



**ARIZONA STATE UNIVERSITY  
GENERAL STUDIES COURSE PROPOSAL COVER FORM**

**Course information:**

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit Barrett, The Honors College Department Barrett, The Honors College

Subject HON Number 370 Title History of Ideas Units: 3

Is this a cross-listed course? (Choose one)  
If yes, please identify course(s) \_\_\_\_\_

Is this a shared course? No If so, list all academic units offering this course \_\_\_\_\_

Course description: \_\_\_\_\_

**Requested designation: (Choose One)**

Note- a separate proposal is required for each designation requested

**Eligibility:**

Permanent numbered courses must have completed the university's review and approval process.  
For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto:Phyllis.Lucie@asu.edu) or [Lauren.Leo@asu.edu](mailto:Lauren.Leo@asu.edu).

Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

**Area(s) proposed course will serve:** Humanities (HU)

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**Checklists for general studies designations:**

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

**A complete proposal should include:**

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Catalog description
- Course Syllabus
- Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

**Contact information:**

Name Sarah R. Graff Phone 480-727-5490

Mail code 1612 E-mail: srgraff@asu.edu

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Laura Popova Date: 9/9/14

Chair/Director (Signature):

**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	syllabus and course description
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the analysis of literature and the development of literary traditions.	syllabus and course description
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, FINE ARTS AND DESIGN:</b>	
		• Courses devoted primarily to developing skill in the use of a language.	
		• Courses devoted primarily to the acquisition of quantitative or experimental methods.	
		• Courses devoted primarily to teaching skills.	

Course Prefix	Number	Title	General Studies Designation
HON	370	History of Ideas	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience:	History of Ideas is an advanced and intensive survey of key social and intellectual currents in the development of humanity as reflected in both philosophical and creative works that emphasize the study of values, philosophies, religion and ethics from earliest times to the present. Faculty organize the course around a topic or theme (e.g. society, identity, politics, love, punishment) and explore how that theme or topic has been approached and considered through time and space. The organizing theme is not restrictive in that it does not limit the variety and range of texts or historical period. Students taking History of Ideas trace thematic development and consider the cultural connections between eras, individuals and societies.	The attached syllabus provides an example of the range of texts students will encounter in History of Ideas. This course is organized around the idea of how communities and cultures define themselves against others (p. 1). Students explore a range of texts beginning with Homer's Odyssey and move chronologically to the present day (8-9).
2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions	History of Ideas is a discussion-focused seminar wherein class discussion constitutes a substantial portion of the final grade. In History of Ideas texts are overwhelmingly primary sources. Primary sources are not limited to the written word, but include images, music, performance art, film, etc. The course is also not limited to a single cultural perspective or geographic region. As a result, the primary source material incorporates cross-cultural perspectives, non-Western texts and texts composed by underrepresented groups. Students analyze, interpret and critique primary texts while also learning about the context in which	History of Ideas emphasizes the analysis of text. As the course calander demonstrates, students engage with multiple texts from a range of eras and perspectives (p. 8-9). Text is not limited to the printed word but incorporates film, art, audio etc.  Students write extensively in History of Ideas. Over half of the student's grade is determined by submission of written work (p.3). Student writing is carefully evaluated and students receive extensive feedback (p.5-6).

	<p>the text was produced.</p> <p>History of Ideas prepares students for advanced critical thinking, as well as verbal and written expression. Students compose no fewer than 15 pages of critical/analytical writing based on primary sources assigned during the semester, typically but not necessarily in the form of three essays. Students receive extensive written feedback from instructors.</p>	
<p>4 d. Concerns the analysis of literature and the development of literary traditions.</p>	<p>History of Ideas is a discussion-focused seminar that centers on the analysis of literature and literary tradition. Texts incorporate multiple cultural perspectives and represent eras from the ancient world to the modern period. The class hinges on a theme such as society, punishment, love, identity etc. and the material covered follows a general chronological order so that students can better understand development of cultural and literary traditions. In addition, this structure provides historical breadth and allows for a focus on human cultural diversity.</p>	<p>Each section of Human Event centers on a theme. In the attached syllabus the course description notes that the course explores how communities and cultures define themselves against others. Discussions focus on questions such as: How do cultures go about defining insiders and outsiders? How do we as audiences recognize that difference? How do cultures define the nature of their relationships to outsiders-- to outsiders who are equals in status and power, and to those who are unequal? How and why do people choose to maintain or adapt their existing ways of life in response to their interactions with others? (p. 1)</p> <p>An addition, a central objective of the course is that students will cultivate critical, multidisciplinary perspectives, with an emphasis on the variety of ways in which humans have engaged in knowledge-making (p.1).</p>
<p>4a. Concerns the analysis of human thought with an emphasis on the analysis of philosophical thought.</p>	<p>History of Ideas requires students to critically analyze texts that explore philosophical perspectives as a means to deepen the students' awareness of human societies and cultures, changes in philosophical thought through time and space, and push students to challenge their own assumptions.</p>	<p>A key objective of the course is for students to cultivate critical, multidisciplinary perspectives, with an emphasis on the variety of ways in which humans have engaged in knowledge-making and the creation of ontologies (p.1). The different texts used in the course reflect exploring philosophical thought with close attention to the humanities. The use of texts such as The Tempest and films such as The Battle of Algiers attest to this.</p>

## History of Ideas HU

### Criteria:

**1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience:**

History of Ideas is an advanced and intensive survey of key social and intellectual currents in the development of humanity as reflected in both philosophical and creative works that emphasize the study of values, philosophies, religion and ethics from earliest times to the present. Faculty organize the course around a topic or theme (e.g. society, identity, politics, love, punishment) and explore how that theme or topic has been approached and considered through time and space. The organizing theme is not restrictive in that it does not limit the variety and range of texts or historical period. Students taking History of Ideas trace thematic development and consider the cultural connections between eras, individuals and societies.

**2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions**

History of Ideas is a discussion-focused seminar wherein class discussion constitutes a substantial portion of the final grade. In History of Ideas texts are overwhelmingly primary sources. Primary sources are not limited to the written word, but include images, music, performance art, film, etc. The course is also not limited to a single cultural perspective or geographic region. As a result, the primary source material incorporates cross-cultural perspectives, non-Western texts and texts composed by underrepresented groups. Students analyze, interpret and critique primary texts while also learning about the context in which the text was produced.

History of Ideas prepares students for advanced critical thinking, as well as verbal and written expression. Students compose no fewer than 15 pages of critical/analytical writing based on primary sources assigned during the semester, typically but not necessarily in the form of three essays. Students receive extensive written feedback from instructors.

**4 a. Concerns the analysis of human thought with an emphasis on the analysis of philosophical thought.**

History of Ideas requires students to critically analyze texts that explore philosophical perspectives as a means to deepen the students' awareness of human societies and cultures, changes in philosophical thought through time and space, and push students to challenge their own assumptions.

A key objective of the course is for students to cultivate critical, multidisciplinary perspectives, with an emphasis on the variety of ways in which humans have engaged in knowledgemaking and the creation of ontologies (p.1). The different texts used in the course reflect exploring philosophical thought with close attention to the humanities. The use of texts such as *The Tempest* and films such as *The Battle of Algiers* attest to this.

**4 d. Concerns the analysis of literature and the development of literary traditions.**

History of Ideas is a discussion-focused seminar that centers on the analysis of literature and literary tradition. Texts incorporate multiple cultural perspectives and represent eras from the ancient world to the modern period. The class hinges on a theme such as society, punishment, love, identity etc. and the material covered follows a general chronological order so that students can better understand development of cultural and literary traditions. In addition, this structure provides historical breadth and allows for a focus on human cultural diversity.

**Course description:** Advanced and intensive survey of key social and intellectual currents in the development of humanity as reflected in both philosophical and creative works with an emphasis on critical thinking and discussion, as well as argumentative writing.

**Enrollment requirements:** Prerequisite(s): Barrett Honors student. Credit is allowed for only HON 171, 272, 370 or 394 (History of Ideas)

**Units:** 3

**Repeatable for credit:** No

**General Studies:**

**Offered by:** [The Barrett Honors College](#)



## **HON 370      History of Ideas**

Mondays and Wednesdays 7:30-8:45 am, 101 Cereus Hall

Nilanjana Bhattacharjya, Ph.D.

Honors Faculty Fellow, Barrett, the Honors College

Office: 165 Sage South

Email: [nilanjana@asu.edu](mailto:nilanjana@asu.edu)

Office Hours: Wednesdays 2:00 pm-4:00 pm; and by appointment

### **Seminar Description**

This is an advanced and intensive survey of key social and intellectual currents in the development of humanity as reflected in both philosophical and creative works with an emphasis on critical thinking and discussion, as well as argumentative writing.

This interdisciplinary seminar will explore how communities and cultures define themselves against others. Our discussions will focus on questions such as the following: How do cultures go about defining insiders and outsiders? How do we as audiences recognize that difference? How do cultures define the nature of their relationships to outsiders-- to outsiders who are equals in status and power, and to those who are unequal? How and why do people choose to maintain or adapt their existing ways of life in response to their interactions with others? We will grapple with different approaches to these questions through our consideration of various primary sources drawn from literature, visual texts including artworks and film, and significant theoretical contributions from various disciplines including literary theory, cultural studies, anthropology, history, and sociology.

### **Learning Goals:**

This course is designed to promote each of the following aims, all of which are equally important:

1. Broaden your cultural background (i.e., exposure) and historical awareness, particularly with relation to philosophical modes of thought
2. Cultivate critical, multidisciplinary perspectives, with an emphasis on the variety of ways in which humans have engaged in knowledge-making
3. Develop frameworks for self-directed learning and working within a pluralist, multicultural and complex society
4. Improve skills in a) close reading and critical discussion, and b) evaluation & construction of oral and written arguments
5. Prepare students for upper-level courses and thesis work in Barrett Honors College

### **Barrett, the Honors College Statement on Multiculturalism and Diversity**

Barrett, the Honors College at Arizona State University is committed to creating a multicultural learning environment, which is broadly defined as a place where human cultural diversity is valued and respected. Barrett courses integrate multicultural and diversity issues in ways that are designed to enhance students' honors experience and promote learning goals. We hope that our students will contribute their unique perspectives to this effort by respecting others' identities and personal life histories and by considering and raising issues related to multiculturalism and diversity as appropriate to individual course content.

## Required Texts

All readings will be provided electronically if they are not part of the *required* books below. You should purchase these specific editions, which are available at the ASU bookstore and online at Amazon.com and other popular booksellers. Without the right edition, you will not be able to follow along or contribute to the discussion adequately, which will impact your grade negatively, so you are encouraged to purchase these editions. You are welcome to purchase copies elsewhere, but do give yourself at least three weeks to procure these copies before the dates that they are needed. Do not wait too long to purchase them at the bookstore, because they often run out of copies by mid-semester.

<i>Gulliver's Travels</i> , Swift	ISBN: 9780486292731
<i>In an Antique Land</i> , Ghosh	ISBN: 9780679727835
<i>Things Fall Apart</i> , Achebe	ISBN: 9780385474542
<i>Orlando</i> , Woolf	ISBN: 9780156701600
<i>Oroonoko</i> , Behn	ISBN: 9780140439885
<i>Tempest</i> , Shakespeare	ISBN: 9780451527127
<i>Heart of Darkness</i> , Conrad	ISBN: 9780486264646
<i>Heart of Darkness (Graphic Novel)</i>	ISBN: 9781906838096
<i>Frankenstein: (1818 Text)</i> , Shelley	ISBN: 9780199537150

## Evaluation

### Grading Scale

A+	98-100	C+	77-79
A	94-97	C	70-76
A-	90-93	D	60-69
B+	87-89	E	59 and lower
B	83-86		
B-	80-82		

- Participation: 30%
- Reading Journal: 10%
- Papers: 60%

### 30%: Class participation.

Thoughtful participation in class is a crucial part of succeeding in the course. The instructor will lead discussions, but it is each student's responsibility to actively participate in class by contributing questions, comments and critiques during our discussions.

You are expected to listen closely, take notes, and participate in discussion each day. You are graded on the quality, not quantity, of your ability to convey your understanding of the materials and your ideas about them. The criteria I use when grading participation include the following:

A range: The student in this grade range arrives in class each day thoroughly prepared with comments and questions on the assigned reading. Comments reveal that the student has read carefully; this student occasionally initiates the discussion without waiting for the instructor to do so. This student does not, however, try to dominate the class, but listens carefully to the remarks made by fellow class members, and responds as readily to these as to the instructor's questions.

B range: The student in this grade range participates in most discussions, although not as fully or reliably as the student described above. There is evidence of having done the reading. This student pays attention to the comments of the other students.

C range: The student in this grade range participates only intermittently, and is more willing to discuss broad, general questions than to engage in concrete analysis of an assigned text. Sometimes unprepared, this student lacks interest in the ideas of other members of the class, and is often inattentive. This student may also sometimes disrupt or otherwise interfere with others' ability to engage in the discussion.

D or E range. The student in this grade range seldom, if ever, participates and/or neglects to bring the proper text to class. The student may also significantly disrupt the class, sleep, or be engaged with other tasks unrelated to the class.

### 10%: Reading and discussion journal.

Your contributions to a notebook throughout the semester will document your learning. You will be writing on the readings that are to be covered for the next class, and after each class. These are not intended to be mere summaries of what has been assigned; they should focus on your own response to these texts and thus help you prepare for the day's discussion, as well as synthesize ideas each day. You need to bring your journal to class each day and be prepared to leave them with me on any given day at my request. (An inexpensive standard composition notebook dedicated to this class would work best.)

For each class, label the date of the class and the topic of the class clearly (i.e. Wednesday, January 15, Odyssey) at the top of a new page.

1. Label the first part below clearly as "Preparation"
  - a. Come up with at least two substantive discussion questions. Discussion questions are never yes or no questions, and a good discussion question will elicit debate – as there will usually be more than one correct answer. Number and label each of these questions ("Discussion Question 1, Discussion Question 2) clearly under the heading Preparation.
  - b. Also note the following under the heading "Additional Notes," as relevant.
    - i. How you connect that assignment with previous concepts in the course
    - ii. What you don't understand or find unclear
    - iii. What you found most interesting, strange, or plain absurd (and why)
      - a. How you might connect this assignment to more contemporary contexts
2. Label the next part "Reflection."
 

After each class, provide *short* answers to these two questions:

  - i. What is the most important idea you took away from today's class?

- ii. What were you still wondering about or wanting to know about after our discussion?

Your entries should look like the following

(New Page): Date, Topic

1. Preparation
  - a. Discussion Question 1
  - b. Discussion Question 2
  - c. Additional Notes
2. Reflection
  - a. Most important idea
  - b. Still wondering about....

### 60%: Essays.

You will compose three textually-based, argumentative essays throughout the semester. This writing accounts for 15, 20 and 25 percent of the final grade, respectively. Specific details and requirements for each writing assignment will be distributed in advance of each due date. These papers are designed to showcase students' abilities in critical, written expression; analytic thinking; and comprehension of course content. The final essay is given in lieu of a final exam. One "extra credit" assignment will add up to 5 points to lowest grade on a single paper.

*No late assignments will be accepted at any point during the course unless appropriate medical or otherwise written documentation is provided. Work and other class obligations do not constitute acceptable excuses.*

A-level work will demonstrate mastery of the material and will go far beyond the minimum requirements of a particular assignment; in addition, there will be few or no mistakes.

B-level work will exceed the requirements of an assignment and demonstrate strong competency with the material; it may include some mistakes, but no egregious errors.

C-level work will meet the requirements of an assignment but demonstrate only basic comprehension of the material; it may include some mistakes and potentially a major error.

D-level work will fail to meet the requirements of an assignment and demonstrate little or no content comprehension; it may include many mistakes and more than one major error.

F-level work will fail to meet the requirements of an assignment and have little merit as a demonstration of knowledge or ability.

Paper due dates are indicated in the class schedule below. Papers are spaced out throughout the semester to allow students enough time to read, think, collect data, discuss, and write about the texts. Your papers will always be returned to you within two weeks time to allow timely feedback for improvement.

### Attendance Policy

Attendance is a requirement, insofar as you must *attend* class to *participate* in class. Excused absences (such as those related to university-sanctioned events, and others approved by the instructor) should be made up in office hours whenever possible; students will receive no participation credit for unexcused absences from class. If you miss three or more classes, your

final participation grade will be lowered by one letter grade (i.e., your maximum possible participation grade will be a B).

If you miss five classes, your participation grade will be lowered by two letter grades (i.e., maximum C). If you miss more than five classes, you will receive a failing grade for participation (and likely fail the course).

### Office Hours

Students are strongly encouraged to take advantage of my office hours, which are held each week and by appointment for students who are unable to attend these hours. Additional office hours may be announced before your papers are due. You are also encouraged to schedule appointments with me even during office hours, particularly if the issue is pressing or time-sensitive (i.e., you need advice about an upcoming assignment). If you do not have an appointment scheduled, I will meet with students on a first-come, first-served basis during my office hours. All appointments outside of my office hours must be scheduled *at least one week in advance*. I cannot accommodate last-minute requests for meetings.

### Barrett Writing Center

Directed by BHC faculty and staffed by writing tutors who themselves have completed both semesters of The Human Event, the Barrett Writing Center offers individual tutoring on writing argumentative essays for The Human Event and History of Ideas. More information is available via the Barrett web site at <http://barrethonors.asu.edu/academics/barrett-writing-center/>

### Plagiarism

Plagiarism is defined as deliberately passing off someone else's words or ideas as your own: it is theft of intellectual property. In the professional world, which you are now a part of, such theft can result in severe penalties. In the context of HON370 and Barrett generally, plagiarism will result in failure (XE) of the course, as well as referral to the Student Conduct Committee of the University and possible expulsion from the University. The Barrett Honors College utilizes a plagiarism service that checks a database of over 70,000 student essays and text notes; you will be required to submit your three History of Ideas papers to this service. Besides not being worth the risk, plagiarism completely undermines everything we are trying to accomplish in the classroom and the College. Violators will receive no sympathy. If you are unsure about academic integrity please consult: <http://libguides.asu.edu/integrity>.

ASU's academic integrity policy can be found at:

<https://provost.asu.edu/index.php?q=academicintegrity>

### Documented Disabilities

Students who have documented disabilities and who wish to discuss academic accommodations within this course should contact the instructor as soon as possible, but no later than the first week of class. However, when requesting accommodation for a disability the student must be registered with the Disability Resource Center (DRC) and submit appropriate documentation from the DRC. For more information please visit the DRC website: <https://eoss.asu.edu/drc/>

### Incompletes

In this course, the mark of "I" will be granted only to a student who meets both of the following criteria: (1) the student has satisfactorily completed the majority of the work of the course and (2) the student has been unable to complete some small portion of the work of the course because of illness or other circumstances beyond the student's control. Examples of reasons for the inability to complete course work that will **not** qualify a student for an "I" mark include the following: employment or volunteer commitments, social responsibilities, travel plans, and unexpected difficulties in satisfying course requirements.

### **Writing Standards for Human Event and History of Ideas Papers**

The elements outlined below form the basis of all History of Ideas argumentative papers, and therefore constitute the fundamental criteria of evaluation. You will be given instructions regarding the topic of each of the papers in this class well in advance of each deadline.

#### **1. A History of Ideas paper must contain a clear thesis statement.**

The thesis statement must make a specific claim, not a vague or broad observation.

A thesis statement should not be obvious to people who have not read your paper. The paper must "stake" a substantive position (i.e., it should not be neither trivial nor a point that most readers would accept without demonstration.)

Human Event/History of Ideas papers are typically 1500-1750 words; for papers of this length, the thesis statement usually occurs in the first paragraph in order to forecast the coming argument.

#### **2. The body of a History of Ideas paper must defend the thesis via a progression of logical arguments.**

The opening of the paper should normally provide an overall "roadmap" that previews its direction, and then take the reader there step-by-step.

The paper should compel the reader to agree with the thesis. An important component of this process involves the anticipation of potential counter-arguments or objections.

#### **3. Specific text passages (quotes) serve as the core evidence in support of the arguments.**

Quotations constitute the paper's basic evidence, and should be treated as the "objective" source material to which all readers can refer. Analysis of the primary text forms the backbone of the paper's defense of a thesis.

Although quotations are objective in the sense of reference, the paper is an attempt to convince the reader that the interpretation provided by the thesis is superior to alternatives.

In general, the bulk of a History of Ideas paper should therefore involve "unpacking" the meaning of the primary quotations.

All quotations and references must follow a single, formal research style (e.g., MLA, Chicago, etc.) and all papers should include the requisite references page (e.g., Works Cited, References Consulted, etc.).

**Note:** History of Ideas papers are expected to adhere to fundamental style elements required of any college-level paper. Beyond grammar and punctuation, this includes (but is not limited to) sentence construction, concision, and word selection.

**Disclaimer:** I reserve the right to use any material that you submit for your assignments to develop improved teaching materials. Your work will always remain anonymous. If you have any questions, please contact me directly during the first week of the semester. Thank you!

### Student Emails

Email is a convenient way to address small questions and concerns, but inappropriate for discussing anything substantial. Please schedule a time to speak with me if you have a question that may take more than two or three sentences to answer. I do check email each day, but I will likely not write back immediately. It may take up to 24 hours for me to get back to you, and if you have not heard from me after 72 hours, please send your email again. If I sense that an issue or question that you raise on email may take more than a few sentences and/or a few minutes to resolve, I will reply by asking you to schedule an appointment with me in person. You can save time by making that appointment from the start. The following are a few recommendations on effective emails that will serve you well here, and in your other professional correspondence:

- 1.) Please use your ASU email address to contact me so my email program filters recognize your message.
- 2.) Use the subject line for the purpose of your email (i.e., “question about page numbers for tomorrow’s reading”) – not a greeting.
- 3.) Treat your email like any other formal communication. Use complete sentences and correct grammar, and please greet me with “Hello, Dr. Bhattacharjya” or “Dear Dr. Bhattacharjya.” Please don’t begin your emails with “Hey.”
- 4.) Although I likely know who you are, I find it helpful when somebody writes to tell me what section they are in, especially at the beginning of the semester.
- 5.) Avoid using Internet acronyms and abbreviations (LOL, TLK2UL8R) or emoticons (☺).
- 6.) Lastly, if you miss a class, your first step should be to contact a classmate to borrow her notes. Do *not* email me to ask if you missed anything important. If there’s something you don’t understand after you’ve done the reading and gone over the notes, I’ll be happy to meet with you to go over it, but I can’t regurgitate the class for every person who misses it.

### Final thoughts

- *Being ready:* Class starts promptly. Please be ready to start class at that time with that day’s relevant reading materials and assignments printed before you arrive to class.
- *Entering and leaving the Classroom:* If you need to use the restroom or leave the class before or after your break, please restrict your going in and out of the room to emergencies. To have people going in and out destroys my focus, as well as those of other members of the class.
- *Food and Drink:* While you may bring covered drink containers to the classroom, please refrain from eating during class. This is to ensure that the people who sit in your seats after you have a clean desk, and that you can talk without having to worry if your mouth is full.
- *Electronic Devices:* This is a discussion-based class in which we need to focus on engaging with each other in the classroom. You should not use any electronic devices in this class unless you require one due to a documented learning disability. Phones must be switched off for the duration of class. If your phone rings, I will answer it.

### Course Calendar

*All assignments and course readings will be due on the day they are listed unless otherwise noted.*

1	Jan 13	Introduction	
2	Jan 15	Homer, <i>The Odyssey</i> Books IV-VIII (Trans. Stanley Lombardo)*	8 <sup>th</sup> c. BCE
3	Jan 22	Montaigne, "On Cannibals"*	1580
4	Jan 27	Shakespeare, <i>Tempest</i> (Acts 1-3)	1610
5	Jan 29	Shakespeare, cont. (Acts 4 and 5)	
6	Feb 3	Writing Workshop I	
7	Feb 5	Behn, <i>Oroonoko</i>	1688
	<b>Feb 7</b>	<b>First Paper Due</b>	
8	Feb 10	Swift, <i>Gulliver's Travels</i> (Voyage 1)	1726
9	Feb 17	Swift, cont. (Voyage 2)	1726
10	Feb 19	Swift, cont. (Voyage 3)	
11	Feb 24	Swift, cont. (Voyage 4)	
12	Feb 26	Shelley, <i>Frankenstein</i> (Volumes I and II)	1818
13	Mar 3	Shelley, cont. (Volume III)	
14	Mar 5	Conrad, <i>Heart of Darkness</i>	1899
15	Mar 17	Conrad, Mairowitz, and Anyango, <i>Heart of Darkness</i>	2010

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\* Posted on BlackBoard. Please have available either a printed copy (preferred), or an electronic copy. Download these before you enter the classroom because you may not always have wireless access in the classroom when you need it.



16	Mar 19	Writing workshop II	
17	Mar 24	Woolf, <i>Orlando</i> (Chapters 1 and 2)	1928
18	Mar 26	Woolf, cont. (Chapters 3 and 4)	
	<b>Mar 28</b>	<b>Paper II due</b>	
19	Mar 31	Woolf, cont. (chapters 5 and 6)	
20	Apr 2	Camus, "The Guest"*	1957
		Film Discussion: <i>Battle of Algiers</i>	1966
21	Apr 7	Achebe, <i>Things Fall Apart</i> (Part One)	1958
22	Apr 9	Achebe, cont. (Part Two)	
23	Apr 14	Ghosh, <i>In an antique land</i> (Prologue, Lataifa)	1994
24	Apr 16	Ghosh, cont. (Nashâwy 1-8)	
25	Apr 21	Ghosh, cont. (Nashâwy 9-17, Mangalore)	
26	Apr 23	Ghosh, cont. (Going Back)	
27	Apr 28	Writing Workshop III	
28	Apr 30	Conclusion	
	<b>May 6</b>	<b>Paper III due</b>	



Information contained in the course syllabus, other than ASU and Barrett policies, may be subject to change with advance notice, as deemed appropriate by the instructor.

## List of Readings for HON 370: History of Ideas

Homer, *The Odyssey* Books IV-VIII 8<sup>th</sup> c. BCE  
(Trans. Stanley Lombardo)<sup>1</sup>

Montaigne, "On Cannibals"\* 1580

Shakespeare, *Tempest* (Acts 1-3) 1610

Shakespeare, cont. (Acts 4 and 5)

*Oroonoko*, Behn 1688

*Gulliver's Travels*, Swift 1726

*Frankenstein: (1818 Text)*, Shelley

*Heart of Darkness*, Conrad

Conrad, Mairowitz, and Anyango, *Heart of Darkness* 2010

*Orlando*, Woolf 1928

Camus, "The Guest" 1957

Film + discussion: *Battle of Algiers* 1966

*Things Fall Apart*, Achebe

*In an Antique Land*, Ghosh

### Required Book List:

*Gulliver's Travels*, Swift ISBN: 9780486292731

*In an Antique Land*, Ghosh ISBN: 9780679727835

*Things Fall Apart*, Achebe ISBN: 9780385474542

*Orlando*, Woolf ISBN: 9780156701600

*Oroonoko*, Behn ISBN: 9780140439885

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<i>Tempest</i> , Shakespeare	ISBN: 9780451527127
<i>Heart of Darkness</i> , Conrad	ISBN: 9780486264646
<i>Heart of Darkness (Graphic Novel)</i>	ISBN: 9781906838096
<i>Frankenstein: (1818 Text)</i> , Shelley	ISBN: 9780199537150