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# THE REVISED GREAT WORKS PROGRAM

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

*Last Revised: June 4, 2013*



## INTRODUCTION

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The columnist Marilyn vos Savant has written, “The length of your education is less important than its breadth, and the length of your life is less important than its depth.” The Great Works Program is designed to help students broaden their education and deepen their lives through an increased awareness and understanding of the great questions humans have explored in writing and in art, on stage and in the lab.

The program therefore requires of students a foray into works that, in Matthew Arnold’s words, constitute “the best that is known and thought in the world.” These works are among the world’s most influential: they have shaped history and changed the way we think about art, the world around us, and our humanity. An understanding of these works creates a common ground for thoughtful intellectual discourse.

To this end, the Great Works Requirement is divided up into six categories: literature, art, film, music and dance, theatre, and science and technology. Students are required to complete 6 experiences in each category as well as write one response paper per category. The requirement is designed to be completed as an undergraduate (experiences completed in high school will not count), and while the requirement can be entirely completed on campus, students are encouraged to experience Great Works wherever they are.

Students will find that the program is easiest to complete if spread relatively evenly across their undergraduate experience. The ultimate goal of the program is to cultivate within Honors graduates a lifelong desire to seek out and understand that which is “virtuous, lovely, or of good report or praiseworthy” (Article of Faith 13).

Details on the program, including logs, frequently asked questions, and lists of eligible works, are included in this packet.

# GREAT WORKS RESPONSE GUIDELINES

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## Basic Requirements

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- Write **ONE** response from **EACH of the six** Great Works categories: literature, art, film, music & dance, theatre, and science & technology.
- Responses are typically between **six and eight pages** in length (double-spaced).
- Papers written for other classes can be submitted as Great Works Responses but must be revised to conform to the response requirements outlined below.
- If you choose to base your response on a paper written for a class, please note it on your response. If you do not, your response runs the risk of being marked as plagiarism when we perform an online check.

## Purpose of Great Works Responses

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The Great Works Responses should accomplish the following three tasks:

- Provide historical and contextual background for the work
- Critically examine content and structure of the work
- Briefly discuss the significance of the work to the world and, where applicable, to you personally

## Historical Context

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- 1. Includes essential factual details necessary to identifying the work.** What is the title of the work? What is the name of its author/creator? When was it created? What other basic pieces of information does the reader need to know? For example, if you are writing about a Shakespeare play, did you only read the text, or did you attend a live production? If it was a live production, when and where did you see it? Who produced it?
- 2. Evidences an informed understanding of the work's context--not just a superficial recap.** The information you present here should go beyond the brief and superficial intro found in the first few lines of a Wikipedia entry. Give the reader a substantial sense of the work within its context. This may include explanations of relevant historical, political, biographical, social, or cultural detail significant to the creation and/or reception of the work.
- 3. Provides "backstory" to the work that not only situates the work and its significance, but sets up the critical analysis.** Whether or not you choose to use subheadings in your Great Works Response, your paper should be cohesive, meaning that the paper should feel focused, not fragmented. The historical information should therefore transition smoothly into the analysis section. When you are writing the historical context section for this paper, consider the focus of your critical analysis. What background information does your reader specifically need to know to fully understand the angle you will take in the analysis section? How can the information in the historical context section help prepare the reader for and transition the reader to the analysis section?

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## Critical Analysis

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- 1. Anchored by a clear and focused thesis/argument that tries to move beyond self-evident observation.** The analysis should have a focus narrow enough so that you can cover your topic in sufficient detail and depth. The best critical analyses move beyond what a superficial examination of the work would reveal. Is the focus of your analysis something that most people could easily observe within the work? Does it seem somewhat obvious? If so, try to go deeper or to approach the work from a different, more unique or more interesting angle.
- 2. Uses ample evidence from the great work to substantiate thesis.** Claims that you make in your thesis are only empty claims until you substantiate them. Make sure you support the thesis of your analysis with specific detail from the work itself. Supporting details show close observation and depth of thought will substantiate and validate your thesis. They will also provide points of interest for your reader.
- 3. Draws conclusions by considering significance of the work in a deeper or larger context.** Once again, your GW Response should make it clear to the reader that you have given serious thought to the work about which you are writing. Are your observations somewhat surface or one-dimensional, or do you give the reader insight to a thought process that digs a bit deeper?
- 4. Manifests logical and clear organization in the presentation of supporting points.** As you write your analysis, make sure you transition from point to point in a way that makes sense for your reader. Avoid unfocused rambling or jarring transitions between supporting points that seem totally unrelated.

## The Big Picture

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- 1. Moves beyond a cursory gut reaction to the work, and instead discusses the importance of the work in a broader context.** Now that you have analyzed a specific aspect of the work, you have the chance to let the reader know what it all means on a bigger scale. Why is this work important? Why does it matter? Why should we care about what you discovered in the analysis? What does it tell us or teach us? How does it contribute to our understanding of life or our world or what it means to be human? You don't have to answer EVERY question, but you should address the broader importance of the work.
- 2. Responds to the "big questions" posed/answered by the work (if applicable, in a personal context).** What questions does this work pose to you and to a broader audience? Does it challenge our assumptions? Does it question certain ideas or beliefs? Does it demand a response? If you feel a specific personal connection to the "message" of the work, let the reader know how that personal connection informs your approach to the work.
- 3. Shows sincere investment in trying to personally make sense of the work rather than settling for glib/superficial moralizing.** Avoid cliché observations about the work. Stay as honest and genuine as possible. Don't exaggerate your response to the work (for good or bad) or make vast religious pronouncements. Keep things specific, direct, and thoughtful.

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## Scholarship

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- 1. Evidences mature and insightful ideas consistent with a solid understanding of the work.**  
Throughout the paper, the reader should get a sense that you really came to KNOW the work. This will become clear as you present deep and thoughtful ideas, and as you avoid making hasty or superficial judgments about the work.
- 2. Utilizes secondary sources.** Although your analysis and concluding section may be entirely your own original work, you will undoubtedly need to consult secondary sources for some background information on the work. The more credible your sources, the more credible your paper as a whole, so while it's not utterly forbidden to consult Wikipedia, a reader who sees that Wikipedia is your ONLY outside source may wonder how much time and research you really devoted to the development of your paper.
- 3. Secondary sources are cited accurately and consistently.** Different fields of study use different bibliographic citation styles, but whichever style you use (for example, MLA, APA, Turabian, etc.), your sources need to be cited correctly, and the citation style needs to be consistent throughout the paper.
- 4. Written in a clear and appropriate style.** This is a paper for an academic audience, so excessive slang or informal language is out of place. The writing should be easy to follow and well crafted, not just a stream-of-consciousness ramble.
- 5. Free of typos and grammar errors.** Make sure you carefully proofread your final paper before you submit it for evaluation. Excessive errors in grammar and mechanics obscure the content within the paper.

## Additional Resources

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- An additional resource that can help you write the original, shorter response is *Focus: A Student Perspective on the Honors Program*. This handbook, prepared by Honors students and faculty, provides extensive instruction about the original Great Works response, including category-specific guides to writing about great works, sample Great Works responses in each category, and general writing guidelines. *Focus* is available at the BYU Bookstore.
- Sample Great Works responses are located in the Honors Advisement Office (350D MSRB) and are available for you to look through during regular office hours.

# LITERATURE

To complete the literature category, you must **read at least six works of literature** by authors on the Great Works Literature list (see appendix).

- If you wish to read a book by an author on the list other than the work listed there, you may do so if the work is of comparable scope (e.g. *Mansfield Park* by Jane Austen instead of *Emma* or *Pride and Prejudice*).
- You are **required to fulfill each of the categories below**. You will notice that the Great Works Literature list separates the works by the time period in which they are written and that other categories are noted with a **W** for woman author and **CC** for cultural conflict. Lastly, the selected non-western tradition works are listed separately at the end of the literature list.
- **A single book may double count for multiple categories**, but you *may* need to read more than 6 books in order to cover all the categories (depending on which works you choose to read). For this purpose, we have included additional lines in the log below.

**PERIOD**

- Classical
- Early Christian & Medieval
- Renaissance & Reformation
- 17<sup>th</sup> & 18<sup>th</sup> centuries
- Romanticism & 19<sup>th</sup> century
- 20<sup>th</sup> century

**OTHER**

- Woman author (abbreviated **W** in list and log)
- Cultural Conflict (**CC**)
- Non-Western Traditions

Note: In some cases, the categories on the right may overlap with periods, in which case double or triple counting may occur. For example, Alice Walker’s *The Color Purple* can meet the 20<sup>th</sup>-century, **W** and **CC** categories simultaneously. The “Cultural Conflict” distinction identifies works that represent cultural tension or reconciliation between different cultures within various societies.

	PERIOD	OTHER CATEGORY	TITLE	AUTHOR	SEMESTER
1	<b>Classical</b>				
2	<b>EC&amp;MdvI</b>				
3	<b>Ren/Ref.</b>				
4	<b>17<sup>th</sup>-18<sup>th</sup> c</b>				
5	<b>Rom&amp;19<sup>th</sup> c</b>				
6	<b>20<sup>th</sup> c</b>				

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## ART AND ARCHITECTURE

To complete the art and architecture category, **engage with SIX works of art, art exhibitions**, or architecture with significant cultural or historical impact.

- **At least FOUR** of these works/exhibits must be viewed live.
- Museums, churches, sculpture gardens, university art shows, and public spaces with significant art are appropriate examples of “exhibitions.” If a museum you attend has more than one exhibition (as, for example, the BYU Museum of Art does), you are welcome to count **up to TWO** exhibitions from **a single visit**.
- Sufficient opportunities exist on campus alone to fulfill this requirement, but we invite students to broaden their view and, when and where possible, experience some of the truly great art in the world by exploring professional off-campus venues.

You have the option of counting **up to TWO** works/exhibits of art that you have **studied** but **not seen live**. However, we require that you provide proper justification that you have completed a meaningful study of the work. Meaningful study in this context would consist of the following:

- **At least TWO articles/books from either academic sources** or **significant museum materials** *in addition* to any insight you obtain through class discussion, etc. Please list your sources in the log below and explain whatever else you have done to study the work.

	TITLE OF EXHIBIT OR ART	WHERE	SEMESTER
1			
2			
3			
4			
5			
6			

Which number above are you justifying (if applicable)? (\_\_\_\_)

Justification:

Which number above are you justifying (if applicable)? (\_\_\_\_)

Justification:



# FILM

To complete the film category, **view SIX films**. At **least FOUR of these films** should come from the **Great Works Film list** or **on-campus venues** such as the International Cinema ([ic.byu.edu](http://ic.byu.edu)) or the Special Collections Motion Picture Archives Film Series (<http://lib.byu.edu/sites/sc/events-news/motion-picture-archives-film-series/>).

- In addition to seeing films on the list, you may choose **up to TWO films** that are not on the approved list. If you choose to log films that are not on the approved film list, you **must justify why** the film you chose should qualify as a Great Work. Proper justification can include critical or scholarly acclaim or awards the film has received, etc.
- At **least two** of the films must be **in a language other than English**.

You are free to choose where you watch the film (e.g. watching films from the list at home is appropriate), but students are encouraged to explore a variety of venues. To preserve the experience as the director and producer intended, please see your Great Works films at a big screen venue whenever possible.

	NON-ENGLISH: TITLE	LANGUAGE	SEMESTER
1			
2			
	ANY LANGUAGE: TITLE	LANGUAGE	SEMESTER
3			
4			
5			
6			

Which number above are you justifying (if applicable)? (\_\_\_\_)  
 Justification:

Which number above are you justifying (if applicable)? (\_\_\_\_)  
 Justification:

# MUSIC AND DANCE

To complete the music and dance category, you must **see SIX performances of Great Works of music or dance.**

- **At least FOUR** of these performances must be **live performances** and you must attend the **entire** performance.
- You have the option of counting **filmed** productions or complete **sound recordings** for **up to TWO** of the six performances (e.g. viewing an acclaimed filmed version of Mozart’s *Don Giovanni* for opera or listening to an entire recording of Vivaldi’s *Four Seasons* by an acclaimed orchestra for a symphonic work). If you choose to count a film or sound recording, please **provide justification** for the merit of the work as well of the performing group/producer. Also, you **must** view or listen to the entire work.
- Additionally, your six experiences **must cover** each of the following categories:
  - 1 full symphony (abbreviate as **S** in log)
  - 1 ballet or other dance concert (**D**)
  - 1 concerto or chamber performance (**C**)
  - 1 solo instrument or vocal recital (**R**)
  - 1 opera, oratorio or other major choral work (**O**)
  - 1 non-classical performance (**NC**)  
(e.g. jazz or folk music)
- **Operas** count under the “**Music and Dance**,” Great Works category while **musicals** count under the “**Theatre**” Category. Dance performances must focus entirely on one genre, i.e. ballet, ballroom, folk, modern dance, etc. to count. If you are uncertain whether a particular performance qualifies, please check with the Honors Advisement Center.

In fulfilling this requirement, remember that both the **work** and the **performing group** must be of **Great Work merit**. For example, watching the BYU Philharmonic, a symphony, perform Beethoven’s *9<sup>th</sup> Symphony* would be acceptable. Student and faculty performances are also generally appropriate. However, some other campus groups (e.g. Young Ambassadors, Vocal Point, etc.), while fantastic performers, generally do not meet this requirement because they typically perform variety shows rather than entire Great Works pieces.

	CATEGORY	PERFORMANCE/TITLE(S) OF WORKS	WHERE ATTENDED	SEMESTER
1	<b>S</b>			
2	<b>C</b>			
3	<b>O</b>			
4	<b>NC</b>			
5	<b>D</b>			
6	<b>R</b>			

Which number above are you justifying (if applicable)? (\_\_\_\_)

Justification:

Which number above are you justifying (if applicable)? (\_\_\_\_)

Justification:

# THEATRE

To complete the theatre category, you must **watch SIX theater performances**, including **at least ONE by William Shakespeare**.

- You must **attend at least FOUR live performances**.
- Productions at **professional, campus**, and community theaters featuring quality performances are appropriate. High school productions **do not count**. If you attend plays adapted for young/children audiences (including those performed at BYU), you are required to view a film version of the play as well (e.g. if you attended BYU's 2013 Theater for Young Audiences production of Shakespeare's *Henry V*, you would also need to view an appropriate original version on film).
- You have the option of counting **filmed** productions for **up to TWO** of the six performances. If you choose to count a filmed version of a production, please **provide justification** for the merit of the work as well of the performing group/producer (e.g. Kenneth Branagh's version of Shakespeare's *Hamlet*). Proper justification can include critical or scholarly acclaim or awards the film version has received, etc. Also, you **must** watch the **entire** film production.

Again, musicals count under the "Theatre" Great Works category and operas count under the "Music and Dance" category.

	TITLE OF PLAY	PLAYWRIGHT	WHERE ATTENDED	SEMESTER
1		<b>Shakespeare</b>		
2				
3				
4				
5				
6				

Which number above are you justifying (if applicable)? (\_\_\_\_)

Justification:

Which number above are you justifying (if applicable)? (\_\_\_\_)

Justification:

# SCIENCE AND TECHNOLOGY

To complete the Science and Technology category, you must **explore and examine SIX major principles from science and technology**. Examples of possible scientific principles and experiences are listed in the appendix of this packet. Your study of these principles can be accomplished through a variety of different venues and experiences.

- You may **read a book** from the approved lists or visit a **museum, zoo, or planetarium**. You must explore **at least ONE** principle within **EACH** of the following four categories:
  - P= Physical Science
  - L= Life Science
  - S= Social Science
  - M&T= Mathematics and Technology
- The remaining two principles may be from any of the above four categories.

If you choose to explore principles through personal research or experience other than a book from the approved list or a visit to a museum, zoo or planetarium, you will need to describe it in the EXPERIENCE section below.

Examples of meaningful exploration in this context include the following:

- **Reading at least two articles/books from either academic sources or significant venue materials** about the scientific principle. Please list your sources in the log below and explain whatever else you have done to study the principle.
- **Studying a principle in detail in class.** A brief mention or shallow exploration does not count.
- **Learning scientific terminology and concepts** about a scientific principle and visiting a location to apply that knowledge (such as tree identification while visiting a national park or marine life at a beach).

	CATEGORY	PRINCIPLE	EXPERIENCE	SEMESTER
1	<b>P</b>			
2	<b>L</b>			
3	<b>S</b>			
4	<b>M&amp;T</b>			
5				
6				

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# GREAT WORKS FREQUENTLY ASKED QUESTIONS

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## General

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1. *May I count books I read or things I saw in high school?*  
No. The Great Works requirement is designed to be completed as an undergraduate. You may count anything you've done after high school graduation.
2. *I forgot when exactly I did one of my experiences.*  
Just record the semester—that will be sufficient.
3. *May I count something I perform in?*  
Absolutely, but multiple performances of the same production will count as only one experience, of course.

## Literature

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1. *What does "substantial selection" mean for large works marked with an asterisk in the list?*  
It varies per work. Some works, like *Divine Comedy*, divide easily along book lines. Others, like Montaigne's *Essays*, do not. Read approximately as much of the work as you would need to in order to complete another work. Alternatively, consider how much you need to read to grasp the literary and social impact of a work.
2. *May I read one of Shakespeare's plays and count it as Literature?*  
Yes, if you read the entire play. Attending the play counts for Theatre.
3. *I don't understand the "Cultural Conflict" category. What does it mean?*  
The category is defined by works that highlight cultural strain, tension, conflict, or reconciliation. Examples include Martin Luther King Jr.'s *Letter from Birmingham Jail*, Harper Lee's *To Kill a Mockingbird*, or Elie Wiesel's *Night*. Please reference the Great Works of Literature list; it notes all of the eligible titles

## Art

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1. *Most of the work on the Art list is in Europe. What do I do?*  
The Art list is intended to give students a feel for what is thought to be the greatest art in the world. Unlike the Literature list, you need not experience only art works that are listed. However, those on the list are great candidates for works you may study if you aren't able to see them live. Exhibits in university or professional art museums, such as BYU's Museum of Art, the Springville Museum of Art, or an exhibition at the Covey Center for the Arts, may count.
2. *If I visit a large museum, may I count more than one exhibit?*  
Yes. Even moderately-sized museums, like the MOA, typically have several rotating exhibits. You may count up to two exhibits from a single visit.

3. *Can I count something I studied in class but haven't seen live?*

Yes, you may count up to two works not seen live, but with additional study of the work required. See instructions for the Art and Architecture category.

## Film

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1. *Why am I encouraged to experience films in a theater?*

Because that is how the creators of the film (director, producer, actors, etc.) intended for it to be experienced—on a big screen, in an audience (with all of the richness of experience that those two elements provide). While you *can* count films from the list that you watch at home, and while we acknowledge that students may not find opportunities to see each of their films at a big screen venue, we encourage them to do so whenever possible.

2. *Can I use subtitles when watching Non-English films or do I need to know the language?*

Yes, you can use subtitles.

## Music/Dance

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1. *Where can I get a list of BYU performances each semester that will count as Great Works?*

We have lists in our advisement office in 350D MSRB.

2. *Can I count performances by other universities?*

Yes, if it is a reputable performance that fits the instructions above the Music/Dance log, you may count it

## Theatre

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1. *Few of the plays on the Theatre list are playing in Utah—none at BYU. What can I see instead?*

Theatre is much like Art in this regard. We've listed plays that are certainly "Great Works," but the list is not exhaustive. Most reputable, significant, full-length theatrical productions are eligible. If you're uncertain whether a performance you would like to see can count, contact [honors@byu.edu](mailto:honors@byu.edu).

2. *Can I count performances by other universities?*

Yes, if it is a reputable performance that fits the instructions above the Music/Dance log, you may count it.

3. *I read a Shakespeare play. Does this count?*

No. Reading the entirety of a Shakespeare play counts for Literature. To count it for Theatre, you'll need to see a performance of it. See guidelines for Theater.

## Science and Technology

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1. *I went to a science museum. Do I still need to write a description?*

No. Museums, zoos, planetariums and approved books do not need a description. Just write the name of the venue and the scientific principle you explored. However, other options, including seminars, national parks, experiments, recreational locations, etc. do need a description.

2. *My family is going to Yellowstone on vacation this summer. Can it count?*

Yes and no. If you only go for recreation and do not study or observe any specific principle while there then it does not count. However, if you decide to study scientific principles while there such as lava formation or the wildlife, etc. then you can. If you are going to count a trip, we recommend that you do some preliminary research beforehand and decide what you are going to do on the trip to make it a true scientific experience.

3. *I studied this scientific principle in class. Can I count it?*

If it was a through exploration, involving several class periods then yes. If however you briefly talk about it for just a short time then probably not unless you do much more personal research. Either way a description is needed as to show how you made it into a great works experience.

4. *There was this scientific seminar that I went to. What do I do?*

Seminars are a great way to learn about scientific principles. After you go, we recommend that you research any parts that were confusing or terminology that you did not understand. You will need to describe the experience.

5. *What is a general rule of what counts?*

The following is a good rule of thumb: If you really feel you enhanced your knowledge about and experience with a specific scientific principle in a meaningful way it will likely count. However, going to scientific locations without gaining any meaningful experience or knowledge will likely not count towards completion of the requirement.

**Examples of experiences that would require a description:**

	CATEGORY	PRINCIPLE	EXPERIENCE	SEMESTER
1	P	Rock Formation/ Erosion	Arches National Park. Before visiting the Delicate Arch, I read about geology terminology in the Arches National Park Information Guide as well as researched online the way that arches form and the significance of erosion. I was able to identify signs of erosion and rock formation on the Delicate Arch and impress my friends.	Fall 2013
2	L	Microbiology— ATP	Good and Bad Growth: The Brutes and Vices of Mitochondria and Metabolism. Seminar by Jared Rutter. After attending this seminar I was confused about the formation of ATP in Mitochondria so I researched online the way ATP is produced and functions. I then read online his article, <i>Coordinate regulation of sugar flux and translation by PAS kinase</i> , on PAS kinase and its relation to ATP. Although I did not understand everything, I understand the role of ATP in our cells better now.	Winter 2013
3	S	Archeology— Mayan Culture	<b>Teotihuacan</b> —During a trip to Mexico, our family went to the ancient Mexican ruins of Teotihuacan. I researched beforehand how archeologists determine how old something is and how to determine characteristics of the ancient society. As I walked around I applied that research to make an educated guess as to what the Mayan society was like back in its prime.	Summer 2013
4	M&T	Engineering Design—ME 172	<b>3D CAD—Inventor</b> . Over the course of the semester I learned how to effectively use the program Inventor for engineering design. I was involved in the major projects of designing a computer fan, a model airplane, a computer mouse, a complex marble track and a two piston air engine.	Fall 2012

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## LITERATURE APPROVED LIST

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## Notes:

1. While we encourage reading the entire work, a substantial selection of a work marked with \* will meet the requirement.
2. You may freely substitute an unlisted work by an author on the list if the work is of comparable scope (if only novels are listed, reading a short story or collection of sonnets would be inappropriate).
3. Key: **CC**=Cultural Conflict, **W**=Woman Author, **SS**=Social Science

### Classical

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Aesop, <i>Fables</i>	Homer, <i>Iliad; Odyssey</i>	Plutarch, <i>Lives*</i> (at least two)
Aeschylus, <i>Oresteia</i>	Horace, <i>Odes</i>	Quintilian, <i>Institiuto Oratoria</i>
Aristophanes, <i>Clouds</i>	Isocrates, <i>Antidosis</i>	Sappho <b>W</b> , <i>Poems</i>
Aristotle, <i>Nichomachean; Politics SS</i>	Josephus, <i>Antiquities of the Jews</i>	Sophocles, <i>Oedipus Rex; Antigone; Oedipus at Colonus</i>
[Cicero], <i>Ad Herennium</i>	Livy, <i>History of Rome* SS</i>	Suetonius, <i>Lives of the Caesars</i>
Cicero, <i>On Friendship; On Duties; De Oratore</i>	Lucretius, <i>On the Nature of Things</i>	Tacitus, <i>Annals</i>
<i>The Epic of Gilgamesh</i>	Ovid, <i>Metamorphoses</i>	Thucydides, <i>Peloponnesian War SS</i>
Epictetus, <i>Manual; Discourses</i>	Petronius, <i>Satyricon</i>	Virgil, <i>Aeneid</i>
Euripides, <i>Medea, Baccahe, Alcestis</i>	Plato, <i>Republic SS, Apology and Crito, Gorgias and Phaedrus</i>	Xenophon, <i>Hellenica; Anabasis SS</i>
Hesiod, <i>Theogony; Works and Days</i>	Plotinus, <i>Enneads</i>	
Herodotus, <i>The Histories* SS</i>		

### Early Christian and Medieval

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Anselm of Canterbury, <i>Proslogion; Why God Became Man</i>	Heloise <b>W</b> , <i>The Letters of Abelard and Heloise</i>
Thomas Aquinas, <i>Summa Theologiae*</i>	Julian of Norwich <b>W</b> , <i>Showings</i>
Augustine, <i>Confessions; City of God*; On Free Choice of the Will</i>	William Langland, <i>Piers Plowman</i>
Bede, <i>The Ecclesiastical History of the English People</i>	Sir Thomas Malory, <i>Le Morte D'Arthur*</i>
<i>Beowulf</i>	Niccolo Machiavelli, <i>The Prince SS</i>
Boccaccio, <i>Decameron*</i>	<i>Mabinogian</i>
Boethius, <i>Consolation of Philosophy</i>	Marie de France <b>W</b> , <i>Lais</i>
<i>Chanson de Roland</i>	Moses Maimonides, <i>A Guide for the Perplexed</i>
Chaucer, <i>Canterbury Tales*, Troilus and Criseyde</i>	<i>Nibelungenlied</i>
Chretien de Troyes, <i>Yvain; Erec and Enide</i>	Nicolas of Cusa, <i>On Learned Ignorance; Poema del Cid</i>
Christine de Pisan <b>W</b> , <i>Book of the City of the Ladies</i>	Sagas of the Old Norse, <i>Njal's Saga; Laxdoela Saga</i>
Anna Comnena <b>W</b> , <i>Alexiad</i>	<i>Sir Gawain and the Green Knight</i>
Dante, <i>Divine Comedy*</i>	Snorri Sturluson, <i>Prose Edda; Egil's Saga</i>
Eusebius, <i>History of the Church from Christ to Constantine</i>	Wolfram von Eschenbach, <i>Parzival</i>
Gottfried von Strassburg, <i>Tristan and Isolde</i>	William of Ockham, <i>Philosophical Writings</i>
Guillaume de Lorris/Jean de Meun, <i>The Romance of the Rose</i>	

### Renaissance and Reformation

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Ariosto, <i>Orlando Furioso*</i>	Martin Luther, <i>Three Treatises; The Bondage of the Will</i>
Jean Calvin, <i>Institutes SS</i>	Machiavelli, <i>The Prince SS; Discourses on Livy; The Art of War</i>
Castiglione, <i>The Courtier*</i>	Christopher Marlowe, <i>The Tragical History of Dr. Faustus</i>
Cellini, <i>Autobiography</i>	John Milton, <i>Paradise Regained</i>
Marguerite de Naveree <b>W</b> , <i>Heptameron</i>	Montaigne, <i>Essays*</i>
Erasmus, <i>In Praise of Folly; Enchiridion; On the Free Will; De Copia;</i>	Sir Thomas More, <i>Utopia SS</i>
Guicciardini, <i>The History of Italy SS</i>	Petrarca, <i>Canzoniere*</i> ; <i>My Secret; selected letters including "Ascent of Mt. Ventoux"</i>
George Herbert, <i>The Temple</i>	Pico della Mirandola, <i>Oration on the Dignity of Man</i>
<i>The Holy Bible</i> (King James version)	

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Rabelais, *Gargantua; Pantagruel*  
 Shakespeare, *Sonnets, Hamlet, King Lear, The Tempest*  
 Mary Sidney **W**, *The Psalms*  
 Sir Philip Sidney, *Astrophil and Stella; The Defense of Poesy*

Spenser, *The Faerie Queene*\*  
 Tasso, *Jerusalem Delivered*  
 William Tyndale, *The New Testament in English*  
 Lady Mary Wroth **W**, *The Countess of Montgomerys Urania*,

## 17<sup>th</sup> and 18<sup>th</sup> Centuries

Francis Bacon, *The Advancement of Learning; Essays*  
 Aphra Behn **W**, *Oroonoko*  
 Jeremy Bentham, "Utilitarianism" **SS** and two other essays  
 George Berkeley, *Three Dialogues SS; Querist SS; Analyst*  
 James Boswell, *Life of Samuel Johnson*  
 Anne Bradstreet **W**, *Works*  
 Charles Brockden Brown, *Wieland*  
 John Bunyan, *Pilgrim's Progress*  
 Edmund Burke, *Reflections on the Revolution in France SS*  
 Miguel de Cervantes, *Don Quixote*  
 Sor Juana Ines de la Cruz **W**, *Works*  
 Lope de Vega, *The Widow from Valencia*  
 Daniel Defoe, *Robinson Crusoe; Moll Flanders*  
 Oaludah Equiano, *Narrative*  
 John Donne; *Songs and Sonnets; Devotions upon Emergent Occasions*  
 John Dryden, *any two poems*  
 Jonathan Edwards, *Works*  
 Henry Fielding, *Tom Jones; Joseph Andrews*  
 Benjamin Franklin, *Autobiography*  
 Edward Gibbon, *Decline and Fall of the Roman Empire SS*  
 Thomas Hobbes, *Leviathan*  
 David Hume, *Dialogues Concerning Natural Religion; Essays*

Thomas Jefferson, *Declaration of Independence*  
 Samuel Johnson, *Preface to Dictionary, three periodical essays, and The Vanity of Human Wishes* (all listed works)  
 Immanuel Kant, *Critique of Pure Reason*  
 Mme. de La Fayette **W**, *The Princess of Cleves*  
 John Locke, *Essay Concerning Human Understanding SS*  
 James Madison, et. al., *The Federalist Papers; U.S. Constitution*  
 John Milton, *Paradise Lost; Areopagitica*  
 Moliere, *The Misanthrope, The Imaginary Invalid*  
 Charles Montesquieu, *The Spirit of Laws SS*  
 Thomas Paine, *Common Sense, Crisis SS*  
 Blaise Pascal, *Pensees*  
 Alexander Pope, *Rape of the Lock; Essay on Man*  
 Joshua Reynolds, *Discourses*  
 Samuel Richardson, *Pamela*  
 Jean-Jacques Rousseau, *Confessions; Social Contract SS*  
 Adam Smith, *The Wealth of Nations SS*  
 Jonathan Swift, *Gulliver's Travels*  
 Voltaire, *Candide; Philosophical Dictionary*  
 George Washington, "Farewell Address"  
 Mary Wollstonecraft **W**, *A Vindication of the Rights of Woman*

## Romanticism and 19<sup>th</sup> Century

Matthew Arnold, *Culture and Anarchy*  
 Jane Austen **W**, *Pride and Prejudice; Emma; Sense and Sensibility*  
 Baudelaire, *Fleur du Mal*  
 William Blake; *Songs of Innocence/Songs of Experience*  
 Charlotte Bronte **W**, *Jane Eyre*  
 Emily Bronte **W**, *Wuthering Heights*  
 Elizabeth Barrett Browning **W**, *Sonnets from the Portuguese*  
 Robert Browning, *three dramatic monologues*  
 Jakob Burckhardt, *The Civilization of the Renaissance in Italy SS*  
 Lord Byron, *Don Juan; Childe Harold's Pilgrimage*  
 Thomas Carlyle, *The French Revolution*  
 Lewis Carroll, *Alice's Adventures in Wonderland*  
 Anna Julia Cooper **W**, *A Voice From the South CC*  
 Mary Chestnut **W**, *Mary Chestnut's Civil War*  
 Kate Chopin **W**, *The Awakening*  
 Samuel Taylor Coleridge, *Rime of the Ancient Mariner; "Kubla Khan" and two other poems*  
 Honore de Balzac, *La Comedie humaine\**  
 Charles Dickens, *David Copperfield; Great Expectations*  
 Emily Dickinson, *Poems*

Fyodor Dostoevsky, *Crime and Punishment, The Brothers Karamazov*  
 Frederick Douglass, *Narrative of the Life CC*  
 Alexandre Dumas, *The Count of Monte Cristo*  
 Emile Durkheim, *Suicide SS*  
 George Eliot **W**, *Middlemarch; Adam Bede*  
 Ralph Waldo Emerson, "The American Scholar"; *Nature*  
 Gustave Flaubert, *Madame Bovary*  
 Elizabeth Gaskell **W**, *North and South*  
 Johann Wolfgang von Goethe, *Faust I, Faust II*  
 Jacob and Wilhelm Grimm, *Grimm's Fairy Tales*  
 Thomas Hardy, *Tess of the D'Urbervilles; Jude the Obscure*  
 Nathaniel Hawthorne, *The Scarlet Letter; any two stories*  
 G.F.W. Hegel, *Phenomenology of Mind; Philosophy of History SS*  
 Friedrich Holderlin, *any three poems*  
 Victor Hugo, *Les Miserables*  
 Henrik Ibsen, *A Doll's House; Hedda Gabler; Wild Duck*  
 Harriet Jacobs, *Incidents in the Life of a Slave Girl CC*  
 Henry James, *Portrait of a Lady, "The Beast in the Jungle"*  
 Sarah Orne Jewett **W**, *Country of the Pointed Firs*  
 John Keats, "Ode on a Grecian Urn" and two other poems

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Søren Kierkegaard, *Fear and Trembling; Sickness Unto Death*  
 Thomas B. Macaulay, *History of England* **SS**  
 T.R. Malthus, *Essay on the Principle of Population* **SS**  
 Alfred Marshall, *Principles of Economics* **SS**  
 Karl Marx, *Communist Manifesto* **SS**; *Capital* **SS**  
 Guy de Maupassant, *short stories*  
 Herman Melville, *Moby Dick*; *Billy Budd*, "The Confidence Man"  
 J.S. Mill, *Utilitarianism* **SS**; *Principles of Political Economy* **SS**  
 Friedrich Nietzsche, *Thus Spoke Zarathustra*; *Birth of Tragedy*  
 Edgar Allen Poe, *complete poems or short stories*  
 David Ricardo, *Principles of Political Economy and Taxation* **SS**  
 Christina Rossetti **W**, *Works*  
 Josiah Royce, *The World and the Individual*  
 Arthur Schopenhauer, *The World as Will and Representation*  
 Walter Scott, *Waverly, Ivanhoe*  
 Catherine Maria Sedgwick, *Hope Leslie*

Alexander Sergeevich Pushkin, *Eugene Onegin*  
 Mary Shelley **W**, *Frankenstein*  
 Percy Bysshe Shelley, *three poems*; *Defense of Poetry*  
 Bram Stoker, *Dracula*  
 Harriet Beecher Stowe **W**, *Uncle Tom's Cabin* **CC**  
 Alfred, Lord Tennyson, *Ulysses and two other poems*; *In Memoriam*  
 William Makepeace Thackeray, *Vanity Fair*  
 Henry David Thoreau, *Walden*; *Civil Disobedience* **SS**  
 Alexis de Toqueville, *Democracy in America* **SS**  
 Leo Tolstoy, *War and Peace*; *Anna Karenina*  
 Mark Twain, *Huckleberry Finn*  
 H.G. Wells, *The Time Machine*; *Invisible Man*  
 Oscar Wilde, *any play*  
 William Wordsworth, "Ode: Intimations of Immortality" and two other poems; *The Prelude*\*  
 Walt Whitman, *Leaves of Grass*\*; *Song of Myself*

## 20<sup>th</sup> and 21<sup>st</sup> Centuries

Henry Adams, *The Education of Henry Adams*  
 Isabel Allende **W**, *House of Spirits* **CC**  
 Rudolph Anaya, *Bless Me Ultima*  
 W.H. Auden, *Collected Works*  
 James Baldwin, *Go Tell It on the Mountain* **CC**  
 Jorge Luis Borges, *Ficciones*; *Labyrinths*  
 Vera Brittain **W**, *Testament of Youth*  
 Martin Buber, *I and Thou*  
 Pearl Buck **W**, *The Good Earth*  
 Samuel Butler, *The Way of All Flesh*  
 Italo Calvino, *If on a Winter's Night a Traveler*  
 Joseph Campbell, *The Power of Myth*  
 Albert Camus, *The Stranger*; *The Plague*  
 Willa Cather **W**, *My Antonia*; *Death Comes for the Archbishop*  
 Anton Chekhov, *The Cherry Orchard*  
 Joseph Conrad, *Heart of Darkness*; *Lord Jim*  
 Julio Cortazar, *Blow Up and Other Stories*; *Hopscotch*  
 Annie Dillard **W**, *Pilgrim at Tinker Creek*  
 Theodore Dreiser, *Sister Carrie*; *An American Tragedy*  
 Du Bois, W.E.B., *The Souls of Black Folk* **CC**  
 Umberto Eco, *The Name of the Rose*  
 T.S. Eliot, *The Waste Land*; *Four Quartets*  
 Ralph Ellison, *The Invisible Man* **CC**  
 William Faulkner, *The Sound and the Fury*; *Absalom, Absalom*, "The Bear" and two other stories  
 F. Scott Fitzgerald, *The Great Gatsby*  
 Victor Frankl, *Man's Search for Meaning*  
 Sigmund Freud, *Beyond the Pleasure Principle* **SS**  
 Robert Frost, *Collected Works*  
 Gunter Grass, *The Tin Drum*; *Dog Years* **CC**  
 Rayna Greed, ed., *That's What She Said* **W** **CC**  
 Alex Haley, *Roots* **CC**  
 Martin Heidegger, *Introduction to Metaphysics*; *Being and Time*  
 Ernest Hemingway, *For Whom the Bell Tolls*; *The Sun Also Rises*

Hermann Hesse, *Siddhartha*; *The Glass Bead Game*  
 Langston Hughes, *selected poems* **CC**  
 Zora Neale Hurston **W**, *Their Eyes Were Watching God* **CC**  
 Aldous Huxley, *Brave New World*  
 William James, *Pluralism* **SS**; *The Will to Believe* **SS**  
 James Joyce, *Portrait of the Artist as a Young Man*; *Ulysses*  
 Franz Kafka, *Metamorphosis*; *The Trial*; *The Castle*  
 John Maynard Keynes, *The General Theory*  
 Maxine Hong Kingston **W**, *The Woman Warrior*  
 Martin Luther King, "Letter from Birmingham Jail" **CC**  
 D.H. Lawrence, *Sons and Lovers*  
 Harper Lee **W**, *To Kill a Mockingbird* **CC**  
 Doris Lessing **S**, *The Golden Notebook*  
 C.S. Lewis, *any one of the following*: *Till We Have Faces*; *The Great Divorce*; *The Screwtape Letters*; *Surprised by Joy*; *Mere Christianity*; *Miracles*  
 Primo Levi, *If this is a Man (Survival in Auschwitz)*  
 Mario Vargas Llosa, *The War at the End of the World* **CC**  
 Nelson Mandela, *Long Walk to Freedom* **CC**  
 Thomas Mann, *Death in Venice*; *Magic Mountain*  
 Gabriel Garcia Marquez, *One Hundred Years of Solitude*  
 Cormac McCarthy, *All the Pretty Horses*; *The Road*  
 Lydia Minatoya **W**, *The Strangeness of Beauty*  
 Toni Morrison **W**, *Song of Solomon*; *Beloved*  
 Fae Myenne Ng **W**, *Bone*  
 Reinhold Niebuhr, *The Nature and Destiny of Man*  
 Tim O'Brien, *The Things They Carried* **CC**  
 Flannery O'Connor **W**, *any two short stories*  
 Tillie Olsen **W**, *Tell Me a Riddle*; *Silences*  
 Michael Ondaatje, *The English Patient* **CC**  
 George Orwell, *Animal Farm*  
 Wilfred Owen, *any four poems*  
 Vladimir Nabokov, *Pale Fire*  
 V.S. Naipaul, *A House for Mr. Biswas*

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Pablo Neruda, *any collection*  
 Marcel Pagnol, *My Father's Glory; My Mother's Castle*  
 Orhan Pamuk, *Snow*  
 Alan Paton, *Cry, the Beloved Country* **CC**  
 Katherine Anne Porter **W**, *Pale Horse; Pale Rider; Ship of Fools*  
 Marcel Proust, *Any novel from Remembrance of Things Past*  
 Ayn Rand, *Atlas Shrugged; The Fountainhead*  
 Erich Maria Remarque, *All Quiet on the Western Front*  
 Rainer Maria Rilke, *Sonnets to Orpheus; Duino Elegies*  
 Marilynne Robinson **W**, *Gilead; Home; Housekeeping*  
 Jose Saramago, *Memoir of the Convent; Blindness*  
 Wallace Stegner, *Angle of Repose*  
 John Steinbeck, *The Grapes of Wrath*  
 Wallace Stevens, *Collected Works*  
 Lytton Strachey, *Eminent Victorians*

Laurel Thather Ulrich **W**, *A Midwife's Tale; Good Wives*  
 Howard Thurman, *Jesus and the Disinherited* **CC**  
 J.R.R. Tolkien, *The Lord of the Rings trilogy*  
 Derek Walcott, *Omeros* **CC**; *any three poems* **CC**  
 Alice Walker **W**, *The Color Purple* **CC**  
 Eudora Welty **W**, *Delta Wedding; any two short stories*  
 Edith Wharton **W**, *Ethan Frome; Age of Innocence*  
 Thornton Wilder, *The Bridge of San Luis Rey*  
 E.O. Wilson, *On Human Nature*  
 Tennessee Williams, *any play*  
 Ludwig Wittgenstein, *Philosophical Investigations*  
 Virginia Woolf **W**, *Mrs. Dalloway; A Room of One's Own*  
 Richard Wright, *Black Boy* **CC**  
 Elie Wiesel, *Night*  
 William Butler Yeats, *any four poems*

## Non-Western Traditions

### Native American

John Bierhorst, ed. *Four Masterworks of American Indian Literature*  
 John Neihardt, *Black Elk Speaks*  
 N. Scott Momaday **CC**, *The Way to Rainy Mountain*  
 James Welch, *Fools Crow*  
 Leslie Marmon Silko, *Ceremony*  
 Louise Erdrich **W**, *Tracks*  
 James Treat **CC**, *Native and Christian*  
 Linda Hogan, *Mean Spirit; Solar Storms*

### China

Lao Tzu, *Tao-te Ching*  
 Ssu-ma Ch'ien, *Selections from the Grand Historian* (Watson translation)  
 Li Po and Tu Fu, *selected poems*  
 Confucius, *Analects*  
 Ts'ao Hsueh-Chin (Cao Xueqin), *Story of the Stone (Dream of Red Mansions)\**  
*Shui hu chuan* (All Men Are Brothers, Pearl Buck translation)  
 Cheng'en Wu, *The Monkey\**  
 Lu Xun, *Diary of a Madman and Other Stories*  
 Sun Tzu, *Art of War*

### Japan

Murasaki Shikibu, *The Tale of Genji\**  
 Donald L. Phillipi, *Songs of God, Songs of Humans* (Ainu epic)  
 Sei Shonagon, *The Pillow Book*  
 Yoshida Kenko, *Essays in Idleness*  
 Yukio Mishima, *The Sea of Fertility\**  
 Kamo-no-Chomei, *Hojoki*  
*Heike Monogatari*  
 Natsume Soseki, *The Three-Cornered World; Kokoro*  
 Endo Shusaki, *Silence or Deep River*  
 Ibuse Masuji, *Black Rain*  
 Kawabata Yasunari, *Snow Country*

### Korea

*Anthology of Korean Literature: From Early Times to the Nineteenth Century* (Lee, ed.)  
 Richard Kim, *Names*  
 Kang Sok-Kyong, *The Valley Nearby*

### Islam

Ghazzali, *Al-Munqidh min al-Dalal: The Alchemy of Happiness*  
 Nizami, *The Story of Layla and Majnun*  
 Omar Khayyam, *The Rubaiyat*  
*The Qur'an*  
 Ibn Khaldun, *The Muqaddimah*  
 Naguib Mahfouz, *Three Novels of Ancient Egypt*  
 Rumi, *Spiritual Couplets*  
 Vyasa, *Mahabharata*  
 Asvaghosha, *Buddha-karita (The Life of Buddha)*  
 Jhumpa Lahiri **W**, *Interpreter of Maladies*

### Africa

Chinua Achebe, *Things Fall Apart*  
 Mongo Beti, *The Poor Christ of Bomba*  
 Buchi Emecheta, *Head Above Water*  
 Chiekh Hamidou Kane, *Ambiguous Adventure*  
 Ngugi Wa Thiong'o, *Devil on the Cross*  
 Wole Soyinka, *The Interpreters*

### India

*Chandogya Upanished*  
 Valmiki, *Ramayana\**  
*Dhammapada*  
 Kalidasa, *Shakuntala*  
*The Rig Veda*  
 Mahatma Gandhi, *Autobiography*  
 Salman Rushdie, *Midnight's Children*

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## ART EXAMPLE LIST

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Note: The Art list is not intended to be comprehensive or exhaustive. Students are free to visit any art exhibit (except high school exhibits) and count it toward the Art requirement. The art below is simply a representation of some of the great artistic creations in the world. Students with opportunities to travel should reference this list so as to enrich their experiences abroad with great art.

### Classical

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Ictinus and Callicrates, *Parthenon*, Rome  
*Pantheon*, Rome  
*Pont du Gard*

*Elgin Marbles*  
 Myron, *Discobolus*  
*Ara Pacis*, Rome

*Nike of Samothrace*  
*Dying Gaul*  
*Battle of Issus* (mosaic), Pompeii

### Medieval

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*Chartres Cathedral*  
 Gislebertus, *Last Judgment*  
 Claus Sluter, *The Well of Moses*

*Westminster Abbey*, London  
*Windsor Castle*, Windsor, England  
*Christ as Good Shepherd*, Ravenna

Martini, *Annunciation*  
 Giotto, *Madonna Enthroned with Angels*  
*Book of Kells*

### Renaissance

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Brunelleschi, *Dome*, Duomo, Florence  
 Michelangelo, *Campidoglio*, Rome  
*St. Basil's Cathedral*, Moscow

Donatello, *St. Mark*  
 Michelangelo, *David*; *Pieta*  
 Botticelli, *Birth of Venus*

Michelangelo, *Sistine Chapel Ceiling*  
 Raphael, *School of Athens*  
 Grunewald, *Isenheim Altarpiece*

### Baroque & 18<sup>th</sup> Century

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Borromini, *San Carlo alle Quattro fontane*  
 Thomas Jefferson, *Monticello*  
 Christopher Wren, *St. Paul's*, London

Bernini, *St. Teresa in Ecstasy*  
 Caravaggio, *Conversion of St. Paul*  
 David, *The Oath of the Horatii*

Fragonard, *The Swing*  
 Rembrandt, *Night Watch*  
 Velazquez, *Las Menina*

### 19<sup>th</sup> Century

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Barry and Pugin, *Houses of Parliament*  
*Neuschwanstein Castle*, Germany  
 Degas, *The Little Dancer Aged Fourteen*

Rodin, *Burghers of Calais*  
 Manet, *Le déjeuner sur l'herbe*  
 Monet, *Impression: Sunrise*

Constable, *The Hay Wain*  
 Pissarro, *The Station at Penge*  
 Delacroix, *Liberty Leading the People*

### Post-Impressionism and Modern

---

Le Corbusier, *Villa Savoye*  
 Gaudi, *Casa Mila Apartment House*  
 Gehry, *Guggenheim Museum*

Frank Lloyd Wright, *Fallingwater*  
 Vincent van Gogh, *Night Cafe*  
 Cezanne, *Still Life with Apples*

Dali, *The Persistence of Memory*  
 Gauguin, *Self-Portrait*  
 Picasso, *Guernica*

### Other Traditions

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*Alhambra*, Grenada, Spain  
*Angkor Wat*, Cambodia  
*Borobudur*, Indonesia

*Dome of the Rock*, Jerusalem  
*The Forbidden City*, Beijing  
*Stonehenge*, U.K.

*Giza (The Great Pyramid)*, Egypt  
*Petra*, Jordan  
*Chichen Itza*, Mexico

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## MUSIC EXAMPLE LIST

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Note: As with art, the list below simply represents some of the great music in the world. You need not experience the music below, though the music you do choose to experience should be of similar quality.

### Medieval/Renaissance

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Gregorian chants  
Machaut, *Messe de Nostre Dame*

Byrd, *Mass for Four Voices*  
Farmer, *Fair Phyllis*

Monteverdi, *Vespers*  
Tallis, *Spem in alium*

### Baroque/Classical

---

J.S. Bach, *Brandenburg Concertos*  
Handel, *Messiah*

Vivaldi, *The Four Seasons*  
Haydn, *The Creation*

Mozart, *Marriage of Figaro*  
Beethoven, *Symphony No. 9*

### Romantic

---

Berlioz, *Symphonie fantastique*  
Brahms, *Symphony No. 4*  
Chopin, *Piano Concerto No. 2*  
Dvorak, *New World Symphony*

Liszt, *Faust Symphony*  
Mendelssohn, *Elijah*  
Schumann, *Carnival*

Tchaikovsky, *The Nutcracker*  
Wagner, *Tristan and Isolde*

### 20<sup>th</sup> Century

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Bartok, *Concerto for Orchestra*  
Copland, *Appalachian Spring*  
Debussy, *Three Nocturnes*

Gershwin, *Rhapsody in Blue*  
Mahler, *Symphony No. 1*  
Rachmaninoff, *Piano Concerto No. 2*

Ravel, *Le Tombeau de Couperin*  
Strauss, *Don Juan*  
Stravinsky, *Rite of Spring*

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## THEATRE EXAMPLE LIST

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Note: As with art and music, this list is intended only to provide examples of Great Work-quality theatre. You may count any quality work of theatre.

### Classical/Medieval/Renaissance

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Aeschylus, *Agamemnon*  
Aristophanes, *Clouds*  
Euripides, *Bacchae*

Sophocles, *Antigone*  
*Everyman*  
*Herod the Great*

Johnson, *Volpone*  
Marlowe, *Dr. Faustus*  
Shakespeare, *Hamlet; As You Like It*

### 17<sup>th</sup>, 18<sup>th</sup>, and 19<sup>th</sup> Centuries

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Moliere, *The Imaginary Invalid; Tartuffe*  
Goethe, *Faust I; Faust II*  
Wilde, *The Importance of Being Earnest*

Racine, *Phaedra*  
Schiller, *Don Carlos*  
Chekov, *The Seagull*

Shaw, *Pygmalion*  
Gogol, *The Government Inspector*  
Augier and Sandeau, *Mr. Poirier's Son-in-Law*

### 20<sup>th</sup> Century

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Beckett, *Waiting for Godot*  
Heyward and Gershwin, *Porgy and Bess*  
Laurents and Bernstein, *West Side Story*

Miller, *Death of a Salesman*  
Sartre, *The Flies*  
Sondheim, *Sweeney Todd*

Andrew Lloyd Webber, *Cats*  
Williams, *A Streetcar Named Desire*  
Lerner and Lowe, *My Fair Lady*

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**FILM APPROVED LIST**


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## Notes:

1. Students are encouraged to, whenever possible, see their Great Works Films on a large screen ,with an audience. Such an experience will preserve the cinematic experience as the director and producer intended. Films from this list may count for the requirement. In addition, check [www.honors.byu.edu](http://www.honors.byu.edu) for selected films shown at International Cinema that may be approved on a one-time basis.
2. "D:" designates the director of the film. Where a director is not relevant, a producer is listed. Viewing the film with subtitles is appropriate. B/o indicates that the film is based on another work.

**1920-1950**


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<i>42<sup>nd</sup> Street</i> (1933) D: Bacon	<i>Listen to Britain</i> (1942, British) D: Jennings
<i>All Quiet on the Western Front</i> (1930) D: Milestone b/o Remarque	<i>M</i> (1931, German) D: Lang
<i>Battleship Potemkin</i> (1925, Russian, silent) D: Eisenstein	<i>The Man With the Movie Camera</i> (1929, Russian, silent) D: Vertov
<i>Ben Hur</i> (1927, silent) D: Niblo	<i>Meet Me in St. Louis</i> (1944) D: Minelli
<i>Best Years of Our Lives</i> (1946) D: Wyler	<i>Metropolis</i> (1927, German, silent) D: Lang
<i>Bicycle Thief</i> (1949, Italian) D: de Sica	<i>Modern Times</i> (1936) D: Chaplin
<i>Berlin: Symphony of a Great City</i> (1927, German, silent) D: Ruttmann	<i>Mr. Smith Goes to Washington</i> (1930) D: Capra
<i>The Big Parade</i> (1927, silent) D: Vidor	<i>My Darling Clementine</i> (1946) D: Wayne
<i>Black Narcissus</i> (1946, British) D: Powell/Pressburger	<i>Nanook of the North</i> (1922, silent documentary) D: Flaherty
<i>The Blue Angel</i> (1930, German) D: von Sternberg	<i>Napoleon</i> (1927, French, silent) D: Gance
<i>Bride of Frankenstein</i> (1935) D: Whale	<i>Night Mail</i> (1936, British documentary) D: Grierson
<i>Bringing Up Baby</i> (1938) D: Hawks	<i>Ninotchka</i> (1930) D: Lubitsch
<i>Broken Blossoms</i> (1918, silent) D: Griffith	<i>Nosferatu</i> (1922, German, silent) D: Murnau
<i>Cabiria</i> (1914, Italian, silent) D: Pastrone	<i>Notorious</i> (1946) D: Hitchcock
<i>Casablanca</i> (1942) D: Curtiz	<i>Oliver Twist</i> (1948, British) D: Lean b/o Dickens
<i>Children of Paradise</i> (1945, French) D: Carne	<i>Los Olvidados</i> (1950, Spanish) D: Bunuel
<i>Citizen Kane</i> (1941) D: Welles	<i>Olympia</i> (1938, German, documentary) D: Riefenstahl
<i>City Lights</i> (1931, silent) D: Chaplin	<i>Plow That Broke the Plains</i> (1934, documentary) D: Lorentz
<i>Cyrano de Bergerac</i> (1950, French) D: Gordon	<i>Prelude to War</i> (1942, documentary) D: Capra
<i>Diary of a Country Priest</i> (1950, French) D: Bresson	<i>Red River</i> (1948) D: Hawks
<i>Double Indemnity</i> (1944) D: Wilder	<i>Rome, Open City</i> (1946, Italian)
<i>Dr. Jekyll and Mr. Hyde</i> (1932) D: Mamoulian b/o Stevenson	<i>Rules of the Game</i> (1939, French) D: Renoir
<i>Duck Soup</i> (1933) D: McCarey	<i>Safety Last</i> (1923, silent) D: Newmeyer/Taylor
<i>The End of St. Petersburg</i> (1927, Russian, silent) D: Pudovkin	<i>Scarface</i> (1932) D: Hawks
<i>Fantasia</i> (1940) P: Disney	<i>Sparrows</i> (1926, silent) D: Beaudine
<i>The Freshman</i> (1925, silent) D: Newmeyer/Taylor	<i>Stagecoach</i> (1939) D: Ford
<i>The General</i> (1926, silent) D: Bruckman/Keaton	<i>Sunrise</i> (1927, silent) D: Murnau
<i>The Gold Rush</i> (1925, silent) D: Chaplin	<i>Sunset Blvd.</i> (1950) D: Wilder
<i>Grand Illusion</i> (1937, French) D: Renoir	<i>The Ten Commandments</i> (1923, silent) D: De Mille
<i>The Grapes of Wrath</i> (1940) D: Ford b/o Steinbeck	<i>The Thief of Baghdad</i> (1924, silent) D: Walsh
<i>Great Expectations</i> (1946) D: Lean b/o Dickens	<i>The Third Man</i> (1949, British) D: Reed
<i>Greed</i> (1924, silent) D: von Stroheim	<i>Top Hat</i> (1935) D: Sandrich
<i>The Gunfighter</i> (1950) D: King	<i>The Treasure of Sierra Madre</i> (1948) D: Huston
<i>Hamlet</i> (1948, British) D: Olivier b/o Shakespeare	<i>Triumph of the Will</i> (1939, German, documentary) D: Riefenstahl
<i>Henry V</i> (1945, British) D: Laurence	<i>White Heat</i> (1949) D: Walsh
<i>His Girl Friday</i> (1940) D: Hawks	<i>The Wind</i> (1928, silent) D: Sjostrom
<i>It Happened One Night</i> (1934) D: Capra	<i>Wizard of Oz</i> (1939) D: Fleming
<i>The Kid</i> (1921) D: Chaplin	
<i>The Last Laugh</i> (1924, German, silent) D: Murnau	

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**1951-1975**

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*The 400 Blows* (1959, French) D: Truffault  
*8 ½* (1963, Italian) D: Fellini  
*A Man for All Seasons* (1966) D: Zinnemann  
*Andrei Rublev* (1965, Russian) D: Tarkovsky  
*L'Avventura* (1960, Italian) D: Antonioni  
*Ballad of a Soldier* (1960, Russian) D: Chukhrai  
*Black Orpheus* (1959, Portuguese) D: Camus  
*Le Boucher* (1969, French) D: Chabrol  
*Chronicle of a Summer* (1961, French, documentary) D: Morin/Rouch  
*The Day the Earth Stood Still* (1951) D: Wise  
*The Defiant Ones* (1958) D: Kramer  
*Don't Look Back* (1967, documentary) D: Pennebaker  
*Dr. Strangelove* (1964) D: Kubrick  
*Fiddler on the Roof* (1971) D: Jewison  
*A Hard Day's Night* (1964, British) D: Lester  
*High Noon* (1952) D: Zinnemann  
*High School* (1964, documentary) D: Wiseman  
*Hiroshima, Mon Amour* (1959, French) D: Resnais  
*Inherit the Wind* (1960) D: Kramer  
*King of Hearts* (1967, French/German/English) D: de Broca  
*Knife in the Water* (1962, Polish) D: Polanski

*Lawrence of Arabia* (1962, British) D: Lean  
*Night and Fog* (1955, French, documentary) D: Resnais  
*North by Northwest* (1959) D: Hitchcock  
*On the Waterfront* (1954) D: Kazan  
*Ordet* (1954, Danish) D: Dreyer  
*Pather Panchali* (1955, Bengali) D: Ray  
*Rashoman* (1951, Japanese) D: Kurosawa  
*The Searchers* (1956) D: Ford  
*Shadows of Forgotten Ancestors* (1964, Ukrainian) D: Parajanov  
*Singin' in the Rain* (1952) D: Donen/Kelly  
*La Strada* (1954, Italian) D: Fellini  
*Streetcar Named Desire* (1951) D: Kazan  
*The Ten Commandments* (1956) D: De Mille  
*Tokyo Story* (1953, Japanese) D: Ozu  
*Touch of Evil* (1958) D: Welles  
*Twelve Angry Men* (1957) D: Lumet  
*Ugetsu* (1953, Japanese) D: Mizoguchi  
*West Side Story* (1961) D: Robbins  
*Wild Strawberries* (1957, Swedish)  
*Z* (1963, French) D: Gavras

**1976-present**

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*35 Up* (1991, British, documentary) D: Apted  
*American Dream* (1991, documentary) D: Kopple  
*Babette's Feast* (1988, Danish) D: Axel b/o Dinesen  
*Baraka* (1992, documentary) D: Fricke  
*The Blue Kite* (1993, Chinese) D: Zhuangzhuang  
*Crouching Tiger, Hidden Dragon* (2000, Mandarin)  
*Dreams* (1990, Japanese) D: Kurasawa  
*Schindler's List* (1993, various) D: Spielberg  
*Yellow Earth* (1984, Mandarin)

## SCIENCE & TECHNOLOGY APPROVED AND EXAMPLE LISTS

- Any other books besides those on the approved book list will need special approval. The other lists, however, are neither exhaustive nor comprehensive but provide ideas of experiences and principles that can be explored.
- There is overlap in many of these scientific fields. If you would like to count an experience for a different category than listed below then just mark it as such on your log.

### Approved Book List—Life, Physical, Social Science and Math & Technology

#### Physical Science

Alhazen, *Optics*  
 Archimedes, *Works*  
 Brian Greene, *The Fabric of the Cosmos*  
 Charles Sanders Peirce, "How to Make Our Ideas Clear"  
 Christian Huygens, *Treatise on Light*  
 Constance Reid, *Hilbert*  
 Copernicus, *On the Revolutions*  
 Daniel Boorstin, *The Discoverers*  
 Douglas Hofstadter, *Godel, Escher, Bach: An Eternal Golden Braid*  
 E.F. Schumacher, *Small is Beautiful*  
 Freeman Dyson, *Disturbing the Universe; Infinite in All Directions*  
 Albert Einstein, *Relativity: The Special and General Theory*  
 Galileo, *Letter to the Grand Duchess Christina; Assayer; Dialogue*  
 James Gleick, *Chaos – Making a New Science*  
 Johannes Kepler, *Harmonies of the World*  
 John Gribbin, *The Scientists (Science, a History)*  
 Madison Smartt Bell, *Lavoisier in the Year One*  
 Nicomachus of Gerasa, *Introduction to Arithmetic*  
 Oliver Sacks, *Uncle Tungsten Musicophilia*  
 Rene Descartes, *Discourse on Method*  
 Richard Feynman, *QED: The Strange Theory of Light and Matter*  
 Richard Rhodes, *The Making of the Atomic Bomb*  
 Robert March, *Physics for Poets*  
 Sir Isaac Newton, *Principia Mathematica\**  
 Stephen Hawking, *A Brief History of Time*  
 Steven Weinberg, *The First Three Minutes*  
 Tracy Kidder, *The Soul of a New Machine*  
 Werner Heisenberg, *Physics and Philosophy*  
 William Harvey, *Circulation of the Blood*

#### Life Science

Alfred Crosby, *The Columbian Exchange*  
 Benoit Mandelbrot, *The Fractile Geometry of Nature*  
 Charles Darwin, *The Origin of Species*  
 George Gaylord Simpson, *Splendid Isolation*  
 Jacques Monod, *The Origins of Molecular Biology*  
 James D. Watson, *The Double Helix*  
 John Corner, *The Life of Plants*  
 John McPhee, *Basin and Range*  
 Lewis Thomas, *Lives of a Cell*  
 Margaret Talladge May, *Galen on Usefulness of the Parts of the Body*  
 Natalie Angier, *The Canon*  
 Orlando Beccari, *Wanderings in the Great Forest of Borneo*

Pliny the Elder, *Natural History\**  
 Roger Bacon, *Philosophy of Nature*  
 Sean B. Carroll, *Into the Jungle*  
 Theophrastus, *De Causis Plantarum*  
 Yann Martel, *The Life of Pi*

#### Social Science

Alasdair MacIntyre, *After Virtue*  
 Charles Taylor, *Sources of the Self*  
 Clifford Geertz, *The Interpretation of Cultures*  
 Emile Durkheim, *The Elementary Forms of Religious Life*  
 Erving Goffman, *The Presentation of Self in Everyday Life*  
 F.A. Hayek, *Road to Serfdom S; Constitution of Liberty*  
 Georg Simmel, *Essays on Religion*  
 Jacob Bronowski, *Ascent of Man*  
 John von Neumann and Oskar Morgenstern, *The Theory of Games*  
 Max Weber, *The Protestant Ethic and the Spirit of Capitalism*  
 Michel Foucault, *Discipline and Punishment*  
 P. Berger and T. Luckmann, *The Social Construction of Reality*  
 Paul A. Samuelson, *Foundations of Economic Analysis*  
 Pierre Bourdieu, *Distinction*  
 Richard Lewontin, *Human Diversity*  
 Robert Bellah, *et al., Habits of the Heart*  
 Sir J.R. Hicks, *Value and Capital*  
 T.C. Koopmans, *Three Essays on the State of Economic Science*  
 Thomas Kuhn, *The Structure of Scientific Revolutions*  
 W.E.B. Du Bois, *The Souls of Black Folk*  
 Zygmunt Bauman, *Modernity and the Holocaust*

#### Mathematics and Technology

Apollonius of Perga, *On Conic Sections*  
 Claude Shannon, *The Mathematical Theory of Communication*  
 David Hilbert, *The Foundations of Geometry*  
 Edwin A. Abbott, *Flatland*  
 Euclid, *Elements*  
 G.H. Hardy, *A Mathematician's Apology*  
 Jacob Klein, *Greek Mathematical Thought & Origins of Algebra*  
 Leonard Euler, *Introduction to Analysis of the Infinite*  
 Paul Erdos, *The Art of Counting*  
 Paul Hoffman, *The Man Who Loved Only Numbers*  
 Ptolemy, *Almagest*  
 Richard Bellman, *Eye of the Hurricane: An Autobiography*  
 Robert Kanigel, *The Man Who Knew Infinity*  
 Simon Singh, *Fermat's Last Theorem*  
 Stephen M. Stigler, *The History of Statistics*

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Examples of Principles and Sample Venues

<p><b>Physical Science</b></p> <p><b>Example Principles</b>                  Heisenberg's Uncertainty Principle                  Laws of Motion and Gravity                  Thomson's experiments on the charge and mass-ratio of electrons                  The three laws of thermodynamics                  Planck's black-body radiation law                  Millikan's oil-drop experiment                  Rutherford's discovery of the nucleus                  Young's double-slit experiment                  The development of quantum mechanics                  Scientific Dishonesty</p>	<p><b>Sample Venues</b>                  Clark Planetarium                  Eyring Science Building                  NASA                  BYU Planetarium</p>
<p><b>Life Science</b></p> <p><b>Example Principles</b>                  Evolution: Darwin's Theory of Natural Selection                  Genetics: Mendelian                  The Central Dogma: DNA to Protein                  Watson, Crick and Franklind and the structure of DNA                  Cell Theory, Lister, Pasteur, Koch, germ theory of disease                  The History of Medicine, Anatomy                  Development and Embryology, Animals, Plants, and Fungi                  Geology—Rock Formation, Erosion</p>	<p><b>Sample Venues</b>                  Paleontology Museum                  Museum of Ancient Life                  Monte L. Bean Life Science Museum                  Hogle Zoo</p>
<p><b>Social Science</b></p> <p><b>Example Principles</b>                  Archeology: Dating and Excavation Techniques                  Psychology: Metaphysical Idealism                  Population Growth Trends                  Comparative Politics                  Cultural Identity</p>	<p><b>Sample Venues</b>                  The Smithsonian                  Cache Valley Cultural History Museum                  Museum of Peoples and Cultures</p>
<p><b>Math &amp; Technology</b></p> <p><b>Example Principles</b>                  Origin/history of mathematical proofs                  Theorem of Calculus                  Computer Science- learning the basics of a new programming language (i.e. HTML, PHP, Python, C++, Java, etc.)                  Microprocessors and digital technology                  Semiconductor electronics; transistors</p>	<p><b>Sample Venues</b>                  Tech Expos                  The Leonardo-Utah's Science and Technology Museum                  The Crandall Printing Museum</p>
<p><b>Non-Venue examples:</b></p> <p><b>Seminars:</b>                  Physics Colloquium— <a href="http://www.physics.byu.edu/TalkList.aspx">http://www.physics.byu.edu/TalkList.aspx</a>                  Math Seminar — <a href="https://math.byu.edu/info/semHome.php/">https://math.byu.edu/info/semHome.php/</a>                  Computer Science Seminar— <a href="http://cs.byu.edu/colloquia">http://cs.byu.edu/colloquia</a>                  Plant and Wildlife Seminars—<a href="http://pws.byu.edu/Calendar.aspx">http://pws.byu.edu/Calendar.aspx</a>                  Statistics Seminar— <a href="http://statweb.byu.edu/general-information/departement-seminars">http://statweb.byu.edu/general-information/departement-seminars</a></p>	<p><b>Other:</b>                  Arches National Park                  Yellowstone                  BYU Tree</p>