

# HUMN 3302: From Faith to Reason

## Class Syllabus

Instructor: Dr. Gary L. Kieffner  
Fall Semester 2018  
Class series: 13848  
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Classroom: Liberal Arts, 206  
Tuesdays and Thursdays: 9:00-10:20 a.m.  
Office: Liberal Arts, room 331  
Office Hours:  
Tuesdays through Thursdays: 10:45-11:45 a.m.;  
Tuesdays and Thursdays: 7:45-8:15 p.m.;  
or by appointment

### **Purpose of the Class:**

This course surveys the art, philosophy, and history that inform the social, political and religious institutions of World Culture from the 3rd century CE to approximately 1600 CE. The survey examines the arts of the era, relating them to political and social-historical contexts.

“World culture” is a broad label referring to vast and diverse historical periods, geographies, human societies, language groups, political and economic systems. This section of Humanities 3302 aids in the development of an understanding of Medieval European and early Renaissance religious belief, philosophy, literature, architecture, music and arts that have shaped contemporary European history and today’s World Culture. While drawing such regional and global interconnections, our foci shall particularly include: creation of the New Testament canon and western orthodoxy, intellectual tension between faith and reason in the medieval and Renaissance eras, persistence and transformation of the myth of “Rome” during that millennial period, development of Islamic culture in Iberia, the crusading impulse, the medieval aesthetic in art and architecture in relation to medieval philosophy, technology and world views, civic humanism and transitions from medieval to Renaissance mentalities, Renaissance arts, social constructs and anomalies, the ideals of chivalry and western romantic courtship, protestant reformation, and the results of experiences in the Americas for both Europe and the western hemisphere. We shall engage in discussion and application of key topics as we develop a more complete understanding of World Culture.

### **Required Reading:**

#### **Textbooks:**

Saint Augustine and Arthur Symons, *The Confessions of Saint Augustine*. Overland Park, Kansas: Digireads.com Publishing, 2016. ISBN-13: 978-1420951967.  
Anonymous, *The Poem of the Cid: Dual Language Edition*. London: Penguin Classics, 1985. ISBN-13: 978-0140444469.  
Christine de Pizan and Rosalind Brown-Grant, *The Book of the City of Ladies*. London: Penguin Classics, 2000. ISBN-13: 978-0140446890.  
Thomas More, *Utopia*. Cambridge: Cambridge University Press, 2016. ISBN-13: 978-1107568730.

Books are available in the University Book Store and at off-campus bookstores. They may also be rented at chegg.com. A copy of each book is also on reserve at the UTEP Library Reserve Desk.

### **Other Required Reading, Music and Materials:**

Posted on Blackboard.

### **Course Assessment:**

Assessment will be accomplished via evaluation of individual participation and contributions to team exercises, essays, and a final examination as follows:

### **Continuous Assessment of Participation and Team Contributions: (100 pts.)**

During the first week of class, you will be randomly assigned to a team. Frequently in class, you will collaborate with your teammates for graded team exercises. The instructor will assign the exercises in class.

Each member of your team who is present on any given day will receive a grade according to criteria announced by the instructor. If you would miss more than four class sessions, or portions thereof, then you are advised not to take this course. Silent or passive attendance will be counted as non-participation.

### **Three Essays: (100X3=300 pts.)**

You will individually write essays based on topics assigned by the instructor. The instructor will distribute the specific requirements during class.

### **Final Examination: (100 pts.)**

Exam material is drawn from the textbooks, other readings and course content, lectures, discussions, and films.

### **Final Grade for the Course:**

<b>Requirements</b>	<b>Weight</b>	<b>Student Grade</b>	<b>Grading Scale</b>
Participation and Contributions	100 (20%)	_____	450-500 points, A
Essay 1	100 (20%)	_____	400-449 points, B
Essay 2	100 (20%)	_____	350-399 points, C
Essay 3	100 (20%)	_____	300-349 points, D
Final Exam	100 (20%)	_____	0-299 points, F
<b>Total Points</b>	<b>500 (100%)</b>	_____	

### **Remediation and Make-up:**

Remediation for team exercises or lack of team participation is unavailable. You must attend class and collaborate with your team in order to get a good grade.

The grades of essays submitted after their deadlines will decrease at the rate of ten percent per each day they are late. Remediation for essays that are more than nine days late will be available, upon your request, and will consist of a double-length essay written on a new topic, as assigned by the instructor.

There is no make-up for the final exam. You must take the final examination during the scheduled time.

### **Course Policies and Procedures**

You are responsible for understanding and abiding by the classroom policies and procedures described below. Problems in the classroom may be reported to the Dean of Students.

#### **Classroom environment:**

You must uphold a mature level of interaction with each other and with the instructor. Please respect other students by listening to them when they respond to the classroom discussion. Please do not work on other courses during class. Cell phones must be turned off or set to vibrate. You should try to complete all of your calls, text messaging and other electronic communications before or after class. If a call must be taken during class, which should only be in the event of an emergency, you should step outside of the classroom. If you utilize a laptop computer for taking notes, then the volume control should be set to mute or off before coming to class. Do not engage in unauthorized communication or entertainment (web surfing, tweeting, messaging, chatting, video viewing, music playing, gaming, etc.) during class. If your conduct distracts the instructor or other students, you will be asked to leave.

### **Special Accommodations:**

Students with physical or other challenges that require accommodation(s) in order to participate in this course should contact the Center for Accommodations and Support Services at the Union Building, East, room 106. Telephone: 747.5148. Email: Cass@utep.edu. Internet: <https://www.utep.edu/student-affairs/cass/>. It is your responsibility to speak with a counselor in order to receive necessary help. Within the first week of the beginning of the semester, you must provide documentation from CASS in order to receive any accommodation(s). Failure to contact CASS and provide documentation in a timely manner may delay such accommodation(s) being made.

### **Disputed grades:**

If you disagree with a grade, you should consult the instructor during regularly scheduled office hours, or you should schedule an appointment.

### **Academic Honesty and Integrity:**

In class team activities are the only collaborative assessments that are graded. All other assessments are for individual productions. You are expected to do your own work on those graded materials submitted for course requirements. The names and student numbers of students suspected of knowingly using, or attempting to use, another person's work as though such work is their own, and of students suspected of permitting, or attempting to permit, another student to use their work, will be given to the Dean of Students for disciplinary action. Such conduct may constitute grounds for sanctions ranging from the assignation of a grade of "F" for the work to expulsion from the University. If you are uncertain regarding what actions constitute plagiarism, or about the University policy, then you should consult the instructor.

### **Dropping the Class:**

You are entitled to drop this class with a grade of "W" until the official university drop deadline, as described in the Schedule of Classes and the University Catalog. You are responsible for dropping the class. There will be no faculty-initiated drops, except under special circumstances.

### **Calendar and Reading Requirements: This calendar is subject to change by the instructor.**

#### **Week 1 (Aug. 28, 30)**

#### **The Middle Ages: Otherworldliness and Authoritarianism**

St. Augustine, Books I-V, pp. 1-66.  
Videos on Medieval Europe

#### **Week 2 (Sep. 4, 6)**

#### **Contexts: Arian, Nestorian, Monophysite and Trinitarian Faiths**

St. Augustine, Books VI-X, pp. 67-125.  
Videos and materials on Christian denominations, Germanic migrations, plainchant and pre-Romanesque architecture

#### **Week 3 (Sep. 11, 13)**

#### **Conforming Roman Catholic Faith, Chant, Practice and Edifices**

St. Augustine, Books X-XII, pp. 126-189.  
Videos on Charlemagne, Gregorian Chant and materials on Romanesque architecture.

#### **Week 4 (Sep. 18, 20)**

#### **Spanish Literature, *El Cid*, *Ars antigua* and the Idea of Rome**

*Poem of the Cid*, First Cantar, pp. 1-79.  
Videos and materials on Iberia, Italy, the Great Schism of 1054, and *Ars antigua*.  
Sep. 18: **Essay 1 due.**

- Week 5 (Sep. 25, 27)**      **Spanish Literature, *El Cid*, and Arthurian Romance Literature**  
*Poem of the Cid*, Second Cantar, pp. 80-141.  
 Extract from Chrétien de Troyes, *Yvain, the Knight of the Lion*, 1180.  
 Videos and materials on Iberia and Italy
- Week 6 (Oct. 2, 4)**      ***El Cid*, Literature, Music, and Architecture, 12<sup>th</sup> and 13<sup>th</sup> Centuries**  
*Poem of the Cid*, Third Cantar, pp. 142-216.  
 Extract from Marie de France, *Lais*, 12<sup>th</sup> c.  
 Videos and materials on Scholasticism, Corpus Christi festivals, the  
 Notre Dame school of polyphony, *minnesäng* and troubadours,  
 and Gothic architecture.
- Week 7 (Oct. 9, 11)**      **Experimental Governance, Experimental Science, 13<sup>th</sup> Century**  
*Magna carta libertatum*, 1215.  
 Excerpt from Roger Bacon, *Opus majus*, 1267.
- Week 8 (Oct. 16, 18)**      ***Ars nova*, New Sonnets, and Old Problems, 14<sup>th</sup> Century**  
 Excerpt from Francesco Petrarca, *Fifteen Sonnets*, 1350.  
 Readings and videos on the Western Schism, Francesco Petrarca,  
 Guillaume de Machaut, Francesco Landini, new music and  
 context.  
 Oct. 16: Essay 2 due.
- Week 9 (Oct. 23, 25)**      **New Literature and Transition into Renaissance**  
 Excerpt from Dante Alighieri, *Divine Comedy*, 1320.  
 Excerpt from Geoffrey Chaucer, *Canterbury Tales*, 14<sup>th</sup> c.  
 Videos on Alighieri, Chaucer and new literature.
- Week 10 (Oct. 30, Nov. 1)**      **Christine de Pizan and Gendered Transformations**  
 de Pizan, Part I, pp. 1-90.
- Week 11 (Nov. 6, 8)**      **Christine de Pizan and Gendered Spaces**  
 de Pizan, Part II, pp. 91-200.
- Week 12 (Nov. 13, 15)**      **Christine de Pizan and the Renaissance**  
 de Pizan, Part III, pp. 201-240.  
 Nov. 13: Essay 3 due.
- Week 13 (Nov. 20)**      **Renaissance Arts, the Printing Press, and the Council of Trent**  
 Videos and materials on Renaissance painting, Palestrina and parody  
 mass, Dufay and other Burgundian composers, paraphrase  
 mass, Josquin des Prez, cyclic mass, protestant chorale, and  
 Florentine camerata  
 There is no class on Nov. 22, a federal holiday.
- Week 14 (Nov. 27, 29)**      **Writing on the Americas, and the Americas Writing Back**  
 More, "Thomas More to Peter Giles," and Book I, pp. 3-42.  
 Excerpt from Christopher Columbus, journal, 1492.  
 Excerpt from Garcilasco de la Vega, *The Royal Commentaries of Peru*,  
 16<sup>th</sup> c.
- Week 15 (Dec. 4, 6)**      **The Americas as Utopia, and New Architecture**  
 More, Book II, pp. 43-113.  
 Materials on Baroque architecture.

**FINAL EXAM DATE AND TIME: Tuesday, December 11, 2018, 10:00 a.m.-12:45 p.m.**