

ATENEO DE MANILA UNIVERSITY
Loyola Schools
Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	Interdisciplinary Studies	School	SOH
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Course No.	IS 161.6
Course Title	Special Topics in Philippine Studies: Philippine Music and Culture
No. of Units	3

Course Description:

The course is a general survey of Philippine music from the native, tribal, and ethnic beginnings to Muslim, Chinese, Spanish, Japanese and American influences. Developments will be examined within the historical context, taking into account the multiple influences of social, cultural, political and other relevant forces. Philippine Culture of the 21st century will also be explored through the OPM and entertainment industry.

The course introduces the student to Philippine music as practiced by and associated with the Filipinos, using musical genres and history as its framework. The course explores the varied musical expressions of different groups of people living in the Philippines (past and present) their significance to society and the representation of a lived culture through their performances. Analyses of different musical forms provide a more theoretical discussion of the aesthetics of music in relation to culture and history.

Course Objectives:

By the end of the course, the students are expected to:

1. Acquire a basic knowledge of the various musical genres present in the Philippine society (indigenous tribes and lowland Christian communities)
2. Express understanding of the historical, geographical and cultural conditions that help create the people's musical expression
3. Make an aesthetic appraisal of Philippine music through the expression of judgments on their artistic value
4. Possess the facility to critique music performances through the analyses of musical elements and form
5. Contribute to the current available literature on Philippine music by presenting a research paper
6. Articulate and discuss issues and concerns related to Philippine art and culture
7. Develop reverence to the diversity of musical expressions of Philippine indigenous groups

Course Outline:

Weeks 1-6	<p><u>Music of the Northern and Southern Tribes</u> Tribes, instruments, vocal music, musical practices, musical concepts/theories, practical/ hands-on music making Readings: Hila, Antonio C. <i>Musika: An Essay on Philippine Ethnic Music</i>. Maceda, Jose. <i>Upland Peoples of the Philippines</i>, from <i>The Garland Encyclopedia of World Music</i>, Volume 4. New York and London: Garland Publishing, Inc., 1998. Kalanduyan, Danongan. <i>Maguindanaon Kulintang Music</i>. (From <i>Asian Music Journal</i>) Cadar, Usopay. <i>The Role of Kolintang Music in Maranao Society</i> (From <i>Asian Music Journal</i>) Special Activities: Playing of Cordillera instruments (with practical examination) Guided and individual listening to recordings Film showing on Philippine ethnic music Unit Tests 1& 2</p>
Weeks 7-11	<p><u>Lowland Christian Filipinos and Art Music in the Philippines</u> History (1521-1898 - Spanish period; 1898-1941 – American period; 1941-1945 – Japanese Occupation; 1945-present – Philippine Republic); Music instruction from the different religious groups and the Spanish regiments; musical life of the 1800s, first half of the 20th century, after WWII and contemporary musical setting in the Philippines Readings: Dioquino, Corazon. <i>Lowland Christian Philippines</i> (From the <i>Garland Encyclopedia</i>) Santos, Ramon. <i>Art Music in the 20th Century</i> (From the <i>Garland Encyclopedia</i>) Hila, Antonio. <i>Music in History, History in Music</i>. Unit Test 3</p>
Weeks 12- 17	<p><u>Special topics related to Philippine Music</u> National Artists in Music, Government Institutions supporting music and musical productions (CCP, NCCA, NAMCYA, etc.), Resident performing groups of the CCP, Philippine Choral Music, Kundiman as an art song, Filipino composers and their works (Symphonies, Concertos, Piano works, etc.), Philippine Theater and Opera, Philippine Dances, Brass Band Tradition, Popular Music, Original Pilipino Music, Current trends in the Philippine music scene, Music Institutions and schools in the Philippines, Folk songs, Liturgical Music. Research and reporting</p>
Week 18	Final Examination

ATENEO DE MANILA UNIVERSITY
 Loyola Schools
 Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	Interdisciplinary Studies	School	SOH
Course No.	I.S. 143.4 / HUM 142		
Course Title	Introduction to Interdisciplinary Approaches		
No. of Units	3		

Course Description:

An Introduction to the elements and principles of aesthetic experience in the visual arts, performing arts, and literature, as well as an examination of aesthetic norms and standards.

Course Objectives:

To study the different art forms in representative works for students to see common formal elements that make the arts both uniquely different and yet similar.

Course Outline:

1 ST Week.....	Aesthetics: Basis for an Interdisciplinary Approach
2 ND -3 RD Week.....	Architecture and Society Field Work: The UP Chapel
4 TH -5 TH Week.....	Industrial Design and Technology Project: An Interdisciplinary Approach to a Study of Car Design
6 TH -7 TH Week.....	Folk and Popular Arts and Culture Project: An Interdisciplinary Approach to a Study of the Jeepney Art
8 TH , 9 TH Week	Film and a Changing World Project: A Study of Three Film Versions Shakespeare's Romeo and Juliet
10 TH - 11 Week.....	Politics and Art Project: A Study of Monuments in Metro Manila
12 TH -13 TH Week	Interdisciplinary Approach to Literature Project: A Study of Greek Tragedy
13 TH -15 TH Week.....	Aesthetics in Television Commercials: A Study of Beer Commercials
16 TH - 17 TH Week.....	Filipino Aesthetics
18 TH Week.....	Synthesis

ATENEO DE MANILA UNIVERSITY
 Loyola Schools
 Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	Interdisciplinary Studies	School	SOH
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Course No.	I.S./Hum 152
Course Title	Senior Seminar II
No. of Units	3

Course Description:

In this course, students complete, defend, and submit the senior seminar paper.

Course Outline:

Timeframe	
11 November	Orientation to the course
18 November – 6 December	Submission of chapters and consultations
9 December	Submission of first draft of the complete paper
16 December	Consultations
6 January 2003	Consultations
13 January	Submission of revised paper
20 January – 21 February	Defense period
24 February	Submission of final paper

ATENEDE DE MANILA UNIVERSITY
 Loyola Schools
 Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	Interdisciplinary Studies	School	SOH
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Course No.	I.S./Hum 147
Course Title	Great Books III
No. of Units	3

Course Description:

The last of the Great Books series, the course explores the traditional concerns of modern man (alienation, fragmentation) and recent debates on race, gender, class, and the very existence of the canon of “great books.” Selections from 20th century world literature are read and discussed.

Course Objectives:

At the end of the semester, students should be able to analyze and comment critically and intelligently on the assigned readings.

Course Outline and Readings:

Week 1	Orientation to the course
Week 2	Ernest Hemingway, A Farewell to Arms
Week 3	Anton Chekhov, The Cherry Orchard
Week 4	James Joyce, Dubliners
Week 5	T.S. Eliot, The Wasteland and other poems
Week 6	paper 1 due
Week 7	Hermann Hesse, Siddhartha
Week 8	Albert Camus, The Outsider (The Stranger)
Week 9	Samuel Beckett, Waiting for Godot
Week 10	Chinua Achebe, Things Fall Apart
Week 11	Gabriel Garcia Marquez, Collected Stories
Week 12	paper 2 due
Week 13	Karl Marx, The Communist Manifesto
Week 14	Sigmund Freud, The Interpretation of Dreams
Week 15	Charles Darwin, The Origin of Species
Week 16	John Stuart Mill, On Liberty
Week 17	paper 3 due

ATENEO DE MANILA UNIVERSITY
Loyola Schools
Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	Interdisciplinary Studies	School	SOH
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Course No.	I.S./Hum 146
Course Title	Great Books II
No. of Units	3

Course Description:

The second part of the Great Books series provides insights into the human reality through the reading of books that have endured the test of time. Selections include the works of Dante, Cervantes, Shakespeare, Goethe, Augustine, and Machiavelli, among others.

Course Objectives:

At the end of the semester, students should be able to analyze and comment critically and intelligently on the assigned readings.

Course Outline and Readings:

1. General Introduction
2. The Anglo-Saxon heroic epic (Beowulf)
3. Medieval allegory (Dante, Inferno)
4. Courtly Love (Andreas Capellanus, The Art of Courtly Love and Chretien de Troyes, The Knight of the Cart)
5. The novel (Miguel de Cervantes, Don Quixote)
6. Renaissance drama (William Shakespeare, selected plays)
7. Political theory (Niccolo Machiavelli, The Prince and Thomas Moore, Utopia)
8. Enlightenment satire (Voltaire, Candide)
9. Romantic drama (Goethe, Faust)

ATENEIO DE MANILA UNIVERSITY
Loyola Schools
Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	Interdisciplinary Studies	School	SOH
------------	---------------------------	--------	-----

Course No.	I.S./Hum 145
Course Title	Great Books I
No. of Units	3

Course Description:

A course on the Epics, the Scriptures, the Greek dramas, the Philosophers, and other enduring masterpieces of the ancient world. The course discusses and explores the ideas embodied in these texts.

Course Objectives:

At the end of the semester, students should be able to analyze and comment critically and intelligently on the assigned readings.

Course Outline and Readings:

1. General Introduction
2. The epics of Homer (Iliad, Odyssey)
3. The tragedies of Aeschylus, Sophocles, and Euripides (Agamemnon, Oedipus Rex, Medea)
4. The philosophies of Plato and Aristotle (Symposium, Nicomachean Ethics)
5. Selections from the Analects and Tao te ching
6. The Bible
7. Additional classics as time permits (other works by authors listed or selections from Aristophanes and Virgil)

ATENEO DE MANILA UNIVERSITY
Loyola Schools
Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	Interdisciplinary Studies	School	SOH
------------	---------------------------	--------	-----

Course No.	IS 164.1
Course Title	Introduction to Sports Business
No. of Units	3

Course Description:

This introductory course is designed primarily for students who want to combine their passion for sports with business knowledge. Its major thrust is towards exposing the various components of the sports business to students who are considering a career in sports marketing, event management, and marketing sports or sports-related properties.

The course will provide students with the opportunity to apply marketing principles to the area of sports business. In addition, it will include comprehensive group projects and reading requirements.

ATENEIO DE MANILA UNIVERSITY
 Loyola Schools
 Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	Interdisciplinary Studies	School	SOH
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Course No.	IS 163.3
Course Title	Cultural Studies of Technology (Hypermedia, the World Wide Web, and Contemporary Critical Theory)
No. of Units	3

Course Description:

This is an introductory course on the cultural studies of technology from a global perspective. It can be used as an elective by social science, humanities, or interdisciplinary studies major. In this one-semester course, we shall explore the rhizomatics of technology in the history of the present and highlight the multi-linear and non-narrative form of the World Wide Web and other hypermedia technologies. Issues such as the changing parameters of reading and literacy, the impact of an emerging network culture on the contemporary postcolonial, and many more besides are pursued through extensive readings and the experiencing of various hypermedia tools. Prospective students will explore hypertext non/fiction and other documents drawn from the World Wide Web.

Course Objectives:

- By the end of the semester, the students should be able to:
1. Appreciate various hypermedia technologies of recent times as subjects of serious inquiry and further cultural study
 2. Have a wider and deeper understanding of the diverse and profound interactions that occur between culture and the rapidly changing technology of the present.
 3. Competently utilize critical theory in considering their own experiences with hypermedia tools

References (optional):

Bell, David. An Introduction to Cybercultures. New York, N. Y.: Routledge, 2001.
 Durham, Meenakshi Gigi and Douglas M. Kellner. Media and Cultural Studies: Keywords. Malden, MA: Blackwell, 2006.
 Ebert, Roger. "Roger Ebert's Journal." 16 April 2010. Chicago Sun Times. 1 May 2012
 <http://blogs.suntimes.com/ebert/2010/04/video_games_can_never_be_art.html>
 Everett, Anna. Digital Diaspora: A Race for Cyberspace. Albany: SUNY Press, 2009.
 Featherstone, Mike and Roger Burrows. Cyberspace, Cyberbodies, Cyberpunk: Cultures of Technological Embodiment. London: Sage Publications, 1996.
 Lindlof, Thomas R. and Bryan C. Taylor. Qualitative Communication Research Methods. Thousand Oaks, California: Sage Publications, 2002.

Miller, Vincent. Understanding Digital Culture. Los Angeles: Sage, 2011.

Moriarty, Brian. "An Apology for Roger Ebert." 04 March 2011. Brian Moriarty | Lectures and Presentations. 12 March 2011
<<http://ludix.com/moriarty/apology.html>>.

Paul, Christiane. Digital Art. London: Thames & Hudson, 2008.

Siemens, Ray and Susan Schreibman. A Companion to Digital Literary Studies. Malden, MA, USA: Blackwell Pub., 2007.

TEDxTalks. YouTube - TEDxUSC - Kellee Santiago - 3/23/09. 17 August 2009. 1 May 2012 <<http://www.youtube.com/watch?v=K9y6MYDSAww>>.

ATENEO DE MANILA UNIVERSITY
 Loyola Schools
 Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	Interdisciplinary Studies	School	SOH
Course No.	IS 163.15		
Course Title	Muslim-Christian Dialogue and Cooperation for Nation Building		
No. of Units	3		

Course Description:

Inherent in both Islamic spirituality and Christian spirituality are values and initiatives that can help (1) push for good governance, (2) establish peace and order in Mindanao, and (3) protect our environment—three major components of nation-building. Both Islam and Christianity are compatible with democracy, and both value transparency and tolerance as key ingredients to good governance. The course provides a framework of dialogue within which these shared ideals and values can be applied in nation-building projects.

Course Objectives:

At the end of the course, the students should be able to (1) develop an attitude open to dialogue with Islam and Christianity. They should be able to (2) identify flawed elements in the practice of Islam and Christianity that are hindrances to national development. Lastly, the students should be able to (3) identify points of convergence between these two religions in regard to nation-building. The students will learn that both Islam and Christianity share in the work of alleviating poverty and protecting the environment.

The objectives can be achieved through class discussions based on the assigned readings, their conclusions validated through oral exams, and their leanings deepened by writing a research paper at the end of the course.

References (optional):

- Abdul-Matin, Ibrahim. *Green Deen: What Islam Teaches about Protecting the Planet*. Berrett-Koehler Publishers, 2010.
- Ayoub, Mahmoud. *A Muslim View of Christianity*. Orbis Books, 2007.
- El Fadl, Khaled Abou. *The Great Theft: Wrestling Islam from the Extremists*. San Francisco: Harper Collins, 2007.
- Gulen, Fethullah. *Essentials of The Islamic Faith*. New York: Tughra Books, 2011.
- Hashimi, Nader. *Islam, Secularism, and Liberal Democracy: Toward a Democratic Theory for Muslim Societies*. Oxford University Press, 2009.
- Oliveros, Renato. "Maryam Eco-Spirituality."
<http://inonegod.wordpress.com/2012/01/30/a-maryam-eco-spirituality/>

Supplementary Readings:

Izutsu, Toshihiko. *Ethico-Religious Concepts in the Qur'an*. McGill University Press, 2002.

Khalid, Fazlur. *Islam and Ecology*. World Religions and Ecology Series. Cassell, 1992.

LaRousse, William. *Walking Together Seeking Peace: The Local Church of Mindanao-Sulu Journeying in Dialogue with the Muslim Community (1965-2000)*. Quezon City: Claretian Publications, 2001.

Oliveros, Renato T. "A Primer on Islam for Christian-Muslim Dialogue." M.A. thesis, Ateneo de Manila University, 1997.

_____. *Islam in the Moro-American War (1899-1916)*. Germany: Lap-Lambert Press, 2010.

_____. "On Datus and Datuism: The Sulu Sultanate." *Tambara* 24(2010):17-32.

Valkenberg, Pim. *Sharing Lights on the Way to God: Muslim-Christian Dialogue and Theology in the Context of Abrahamic Partnership*. Amsterdam: Rodopi, 2006.

Vitug, Marites Danguilan. *Under the Crescent Moon: Rebellion in Mindanao*. Institute for Popular Democracy, 2000.

ATENEIO DE MANILA UNIVERSITY
 Loyola Schools
 Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	Interdisciplinary Studies	School	SOH
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Course No.	IS 134.6
Course Title	Introduction to Interdisciplinary Approaches
No. of Units	3

Course Description:

A study of the significance of interdisciplinary as a conceptual tool in analyzing issues and problems. It equips students with some knowledge of the different methods identified with the various disciplines which will prepare them for thesis writing.

Course Objectives:

- A. To make the students aware of the need for and significance of interdisciplinarity as a conceptual tool in analyzing issues and problems
- B. To equip the students with some knowledge of the different methods identified with the various disciplines
- C. To equip the students with some skills in research work and research writing in order to prepare them for writing their senior seminar paper (thesis)

Course Outline:

DISCUSSION: THE MEANING OF INTERDISCIPLINARITY

- (1) Reyes, "The Interdisciplinary Studies Approach: A Definition"
- (2) Kolvenbach, "On the Interdisciplinary Approach"
- (3) EITHER: Reyes, "The Interdisciplinary Studies Program" OR Davidson and Goldberg, "A Manifesto for the Humanities..."
- (4) Newsweek articles on the April 2007 Virginia Tech massacre

LECTURE: RESEARCH METHODS AND RESEARCH WRITING

Sample of an outstanding Junior Seminar Paper

DISCUSSION: Interdisciplinary analysis of a PHENOMENON: The call center industry in the Phil. and the welfare of call center workers Regina Hechanova-Alampay entitled 1-800 Philippines: Understanding and Managing the Philippine Call Center Worker

SUBMISSION: 2 copies of the RESEARCH TOPIC PROPOSAL

To be submitted to the IS Dept. by 5 p.m.

DISCUSSION: Interdisciplinary analysis of an EVENT: The EDSA II (Dos) People Power Revolution

(1) Jose Abueva, "A Crisis of Political Leadership..."

(2) Ma. Cynthia Rose Banzon Bautista, "People Power 2: 'The Revenge of the Elite on the Masses'?"

DISCUSSION: Interdisciplinary analysis of a SOCIAL ISSUE:

The impact of international labor migration on Phil.Society/Families

(1) Filomeno V. Aguilar, Jr., ed., Filipinos in Global Migration (2002)

(2) Rhacel Salazar Parreñas, Children of Global Migration (2005)

(3) Lourdes Carandang et al., Nawala ang Ilaw ng Tahanan (2007)

(4) Filomeno V. Aguilar, Maalwang Buhay: Family, Overseas Migration, and Cultures of Relatedness in Barangay Paraiso (2009)

FILM VIEWING (One Flew Over the Cuckoo's Nest, directed by Milos Forman, based on the novel by Ken Kesey)

DISCUSSION: Interdisciplinary analysis of a CULTURAL ARTIFACT

(the film One Flew Over the Cuckoo's Nest directed by Milos Forman)

(1) Alex Thio, "Deviance and Social Control" – which is Chapter 6 of Thio's book, Sociology: A Brief Introduction; and

(2) Jan Bone's, "The Language of Film" from Understanding Film)

VIEWING of the film that will be the basis of the midterm exam

Midterm examination

SUBMISSION: 2 copies of the group's research proposal (Chptr I)

GROUP CONSULTATIONS WITH TEACHER FOR 4 WEEKS, FOR RESEARCH PAPER DIRECTION (30 mins. per group)

CLASS MEETING: Guidelines for group presentation & group paper

SUBMISSION: 2 copies – 1st DRAFT OF COMPLETE PAPER

Presentations of Groups 1, 2, and 3

ATENEO DE MANILA UNIVERSITY
Loyola Schools
Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	Interdisciplinary Studies	School	SOH
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Course No.	IS 133.4
Course Title	GENDER, ART AND SOCIETY
No. of Units	3

Course Description:

An introductory course to gender as it is portrayed in art and society, aiming to lay bare gender issues in the art world in particular in the context of larger gender constructions in society.

ATENEO DE MANILA UNIVERSITY
 Loyola Schools
 Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	Interdisciplinary Studies	School	SOH
------------	---------------------------	--------	-----

Course No.	IS 121.8
Course Title	Basic Music Research and Criticism
No. of Units	3

Course Description:

This first course in musicology is an introduction to reliable and recently revised sources of music research for writing program notes. It aims to develop good taste in listening to live and recorded music, an essential ingredient in music criticism.

Course Outline:

First Month (Nov) : Choral/Vocal Concert
 Choral Rehearsal/ Voice Lesson Observation
 Second Month (Dec) : Choir and Orchestra Concert
 First Listening Test on Choral Music
 Third Month (Jan): Orchestra Concert
 Orchestra Rehearsal Observation
 Instrumental Concert
 Piano/Guitar/Violin/Flute Lesson Observation
 Fourth Month (Feb): Second Listening Test on Orchestral Music
 CCP Concert
 Chamber Music Concert
 Solo Piano Recital
 Fifth Month (March): Music Literature/Concert Reports Magazine (Final Exam Project)

References (optional):

Diokino, C. (1982). Musicology in the Philippines. Musica Acta
 Pruet, J. 7 Stevens T. (1985). Research Guide to Musicology. Chicago: American Library
 Sadie, S (2000) The New Grove Dictionary of Music and Musicology. London: Macmillian
 Levinson, Jerrold. Performative vs Critical Interpretation

ATENEO DE MANILA UNIVERSITY
 Loyola Schools
 Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	Interdisciplinary Studies	School	SOH
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Course No.	IS 121.2
Course Title	Music Appreciation II
No. of Units	3

Course Description:

Music Appreciation II seeks to delve deeper into the riches of the symphony orchestra by studying the different instruments, characteristics of a conductor and classical music of string and wind instruments. Through lectures, discussions, listening and watching representative and significant musical examples, the student will be aware of the breadth of the totality of music not only as a branch of knowledge but as a means of exploring the psychomotor and emotional avenues of experience it can offer.

Course Objectives:

Listening to classical music will be an integral part in the pedagogical process of educating the individual. The literature will also be studied through watching videos and attending live concerts.

Course Outline:

- I. Review of Elements of Music
- II. The Classical Music Scene and the CCP
- III. Choral Music vs. Orchestral Music
- IV. Voice Classifications
- V. Concert Halls and Orchestras
- VI. Different Parts of an orchestra
- VII. Music Lesson/Rehearsals
- VIII. Lecture-Recitals
- IX. Listening to Classical Music
- X. 98.7 DZFE FM The only classical station in the Philippines
- XI. Similarities of Pop Music to Classical Music

ATENEO DE MANILA UNIVERSITY
Loyola Schools
Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	Interdisciplinary Studies	School	SOH
------------	---------------------------	--------	-----

Course No.	IS 121.13
Course Title	Form Analysis of 18 th Century Works
No. of Units	3

Course Description:

A course on basic harmonic, form, and motive analysis of small and large works of Haydn, Mozart, and Beethoven that aims for a more critical listening of works of the 18th Century, a period that called for more structure and balance in music.

ATENEO DE MANILA UNIVERSITY
 Loyola Schools
 Generic Course Syllabus for 2nd Semester, School Year 2012-2013

Department	Interdisciplinary Studies	School	SOH
------------	---------------------------	--------	-----

Course No.	I.S. 121.12
Course Title	Wagner's Ring: A 21 st Century Approach
No. of Units	3

Course Description:

This course is a philosophical, sociopolitical and psychological approach to Wagner's 16-hour opera cycle that is based on Nordic mythology. It establishes the relevance of the work to present times in every scene of every act, revealing allusions to power play, corruption, retribution and enlightenment.

Course Outline:

- I. Wagner's Life and works (weeks 1 to 3)
 - A. The epitome of Romanticism
 - B. Wagner's dual personality
 - C. Gesamtkunstwerk
 - D. Wagner's "Tannhäuser"
- II. An Introduction to Norse Mythology (weeks 4 and 5)
 - A. The gods
 - B. The underworld
 - C. Men and Women
- III. Allusion to Tolkien's "The Lord of the Rings" (week 6)
- IV. Wagner's Ring part 1, Das Rheingold (weeks 7 and 8)
 - A. Introduction of characters
 - B. The forging of the ring of power
 - C. Sociopolitical implications
- V. Wagner's Ring part 2, Die Walküre (weeks 9 and 10)
 - A. The Pacts of Wotan
 - B. Incest and its implications
 - C. The disobedient alterego
- VI. Wagner's Ring part 3, Siegfried (weeks 11 and 12)
 - A. Wagner and fairy tales
 - B. The ring and the one who does not know fear
 - C. Wotan's control at an end
- VII. Wagner's Ring part 4, Götterdämmerung (weeks 13 to 15)
 - A. The ring and the world of men
 - B. Betrayal and retribution
 - C. The end of days of an existing order
 - D. The twilight of the gods
- VIII. Wagner's Ring and the 21st Century (weeks 16 to 17)
 - A. Wagner and Nietzsche

- B. Wagner and Schopenhauer
- C. The 21st Century model
- IX. Review and final examinations (week 18)

References (optional):

- Gutman, Robert. 1974. *Richard Wagner: the Man, His Mind, and His Music*. New York: Harcourt, Brace, Jovanovich
- Von Westernhagen, Curt. 1976. *The Forging of the Ring: Richard Wagner's composition Sketches for the Ring of the Nibelung*, trans. Arnold and Mary Whittal. Cambridge University Press
- Hatcheson, Ernest. 1940, repr. 1972. *A musical Guide to Richard Wagner, Ring of the Nibelung*. New York: Simon and Schuster
- Carl Dahlhaus. 1979. *Richard Wagner's Music Dramas*. Cambridge University Press