



ARIZONA STATE UNIVERSITY

ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 18 January 2009

- 1. ACADEMIC UNIT: School of Government, Politics and Global Studies
2. COURSE PROPOSED: SGS 394 Natural Catastrophe and Urban Response-Port 3
3. CONTACT PERSON: Name: Thomas J Puleo, PhD Phone: 480-727-0790
Mail Code: 5102 E-Mail: tpuleo@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. 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. (Please submit one designation per proposal)

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L
Mathematical Studies-MA
Humanities, Fine Arts and Design-HU
Social and Behavioral Sciences-SB
Natural Sciences-SQ SG

- Global Awareness-G
Historical Awareness-H
Cultural Diversity in the United States-C

- 6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

The course covers the deployment and development of baroque architecture, planning and philosophy in the aftermath of the natural disasters that destroyed Lisbon, Portugal in 1755.

CROSS-LISTED COURSES: [X] No [ ] Yes; Please identify courses:

Is this amultisection course?: [X] No [ ] Yes; Is it governed by a common syllabus?

Chair/Director (Print or Type)

Chair/Director (Signature)

Date:

TEMPE SGS 394 Special Topics

Covers topics of immediate or special interest to a faculty member and students.

**Academic Group & Organization:** Liberal Arts & Sciences - School of Government, Politics and Global Studies

**Allow multiple enrollments:** Yes

**Repeatable for credit:** Yes

**Primary course component:** Lecture

**Grading method:** Student Option

The course covers the deployment and development of baroque architecture, planning and philosophy in the aftermath of the natural disasters that destroyed Lisbon, Portugal in 1755.

Arizona State University Criteria Checklist for

**HUMANITIES, FINE 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 fine 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 fine 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, Fine 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, Fine 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, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008

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

ASU - [HU] CRITERIA			
HUMANITIES, FINE 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.			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	
<input type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	Course description and syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	Course description and syllabus
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	Course description and syllabus
<input type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	
		<b>THE FOLLOWING ARE NOT ACCEPTABLE:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted <b>primarily</b> to developing a skill in the creative or performing arts, including courses that are <b>primarily</b> studio classes in the Herberger College of the Arts and in the College of Design.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted <b>primarily</b> to developing skill in the use of a language – <b>However, language courses that emphasize <u>cultural study and the study of literature can be allowed.</u></b></li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses which emphasize the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted <b>primarily</b> to teaching skills.</li> </ul>	

Course Prefix	Number	Title	Designation
SGS	394	Natural Catastrphe and Urban Response: Baroque architecture in Lisbon, Portugal	Humanities, Fine Arts and Design

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)
3 Course engages the comprehension, interpretation and analysis of objects, images and spaces and their histoical development.	Natural disasters ignited deep contemplation and fervent discourse on nature/culture relations, and spurred a renaissance of these areas as they ushered in the use and transformation of Baroque architecture and planning in their reconstruction.	All daily lesson plans that engage the criterion bear an "HU". The following lesson plans are particularly relevant: June 23, 24, 26; July 2, 3, 6, 8, 9, 10.
4c Course engages the aesthetic experience of applied arts, architecture and design.	The course examines the role of aesthetic experience involved in the deployment of the baroque architectural and design elements in the reconstruction of Catania and Lisbon after they were destroyed by their respective natural disasters.	All daily lesson plans that engage the criterion bear an "HU". The following lesson plans are particularly relevant: June 24, 26; July 2, 3, 6, 8, 9, 10.

**SGS 394: Natural Catastrophe and Urban Response-Portugal**  
**Baroque architecture and planning in Lisbon and the Tagus Valley**

Lisbon, Portugal  
21 June – 11 July

ASU Summer Study Abroad 2009  
M-F 9:00-12:00

Thomas J. Puleo, PhD  
School of Government, Politics and Global Studies

[tpuleo@asu.edu](mailto:tpuleo@asu.edu)  
3 units

**Topic:** In 1755 Lisbon, Portugal suffered a very strong earthquake and tsunami that destroyed large parts of it. This disaster ignited deep contemplation and fervent discourse on the relationship between humans and nature locally and abroad. Yet this destructive event also spurred a renaissance of this area, most notably as it ushered in the use and transformation of baroque architecture and planning in its reconstruction. The catastrophe and the subsequent reconstruction projects continue to have a profound effect on the economic activities and cultural identities of Lisbon and Valle del Tejo.

**Goals:** To investigate the process of natural and social place destruction and creation using various methods so as to develop: a historical awareness of the transformation of the two cities and regions because of the disasters, an understanding of the role of the humanities, fine arts and design in this transformation, and literacy and critical inquiry skills in multiple and varied engagements with the topic.

**Lisbon and the Tagus Valley, Portugal (21 June 2009 – 11 July 2009)**

**Event: Earthquake and Tsunami of 1755 (21-28 June 2009)**

- 21: Students arrive in Lisbon
- 22: Details of the event and ensuing destruction (Braun 2004, Jack 2005) **H**
- 23: Urban evolution of Lisbon up to the quake (Russell-Wood 1993, Wohl 1993, Kubler 2007) **HU, H**
- 24: Pre-1755 baroque: João V, Mafra, Lisbon Aqueduct (De Carvalho 1993, Kubler 1980) **HU, H**
- 25: Enlightenment geomorphology and hydrology of the Vale do Tejo estuary (Georgi 2005) **H**
- 26: Field trip: Mafra and the Lisbon Aqueduct (Gaigneron 1991, Pimentel 1994) **HU, H**
- 27: OFF
- 28: OFF

**Response: Reason and Lament (29 June – 5 July 2009)**

- 29: Thoughts on nature-culture relations in 18<sup>th</sup> century Europe (Dynes 2005, Glacken 1967) **HU, H**
- 30: Political-economic context (Mumford 1961 2, Delaforce 1993) **H**
- 1: Greater European context: (Voltaire 1977, Tellez Allarcia 2005, Porter 1999) **HU, H**
- 2: Rebuilding Baixa Pombalina: pinnacle of Enlightenment urbanism (França 1993, Gould 1999) **HU, H**
- 3: Field trip: Baixa Pombalina (James and Kozak 2005, Unesco: 1980) **HU, H**
- 4: OFF
- 5: OFF

**Reconstruction: International influences (6-11 July 2009)**

- 6: Baixa Pombalina: architecture and planning: forms and methods (Maxwell 1993) **HU, H**
- 7: Parasite logic II: interventions and transformations to urban whole (Wolfe 2007) **HU**
- 8: Cultural impacts of the quake (Johns 1999, Vieira 2005) **HU, H**
- 9: Local-global meanings of 1755 quake and Baixa Pombalina (Alexander 2002, Unesco 1980) **HU, H**
- 10: Field trip: Sintra (Unesco 1995) [Good bye dinner!] **HU, H**
- 11: Students depart!

**Assessment** You will receive a grade based upon your performance on daily response papers for critical thinking (35%), weekly field reports for analysis (35%), and class discussions for oral literacy (30%). Performance will be evaluated for how clear, complete, comprehensive, connected and convincing it is.

**Attendance** You must attend every class. If you are ill or have an emergency that causes you to miss class, you must bring documentation of the illness or emergency.

**Plagiarism** It is essential that you be graded only on your own work. ASU takes charges of cheating and plagiarism very seriously, and either can result in your dismissal. Cheating is taking advantage of the work of others. Plagiarism is representing the work of others as your own, without giving appropriate credit. Also, although interaction and the sharing of ideas are strongly encouraged both inside and outside of the classroom, each student is responsible for turning in his or her own written material with the appropriate references to materials used (such as books, papers and web resources), as appropriate. Plagiarism entails serious consequences, including failing grades on the specific assignment and possibly the course. Everyone should be familiar with ASU's standards of academic honesty which is available at: [www.asu.edu/aad/manuals/usi/usi104-01.html](http://www.asu.edu/aad/manuals/usi/usi104-01.html).

**Readings:** All required readings will be posted on the course website for you to download, or will be handed out in hard copy when a digital copy is unavailable. Specific assignments appear in parentheses following each daily assignment. Please see reading list for details.

### Reading list

Alexander, David. 2002. Nature's Impartiality, man's inhumanity. *Disasters*, 26: 1-9.

Braun, Theodore. 2005. "Introduction." In *The Lisbon earthquake of 1755: representations and reactions*. Oxford: Voltaire Foundation: 1-6.

Delaforce, Angela. 1993. "Lisbon, 'This new Rome': Dom João V of Portugal and relations between Rome and Lisbon". In *The age of the baroque in Portugal*, ed. Jay A. Levenson, 49-80. New Haven and London: Yale University Press.

De Carvalho, A. Ayres. 1993. "Dom João V and the artists of papal Rome". In *The age of the baroque in Portugal*, ed. Jay A. Levenson, 31-48. New Haven and London: Yale University Press.

Dynes, Russell R. 2005. "The Lisbon earthquake of 1755: the first modern disaster". In *The Lisbon earthquake of 1755: representations and reactions*, ed. Theodore E. Braun, 34-49. Oxford: Voltaire Foundation.

França, José Augusto. 1993. "Lisbon, the enlightened city of the Marquês de Pombal". In *The age of the baroque in Portugal*, ed. Jay A. Levenson, 133-138. New Haven and London: Yale University Press.

Gaigneron, A.D. 1991. The palace monastery of Mafra and 18<sup>th</sup> century Portuguese baroque architecture. *Connaissance des Artes*, 476: 118-131.

Georgi, Matthias. 2005. "The Lisbon earthquake and scientific knowledge in the British public sphere". In *The Lisbon earthquake of 1755: representations and reactions*, ed. Theodore E. Braun, 81-96. Oxford: Voltaire Foundation.

Glacken, Clarence J. 1967. "Final strengths and weaknesses of phyco-theology". In *Traces on the Rhodian shore*. Berkeley, Los Angeles, London: University of California Press: 504-550.

Gould, P. 1999. "Lisbon 1755: Enlightenment, catastrophe and communication". In *Geography and the Enlightenment*, ed. D. Livingstone and Charles Withers, Chicago: The University of Chicago Press: 399-413.

Jack, Malcolm. 2005. "Destruction and regeneration: Lisbon, 1755". In *The Lisbon earthquake of 1755: representations and reactions*, ed. Theodore E. Braun, 7-20. Oxford: Voltaire Foundation.

James, Charles D. and Jan T. Kozak. 2005. "Representations of the 1755 Lisbon earthquake". In *The Lisbon earthquake of 1755: representations and reactions*, ed. Theodore E. Braun, 21-33. Oxford: Voltaire Foundation.

Johns, Alessa. 1999. "Introduction". In *Dreadful visitations: confronting natural catastrophes in the Age of Enlightenment*. New York and London: Routledge: xi-xxv.

Kubler, George. 1980. *Portuguese plain architecture: between spices and diamonds, 1521-1706*. Middletown, Conn: Wesleyan University Press: 3-5, 105-127, 165-172.

Maxwell, Kenneth R. 1993. "Eighteenth-century Portugal: faith and reason, tradition and innovation during a golden age". In *The age of the baroque in Portugal*, ed. Jay A. Levenson, 103-132. New Haven and London: Yale University Press.

Pimentel, A.F. 1994. The architecture of an idea and palaces of Portugal: the monastery at Mafra. *Monuments Historiques*. 194: 60-65.

Porter, Ray. 1999. "Afterword". In *Geography and the Enlightenment*, ed. D. Livingstone and Charles Withers, 415-431. Chicago: The University of Chicago Press.

Russell-Wood, A.J.R.. 1993. "Portugal and the world in the age of Dom João V". In *The age of the baroque in Portugal*, ed. Jay A. Levenson, 15-30. New Haven and London: Yale University Press.

Tellez Allarcia, Diego. 2005. "Spanish interpretations of the Lisbon earthquake between 1755 and the war of 1762". In *The Lisbon earthquake of 1755: representations and reactions*, ed. Theodore E. Braun, 50-65. Oxford: Voltaire Foundation.

Unesco 1995. *Cultural landscape of Sintra*. Paris: Unesco World Heritage Centre. Available online at: <http://whc.unesco.org/en/list/723>. Last accessed on 14 January 2009.

Unesco 1980. *Pombaline Baixa or Downtown of Lisbon*. Paris: Unesco World Heritage Centre. Available online at: <http://whc.unesco.org/en/tentativelists/1980/>. Last accessed on 13 January 2009.

Vieira, Estela J. 2005. "Coping and creating after catastrophe: the significance of the Lisbon earthquake on the literary culture of Portugal". In *The Lisbon earthquake of 1755: representations and reactions*, ed. Theodore E. Braun, 282-298. Oxford: Voltaire Foundation.

Voltaire. 1977 (1756). "The Lisbon Disaster". In *The Portable Voltaire*. London: Penguin Books: 556-569.

Wohl, Hellmut. 1993. "Portuguese baroque architecture". In *The age of the baroque in Portugal*, ed. Jay A. Levenson, 139-162. New Haven and London: Yale University Press.

Wolfe, Cary. 2007. "Introduction to the new edition: Bring the noise: the parasite and the multiple genealogies of posthumanism". *The parasite*, by Michel Serres. Minneapolis, London: University of Minnesota Press: 3-40.