

**HERITAGE OF THE WEST
IN WORLD PERSPECTIVE
IDST 1118**



FALL 2009
Griffin/Hopkins/Paxman/Williamson

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HERITAGE CLASS SCHEDULE
Fall-Spring 2008-2009

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

*All Heritage Presentations will be presented 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:

<u>Section</u>	<u>Time</u>	<u>Professor</u>	<u>Room Number</u>
1	9:00-9:50 a.m.	Dr. Griffin	Murrah Hall 201
2	9:00-9:50 a.m.	Dr. Hopkins	Christian Center 22
3	9:00-9:50 a.m.	Dr. Paxman	Christian Center 24
4	9:00-9:50 a.m.	Dr. Williamson	Christian Center 04
5	11:00-11:50 a.m.	Dr. Griffin	Murrah Hall 201
6	11:00-11:50 a.m.	Dr. Hopkins	Christian Center 22
7	11:00-11:50 a.m.	Dr. Paxman	Christian Center 24
8	11:00-11:50 a.m.	Dr. Williamson	Christian Center 04

Millsaps College Heritage Program
IDS 1118 (Core 2-3)
Fall-2009

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

IDS 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 (IDS 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.	Murrah Hall 201	Dr. Griffin
Section 2	Mon, Wed, and Fri	9:00 a.m.	Christian Center 22	Dr. Hopkins
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 04	Dr. Williamson
Section 5	Mon, Wed, and Fri	11 :00 a.m.	Murrah Hall 201	Dr. Griffin
Section 6	Mon, Wed, and Fri	11 :00 a.m.	Christian Center 22	Dr. Hopkins
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 04	Dr. Williamson

3. BOOKS

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

Listen, Sixth Edition, Joseph Kerman, Gary Tomlinson and Vivian Kerman, Bedford/St. Martin's, 2008, ISBN 13: 978-0-312-43419-9 (pbk) In the syllabus, this book is referred to as **LISTEN**.

The Norton Anthology of World Literature. 2nd ed., Gen. ed. Sarah Lawall, Maynard Mack (emeritus) Vols. A/B/C - packaged. New York: W.W. Norton, 2002. ISBN 9780393924534
SPRING – 2010 you will need vols. D/E/F –9780393924541
In the syllabus, this book is referred to as **WLit A/B/C**.

The Poem of the Cid, Trans. by Lesley Byrd Simpson, University of California Press, 2006, ISBN 978-0-520-25010-9

Philosophy Readings, a Primis custom textbook, McGraw-Hill, 2009, ISBN – 13-978-0-390-13868-2. In the syllabus, this book is referred to as **PHILO**.

The Visual Arts: A History, 7th ed., Hugh Honour and John Fleming, 2005, Prentice Hall, Upper Saddle River, N.J. – ISBN 0-13-193507-0. In the syllabus, this book is referred to as **ART**.

The World: A History, 2nd edition, Felipe Fernández-Armesto, (access to MyHistoryLab), Prentice Hall, 2010, ISBN 0205745318. In the syllabus, this book is referred to as **WORLD**.

Additionally, throughout the semester, readings may 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 Diana Hacker, *Research and Documentation in the Electronic Age*, 6th ed. (also available online at www.dianahacker.com/resdoc/), which you will be required to purchase in connection with Liberal Studies 1000 and which will serve you not only in that course but also in both semesters of Heritage.

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 unexcused absences are allowed without penalty during the course of the semester. For each additional unexcused 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 when these seats are filled or ten minutes after the beginning of the presentation, whichever comes first.

For the discussions three unexcused absences are allowed during the course of the semester. For each additional unexcused 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) may result in failure of the course.

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.

The use of electronic devices, except laptops, is strictly prohibited in Heritage presentations and discussions. Laptops may be used during presentations if, and only if, you sit in the top of AC/215 in rows 2, 3, and 4. If you use a laptop for any purpose other than a Heritage related one, you will be asked to leave and counted absent. The use of cell phones is prohibited for any purpose.

B. Attendance: Co-Curricular Events

In addition to the regular class meetings, the Heritage Program sponsors a special co-curricular event 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) Diwali Cultural Show **October 15, 7:00 p.m.**, Academic Complex Recital Hall; (2) a conversation with Banafsheh Zand-Bonazzi about Iran, Shia Islam, and Religious Politics, **Thursday, November 5, 7:00 p.m.**, AC/215; (3) Lerner and Loewe's musical fable, *Camelot*, **Wednesday November 18, 7:30 p.m.**, Thalia Mara Hall.

C. Class Participation

The thrice-weekly meetings of your discussion section will provide the best opportunity for you to raise questions, debate issues, and pursue further information concerning topics raised in readings and presentations. At the end of the semester, your discussion section leader will assign you a grade for class participation based on his or her assessment of the quantity and quality of your participation in class discussions and other in-class group activities over the course of the semester, taking into account also your short responses from large group meetings (see G. below). That grade will figure as 10% of your final grade for the course.

D. Analytical Essays

During the course of the semester you will be required to write two short (approximately 1000 word) essays; you will be given an opportunity to revise the first of them for credit. Late assignments will not be accepted without a verifiable excuse for a tragic, or near-tragic event. Each short writing assignments will figure as 10% of your final grade. Due dates for these assignments are noted both in part 6 of this syllabus and on the weekly assignment sheets that constitute 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. 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 and behaviors 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 c.1000 CE—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 **Monday, October 12**. The prospectus will include a justification for selecting the topic you chose, 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.

The prospectus is not graded per se. However, if you do not turn in a prospectus, or your prospectus is poorly executed, or you turn it in late, you will be penalized a full letter grade on the entire Fall Project. The purpose of the prospectus is to help you understand your project and get a handle on the research you need to make your argument. It is a step on the way to the final product.

FALL PROJECT FIRST VERSION: The first version of your fall project is due **Monday, November 9**. 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 first version of 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.

If the first version of your fall project is turned in late, you may not receive any comments and thus would not have anything to go on for revising. Turn it in on time.

FALL PROJECT FINAL VERSION: The final version of your fall project is due **Wednesday, November 25**. 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.

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 AC 215, and all three will have both an in-class component and a take home essay due at the start of the exam. 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. Shorter Writings

Short Responses: 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).

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 word-processed reviews of cultural events that you have attended during the semester, two of which are of your own choosing and three required ones that include (1) Diwali Cultural Show **October 15, 7:00 p.m.**, Academic Complex Recital Hall; (2) a conversation with Banafsheh Zand-Bonazzi about Iran, Shia Islam, and Religious Politics, **Thursday, November 5, 7:00 p.m.**, AC/215; (3) Lerner and Loewe's musical fable, *Camelot*, **Wednesday November 18, 7:30 p.m.**, Thalia Mara Hall.

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." Students who have handed in all five "satisfactory" reviews by the end of the semester will receive 5% toward their course grade. Students who have not handed in all five "satisfactory" reviews by the end of the semester will lose those five points. Should you receive a grade of "unsatisfactory" on a review, you must submit a new review of a new event. The deadline for completing this requirement is **Monday, November 30.**

What events should you review?

Everyone is required to hand in a review of the required co-curricular events, Camelot, a conversation with Banafsheh Zand-Bonazzi and Diwali Cultural Show. Your two other reviews will be of cultural events of your own choosing. Concerts that fall within the very broad area of "rock 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.

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

Exhibitions in the *Lewis Art Gallery* (on the 3rd 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 always on Tuesdays at 7:30 p.m. in AC 215. For the dates and details of this year's films, consult the web page and look for e-mail announcements.

Millsaps Forums (that is, talks on a wide variety of topics 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 faculty'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.) sponsored by the Campus Ministry Team, various student organizations, and different academic departments, and these are typically announced by email.

Paper Format:

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: [Griffin, Hopkins, Paxman, or Williamson]

Section # and time

5. GRADING

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

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

Class Participation	10%
Analytical Essays	20%
Fall Project	20%
Sectional Exam #1	15%
Sectional Exam #2	15%
Final Exam	15%
5 Reviews	5%

6. SUMMARY OF IMPORTANT DATES

Important dates, chronologically, are as follows:

Monday, September 7: Short Essay #1

Monday, September 21: Sectional Exam #1 in AC Recital Hall

Monday, October 5: Short Essay #2

Monday, October 12: Prospectus for Fall Project

Monday, October 15, 7:00: Diwali Cultural Show, Academic Complex Recital Hall (required event)

Thursday, November 5, 7:00, AC/215: A conversation with Banafsheh Zand-Bonazzi
about Iran, Shia Islam, and Religious Politics (required event)

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

Monday, November 9: Fall Project is due

Wednesday, November 18, *Camelot*, 7:30 p.m., Thalia Mara Hall (required event)

Wednesday, November 25: Fall Project revision due

Monday, November 30: deadline for completing all five reviews (*Camelot*, Banafsheh Zand-Bonazzi about Iran, and 2 events of your choosing)

Monday, December 7: Final Exam in AC Recital Hall, 9:00 a.m.

7. 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.

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.

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.

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, but paraphrasing the source's language too closely, without using quotations to indicate that the language has been borrowed.

What is a paraphrase?

A paraphrase is a rewording and restructuring of what is said in a source that does not change the meaning of what is said in a source.

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.

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. 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.

8. 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-strmediaOl/netjuke/login.php>
2. Click on the word NetJuke.
3. In the User Login, for e-mail write heritage@millsaps.edu
4. 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 ARTstor, our new database of digital images, in various ways. You can review the images after a class, study for an exam (either on-line or with print-outs), research images in any or all of the ARTstor collections, and create your own student folders of images. Here are the directions:

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

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

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

You can also compare two images. First make sure that under 'Display Options' on the toolbar you've got it set to 'Bring Image Windows to Front'. Double-click on the first image so it enlarges, then doubleclick 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 test1). 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 doubleclicking 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.

9. 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. Eric Griffin	English House	1312
Dr. Patrick Hopkins	Christian Center 19	1293
Dr. Andrew Paxman	Christian Center 26	1338
Dr. Lola Williamson	Christian Center 10	1333

10. 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*).

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 an early Christian ascetic who perched on a pillar for many 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).

A Man for All Seasons (1966). Renaissance and Reformation issues vividly portrayed in this witty and moving account of Thomas More's refusal to support Henry VIII in breaking with the Roman Church. With Robert Shaw as Henry VIII and the much-too-little-seen Paul Scofield as More; directed by Fred Zinnemann; based on Robert Bolt's play. Not the same as the TV movie made later by Charlton Heston.

11. HERITAGE TRANSFER OF CREDITS TO OTHER INSTITUTIONS

IDS 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

12. PROBLEMS

If a problem arises during the course of the semester that prevents your academic achievement, then do not hesitate to tell your advisor or Heritage discussion leader, if you feel comfortable doing so. 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. If you have any needs or require accommodations related to a disability, please contact Patrick Cooper to register for disability services. You can reach him via e-mail at coopeap@millsaps.edu or by calling extension 1228. Accommodations will not be granted until a meeting has taken place with Patrick and letters have been received by your Heritage instructor.

WEEK I: August 25-28

- T, 25** (9:00) **Presentation:** **Introduction to Heritage** Dr. Hopkins
AC/215
- W, 26** (9:00) **Discussion:** **Understanding the Heritage Syllabus**
(11:00)
- W, 26** (1:00) **Presentation:** **Scholarly Culture and Research Methods** Dr. Hopkins &
Mr. Ryan Roy
- Th, 27** (9:00) **Presentation:** **Prehistory** Dr. Galaty
WORLD: 4-59
- F, 28** (9:00) **Discussion:** **How important is it to know where we came from?**
(11:00) WORLD: 4-59

Religious holiday: **Aug. 21-22**, Ramadan begins (month long fast – Muslim)

EXTRACURRICULAR EVENTS:

The Donna and Jim Barksdale Galleries for Changing Exhibitions showcases works by artists living and working across the state and can be viewed **August 1-November 29** at the Mississippi Museum of Art (201 E Pascagoula St # 102). Among the exhibitors is Millsaps' own Professor of Art, Brent Fogt. Also on exhibit during this time is work by world traveler, Ed McGowin. Removing himself in cultures from the Western art styles and seeking to approach art more directly, he has borrowed from tribal and ethnic traditions. For information, call 601-960-1515.

WEEK II: August 31 – September 4

- M, 31** (9:00) **Discussion:** What are human beings and what is culture?
(11:00)
- M, 31** (1:00) **Presentation:** Civilization and Human Nature Heritage staff
- T, 1** (9:00) **Presentation:** Mythhistory Dr. Paxman
- W, 2** (9:00) **Discussion:** Myth and Human Nature
(11:00)
- W, 2** (1:00) **Presentation:** Creation Stories Dr. Williamson
Email readings.
- Th, 3** (9:00) **Presentation:** The Fertile Crescent Dr. Paxman
WORLD: 68-78, 80-83, 85-90
- F, 4** (9:00) **Discussion:** Creation Stories, the Environment, Social Structures,
(11:00) and their impact

EXTRACURRICULAR EVENTS:

“The Prospects for Jackson” - Harvey Johnson, Mayor of Jackson, shares his perspective on some of the challenges and opportunities our city faces in 2009. Friday Forum, **September 4**, 12:30 p.m., AC/215. Free.

WEEK III: September 7-11

- M, 7** (9:00) **Discussion:** **The two Genesis creation stories**
(11:00) *Genesis*, Chs. 1-3
Short Essay # 1 due.
- M, 7** (1:00) **Presentation:** *The Epic of Gilgamesh*
WLit A: 12-41 Dr. Griffin
- T, 8** (9:00) **Presentation:** **Egypt**
WORLD: 78-80, 104-105, 115-116 Dr. Bey
Email reading.
- W, 9** (9:00) **Discussion:** **Egypt and Gilgamesh**
(11:00)
- W, 9** (1:00) **Presentation:** **Ancient Egyptian Art**
ART: 83-94 Dr. E. Smith
- Th, 10** (9:00) **Presentation:** **Chinese Civilization**
WORLD: 83-84, 107-109, 215-219 Dr. Paxman
- F, 11** (9:00) **Discussion:** **Art, Architecture, and Culture**
(11:00)

EXTRACURRICULAR EVENTS:

“Survey” - Austin-based artist Sarah Greene Reed introduces her exhibit in the Lewis Gallery, which features vibrant, patterned digital collages. Her engaging collages—created by scanning materials as diverse as doughnuts and dog leashes into her Macintosh computer, then manipulating them in Photoshop—might best be called intuitive studies of material culture. Friday Forum, Sept. 11, 12:30 p.m., AC/215. Free.

Bravo I series of the Mississippi Symphony Orchestra presents the *Flying Dutchman Overture*; Strauss’s, *Don Juan*; mezzo-soprano Viola Dacus singing Mahler and Eric Kim’s performance of Dvorak’s *Cello Concerto*. This concert will be held at 7:30 p.m., **Saturday, September 12**, Thalia Mara Hall, 255 East Pascagoula St. For information, call 601-960-1565.

WEEK IV: September 14-19

- M, 14** (9:00) **Discussion:** **The Chinese Imperial worldview**
(11:00)
- M, 14** (1:00) **Presentation:** **Are We Good or Bad? Chinese Thought** Dr. Hopkins
PHILO: 1-40
WORLD: 156-158, 169-172 (end of first paragraph)
Additional email reading.
- T, 15** (9:00) **Presentation:** **History and Politics of Israel** Dr. Bowley
Email readings.
- W, 16** (9:00) **Discussion:** **Israel and Hebrew Scriptures**
(11:00)
- W, 16** (1:00) **Presentation:** **Development of Hebrew Bible** Dr. Bowley
Email readings.
- Th, 17** (9:00) **Presentation:** **From Vedic to Hindu Worldview** Dr. Williamson
Read before lecture.
WLit A: 881 up to last paragraph on 884
Read after lecture.
WLit A: *Ramayana*, 895-903; 905-mid-913; 930-34; 946-53
- F, 18** (9:00) **Discussion:** *Ramayana*
(11:00)

Religious Holidays:

Millsaps Iftar (fast-breaking dinner – Muslim; includes talks about Islam), Sept. 14, 6:00 p.m.
Eid al Fitr (Ramadan ends – Muslim), Sept. 19-20
Navaratri (nine nights of celebration of the goddess – Hindu), Sept. 19-27
Rosh Hashanah (Jewish New Year; time of introspection), Sept. 20

EXTRACURRICULAR EVENTS:

Sponsored by the Muslim Student Association and CMT, this Iftar Dinner (6:00-8:00 p.m., Leggett Center) will offer an opportunity for the Millsaps-Jackson community to gather (over a delicious Middle-Eastern meal) for an Islam 101. Paying special focus to the discussion of Ramadan, the event will feature the cofounders of the first American International Muslim Museum, Emad Al-Turk and Okolo Rashid and director of the MS Turkish Raindrop House, Mahmut Gok. We encourage everyone who attends to fast on that day in the manner traditional for Muslims during the month of Ramadan. Muslims refrain from all food and liquids from sunup to sundown. If you are not able to fully fast, we encourage you to refrain from food to the extent that you are able. Also, an optional \$2 donation would be appreciated as 100% of all money will go to the Stop the Hunger Now Foundation.

Dancer, Leif Anderson (daughter of artist Walter Anderson and writer, Agnes Anderson), brings to the campus, *A Legacy of Wings*. Leif's discovery of Isadora Duncan, an early pioneer in modern dance, led to her lifelong exploration of nature as inspiration and guide, and to the formation of Airth, her own technique and philosophy. This Arts and Lecture series program will be held in the Ford Academic Complex Recital Hall at 7:00 p.m., **Tuesday, September 15**. For information, call Continuing Education Office, ext. 1130. (\$10.00)

New Stage Theatre (1100 Carlisle Street) presents a big, splashy musical about printing press inventor Johann Gutenberg, *Gutenberg: The Musical*, **September 15-27**. For information, call 601-948-3531.

“The New Normal: Obama and Other Third Culture Kids Using the Gifts of Their Global Childhoods” - Like an increasing number of people, both major 2008 presidential candidates grew up as “Third Culture Kids” outside their parents’ culture, relating to both cultures without a sense of full ownership of either, feeling most akin to others with the same type of early experience. Accelerating globalization makes understanding TCKs important for everyone. Speaker, Dr. Paulette Bethel is a licensed psychotherapist, researcher, consultant, trainer, and certified global executive coach specializing in cross-cultural management and global transition impacts. Friday Forum, September 18, 12:30 p.m., AC/215. Free.

WEEK V: September 21-25

**"First-Year Students Advising Group Meeting"
September 24, 11:30-12:30 (See your advisor.)**

- M, 21** (9:00) **NO DISCUSSION**
(11:00)
- M, 21** (1:00) **SECTIONAL EXAM #1 (Academic Complex Recital Hall)**
- T, 22** (9:00) **Presentation: Early Buddhism** Dr. Williamson
WORLD: 159-163; 211-215
WLit A: 1008-1010
“The Monkey’s Heroic Self-Sacrifice”
PHILO: 41-70
Dhammapada and Middle-Length Discourses of the Buddha
- W, 23** (9:00) **Discussion: Buddhism**
(11:00)
- W, 23** (1:00) **Presentation: Homer** Dr. Turkeltaub
WLit A: 120-136; 147-177; 192-205
ART: 65-75
- Th, 24** (9:00) **Presentation: What Are We Made Of? Pre-Socratic Philosophy** Dr. Hopkins
Email reading.
- F, 25** (9:00) **Discussion: Archaic Greek Thought**
(11:00)

EXTRACURRICULAR EVENTS:

Let Them Know: The Story of Youth Brigade and BYO Records, with Jeff Alulis, director -

Founded by two Canadian brothers Shawn and Mark Stern from the influential L.A. punk band Youth Brigade, the BYO was part political movement, part business venture. It was a way to organize punks to take positive action to help sustain their scene and their way of life. The ideals upon which it was founded helped countless bands put on shows, put out records, and otherwise get their music out to the world. It allowed for the making of the landmark punk documentary *Another State of Mind*. And it spawned BYO Records, which stands today as one of the oldest surviving independent punk rock labels in the world. BYO, Youth Brigade, and the Stern family are three intertwined entities that comprise a too-often-overlooked chapter in the history of punk. This is that chapter. Southern Circuit Film, **Tuesday, September 22**, AC/215, 7:00 p.m. Free.

“*Watch* with Greg Miller” – Speaker, Dr. Greg Miller, from the Millsaps’ Department of English, reads from his forthcoming book of poems, *Watch*. From the book description by the University of Chicago Press: “Artfully combining the religious and secular worldviews in his own sense of human culture, Miller complicates our understanding of all three. The poems in *Watch* sift layers of natural and human history across several continents, observing paintings, archeological digs, cityscapes, seascapes, landscapes—all in an attempt to envision a clear, grounded spiritual life.” Friday Forum, **September 25**, 12:30 p.m., AC/215. Fee.

WEEK VI: September 28-October 2

M, 28 (9:00) **Discussion:** **Ancient Greek Thought**
(11:00)

M, 28 (1:00) **Presentation:** **The Greek Polis** Dr. Turkeltaub
WORLD: 130-137, 200-202
E/mail reading.

T, 29 (9:00) **Presentation:** **Greek Drama -- *Antigone*** Dr. Turkeltaub
WLit A: 658-693; 799-803 (Aristotle on tragedy)

W, 30 (9:00) **Discussion:** **Greek culture and literature**
(11:00)

W, 30 (1:00) **Presentation:** **What is Real? Socrates and Plato** Dr. Hopkins
PHILO: 88-115

Th, 1 (9:00) **Presentation:** **How Do We Know Anything? Aristotle** Dr. Hopkins
PHILO: 116-136

F, 2 (9:00) **Discussion:** **The Platonic Worldview**
(11:00)

Religious Holiday: Yom Kippur (Day of Atonement; fasting and repentance – Jewish), **Sept. 28**

***Celebration of Gandhi's birthday** by the statue, **5:00, Oct 1**

***Gandhi's birthday** (Gandhi Jayanti) and U.N. International Day of Nonviolence, **Oct.2**

EXTRACURRICULAR EVENTS:

“Preventing Catastrophes with Emerging ‘Smart Structures’ Technology” - Charles Farrar, director of the Engineering Institute at Los Alamos discusses research and educational challenges in implementing new technologies to prevent extremely bad consequences, including improper detonation of high explosives, bridges collapsing, and body parts breaking during surgery. Friday Forum, **October 2**, 12:30 p.m., AC/215. Free.

WEEK VII: October 5-9

- M, 5** (9:00) **Discussion:** **The Aristotelian worldview**
(11:00) **Short Essay # 2 is due.**
- M, 5** (1:00) **Presentation:** **Greek Art: Order of Beauty** Dr. C. Freis
ART: 65-75; 116-143
- T, 6** (9:00) **Presentation:** **How Should We Act? Hellenistic Philosophy** Dr. Hopkins
PHILO: 138-158
- W, 7** (9:00) **Discussion:** **Greek Art and Hellenism**
(11:00)
- W, 7** (1:00) **Presentation:** **Ancient Music** Dr. Raley
LISTEN: 16-20 [Pitch]; 25-26 [Melody & Tunes]
- Th, 8** (9:00) **Presentation:** **Buddhist Art** Dr. Susik
ART: 219-230; 244-255; 262-272
- F, 9** (9:00) **Discussion:** **Music**
(11:00)

EXTRACURRICULAR EVENTS:

W. Kessler Ltd. presents "The Buddy Holly Tribute" on **Tuesday and Wednesday October 6 & 7**, 7:30 p.m. at Thalia Mara Hall, 255 East Pascagoula St. Paying homage to the '50's Rock n' Roll's immortal legend, Buddy Holly, songs including "That will be the Day," "Peggy Sue," "Maybe Baby," and "Raining in my Heart" will be featured. For information, call 601-981-1847

Noted author and humorist Clyde Edgerton will present a musical interpretation of his latest novel, *The Bible Salesman*. Musician Mike Craver will appear with Edgerton. Edger was co-director of the Eudora Welty Chair of Southern Studies at Millsaps in 1995 and is currently professor of creative writing at the U. of North Carolina at Wilmington. The concert is sponsored by the Eudora Welty Foundation as part of the year-long Welty Centennial celebration and coordinated by the Arts and Lecture series program. The program will be held in the Ford Academic Complex Recital Hall at 7:00 p.m., **Wednesday, October 7**. For information, call Continuing Education Office, ext. 1130.

"The Fight for Immigrant Rights"

Bill Chandler, Mississippi Immigrant Rights Alliance - The executive director of Mississippi's leading immigrant rights organization addresses the hottest issues of immigration policy, current immigration law, and other challenges faced by immigrant workers in Mississippi. Friday Forum, **Oct. 9**, 12:30 p.m., AC/215.

The Mississippi Symphony Orchestra Pops Series opens its season with soundtrack selections from Hollywood film composer John Williams, including music from *Jaws*, *Jurassic Park*, *Harry Potter*, *Close Encounters of the Third Kind* and *Superman*. The concert begins at 7:30 p.m., **Saturday, October 10** at the Jackson Convention Complex, 111 E. Capitol St # 102. For information, call 601-960-1565.

WEEK VIII: October 12-16

- M, 12** (9:00) **Discussion:** **Buddhist Art**
(11:00) **Prospectus for Fall Project is due.**
- M, 12** (1:00) **Presentation:** *The Bhagavad-Gita* Dr. Williamson
WLit A: 1010-1028
- T, 13** (9:00) **Presentation:** **Cicero: Roman Oratory and the Arts of Rhetoric** Dr. Griffin
Email reading.
- W, 14** (9:00) **Discussion:** **Hindu Myth and Politics**
- (11:00)
- W, 14** (1:00) **Presentation:** **Roman Republic and Empire** Dr. Storey
WORLD: 202-210; 235-241
- Th, 15** (9:00) **Presentation:** **Roman Literature: Virgil** Dr. Griffin
WLit A: 1055-1063; 1080-1106;
1112 (lines 232-264); 1120-25 (begin line 618);
1129-1134 (Book XII)
- F, 16** (9:00) **Discussion:** **Roman Myth, Literature, and Politics**
(11:00)

MID-SEMESTER HOLIDAYS OCTOBER 16 (4:30 P.M.) - OCTOBER 20

Religious holiday:

Diwali (Festival of Lights – Hindu), **October 17.**

*******REQUIRED HERITAGE EVENT*******
Diwali Cultural Show
October 15, 700 p.m., Academic Complex Recital Hall

WEEK IX: October 19-23

M-T, 19-20 MID-SEMESTER HOLIDAYS

W, 21 (9:00) Discussion: Catch up discussion
(11:00)

W, 21 (1:00) Presentation: Hellenistic and Roman Art
ART: 175-225

Dr. C. Freis

Th, 22 (9:00) Presentation: Jesus
Gospel of Mark

Dr. Williamson

Acceptable Bible translations: English Standard Version; New American Bible; New International Version; New Revised Standard Version; (for Hebrew Scriptures, Jewish Publication Society, Tanakh). Unacceptable translations: King James; Living Bible; Message; New Living Translation.

What's wrong with these versions? Often modern English translations paraphrase sentences and ideas for clarity or ideology, but in the process, misrepresent the original intent. The King James Version (written in 1611) is based on less reliable copies of the original manuscripts. New Revised Standard, etc. employ more reliable copies and also use information gleaned from the Dead Sea scrolls and the Nag Hammadi scrolls, both discovered in the 20th century.

If you don't have an acceptable translation, use <http://www.biblegateway.com/> where you can choose your version. (New International Version is the default). Go to "Bible Book List" and then "printable version."

F, 23 (9:00) Discussion: Art and Cultural Values
(11:00)

EXTRACURRICULAR EVENTS:

Thursday, October 22, 2009 7:00 PM - 8:30 PM Public Lecture (Confirmed) AC 215 - Heritage Room Dr. Victor Stenger, author of *God: The Failed Hypothesis, Has Science Found God?*, and most recently *Quantum Gods: Creation, Chaos, and the Search for Cosmic Consciousness* will give a talk on "The New Atheism: What Science Can Now Say About God"

"On the Verge: The Jackson Music Scene" -Carey Miller ('00), producer of **metromix.com** for the Jackson *Clarion-Ledger* and music writer, discusses the bands, players, creators, venues, and audiences of Jackson, with an eye on recent trends and the significance of the Farish Street project. Friday Forum, **October 23**, 12:30 p.m., AC/215. Free.

Beethoven selections including his *Egmont Overture*; *Symphony No. 2*; and *Symphony No. 3, The Eroica* will be performed by the Mississippi Symphony Orchestra, 7:30 p.m., **Saturday, October 24** at Thalia Mara Hall, 255 East Pascagoula St. For information, call 601-960-1565.

WEEK X: October 26 – 30

**"First-Year Students Advising Group Meeting"
October 29, 11:30-12:30 (See your advisor.)**

M, 26 (9:00) **Discussion:** **Five Gospels**
(11:00)

M, 26 (1:00) **Presentation:** **Development of the New Testament** Dr. Williamson
Directory of passages will be emailed. Use one of the acceptable Bible translations listed above.
Passages are to be read for Monday's discussion.

T, 27 (9:00) **Presentation:** **History of the Early Church** Dr. S. Smith
Email reading.

W, 28 (9:00) **Discussion:** **Culture of the early Christian church**
(11:00)

W, 28 (1:00) **Presentation:** **From Rome to Byzantium** Dr. Paxman
WORLD: 235-241, 248-251, 386-395

Th, 29 (9:00) **Presentation:** **How Does God Deal With Me? St. Augustine** Dr. Hopkins
PHILO: 159-184

F, 30 (9:00) **Discussion:** **Byzantine culture and Augustine**
(11:00)

Religious Holiday:

Samhain, **October 31-Nov 1** (Wiccan and Neopagan holiday celebrating the end of summer, the last Harvest, and the beginning of a new Year)

EXTRACURRICULAR EVENTS:

If "It Feels Like Mississippi" It Must Be - Jackson's own successful songwriter, Fred Knobloch, tells his story in words and music, from growing up in Jackson and garage bands of the 60s and early 70s, to going pro. This Arts and Lecture series program will be held in the Ford Academic Complex Recital Hall at 7:00 p.m., **Tuesday, October 27**. For information, call Continuing Education Office, ext. 1130.

The Way We Get By - with Gita Pullapilly producer and Aron Gaudet, director - *The Way We Get By* is a seemingly idiosyncratic story about troop greeters — a group of senior citizens who gather daily at a small airport to thank American soldiers departing and returning from Iraq — but the film quickly turns into a moving, unsettling and compassionate story about aging, loneliness, war and mortality. The film carefully builds stories of heartbreak and redemption, reminding us how our culture casts our elders, and too often our soldiers, aside. More important, regardless of your politics, *The Way We Get By* celebrates three unsung heroes who share their love with strangers who need and deserve it. Southern Circuit Film, **Tuesday, October 27**, AC/215, 7:00 p.m. Free.

"Preachers and Misfits, Prophets and Thieves: The Minister in Southern Fiction" - If you think ministry is boring, the notion did not come from fiction, at least not Southern fiction. G. Lee Ramsey, Jr., a seminary professor (Memphis Theological Seminary) and ordained Methodist minister, is also the author of a thoughtful new book on the sometimes zany, frequently disturbing, and always entertaining ministers of Southern fiction. The book explores clergy characters in the work of a wide range of Southern writers including Zorah Neale Hurston, Flannery O'Connor, Walker Percy, Will Campbell, Clyde Edgerton, and Lee Smith. Friday Forum, **October 30**, 12:30 p.m., AC/215. Free.

Tennessee Williams' Pulitzer Prize winning masterpiece, *Cat on a Hot Tin Roof*, will be held at New Stage Theatre (1100 Carlisle Street), **October 27-November 8**. For information, call 601-948-3531.

WEEK XI: November 2-6

- M, 2** (9:00) **NO DISCUSSION**
(11:00)
- M, 2** (1:00) **SECTIONAL EXAM #2 (Academic Complex Recital Hall)**
- T, 3** (9:00) **Presentation: Caravans of Gold:** Dr. Davis
Africa and Africans in the World Economy
WORLD: 146-148; 246-249; 300-304; 350-352;
380-385, 470-472, 485-491
- W, 4** (9:00) **Discussion: African History**
(11:00)
- W, 4** (1:00) **Presentation: Hindus and Buddhists on the Nature of Reality** Dr. Williamson
Hindu views:
Upanishad and *Crest Jewel of Discrimination* selections (emailed)
Buddhist views:
PHILO: 71-87, "The Questions of King Milinda";
Middle Way by Nagarjuna (emailed)
- Th, 5** (9:00) **Presentation: Early Islam** Dr. Williamson
WLit B: 1460-76
ART: 333-48 (to Seljuk)
- F, 6** (9:00) **Discussion: Comparing Hinduism and Buddhism**
(11:00)

*******Required Heritage Event:*******

Thursday, November 5, 7:00 p.m.

AC/215

A conversation with Banafsheh Zand-Bonazzi about Iran, Shia Islam, and Religious Politics

EXTRACURRICULAR EVENTS:

Science journalist, author, and speaker Andrew Chaikin is an internationally renowned authority on space exploration. His books include the best-selling chronicle of the Apollo moon missions, *A Man on the Moon*, the main basis for Tom Hanks' Emmy-winning HBO miniseries, *From the Earth to the Moon*. His mission is ... "to inspire and educate about the wonders of the universe and the incredible adventure of space exploration." This Arts and Lecture series program will be held in the Ford Academic Complex Recital Hall at 7:00 p.m., **Tuesday, November 3**. For information, call Continuing Education Office, ext. 1130. (\$10.00)

Friday Forum, **Nov. 6** presents Banafsheh Zand-Bonazzi, IranPressNews.com. Banafsheh Zand-Bonazzi is an Iranian born writer and political activist. Born in Tehran, she attended the American University of Paris, the French Institute of Higher Cinematic Studies, and the University of Maryland, studying film, art history and linguistics. Speaking 7 languages, she has worked in the film industry for organizations including HBO and MTV. In 1993, she produced a series of documentary films about the Iranian secret police and the assassinations of Iranian writers and activists. Her own father has been a political prisoner in Iran for several years. In 2007, she was part of the Secular Islam Summit, which released a declaration calling on governments to reject Sharia law and fatwa courts, among other elements of theocratic rule. Zand-Bonazzi currently edits the English version of the online Iran Press News and is a sought-after analyst for Iranian politics and insights on radical Islam, regularly writing for *The National Review* and *Defense and Foreign Affairs*, and appearing in interviews on *C-Span's Washington Journal* and *Fox TV*. Held in AC 215, 12:30 p.m. Free.

WEEK XII: November 9-13

- M, 9** (9:00) **Discussion:** **Islamic history**
(11:00) **Fall Project is due.**
- M, 9** (1:00) **Presentation:** **Should We Reason or Pray?** Dr. Hopkins
Islamic Theology and Philosophy
Email reading.
- T, 10** (9:00) **Presentation:** **Islamic Empire** Dr. Paxman
WORLD: 252-257, 269-276, 285-288
- W, 11** (9:00) **Discussion:** **Islamic culture**
(11:00)
- W, 11** (1:00) **Presentation:** **Medieval European Art** Dr. Susik
ART: 294-297; 362-393
- Th, 12** (9:00) **Presentation:** **The Crusades** Dr. Paxman
WORLD: 372-380
- F, 13** (9:00) **Discussion:** **Medieval culture**
(11:00)

EXTRACURRICULAR EVENTS:

Combining 135 years of choral excellence, The Mississippi Opera Chorus, Jackson Choral Society, and The Mississippi Chorus will bring *The Best of Opera Choruses* to Belhaven College, **Thursday, November 14**, 7:30 p.m. Selections for the concerts include music by Beethoven, Bizet, Donizetti, Puccini, Rossini, Verdi, Wagner. For information, call 601-960-2300.

“Inside the Mississippi Legislature” - David Blount, Mississippi Senate, represents Jackson by looking ahead to prepare for the 2010 Regular Session of the Mississippi Legislature. Friday Forum, **Friday, Nov. 13**, 12:30 p.m., AC/215. Free.

The Mississippi Symphony Orchestra celebrates Baroque masters from Italy to Germany including melodies of Gabrielli and Pachelbel. This performance will be held at St. Andrew’s Cathedral, 305 E. Capitol St., **Friday, November 13**, 7:30 p.m. For information, call 601-960-1565.

WEEK XIII: November 16-20

**"First-Year Students Advising Group Meeting"
November 19, 11:30-12:30 (See your advisor.)**

- M, 16** (9:00) **Discussion:** **The Crusades and their legacy**
(11:00)
- M, 16** (1:00) **Presentation:** **El Cid** Dr. Griffin
The Poem of the Cid
- T, 17** (9:00) **Presentation:** **How Much Faith and How Much Reason?** Dr. Hopkins
Aquinas and Medieval Philosophy
PHILO: 185-203
- W, 18** (9:00) **Discussion:** **Faith and Reason**
(11:00)
- W, 18** (1:00) **Presentation:** **Dante** Dr. Griffin
WLit B: 1831-1852; 1897-1900; 1913-1916;
1936-1942; 1957-1962
- Th, 19** (9:00) **Presentation:** **The Plague** Dr. Paxman
WORLD: 442-444, 450-462, 477-480
- F, 20** (9:00) **Discussion:** **Medieval Literature**
(11:00)



*******"Required Heritage Event:"*******
Lerner and Loewe's musical fable, *Camelot*,
Wednesday, November 18, 7:30 p.m.
Thalia Mara Hall, 255 East Pascagoula St.

EXTRACURRICULAR EVENTS:

Lecture/performance of Indian music by Dr. Guy Beck; **Monday, Nov. 16**, 7:00 p.m., Academic Complex Recital hall. For information, contact Dr. Williamson, ext. 1333.

Flying on One Engine with Joshua Weinstein, producer/director - Wheelchair bound, without a larynx, and diagnosed with a life-threatening aortic aneurysm, Dr. Sharadkumar Dicksheet now lives only (and barely) so he can travel to India to perform free operations in marathon-like surgery sessions where up to 700 children receive treatment for their cleft lips and other deformities. Although Dicksheet survives off of social security while living in his Brooklyn apartment, his life is drastically different in India where the eight-time Nobel Prize nominee is treated like a living god. *Flying on One Engine* shows how this quirky, funny, and sometimes difficult character overcomes his own ailments by curing others. Southern Circuit Film, **Tuesday, November 17**, AC/215, 7:00 p.m. Free.

Paul Canonici, retired Catholic priest and educator, artist, writer and world traveler, set upon a journey to discover his roots in Italy and the Mississippi Delta. He is the author of *The Delta Italians: Their Pursuit of "The Better Life" and Their Struggle against Mosquitos, Floods and Prejudice; So Italian: Traditional Recipes with My Art and Travel Notes; and Pictures and Profiles of Delta Italians*. This Arts and Lecture series program will be held in the Ford Academic Complex Recital Hall at 7:00 p.m., **Thursday, November 19**. For information, call Continuing Education Office, ext. 1130. (\$10.00)

"Step by Step: The Staircase as Metaphor across Film Genres" - Brit Katz, Vice President for Student Life talks about how film directors have always used staircases to affect mood, emotion, or reaction to a story arc or outcome. In horror (*The Exorcist, Spiral Staircase*), suspense/thriller (*Vertigo, Notorious*), musical comedy (*The Little Colonel, Hello Dolly*), drama (*Gone with the Wind, The Heiress, Sunset Boulevard*), or action/adventure (*Titanic*), a staircase winds its way into the audience's appreciation for the film. Friday Forum, **November 20**, 12:30 p.m., **AC/215**. Free.

WEEK XIV: November 23 - 27

M, 23 (9:00) **Discussion:** **Biohistory**
(11:00) Email reading.

M, 23 (1:00) **Presentation:** **Medieval Music**
LISTEN: 58-72 [chapter 5]; 29-30 [Tunes]

Dr. Raley

T, 24 (9:00) **Presentation:** **Boccaccio/Petrarch**
WLit B: 1963-1991
WLit C: 2485-2490

Dr. Griffin

W, 25 (9:00) **Discussion:** **The Renaissance**
(11:00) **Fall project – final version due.**

W, 25, 12:00 p.m. – Su, 29 **THANKSGIVING HOLIDAYS**

Religious Holidays:

Eid Al Addha (3-day festival at end of Hajj; celebrates Abraham's willingness to sacrifice his son – Muslim), **Nov. 27**

First Sunday of Advent (preparation for Christ's birth – Christian), **Nov. 29**

WEEK XV: November 30 – December 4

- M, 30** (9:00) **Discussion:** **Renaissance Literature**
(11:00) **Deadline for completing all five reviews.**
- M, 30** (1:00) **Presentation:** **Renaissance Art** Dr. Susik
ART: 403-407; 417-424; 433-434; 445-448;
466-485; 489-492; 497-501
- T, 1** (9:00) **Presentation:** **Voyages of Discovery** Dr. Griffin
WORLD: 509-516, 526-527
Email reading.
- W, 2** (9:00) **Discussion:** **The culture of exploration**
(11:00)
- W, 2** (1:00) **Presentation:** **Renaissance Music** Dr. Raley
LISTEN: 76-92 [chapter 6]
- Th, 3** (9:00) **Presentation:** **Meso-America** Dr. Paxman
WLit C: 3070-3092
WORLD: 230-234, 307-313, 493-495
- F, 4** (9:00) **Discussion:** **Meso-American culture**
(11:00)

FINAL EXAM: Monday, December 7, 9:00 a.m., AC/ Recital Hall
Deadline for completing the reviews requirement:

Religious Holidays:

Bodhi Day (when Buddha first sat under Bodhi tree – Buddhist), **Dec. 8**
Advent feast begins (Orthodox Christian), **Dec. 12**
Hijra (Muhammad to Medina in 614; Muslim New Year), **Dec. 18**

EXTRACURRICULAR EVENTS:

Pre-Columbian Ceramics - The objects displayed in the cases of the MS Museum of Art's (201 East Pascagoula, #102) lobby originate from two continents and represent a time span of more than two thousand years. Pre-Columbian civilizations living across Peru, Mexico and Central America flourished prior to the arrival of Europeans. An array of archaeological cultures developed, several of which are represented in the collection exhibited. For information, call 601-960-1515.