via e-mail ([hollocl@millsaps.edu](mailto:hollocl@millsaps.edu)), Facebook, or carrier pigeon. I am much more prompt in responding to e-mails/messages than I am in answering my phone. I would not recommend trying to reach me via a message in a bottle, as Jackson is land-locked.

## 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*).

*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.

**WEEK I: August 24-27**

- T, 24** (9:00) **Presentation: Introduction to Heritage** Dr. Ammon  
(11:00) **AC 215**
- W, 25** (9:00) **Discussion: Understanding the Heritage Syllabus**  
(11:00)
- W, 25** (1:00) **Presentation: Why History Matters and Mythistory** Dr. Paxman
- Th, 26** (9:00) **Presentation: Pre-History** Dr. Galaty  
WORLD: Ch. 1 (pages 4 – 29)
- F, 27** (9:00) **Discussion: Bodies, Tools, and Cave Art: What Makes Us Human?**  
(11:00) ART: Ch. 1 (pages 24 – 39)

**EXTRACURRICULAR EVENTS:**

Nicole Hand and Jim Bryant (Art Department, Murray State University) offer a body of work that is visually intriguing and full of personal narrative. Objects are used as markers denoting specific instances from each of their pasts, and the pictorial atmosphere is rendered in such a way that a heightened sense of space is apparent. A presentation on their work will be given, followed by a reception with their exhibit in the Lewis Art Gallery. This Millsaps Forum will meet in AC/215 on September 3, 12:30 p.m. For information, contact Jonathan Webb @ ext. 1200.

**WEEK II: August 30 – September 3**

- M, 30** (9:00) **Discussion: The Beginnings of Agriculture**  
(11:00) WORLD: Ch. 2 (pages 30 – 59)
- M, 30** (1:00) **Presentation: Creation Stories** Dr. Smith  
NOAB: Genesis 1-2:3; 2:4-3.24  
Additional reading to be assigned.
- T, 31** (9:00) **Presentation: The Fertile Crescent** Dr. Paxman  
**and Other River Valley Civilizations**  
WORLD: Ch. 3 (pages 63 – 91)
- W, 1** (9:00) **Discussion: Creation Stories and their Environments**  
(11:00) Email readings: *Enuma Elish*
- W, 1** (1:00) **Presentation: Ancient Egypt** Dr. Bey  
Reading to be assigned.
- Th, 2** (9:00) **Presentation: Ancient Egyptian Art** Dr. Susik  
ART: pages 52 (bottom) -59 (midway); pages 83-94
- F, 3** (9:00) **Discussion: Ancient Egypt: Ma'at**  
(11:00)

**EXTRACURRICULAR EVENTS:**

Nicole Hand and Jim Bryant (Art Department, Murray State University) will be our featured guests at the Millsaps Forum, **Friday, September 3, 12:30 p.m.** in AC 215. Hand and Bryant offer a body of work that is visually intriguing and full of personal narrative. Objects are used as markers denoting specific instances from each of their pasts, and the pictorial atmosphere is rendered in such a way that a heightened sense of space is apparent. Their Forum presentation will be followed by a reception with their exhibit in the Lewis Art Gallery. For information, contact Jonathan Webb, gallery director, @ ext. 1200.

### WEEK III: September 6-10

- M, 6** (9:00) **Discussion:** Analytical Essay is due.  
(11:00) **Ancient Egyptian Art**
- M, 6** (1:00) **Presentation:** *The Epic of Gilgamesh:*  
**Mesopotamian Heroic Poem** Dr. MacMaster  
WLit A: pages 12-41
- T, 7** (9:00) **Presentation:** **Chinese Civilizations** Dr. Paxman  
WORLD: Ch. 4, pages 107-09; Ch. 5 137-138.
- W, 8** (9:00) **Discussion:** *The Epic of Gilgamesh*  
(11:00)
- W, 8** (1:00) **Presentation:** **Chinese Philosophy** Dr. Ammon  
WLit A: pages 820-846  
WORLD: pages 156-163, 169-172 and 180-186
- Th, 9** (9:00) **Presentation:** **Sources of Indian Religious Thought** Dr. Smith  
WORLD: pages 139-140  
Additional reading to be assigned  
in the *Rig Veda & Upanishads*.
- F, 10** (9:00) **Discussion:** **Ancient China, India, and the Americas**  
(11:00) WORLD: Ch. 4, pages 105-118;  
Ch. 5, pages 137-146;  
Ch. 6, pages 156-163

#### EXTRACURRICULAR EVENTS:

**“Film and Social Change”:** Paige Williams (Porch Productions): Millsaps alum Paige Williams (B.A. Philosophy 1999), an independent filmmaker now based in Missoula, Montana, was in Jackson recently for the 2010 Crossroads Film Festival screening of her multi-award-winning feature *Mississippi Queen*. She will discuss her work and show clips from her films *From Place to Place* (on America’s “broken” foster care system), *Step by Step* (on reforestation in Haiti), and *Mississippi Queen* (on being gay amongst Mississippi Christians). This Millsaps Forum will be presented **Friday, September, 10, 12:30 p.m.** in AC 215. For information, call Dr. S. Smith @ ext. 1334.

**Joy and Contemplation:** Experience Dmitri Shostakovich’s *Festive Overture*; Richard Strauss’ *Death and Transfiguration*; and Tchaikovsky’s Violin Concerto, **Saturday, September 11, 7:30 p.m.** at Thalia Mara Hall. For information, call Mississippi Symphony Orchestra @ 601-960-1565.

**WEEK IV: September 13-17**

- M, 13 (9:00) Discussion: Classical Chinese and Indian Thought**  
(11:00) WLit A: pages 820-846  
*Rig Veda* and *Upanishads*
- M, 13 (1:00) Presentation: Homer's *Iliad*: Oral Formulaic Epic** Dr. MacMaster  
WLit A:  
from Book I [*The Rage of Achilles*], pages 120-127 (lines 1-355)  
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, 14 (9:00) Presentation: *Mahābhārata*: Ancient Indian Epic** Dr. MacMaster  
WLit A:  
Introduction to the *Mahābhārata*, pages 953-956  
from Book 2, *Sahhā* [*The Assembly Hall*], pages 967-983  
from Book 8 *Karna* [*The Book of Karna*], pages 990-994
- W, 15 (9:00) Discussion: Ancient Epic: Gods and Heroes of Greece and India**  
(11:00)
- W, 15 (1:00) Presentation: The Emergence of Ancient Israel** Dr. Smith  
**Deuteronomy** 29-30, 31.24-29 (framing Israelite history); **Hebrew Bible** 3-5 (on the sources of the Pentateuch); **Hebrew Bible** 247-249 (on the Deuteronomic history); **Joshua** 10.28-43, 12.1-7; **Judges** 1.19-28 (describing the Conquest); **Joshua** 23-24 (on the covenant basis of the Tribal Confederacy); **Judges** 2 (on the aftermath of the Conquest)
- Th, 16 (9:00) Presentation: The Emergence of Judaism** Dr. Smith  
Psalm 137  
Ezekiel 1-3  
Introduction to *Daniel*: Daniel 3, 7, 10, 12
- F, 17 (9:00) Discussion: Revision of Analytical Essay is due.**  
(11:00) **The Judaic Heritage**  
WORLD: 163-169

**EXTRACURRICULAR EVENTS:**

***A Katrina Perspective:*** Award-winning artist H.C. Porter and photojournalist/documentarian David Rae Morris will present their unique portrayals of Hurricane Katrina and its aftermath. This Arts and Lectures Series program will be presented **Tuesday, September, 14, 7:00 p.m.**, in the Ford Academic Complex Recital Hall. For information, call ext.1134.

***Red, White & Tuna***, a play written by Jason Williams, Joe Sears and Ed Howard, is a spoof of life in rural America and is full of fireworks and fun. The New Stage Theatre play will be performed **September 14-26**. Call 601-948-3533.

Robert Knupp, organ professor at Mississippi College and organist at Galloway United Methodist Church, performs music by Bach, Bolcom and Reubke. This Millsaps Singers' production will be performed **Thursday, September 16, 7:30 p.m.**, Ford Academic Complex Recital Hall. For information, call ext. 1422. Free admission.

Constitution Day program - Political Science Department: A panel of local leaders and experts discuss the implications of immigration law for the Jackson community and beyond at the Millsaps Forum, **Friday, September, 17, 12:30**, AC 215. For information, call Dr. S. Smith @ ext. 1334.

**Best of Baroque:** Enjoy an evening of the Masters including Bach's *Orchestral Suite No. 2* and dances by Handel. This program will be held **Friday, September 17, 7:30 p.m.** at St. Andrew's Episcopal Cathedral. For information, call Mississippi Symphony Orchestra @ 601-960-1565.

**WEEK V: September 20-24**

"First-Year Students Advising Group Meeting"  
Thursday, September 23, 11:30 -- See your advisor.

- M, 20** (9:00) **NO DISCUSSION**  
(11:00)
- M, 20** (1:00) **SECTIONAL EXAM # 1**  
**Meet in the Academic Complex Recital Hall**  
**(2<sup>nd</sup> floor – main lobby)**
- T, 21** (9:00) **Presentation: Pre-Socratic Philosophy** Dr. Ammon  
PHILO: pages 3-15
- W, 22** (9:00) **Discussion: Rise of Empiricism and Science**  
(11:00)
- W, 22** (1:00) **Presentation: Buddhism** Dr. Ammon  
WLit A: pages 1002-1010  
WORLD: 211-215
- Th, 23** (9:00) **Presentation: The Emergence of Hinduism** Dr. Smith  
*Bhagavad-Gita*, pages 21-109 (Teachings 1-11)
- F, 24** (9:00) **Discussion: Philosophy East and West**  
(11:00) **What is Real?**

**EXTRACURRICULAR EVENTS:**

***The Glass House***, Hamid Rahmanian, director: The girls of *The Glass House* take us on a never-before-seen tour of the underclass of Iran as they strive to pull themselves out of the margins of society by attending a one-of-a-kind rehabilitation center in uptown Tehran. This groundbreaking documentary reveals a society lost to its traditions and a group of courageous women working to instill a sense of empowerment and hope into the minds and lives of otherwise discarded teenage girls. This Southern Circuit Film will be shown **Tuesday, September 21, 7:00 p.m.** in AC 215. For information, contact Dr. Kelley @ ext. 1384.

Jackson native Lehman Engel (1910-82) influenced many aspects of the American musical theatre as the musical director of many Broadway shows in the 1940s, '50s and '60s and then founder of the BMI-Lehman Engel Musical Theatre Workshop, the matrix of such shows as *A Chorus Line*, *Little Shop of Horrors*, *Nine*, *Avenue Q*, and *Ragtime*. Engel donated his library and many of his manuscripts, letters, and memorabilia to the Millsaps library. *Raphael Crystal*, founder and director of the University of Alabama Musical Theatre program and an alumnus of Engel's Workshop, will discuss Engel's contributions to American musical theatre and how these are illustrated by materials in the Lehman Engel Collection. This Millsaps Forum will be presented **Friday, September 24, 12:30 p.m.** in AC 215. For information, call Dr. S. Smith @ ext. 1334. The Millsaps Singers' Collaborative program with *Crystal* will be held in the Ford Academic Complex Recital Hall, Friday, at a time TBA. For information, call Ext. 1422. Free admission.

**WEEK VI: September 27-October 1**

- M, 27** (9:00) **Discussion:** **Library Research Presentation** Mr. R. Roy  
(11:00) **Meet this morning in AC 215 instead of your discussion room.**
- M, 27** (1:00) **Presentation:** **The Rise of the Polis** Dr. Yates  
WORLD: Ch. 5, pages 130-37  
Email reading.
- T, 28** (9:00) **Presentation:** **Greek Tragedy: Euripides' Medea** Dr. MacMaster  
WLit A: pages 695-725
- W, 29** (9:00) **Discussion:** **Drama and Democracy: Medea and the Polis**  
(11:00)
- W, 29** (1:00) **Presentation:** **Socrates and Plato** Dr. Ammon  
PHILO: pages 28-41; 53-57
- Th, 30** (9:00) **Presentation:** **Plato and Aristotle** Dr. Ammon  
PHILO: pages 263-266; 280-288
- F, 1** (9:00) **Discussion:** **The Five Senses of Reason?**  
(11:00)

Required Heritage Event  
**The Millsaps Music Faculty Showcase**  
**Monday, September 27, 7:30 p.m.**  
Academic Complex Recital Hall

**EXTRACURRICULAR EVENTS:**

“Exploring the World at Large through Service”: The McNair Fund for Christian Missions assists students, faculty and staff toward resourcing service trips to many different countries, including India, Rwanda, Malawi, South Africa, and Sierra Leone. Featuring McNair recipients who have participated in these trips over the past year and some who are currently planning them, this forum will address how students, faculty, and staff can create their own international service trips and apply for the McNair stipend. This Millsaps Forum will be held **Friday, October 1, 12:30 p.m.** in AC 215. For information, call Dr. S. Smith @ ext. 1334.

Library Research Parties: Wednesday, Sept. 29, 7-8p.m.; Thursday, Sept. 30, 7-8p.m.; Tuesday, Oct. 5, 4-5p.m.; Wednesday, Oct. 6, 7-8p.m.

**WEEK VII: October 4-8**

**M, 4** (9:00) **Discussion: What is the Good Life?**  
(11:00)

**M, 4** (1:00) **Presentation: Greek Art: Order as Beauty** Dr. Freis  
ART: pages 65-75; 116-143

**T, 5** (9:00) **Presentation: Hellenistic Philosophy** Dr. Ammon  
PHILO: pages 352-357; 360-367; 370-373

**W, 6** (9:00) **Discussion: Classical Greek Art: Order out of Chaos**  
(11:00)

**W, 6** (1:00) **Presentation: Hellenistic and Roman Art** Dr. Freis  
ART: pages 175-206

**Th, 7** (9:00) **Class cancelled: Inauguration of Dr. Pearigen.**

**F, 8** (9:00) **Discussion: Prospectus for Fall Project is due.**  
(11:00) **Hellenistic Art**

**EXTRACURRICULAR EVENTS:**

"Time and History in Ancient Israel" - A leader in ancient Near East studies, Jack Sasson (Vanderbilt University), will discuss how biblical Israel differed from its neighbors not so much in the notions of an almighty god, worship, and kingship as in the organization of time (inventing a seven-day unit to implicate its god in the construction of a strange institution it called the Sabbath) and in shaping a history that is closed rather than open, with sharply drawn beginnings and (eventually) sharply shaped ends. The Summers Lecture, presented **Friday, October 8, 12:30 p.m.**, will be held in AC 215. For information, call Dr. Bowley @ ext. 1328.

The 65-voice **Millsaps Singers** choir, conducted by Dr. Timothy Coker, presents a choral concert celebrating the Anglican roots of the United Methodist Church's choral music. This program will take place, **Friday, October 8, 7:30**, in the Ford Academic Complex Recital Hall. Call Ms. Nix @ ext. 1422 for information. Free admission, with donations accepted at the door

**WEEK VIII: October 11-15**

**M, 11** (9:00) **Discussion:** **Hellenistic Philosophy: Coping**  
(11:00)

**M, 11** (1:00) **Presentation:** **Rome: The Augustan Age** Dr. Sypniewski  
WORLD: pages 202-210  
Email readings: *The Annals* and  
*Res Gestae Divi Augusti*  
(Deeds of the Divine Augustus)

**T, 12** (9:00) **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

**W, 13** (9:00) **Discussion:** **The Augustan Age and The *Aeneid***  
(11:00)

**W, 13** (1:00) **Presentation:** **Ancient Music** Dr. Raley  
LISTEN: pages 16-20 Pitch  
pages 25-26 Melody & Tunes

**Th, 14** (9:00) **Presentation:** **The Emergency of Christianity** Dr. Smith  
NOAB: Paul : **1 Thessalonians** (the earliest surviving Christian text--  
apocalyptic outlook)  
**Romans** 1-11 (a theological treatise on the history of divine grace)  
Jesus: **New Testament** 1743-1745 (on the nature of the Gospels)  
**Mark** 4-5.20, 9.1-13 (teaching in parables; healing; the Messianic  
Secret)  
**Matthew** 1 (genealogy and virgin birth narrative), 3 (connection with  
John the Baptist's movement), 10 (commissioning of the  
apostles), 19-20.19 (teachings on the kingdom of heaven)  
**John** 1, 5, 8, 10.11-18, 14-15 (developed Christology)

**F, 15** (9:00) **Discussion:** **Early Christianity and Ancient Music**  
(11:00)

**MID-SEMESTER HOLIDAYS OCTOBER 15 (4:30 P.M.) -OCTOBER 19**

**(CLASSES RESUME ON OCTOBER 20)**

**EXTRACURRICULAR EVENTS:**

**Power and Portraiture:** Enjoy Druckman's *Summer Lighting*, Aaron Copland's *A Lincoln Portrait*, and Rachmaninoff's "Symphony No 2", **Saturday, October 16, 7:30 p.m.** played by the Mississippi Symphony Orchestra at Thalia Mara Hall. For information, call MSO, 601-960-1565.

## WEEK IX: October 18-22

### M-T, 18-19 MID-SEMESTER HOLIDAYS

**W, 20** (9:00) **Discussion: Jesus**  
(11:00) Reading to be assigned.

**W, 20** (1:00) **Presentation: Church Fathers** Dr. Smith  
Reading to be assigned.

**Th, 21** (9:00) **Presentation: From Rome to Byzantium** Dr. Paxman  
WORLD: Ch. 8, pages 235-41, 248-51.

**F, 22** (9:00) **Discussion: Early Christianity**  
(11:00)

#### EXTRACURRICULAR EVENTS:

Alabama native Will Kimbrough, songwriter, singer, multi-instrumentalist and producer, is currently touring the US and Europe in support of his newest CD, *Wings*. Jackson native David Womack is an ASCAP award-winning songwriter/publisher who received a Parents' Choice Award for his children's CD, *Hold Your Nose When You Swallow a Goat*. Eric Stracener, a Jackson lawyer, was voted Best Singer/Songwriter in Jackson in 2007 and 2008. He has produced two CDs, *Sockeye* and *The Trickbag*. This Arts and Lectures Series program brings entertainment from these three choice musicians to Millsaps on **Tuesday, October 19, 7:00 p.m.** in the Ford Academic Complex Recital Hall. For information, call ext. 1134.

Tina Mabry, writer/director of *Mississippi Damned* tells the tale of three poor black kids in rural Mississippi who must face the consequences of their family's cycle of abuse, addiction and violence. They struggle to escape their circumstances and must decide whether to confront what has plagued their family for generations or succumb to being forever damned in Mississippi. This Southern Circuit Film will be shown **Thursday, October 21, 7:00 p.m.** in AC 215. For information, contact Dr. Kelly @ ext. 1384.

"The Chickasaw Nation Today" - Brad Lieb (Division of History and Culture, The Chickasaw Nation): The Chickasaw Nation has a deep history in Northeast Mississippi and the Midsouth. Chickasaw people today are increasingly engaged in rediscovering and revitalizing the heritage that was torn away from them in the 1830s by the cruel Removal of Indian peoples to Indian Territory in present-day Oklahoma. Documentary and archaeological research continue to enrich our understanding of Chickasaw cultural history as well as the sociopolitical and economic struggles they underwent in adapting to several centuries of contact and interaction with intrusive European cultures prior to Removal. This Millsaps Forum will be held **Friday, October 22, 12:30 p.m.**, in AC 215. For information, call Dr. S. Smith @ ext. 1334.

**Rhapsody in Blue** - Hits from composers George Gershwin, Irving Berlin, and Cole Porter will be played by 23-year-old piano prodigy Tavit Tashjian and sung by the MS Chorus, **Saturday, October 23, 7:30 p.m.** at the Jackson Convention Center. For information, call Mississippi Symphony Orchestra @ 601-960-1565

**WEEK X: October 25 – 29**

**"First-Year Students Advising Group Meeting"**  
**Thursday, October 28, 11:30 -- See your advisor.**

- M, 25 (9:00) Discussion: Post-Imperial Worlds**  
(11:00) WORLD: Ch. 8 (pages 230-66)
- M, 25 (1:00) Presentation: The Emergence of Islam** Dr. Smith  
Qur'an Introduction, ix-xxi; Qur'an 1(the Shahada),6.95-103 (the manifest works of God); 22.5-16, 56.1-56 (resurrection); 2.87-92, 2.110-121, 2.130-141 (on Judaism, Christianity, and Islam); 3.42-64 (Mary and Jesus); 3.65-68, 6.74-79 (Abraham)
- T, 26 (9:00) Presentation: Islamic Empire** Dr. Paxman  
WORLD: Ch. 9, pages 268-76, 285-88, 292-98.
- W, 27 (9:00) Discussion: The Qur'an and the Spread of Islam in Comparative Perspective**  
(11:00) The Qur'an: TBD  
WORLD: Ch. 8, pages 251-57.
- W, 27 (1:00) Presentation: Byzantine Art** Dr. Susik  
ART: pages 288-320
- Th, 28 (9:00) Presentation: Medieval Judaism** Dr. Smith  
Reading to be assigned.
- F, 29 (9:00) Discussion: Byzantine Art and Medieval Judaism**  
(11:00)

**EXTRACURRICULAR EVENTS:**

Vocalist Heather Denham collaborates with pianist John Paul and poet Greg Miller in a performance of Copland's Emily Dickinson Song Cycle, **Tuesday, October 26, 7:30 p.m.**, in the Ford Academic Complex Recital Hall. For information, call Ms. Nix @ ext. 1422. Free admission.

*The Miracle Worker*, a play written by William Gibson, dramatizes the relationship between the real-life Medal of Freedom winner, Helen Keller, and her lonely teacher. This play will be performed at New Stage Theatre, **October 26-November 7**. For information, call 601-948-3533.

Hear prize-winning perspectives on the 2010 Common Reading, *Voices in Our Blood*, written and read by members of the Class of 2014. Dr. Nick Brown (History) will moderate this Millsaps Forum, **Friday, October 29, 12:30** in AC 215. For information, call Dr. S. Smith @ ext. 1334.

**WEEK XI: November 1-5**

**"First-Year Students Advising Group Meeting"**  
**Thursday, November 4, 11:30 -- See your advisor.**

- M, 1** (9:00) **NO DISCUSSION**  
(11:00)
- M, 1** (1:00) **SECTIONAL EXAM # 2 (Academic Complex Recital Hall)**
- T, 2** (9:00) **Presentation: Caravans of Gold:** Dr. Davis  
**Africa and Africans in the World Economy**  
WORLD: Ch. 8, pp. 246-48 (revise)  
Ch. 10, pages 300-04; Ch. 11, pp. 350-52  
Ch. 14, pages 470-72; Ch. 15, pp. 485-91
- W, 3** (9:00) **Discussion: Medieval Africa: The "Dark" Continent in the "Dark" Ages?**  
(11:00) WORLD: as for Tuesday.
- W, 3** (1:00) **Presentation: Asian Art** Dr. Susik  
ART: pages 216-230; 244-255; 262-268
- Th, 4** (9:00) **Presentation: The World of the "Three Teachings":** Dr. Smith  
**East Asian Religion**  
Reading to be assigned.
- F, 5** (9:00) **Discussion: East Asian Religions**  
(11:00)

Required Heritage Event  
**The Diwali Cultural Show**  
**Friday, November 5, 7:00 p.m.**  
Academic Complex Recital Hall

**EXTRACURRICULAR EVENTS:**

Solar power, rainwater harvesting, indigenous architecture: Dr. Galicki (Geology) will discuss the principles of ecological design and how they are applied at the Millsaps Kaxil Kuic reserve in the Yucatan, where students can take an Applied Ecological Design course. This Millsaps Forum will be held on **Friday, November 5, 12:30** in AC 215. For information, call Dr. S. Smith @ ext. 1334.

**WEEK XII: November 8-12**

- M, 8** (9:00) **Discussion:** Fall Project is due.  
(11:00) **Asian Art**
- M, 8** (1:00) **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)
- T, 9** (9:00) **Presentation: The Power of the Papacy** Dr. Smith  
WORLD: 289-290 (Christian monasticism)  
Additional reading to be assigned.
- W, 10** (9:00) **Discussion: Pagan Warriors and Christian Pontiffs: *Beowulf* and the Papacy**  
(11:00)
- W, 10** (1:00) **Presentation: Christian Medieval Philosophy: Anselm and Aquinas** Dr. Ammon  
PHILO: pages 432-435; 442-453
- Th, 11** (9:00) **Presentation: The Crusades** Dr. Paxman  
WORLD: Ch. 12, pages 373-395.
- F, 12** (9:00) **Discussion: Medieval Philosophy**  
(11:00)

**EXTRACURRICULAR EVENTS:**

**Passion and Fireworks:** The Heart of Opera features local area orchestra and chorus members and internationally acclaimed opera soloists presenting celebrated works in the opera repertoire. This Mississippi Opera extravaganza will be presented **Saturday, November 6, 7:30 p.m.** at the Belhaven University Center for the Arts. For information, call 601-960-2300.

**Reflection on the Election** - Mississippi's resident liberal/conservative writers and commentators will discuss the November 2010 elections. Jere Nash and Andy Taggart will analyze the elections and speak about what the results mean for the 2011 elections in Mississippi. Nash, a self employed consultant, served as chief of staff for former Mississippi Governor Ray Mabus. Taggart, a lawyer, was chief of staff for Mississippi Governor Kirk Fordice. This Arts and Lectures Series program will be held on **Tuesday, November 9, 7:00 p.m.**, in the Ford Academic Complex Recital Hall. For information, call ext. 1134.

"Skeletons from My Southern Closet: Confessions of a Great-Grandson of the Confederacy", will feature Dean David C. Davis (History). After exploring the records of his great-grandfather's service in the Civil War and tragic death in 1916, Dean Davis reflects on how his family's silence about this incident reflects the South's ambivalence about the War and its legacy. This Millsaps Forum will be presented **Friday, November 12, 12:30, p.m.**, in AC 215. For information, call Dr. S. Smith @ ext. 1334.

**WEEK XIII: November 15-19**

**M, 15 (9:00) Discussion: “Crusaders” and “Infidels”**  
(11:00) WORLD: Ch. 12, pages 373-95

**M, 15 (1:00) Presentation: Medieval European Art** Dr. Susik  
ART: pages 356-359; 362-393; 403-407

**T, 16 (9:00) Presentation: Sufi Mysticism** Dr. Smith  
WORLD: pages 291-292  
Additional reading to be assigned.

**W, 17 (9:00) Discussion: How Do We Approach the Divine?**  
(11:00)

**W, 17 (1:00) Presentation: Dante’s *Divine Comedy*:** Dr. MacMaster  
**Christian Allegorical Epic**  
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 XXXIV*: Satan (pages 1939-1942)  
Email reading:  
*Purgatorio*: *Canto X*: The Proud  
*Canto XIII*: The Envious  
*Canto VII*: The Wrathful  
WLit B:  
*Paradiso*: *Canto XXXIII*: Bernard, Mary, God (pages 1959-1962)

**Th, 18 (9:00) Presentation: The Plague** Dr. Paxman  
WORLD: Ch. 14 (pages 442-480)

**F, 19 (9:00) Discussion: Dante’s *Divine Comedy***  
(11:00)

**EXTRACURRICULAR EVENTS:**

**Faculty Artist Recital:** Dr. Cheryl Coker, soprano, will sing **Monday, November 15, 7:30 p.m.**, in the Ford Academic Complex Recital Hall. For information, call Ms. Nix @ ext. 1422. Free admission.

**Artois the Goat**, Richard Reininger, producer: Virgil Gurdies has a passion for fine cheese, but it doesn’t jive with his day job of manufacturing artificial flavor additives for TV dinners. When Virgil is stripped of his lab coat, he embarks on a journey to find the greatest goat cheese known to man. Discovering his passion, he buys Artois, a scrawny young buck, putting his operation in motion. Now all Virgil has to do is figure out how to tell his girlfriend that he spent the money he was saving for her engagement ring on a goat. This Southern Circuit Film will be shown **Tuesday, November 16, 7:00 p.m.**, in AC 215. For information, contact Dr. Kelley @ ext. 1384. ***Oklahoma!***, presented locally by Keesler Productions is the first musical written by composer Richard Rodgers and librettist Oscar Hammerstein II. This production will take place **Nov. 16 and 17, 7:30 p.m.**, Thalia Mara Hall. For information, call 601-981-1847.

The Arts & Letters Student Research Symposium features the year's best student essays in the Humanities presented by their authors. This Millsaps Forum, Sponsored by the Division of Arts and Letters, will be held **Friday, November 19, 12:30**, in AC 215. For information, call Dr. S. Smith @ ext. 1334.

**WEEK XIV: November 22 - 26**

**M, 22 (9:00) Discussion: The Reach and Impact of the Plague**  
(11:00) WORLD: Ch. 14 (pages 442-80)

**M, 22 (1:00) Presentation: Medieval Music**  
LISTEN: pages 58-72 Chapter 5  
pages 29-30 Tunes

Dr. Raley

**T, 23 (9:00) Presentation: Renaissance Humanism**  
WLit C: pages 2521-2534; 2595-2609; 2644-2653

Dr. Ammon

**W, 24 (9:00) Discussion: Fall Project Revision is due.**  
(11:00) **Medieval Music**

**W, 24, 12:00 p.m. – Su, 28 THANKSGIVING HOLIDAYS**

**WEEK XV: November 29 – December 3**

**M, 29 (9:00) Discussion: Renaissance Humanism**  
(11:00)

**M, 29 (1:00) Presentation: Renaissance Music** Dr. Raley  
LISTEN: pages 76-92 Chapter 6

**T, 30 (9:00) Presentation: Voyages of Discovery** Dr. Griffin  
WORLD: Ch. 15 (pages 482-524)  
Additional reading to be assigned.

**W, 1 (9:00) Discussion: Renaissance Music and Discovery**  
(11:00) WORLD: Ch. 15, (pages 509-524)

**W, 1 (1:00) Presentation: Renaissance Art** Dr. Susik  
ART: pages 416-424; 433-434; 445-448; 466-485;  
489-492; 497-501

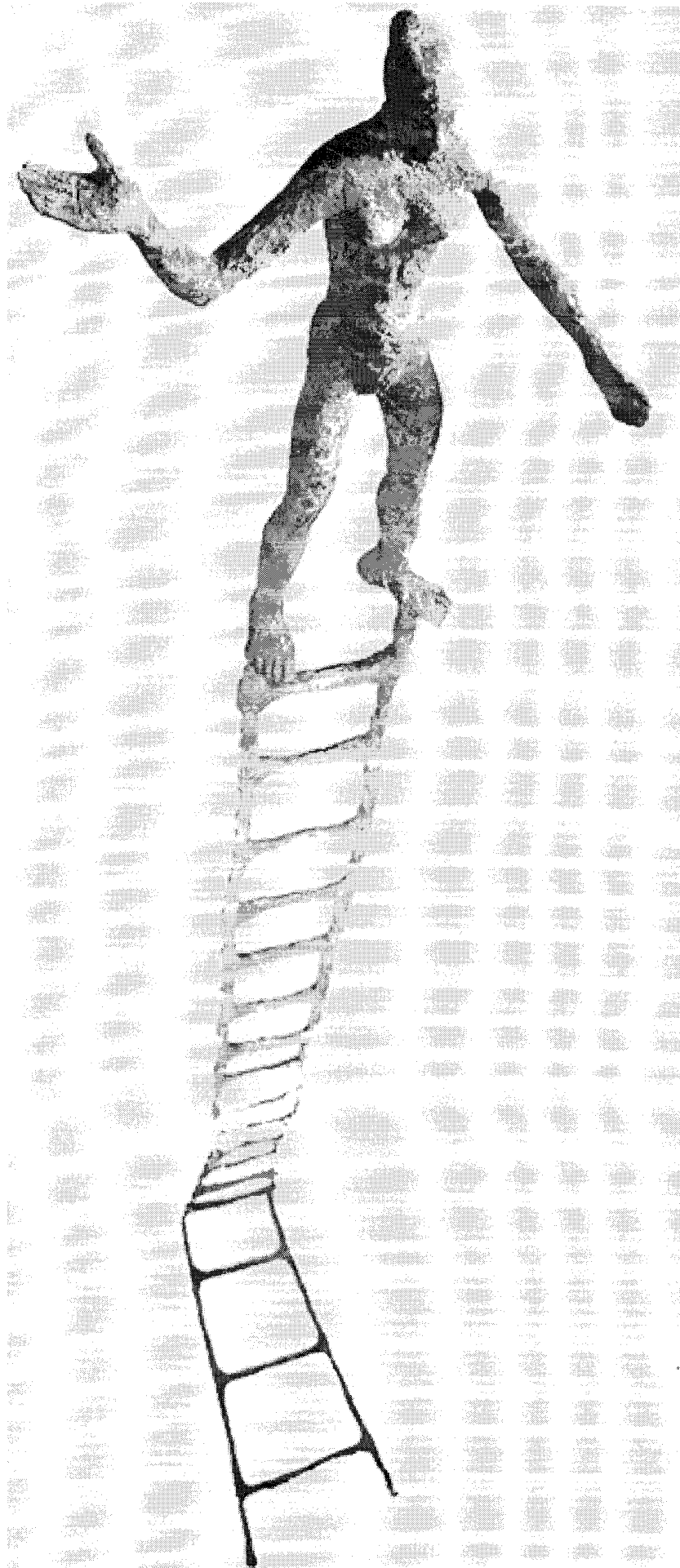
**Th, 2 (9:00) Presentation: Meso-America** Dr. Paxman  
WORLD: Ch. 10, pages 304-313; Ch. 11, pages 347-349;  
Ch. 15, pages 491-496

**F, 3 (9:00) Discussion: Deadline for completing (five) co-curricular reviews .**  
(11:00) **Renaissance Art; Meso-American Civilizations**

**FINAL EXAM: Monday, December 6, 9:00 a.m. – Academic Complex Recital Hall**

**EXTRACURRICULAR EVENTS:**

Millsaps Singers & Campus Ministry Team's Advent Lessons and Carols Service will be held **Tuesday, November 30, 12:00 p.m.**, in the Ford Academic Complex Recital Hall. Join the Millsaps Singers choir, conducted by Dr. Timothy Coker, and the Campus Ministry Team in this celebration of the Advent season. For information, call Ms. Nix @ Ext 1422. Free admission.



**Non-being**

**VOID**

*Emptiness*

*None*

**0.0**

**Zero**

**Naught**

**NIHIL**

**Nothingness**