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## HUM 201-08, The Search for Values in the Light of Western History and Religion, Fall 2004

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## COURSE SYLLABUS

HUM 201

**THE SEARCH FOR VALUES IN THE LIGHT OF  
WESTERN HISTORY AND RELIGION  
(FINE ARTS TRACK)**

Credit: 3 hours

**CLASS MEETINGS:** TTH 11:00 a.m. - 12:15 p.m.  
112 Hassel

**INSTRUCTOR:** Dr. Tim Watkins  
Office: 114 Hassell  
Office Hours: M-TH, 1:00-2:00 or by appointment  
E-mail: Watkinst@rhodes.edu  
Tel.: 843-3774

**COURSE DESCRIPTION AND OBJECTIVES:** This course serves as a continuation of the ASearch@ sequence. It examines a selection of major literary and musical works in Western culture beginning with the Middle Ages, exploring their historical contexts, the ways in which they were produced, and the ways in which they respond to and shape the intellectual and religious traditions at the root of Western culture. This course will help students:

- engage in active analysis of primary texts created by authors who have made a significant contribution to Western culture
- develop critical thinking skills
- hone the writing and speaking skills necessary to articulate the abstract thinking required the works we study
- begin to understand the ways in which various modes of discourse shape and are shaped by the ideas they express

### REQUIRED TEXTS:

Available in the Rhodes Bookstore:

Course Packet (CP) AThe Search for Values in the Light of Western History and Religion@

Saint Augustine, *Confessions* (New York: Penguin Classics, 1961).

Timothy Fry, O.S.B., tr., *The Rule of St. Benedict in English* (Collegeville, MN: The Liturgical Press, 1982).

Niccolò Machiavelli, *The Prince*, tr. Harvey C. Mansfield (Chicago: University of Chicago Press, 1998).

Herman Melville, *Billy Budd* (New York: Tom Doherty, 1988).

Performances of musical compositions will be on reserve in Burrow Library

(Hildegard=s *Ordo virtutum*, Wagner=s *Tristan and Isolde*, and Britten=s *Billy Budd*) and the Music Library (Beethoven=s Symphony No. 5).

### REQUIREMENTS AND EVALUATION:

#### REQUIREMENTS:

**Class participation:** Because absence in class precludes participation, class attendance is required. Each student is expected to be on time to class with a copy of the text for the day, to have read the assignment thoughtfully, and to participate actively in the discussion. A helpful

practice in ensuring good class participation is to bring a list of comments or questions that you wish to make during class discussion, so that you are prepared to contribute to the discussion.

Part of the participation grade will be based on leading the discussion during one class meeting. When leading discussion, students should begin with a brief (about 5 minute) introduction to the author being considered by providing a biographical sketch and information about the work under discussion. The discussion leader will also be responsible for stimulating conversation by asking at least five questions of the class about the day=s reading.

On the evening of Monday 20 September, students are required to attend the AMasters of Florence@ exhibit that is part of Memphis= AWonders@series. Tickets will be provided by the Search program. Attendance at the event will be part of your preparation for the next day=s session in which we will discuss the exhibit, so you will need to take notes throughout the exhibit.

At various times during the semester, the instructor will host video viewing sessions prior to a discussion of a music theatrical work. While you are not required to attend the viewings, these will be excellent opportunities to study the work that will be discussed the next day. Since viewing the performance videos is part of your preparation for the class in which they are discussed, you are required to view the video on your own before class if you do not attend the session.

**Essays:** Three essays will be required on topics to be distributed in class. Essays should synthesize the knowledge students have gained, using the critical and analytical methods applied in class. All written assignments should be cogent, well organized, in polished prose, with no errors of grammar or spelling. The essays should be neatly typed in 12-point Times New Roman font (or a similar font), using double spacing and 1-inch margins. In matters of style, the essays should follow the guidelines in Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th ed., rev. John Grossman and Alice Bennett (Chicago: University of Chicago Press, 1996), using footnotes rather than parenthetical references. Essays should be about 5 pages in length (1250 words).

Assignments are due at the beginning of the class period indicated. Late assignments will be accepted only at the discretion of the instructor for good reason and with the understanding that the grade will drop one increment every 24 hours or portion thereof. No papers will be accepted under my door, in my mailbox, or electronically without prior approval, which will be granted only under the most extreme circumstances.

Plagiarism is a violation of the Rhodes Honor Code. Plagiarism consists not only of unattributed use of the words of other authors, but also of the use of their ideas without proper citation. Please familiarize yourself with and use the guidelines for avoiding plagiarism in Turabian and at the Writing Center=s web page:

[http://www.rhodes.edu/writingcenter/group\\_b/plagiarism.html](http://www.rhodes.edu/writingcenter/group_b/plagiarism.html)

**Quizzes:** To reward careful and consistent class preparation, frequent quizzes based on the reading assignment for the day will be given. Missed quizzes cannot be made up. Each student will be responsible for creating and grading the quiz on the day he or she leads the class discussion .

**Daily Questions:** Each student will submit a question based on the assignment for each day. Questions should be typed and include the student=s name and the date. Questions will be graded based on their depth and perceptiveness of the issues underlying the assignments.

**Final Exam**

**EVALUATION** will be based on:

Class Participation (25%)

Essays (30%)

Quizzes (15%)

Daily Questions (10%)

Final Exam (20%)

**CONDUCT:** The honor code applies to all elements of the course. The signed honor pledge should be included on all work submitted.

You are expected to demonstrate the utmost respect for each other and the learning process in which we are involved. Turn off cell phones before class.

Food and drink are not permitted in Payne Recital Hall, the Music Library, the practice rooms, or on studio pianos.

**Continuing enrollment in the class acknowledges the requirements stated in the syllabus.**

## TENTATIVE SCHEDULE

(Assignments should be completed before the day on which each topic is discussed)

- Thurs. 8/26 Syllabus review; introduction
- Tues. 8/31 Saint Augustine, *Confessions*, 21-23, 43-70
- Thurs. 9/2 Saint Augustine, *Confessions*, 170-90, 207-11, 233-41, 250-52
- Tues. 9/7 Rule of St. Benedict (Preface and Chapters 1-20)
- Thurs. 9/9 Rule of St. Benedict (Chapters 21-95)  
Discussion Leader: \_\_\_\_\_
- Tues. 9/14 Hildegard, *Scivias* (CP, 1-9) and Julian of Norwich, *Revelations of Divine Love*,  
Chapters I-VI, VII-IX (available at  
<http://www.ccel.org/ccel/julian/revelations.html>)  
Discussion Leader: \_\_\_\_\_
- Wed. 9/15 Video viewing (7:00 p.m.?)
- Thurs. 9/16 Hildegard, *Ordo Virtutum*
- Mon. 9/20 AMasters of Florence@ Exhibit 6:45-9:30 p.m.
- Tues. 9/21 Discussion of the AMasters of Florence@ Exhibit
- Thurs. 9/23 John of the Cross, *The Spiritual Canticle*, Prologue, Songs, Argument, Exposition  
of Chapters I-V, XII (CP, 10-47)  
Discussion Leader: \_\_\_\_\_
- Tues. 9/28 John of the Cross, *The Spiritual Canticle*, Exposition of Chapters XIII-XV  
(CP, 47- 70)  
Discussion Leader: \_\_\_\_\_
- Thurs. 9/30 John of the Cross, *The Spiritual Canticle*, Exposition of Chapters XXVI-XXVIII,  
XXXVI, XL (CP, 72-88, 89-94, 97-99)  
Discussion Leader: \_\_\_\_\_
- Tues. 10/5 John Calvin, AOf Self Denial@ and AHow to Use the Present Life and the  
Comforts of It@ (CP 104-107)  
Discussion Leader: \_\_\_\_\_
- Thurs. 10/7 John Calvin, AOf the Eternal Election@ and APreface to the 1543 *Geneva Psalter*  
(CP 108-113)  
Discussion Leader: \_\_\_\_\_

- Tues. 10/12 Machiavelli, *The Prince*, Dedicatory letter; Chapters 1, 6-8  
Discussion Leader: \_\_\_\_\_  
ESSAY #1 DUE
- Thurs. 10/14 Machiavelli, *The Prince*, Chapters 15-18  
Discussion Leader: \_\_\_\_\_
- Tues. No class Fall Recess
- Thurs. 10/21 Machiavelli, *The Prince*, Chapters 22-25  
Discussion Leader: \_\_\_\_\_
- Tues. 10/26 John Locke, *Second Treatise of Government*, Chs. I-V (CP 114-32)  
Discussion Leader: \_\_\_\_\_
- Thurs. 10/28 John Locke, *Second Treatise of Government*, Chs. VII-IX, XIII, XIV, XIX (CP 132-146)  
Discussion Leader: \_\_\_\_\_
- Tues. 11/2 Immanuel Kant, *What is Enlightenment?* (CP 148-52)  
Discussion Leader: \_\_\_\_\_
- Thurs. 11/4 Immanuel Kant, *Metaphysical Foundation of Morals* (CP 153-60)  
Discussion Leader: \_\_\_\_\_
- Tues. 11/9 Ludwig van Beethoven, *Symphony No. 5 in C minor, Op. 67*
- Thurs. 11/11 Arthur Schopenhauer, *On the Primacy of the Will in Self Consciousness* (CP 161-206)  
Discussion Leader: \_\_\_\_\_
- Tues. 11/16 Arthur Schopenhauer, *On the Metaphysics of Music* (CP 207-217)  
Discussion Leader: \_\_\_\_\_  
ESSAY #2 DUE
- Wed. 11/17 Video Viewing (7 p.m.?)
- Thurs. 11/18 Richard Wagner, *Tristan und Isolde*
- Tues. 11/23 Herman Melville, *Billy Budd*, Chs. 1-15  
Discussion Leader: \_\_\_\_\_
- Thurs. 11/25 No class Thanksgiving Recess
- Tues. 11/30 Herman Melville, *Billy Budd*, Chs. 16-end  
Discussion Leader: \_\_\_\_\_
- Wed. 12/1 Video Viewing

Thurs. 12/2 Benjamin Britten, *Billy Budd*

Tues. 12/7 John Cage, *A Lecture on Nothing*@

## DEALING WITH PRIMARY SOURCES

Following are some basic questions that you should apply to every primary source, whether written document, musical composition, or work of visual art (here all of these things will be referred to as *texts*). Answering these questions will help you begin to analyze the text. Answer these questions for every primary source you study, both for class and for your essays.

### Who?

**Authorship:** Who was the author/composer/artist? Where was he or she from? What was the author's background? What kinds of things shaped the author's point of view? How does the author's background show through in the document?

**Audience:** Who might have read/heard/seen the text? Whom did the author want to read it/listen to it/see it? How can we tell? How did readers respond to the text.

**Context:** Was the author the only one producing such texts? Were others interested in the same issues? Was there much discussion of the questions or concerns raised by this author at the time?

### Where?

**Context:** Where was this text produced? What was going on in that place when the text was produced?

**Audience:** Where were people reading/listening to/seeing it? Was it intended for public consumption, for a select few, or just for the author's private use?

### What?

What is the text about? What is the story or idea that the author is presenting? What information does the author think most important? What are the events described?

### When?

**Authorship:** When did the author produce the text? What was going on around him or her while the text was being produced? How chronologically distant are the events from the time of the text's production?

### Why?

**Authorship:** Why did the author produce this text? How do you know? What is the argument or point of view of the text? What was this author trying to communicate to his or her readers/listeners/viewers? What was the author's point of view? What was the author's assumptions? What evidence do you have for your conclusions about this argument? What aspects of the document led you to that understanding?

**Context:** With what larger issues did this author engage? Did the author deal with major events of the day? Did the author attempt to convince people to do something (or not to do something)? Did the author advocate particular actions or new ways of thinking?

**Audience:** Why did people pay attention to this text? What attraction might it have had to the public of the time? Why was this text remembered (or forgotten) by later generations?