

## College Seminar on Faith, Doubt, and Reason

Fall 2005

Professor Mark W. Roche

CSEM 23101-32

**Classes:** Tuesdays and Thursdays from 9:30 to 10:45 a.m.; 313 Hammes Mowbray Hall

**Office:** 100 O'Shaughnessy Hall

**Office Hours:** Tuesdays and Thursdays, after class; almost anytime by appointment (please contact Carmen Leichty at [cleichty@nd.edu](mailto:cleichty@nd.edu) or 1-6642). She knows that students have preferential scheduling, so she will seek to find a prompt meeting time even if my schedule is full. Impromptu meetings can also often be arranged Tuesdays and Thursdays before class.

**Phone:** (574) 631-6642 (office); (269) 683-8857 (home)

**E-mail:** [mroche@nd.edu](mailto:mroche@nd.edu)

**Teaching Apprentice:** Scott Moringiello, Department of Theology, Malloy Hall; (574) 288-8634; [Scott.D.Moringiello.1@nd.edu](mailto:Scott.D.Moringiello.1@nd.edu). Office hours on Mondays and Wednesdays from 3:00 to 4:00 p.m., in Starbucks in the La Fortune Student Center, as well as by arrangement. (Scott will be away from campus September 11-18.)

### College Seminar

The College Seminar is a required course for all sophomores majoring in Arts and Letters. Each College Seminar has four essential components: (1) a focus on big issues and broad questions; (2) an introduction to the College and its diverse ways of approaching issues by including material from the arts, the humanities, and the social sciences; (3) an introduction to a selection of major works; and (4) an emphasis on discussion and other activities that help students develop their capacities for oral expression and intellectual agility.

### Faith, Doubt, and Reason

This seminar on "Faith, Doubt, and Reason" will explore questions of both existential and scholarly interest. What are the varieties of faith? What obstacles exist to faith? What thoughts and experiences trigger doubt? In what ways do doubt and reason undermine faith? In what ways do they reinforce faith? How might we distinguish and evaluate different forms of reason? By which criteria might we determine the validity of conflicting faith traditions? What roles do faith and doubt play in the diverse disciplines of the College of Arts and Letters? What are the roles of faith, doubt, and reason in the conduct of discussion? The seminar will explore faith and doubt

not only in relation to God and religious questions, but also in relation to one's sense of self, trust in other persons, belief in institutions, and identification with values and ideas.

Readings in the humanities will be taken from authors such as Plato, Lessing, Kierkegaard, Nietzsche, and Pope John Paul II. Readings from the social sciences will include both classical authors, such as Freud, and contemporary social scientists, such as Wuthnow; the social sciences will also be included by way of the analysis of selected databases on religion in contemporary America. The arts will be included via a visit to the Smithe Museum and films by directors such as Alfred Hitchcock and Woody Allen.

The course will be student-centered, with considerable focus on discussion. In addition to writing assignments, the course will include oral interviews, classroom debates, and oral exams, all of which will be designed to help students develop the capacities to formulate clear questions, listen carefully and attentively, explore ideas through dialogue, argue for and against differing positions, and express their thoughts eloquently and persuasively.

### **Learning Goals**

- 1) Students will gain familiarity with a major question appropriate for emerging intellectuals, especially at a Catholic university: the complex relationships among faith, doubt, and reason. In so doing, they will learn to enjoy the life of the mind and to value complexity.
- 2) Students will learn the diversity of ways in which the various divisions of the College—the arts, the humanities, and the social sciences—approach a challenging issue, and they will advance their skills in evaluating the tenability of various kinds of arguments.
- 3) Students will gain insight into a selection of classical works and will advance their skills in interpreting cultural documents, e.g., in asking pertinent and interesting questions of works and arguing for and against various interpretations.
- 4) Students will learn to become more adept in intellectual discussion, improving their capacity for empathetic and thoughtful listening as well as for articulate precision and persuasive argument; they will also discover how much they are able to learn from one another.
- 5) Students will advance in their mastery of the English language, both spoken and written, including their vocabulary, and they will improve their basic communication skills insofar as they accompany the organization and communication of their thoughts.
- 6) Students will develop their own positions on faith, doubt, and reason, and they will be able to describe them and defend them in the light of alternative positions. At the same time they will become more conscious of the mysterious and inexhaustible nature of these categories. In relating to these issues in a personal way, they will also recognize a strong relationship between their academic work and their personal lives.

## Requirements and Grading Percentages

Prerequisite: at least sophomore year status in the College of Arts and Letters

1) Class contribution: 40%;

Students will be expected to contribute regularly to discussion and to adopt various facilitative roles during the semester. Class contribution is not equivalent with the quantity of class participation; instead both quantity and quality will be considered.

2) Regular assignments: 15%;

3) Mid-term oral examination: 10%;

4) Final oral examination: 20%;

5) One 5-10 page paper: 15%;

The goals of each assignment and of all evaluation are to improve understanding and performance. For more detailed comments on requirements and grading, see below.

### Essential Reading

Plato, *Euthyphro* (Oxford)

Lessing, *Nathan the Wise* (Bedford / St. Martin's)

Kierkegaard, *Fear and Trembling* (Penguin)

Nietzsche, *On the Genealogy of Morals* (Viking)

Freud, *The Future of an Illusion* (Norton)

Remarque, *All Quiet on the Western Front* (Fawcett)

John Paul II, *Fides et Ratio* (Pauline)

A small course packet, containing the following works, will be finalized in the near future and will be available at the Decio Copy Center (235 Decio Hall).

Hösle, Vittorio. "Crises of Identity: Individual and Collective." *Objective Idealism, Ethics, and Politics*. Notre Dame: University of Notre Dame Press, 1998: 83-100.

Wuthnow, Robert. "A Puzzle: The Question of Religious Vitality." *All in Sync: How Music and Art are Revitalizing American Religion*. Berkeley: University of California Press, 2003: 1-20.

Benedict XVI. "Faith, Truth and Culture: Reflections on the Encyclical *Fides et Ratio*." *Truth and Tolerance: Christian Belief and World Religions*. San Francisco: Ignatius, 2004: 183-209.

## Calendar of Classes and Readings

- August 23, 2005      Orientation
- August 25, 2005      Read syllabus and Simone Weil, "Reflections on the Right Use of School Studies with a View to the Love of God." *Waiting for God*. Trans. Emma Craufu. New York: Perennial, 2001: 57-65 (to be distributed on the first day of class). (29 pages)
- August 30, 2005      Plato, Introduction and *Euthyphro* (47 pages)
- September 1, 2005    Plato, reread *Euthyphro* (20 pages)
- September 6, 2005    Lessing, Introduction and Acts I and II (58 pages)
- September 8, 2005    Lessing, Act III (16 pages)

Practice oral examinations will begin September 12. These will include three or four students in a group for up to 30 minutes; they will not be graded, but will instead be sessions solely for your experience and development. Please contact Carmen Leichy at [cleichy@nd.edu](mailto:cleichy@nd.edu) or 1-6642 to schedule a time.

- September 13, 2005    Lessing, Acts IV and V (37 pages)

A screening of *The Mission* (125 minutes) is tentatively scheduled for Wednesday, September 14, from 7:30 to 10:00 p.m., in B43 of the Performing Arts Center. Should you be unavailable from 7:30 to 10:00 p.m. on that day, you will want to view the copy that has been placed on reserve in the Hesburgh Library or the copy that is available for check-out from the receptionist, Linda Brady, in 100 O'Shaughnessy Hall.

- September 15, 2005    Roland Joffé, *The Mission*
- September 20, 2005    Open Class (several options possible)
- September 22, 2005    Kierkegaard, Introduction and pp. 41 to 56 (47 pages)

Please note that on Thursday, September 22, as part of the inauguration of Father John Jenkins, C.S.C., as the seventeenth president of the University of Notre Dame, an academic forum entitled "Why God? Understanding Religion and Enacting Faith in a Plural World" will be held in the Joyce ACC at 2:00 p.m., and the inauguration itself will be held the following day at 3:00 p.m. All students will want to attend both events.

- September 27, 2005    Kierkegaard, pp. 57 to 95 (38 pages)

September 29, 2005 Kierkegaard, pp. 96-147 (51 pages)

Please note that mid-term oral examinations will begin October 3 and will conclude before Fall Break (October 15-23). Please contact Carmen Leichty at [cleichty@nd.edu](mailto:cleichty@nd.edu) or 1-6642 to schedule your individual 30-minute slot.

October 4, 2005 Visit to the Snite Museum

October 6, 2005 Nietzsche, pp. 3-56 (53 pages)

October 11, 2005 Nietzsche, pp. 57-108 (51 pages)

October 13, 2005 Nietzsche, pp. 108-163 (55 pages)

October 18, 2005 Fall Break (no class)

October 20, 2005 Fall Break (no class)

October 25, 2005 Freud, Introduction and *The Future of an Illusion* (83 pages)

A screening of *Crimes and Misdemeanors* (104 minutes) is tentatively scheduled for Wednesday, October 26, from 4:25 to 6:25 p.m., in the Browning Cinema of the Performing Arts Center. (The film will begin promptly at 4:25, so please arrive a few minutes early; the previous class ends at 4:15, and another one begins at 6:30.) If we can get unanimous support for the idea, we will follow the screening with pizza and a discussion in lieu of our normal class the following day. Should you be unavailable from 4:25 to 6:25 that afternoon, you will want to view the copy that has been placed on reserve in the Hesburgh Library or the copy that is available for check-out from the receptionist, Linda Brady, in 100 O'Shaughnessy Hall.

October 27, 2005 Woody Allen, *Crimes and Misdemeanors*

November 1, 2005 Hösle (17 pages)

November 3 is the final day for submission of proposed paper topics; earlier discussions are encouraged.

November 3, 2005 Remarque, pp. 1-136 (136 pages)

November 8, 2005 Remarque, pp. 137-296 (159 pages)

A screening of *Triumph of the Will* (110 minutes) is tentatively scheduled for Wednesday, November 9, at 7:30 p.m., in B43 of the Performing Arts Center. Should you be unavailable from 7:30 to 9:30 p.m. on that day, you will want to view the copy that has

been placed on reserve in the Hesburgh Library or the copy that is available for check-out from the receptionist, Linda Brady, in 100 O'Shaughnessy Hall.

November 10, 2005 Leni Riefenstahl, *Triumph of the Will*

November 15, 2005 Data analysis deriving from the American Religion Data Archive  
<<http://www.thearda.com/>>

November 17, 2005 Wuthnow (19 pages)

A screening of *I Confess* (95 minutes) is tentatively scheduled for Monday, November 21, at 7:30 p.m., in B43 of the Performing Arts Center. Should you be unavailable from 7:30 to 9:30 p.m. on that day, you will want to view the copy that has been placed on reserve in the Hesburgh Library or the copy that is available for check-out from the receptionist, Linda Brady, in 100 O'Shaughnessy Hall.

November 22, 2005 Alfred Hitchcock, *I Confess*

If you wish to submit a draft version of your paper by November 22, 2005, it will be returned with comments during the following week. More advanced papers will receive more sophisticated comments. You must submit the draft with a cover sheet in which you briefly answer the following question: What would I do to improve this paper if I had more time?

If you wish to make any substitutions for the final oral examination (see below), you will need to inform me by November 22.

November 24, 2005 Thanksgiving (no class)

November 29, 2005 John Paul II, pp. 66-131 (65 pages)

December 1, 2005 John Paul II, pp. 7-65 (58 pages)

Please note that on December 2, Notre Dame will host a conference entitled "A Matter of Faith? Religion in the 2004 Election," which will very much interest you in the context of faith and politics.

Should you like, I can send you some interesting data on the election, which is contained in "The American Religious Landscape and the 2004 Presidential Vote: Increased Polarization," by John C. Green, Corwin E. Smidt, James L. Guth, and Lyman A. Kellstedt. The essay, with data, is 18 pages.

December 6, 2005 Benedict XVI (26 pages)

Final oral examinations will be scheduled at your discretion between Tuesday, December 6, and Friday, December 16. Please contact Carmen Leichty at [cleichty@nd.edu](mailto:cleichty@nd.edu) or 1-6642 to schedule your individual 45-minute slot. Everyone seeking an examination time before the scheduled date for our examination will receive one. Papers are due at the time of our scheduled written final examination, Tuesday, December 13, 10:30 a.m. to 12:30 p.m, and should be submitted during that time.

We may decide to spend more time with one work or the other. Should this occur, we will cut elsewhere. However, we shall do our best to keep to the schedule.

We will try to find a day when everyone can come to my home for dinner. In addition, several times during the semester I would like to join smaller groups of 4-7 students for lunch.

### **Regular Assignments**

On a regular basis, assignments will be given in which students practice their capacity for oral expression, for example, by telling a specific story in conversation and reporting on its success, by conducting an oral interview, or by engaging in a group discussion outside of class. Assignments also involve answering central questions on the reading or searching out meaningful statistics or memorable quotations in the readings. These assignments will be designed not only to aid understanding but also to help initiate and facilitate discussion. The total number of obligatory written assignments is likely to be approximately 20. Each assignment is expected to be approximately one page. In addition, at least two optional assignments will be offered as possible substitutions or as possible extra credit.

You will also be asked to play a leading role in some of the discussions and may in that context be assigning study questions to your colleagues.

Please note that at the end of the semester I will collect all of your short papers a second time. They will be returned to you after the grades are finalized.

### **Policy on Attendance**

One unexcused absence will be integrated into the class contribution grade. Two unexcused absences will lead to the reduction of the final grade by one partial unit, for example, from an A to an A-. Three unexcused absences will lead to the reduction of the final grade by two partial units. More than three unexcused absences will lead to failure of the course.

In the unlikely event that a student misses a scheduled oral examination without having a legitimate excuse, a make-up examination will be arranged, but the student's grade will be dropped by one partial unit.

## Final Oral Examination

Each student will be allocated an individual slot of 45 minutes according to the guidelines above. The examination will cover the entire course. The final oral examination may also include some questions on the topic of your paper. You may, if you would like, drop one of the works we read or discussed in class and substitute one of the works below, which are on reserve in the Library. You may be especially drawn to this option if one of the works below is central to the topic of your final paper. You may also be drawn to this choice if you would like to select a work together with another student or group of students and prepare for the oral examination by discussing the work or works with one another. Any substitutions should be communicated to me in writing by November 22.

### Arts

Molière, *Tartuffe*

Alfred Hitchcock, *Shadow of a Doubt*

Andrei Tarkovsky, *Andrei Roublev*

Woody Allen, *Zelig*

Robert Wuthnow, *All in Sync: How Music and Art are Revitalizing American Religion* (selected chapters to be agreed upon)

### Humanities

Nicholas of Cusa, *On the Peace of Faith*

Martin Luther, *The Freedom of a Christian*

Flannery O'Connor, *Wiseblood*

George Marsden, *The Soul of the American University: From Protestant Establishment to Established Nonbelief* (selected chapters to be agreed upon)

Vittorio Hösle, "Moral Reflection and the Decay of Institutions: On the Dialectic of Enlightenment and Counter-Enlightenment" (in *Objective Idealism, Ethics, and Politics*)

### Social Sciences

Max Weber, *The Protestant Ethic and the Spirit of Capitalism* (selected chapters to be agreed upon)



William James, *The Varieties of Religious Experience* (selected chapters to be agreed upon).

Thomas Kuhn, *The Structure of Scientific Revolutions* (selected chapters to be agreed upon).

Robert Wuthnow, *God and Mammon in America* (selected chapters to be agreed upon)

A. James Reichley, *Faith in Politics* (selected chapters to be agreed upon).

### **Criteria for Grading Oral Performance**

#### **Criteria for a Grade of B**

The student ...

prepares well for each class by completing all assignments; rereading or reviewing, when appropriate; making appropriate notes; and discussing the works outside the class with students from the class and students and others not from the class;

makes contributions that show thorough familiarity with the assigned reading and thoughtful reflection on the material;

asks good, searching questions that spark discussion;

listens well and participates in the give-and-take of discussion, for example, by asking clarifying questions of other students, offering evidence to support positions, or proposing alternative perspectives;

is willing to engage an issue from multiple points of view;

is able to make connections across the works of the semester;

can draw interesting comparisons;

is willing to draw on real-world observation and personal experience as well as scholarly authorities;

can recognize strengths and weaknesses in an argument;

demonstrates the capacity to think on his or her feet;

is willing to think through an idea even when it is in the end abandoned;

is willing to recognize, investigate, and, where appropriate, question his or her own assumptions and accepted ideas and develop alternative positions;

exhibits the confidence to retain a position when counter-arguments fail;

speaks with clarity and engagement;

is able to marshal evidence in favor of a position;

helps the group explore one aspect thoroughly, but then can also move on to the next topic when appropriate;

is more interested in the group dynamic of truth seeking through dialogue than in demonstrating his or her own excellence;

exhibits respect, tact, and diplomacy in debate with others.

### **Criteria for a Grade of A**

The student does all of the above and ...

ensures that the group discussion flourishes at the most demanding, and yet also most playful level, helping the entire group find the balance between being alert and being relaxed;

finds and develops meaningful threads, so that the discussion, instead of being haphazard, reaches previously unexplored heights;

exhibits intellectual hospitality, effectively encouraging the participation of others and successfully drawing good ideas out of others;

gives unusually deep and rich responses to interpretive and searching questions;

consistently links the discussion to earlier works and themes as well as issues of existential interest;

helps guide the discussion through occasional summaries and substantial, thoughtful queries that build on earlier comments;

keeps the discussion on track while also encouraging creative leaps and risk-taking, including the development of new insights and perspectives;

asks fascinating and unexpected questions;

exhibits substantial curiosity and creativity and a love of the life of the mind;

brings forth sparkling and deep insights without dominating the discussion;

exhibits a searching mind, the mind of a developing intellectual;

uses increasingly eloquent and elegant language.

### **Criteria for a Grade of C**

The student ...

comes prepared to class;

occasionally contributes isolated, but thoughtful comments to the discussion;

makes comments that are backed with evidence;

discerns the difference between more relevant and less relevant comments;

understands his or her own assumptions and is willing to question them;

exhibits respect for others and treats all persons with dignity;

seeks truth through dialogue.

### **Criteria for a Grade of D**

The student ...

comes to class, but rarely contributes to the discussion;

makes comments that are without evidence;

makes irrelevant comments and has difficulties contributing to the flow of the conversation;

has little, if any, awareness of his or her biases, prejudices, and assumptions.

## **Criteria for a Grade of F**

The student ...

does not speak at all or makes comments that exhibit a lack of preparation;  
disturbs, rather than enhances, the conversation with irrelevant patter;  
has no awareness of his or her biases, prejudices, and assumptions;  
exhibits little or no respect for the class and its search for truth.

### **Paper**

Students will be expected to write one paper of 5 to 10 pages in length, double-spaced, and typed.

The paper should develop an aspect of the course.

Sample questions to help you focus your ideas, as you select a topic:

What are the various ways in which faith manifests itself?  
What are the objects of faith besides simply the existence of God?  
How does the encounter with alternative religious traditions affect one's own faith?  
By which criteria might we seek to determine the validity of conflicting faith traditions?  
If faith is lost, what tends to fill the void?

What are the diverse causes of doubt?  
In which historical ages and under what historical circumstances have faith or doubt been viewed as forces dominating the spirit of the age?  
What value might there be in understanding doubt, even if one has not personally experienced doubt?

What various kinds of reason exist?

How do faith or doubt or reason relate to one or more of the specific disciplines in the College of Arts and Letters? For example, what are the respective roles of faith and reason in the discipline of theology? What are some of the visual strategies for conveying faith? What aesthetic genres successfully convey doubt? What is the place of doubt in the social sciences? How does faith influence political behavior? When did the place of religion in public life begin to become controversial in the United States and how did this controversy manifest itself? What have been the stages along this path and what possible solutions exist to our current difficulties and tensions?

What role does faith, doubt, or reason or a combination of the three play in meaningful dialogue?

What is the relationship between faith and doubt? Can doubt, for example, ultimately strengthen faith?

What is the relationship between faith and reason? What happens, for example, when they conflict, or seem to conflict? Precisely what kind of support does faith give to the intellectual search for God?

What is the relationship between doubt and reason? Do they presuppose one another, or are they in conflict with one another?

How would you evaluate the three religious virtues—faith, hope, and charity—in relation to one another?

What is the connection between faith and works?

What role does faith or doubt or reason or a combination of the two play in one of the works we are discussing this semester or in one of the works you may have chosen to prepare for your final oral examination? How might a comparison of two works enrich our understanding of one of these categories as well as the works themselves?

What is the role of faith or doubt or reason in analyzing a particular (ethical, social, political, or psychological) problem? For example, what role does doubt play in the environmental debate?

How might different cultures, including developing and developed countries, respond differently to faith and doubt?

How might gender play a role in our understanding of these three categories?

How might age play a role?

Students are encouraged to discuss their ideas with me or with Scott Moringiello at an early date. Students should not hesitate to think out loud with us about various topics before settling on one topic. Given the structure and learning goals of the class, the paper need not be a focused research paper; it could instead be the articulate statement of a complex problem that invites still further study.

### **Criteria for Grading the Paper**

#### **Criteria for a Grade of B**

##### Clarity

The paper presents a clear, complex, and challenging thesis.

##### Independence

It does not simply restate the obvious or repeat what others have said, but builds on what is known to exhibit the student's own thinking about the topic. The writer avoids simply repeating

plot structures or paraphrasing the ideas of others. The student says something new.

### Complexity

Multiple points of view are engaged, and the limits of one's own interpretation are acknowledged, either through the avoidance of overreaching or through the refutation of alternative arguments. The essay integrates a variety of connected themes and exhibits a curious mind at work.

### Structure

The essay is structured logically and coherently. The overall outline or organization makes sense, and the paragraphs flow appropriately, one to the other. The introduction is inviting, and the conclusion is powerful.

### Evidence

Appropriate evidence is given for the paper's claims, for example, a chain of abstract arguments, evidence from the artwork being interpreted, or empirical data.

### Style

The language is well-chosen, the essay reads smoothly, and the writer avoids grammatical errors. The essay has very few, if any, awkward or wordy stylistic constructions. Bibliographical and other information is presented in an appropriate style.

### **Criteria for a Grade of A**

The paper integrates the expectations of a B grade, but is in addition unusually thoughtful, deep, creative, and far-reaching in its analysis and evidence. Its language is elegant.

### **Criteria for a Grade of C**

The thesis of the paper is clear, and the paper takes a stand on a complex issue. The writer goes beyond mere paraphrase. The writer exhibits competence in exploring the subject and integrates some alternative perspectives. Most of the essay is well-organized, and the logic is for the most part clear and coherent. Some evidence is given for the points made in the essay. The language is understandable and free of extraneous material. The paper is without basic grammatical errors.

### **Criteria for a Grade of D**

The thesis of the paper is missing, unclear, or overly simple. The writer tends toward paraphrase. The paper includes some arguments, but counter-arguments are not considered in any serious way or are misconstrued. The essay's structure is not readily apparent. Ideas are present but are

not developed with details or examples. Paragraphs are poorly constructed and contain little supporting detail. Problems in grammar, spelling, or punctuation interfere with the writer's capacity to communicate.

### **Criteria for a Grade of F**

The assignment is not completed or is completed in a format that is clearly substandard. The essay exhibits little, if any, preparatory reflection or study. It contains no serious ideas and lacks an argument as well as supporting evidence. The essay is difficult to read or comprehend. No meaningful structure is discernible. Sentences are very poorly written and riddled with grammatical mistakes.

### **Guides to Writing**

Achtert, Walter S., and Joseph Gibaldi. *The MLA Style Manual*. New York: MLA, 1985.

Cook, Claire. *Line by Line: How to Edit Your Own Writing*. New York: MLA, 1985.

Ross-Larson, Bruce. *Edit Yourself: A Manual for Everyone Who Works with Words*. New York: Norton, 1982.

Strunk, William, Jr. and E. B. White. *The Elements of Style*. 3rd ed. New York: Macmillan, 1979.

Williams, Joseph M. *Style: Ten Lessons in Clarity and Grace*. 7<sup>th</sup> ed. New York: Longman, 2003.

### **Academic Code of Honor**

This course will be conducted in accordance with the Academic Code of Honor of the University of Notre Dame, which stipulates: "As a member of the Notre Dame community, I will not participate in or tolerate academic dishonesty." The code is available at <http://www.nd.edu/~hnr/code/>. Information on citing sources is available at <http://www.nd.edu/~writing/resources/AvoidingPlagiarism.html>.

Students are encouraged to discuss readings with one another outside of the classroom and should feel free to discuss assignments with one another, but the source of all ideas must be revealed fully and honestly. Whenever information or insights are obtained from secondary works, students should cite their sources. Written assignments must be composed by the student and may not be turned over to another person for extensive correction or revision.

Students are encouraged to prepare for class discussions and for oral examinations by discussing the class content with one another outside the classroom. However, students are not permitted to discuss any aspect of the midterm or final oral examinations with one another until all students

have completed their examinations.

### **Useful Web Sites**

<http://dictionary.reference.com/>

Dictionary.com

[www.idebate.com](http://www.idebate.com)

International Debate Education Association (IDEA)

[www.imdb.com](http://www.imdb.com)

The Internet Movie Database

<http://www.saturdayscholar.nd.edu/>

Saturday Scholar Series at the University of Notre Dame (please note that the topics listed for September 17, November 12, and November 19 may interest students in this class)

[www.spirituality.ucla.edu](http://www.spirituality.ucla.edu)

Spirituality in Higher Education

[www.toastmasters.org](http://www.toastmasters.org)

Toastmasters International

<http://www.usccb.org/fb/vaticanfilms.htm>

Vatican Best Films List

## Appendix: Further Works of Potential Interest for Future Reading

The number of works on the diverse aspects of faith, doubt, and reason is virtually unlimited. Below is a selection of works of potential interest to students whether during the semester or in subsequent years. They represent a combination of classical and contemporary offerings. In the case of foreign works I have tried to identify the title of an accessible American edition. If you can read the works in the original, that is of course always preferable. They are grouped by division and listed chronologically by the date of their first publication. In a few cases, works could have landed in more than one division. Full bibliographical information is given only for recent works that are available only in one specific edition. I have limited the list to approximately 20 works each in the arts and the social sciences and 40 works in the humanities; if you would like additional suggestions on a particular subtopic or from a particular discipline, please let me know. The works are chosen for a combination of their intrinsic value, their fit for the topic, and their potential appeal to Arts and Letters students at Notre Dame. Across the lists I have placed an asterisk before the works of greatest potential interest to those who will have taken this course.

### Arts

Sophocles, *Oedipus Rex* (c. 427 BC)

Sophocles, *Oedipus at Colonus* (c. 405-405 BC)

William Shakespeare, *Othello* (c. 1604)

\* Molière, *Tartuffe* (1664) and *The Misanthrope* (1666)

Friedrich Schiller, *Don Carlos* (1787)

Johann Wolfgang von Goethe, *Faust* (1832)

Henrik Ibsen, *The Wild Duck* (1884)

Carl Theodor Dreyer, *The Passion of Joan of Arc* (1928)

Bertolt Brecht, *The Good Person of Sezuan* (1941)

\* Jean Anouilh, *Antigone* (1942)

\* John Ford, *The Fugitive* (1947)

\* Alfred Hitchcock, *Suspicion* (1941) and *Shadow of a Doubt* (1943)

\* Akira Kurosawa, *Ikiru* (1952) and *Dersu Uzala* (1975)



Friedrich Dürrenmatt, *The Visit* (1956)

Ingmar Bergman, *The Seventh Seal* (1957)

Robert Bolt, *A Man for All Seasons* (1960)

\* Andrei Tarkovsky, *Andrei Roublev* (1963)

Pier Paolo Pasolini, *The Gospel According to St. Matthew* (1964)

\* Woody Allen, *Zelig* (1983) and *The Purple Rose of Cairo* (1985)

\* Postman, Neil. *Amusing Ourselves to Death: Public discourse in the Age of Show Business*. New York: Penguin, 1985.

Bruce Beresford, *Black Robe* (1991)

\* Harold Ramis, *Groundhog Day* (1993)

Wuthnow, Robert. *All in Sync: How Music and Art are Revitalizing American Religion*. Berkeley: University of California Press, 2003

## **Humanities**

Saint Augustine, *The Confessions* (397-401)

\* Saint Anselm of Canterbury, *Why God Became Man* (1094-98)

Saint Thomas Aquinas, *Summa Theologia* (c. 1265-1274)

Ramon Llull, *The Book of the Gentile and the Three Wise Men* (c. 1274-1276)

\* Nicholas of Cusa, *On the Peace of Faith* (1453)

Martin Luther, *The Freedom of a Christian* (1520)

\* Gotthold Ephraim Lessing, *The Education of the Human Race* (1780)

Immanuel Kant, *Critique of Practical Reason* (1788)

Thomas Paine, *The Age of Reason* (1794-96)

Friedrich Hölderlin, *Hyperion* (1799)

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