

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	College of Integrative Sciences and Arts	Department/School	Leadership and Integrative Studies
Prefix: LST	Number: 194 (170)	Title: How Ideas Change the World: Cultural Monuments in History	Units: 3

Course description:

“How did we get here?” This course will provide some of the answers! We will chronologically explore notable moments in history when innovations in thought, imagination, knowledge, social organization, and creative expression changed the course of history and got us to where we are now. Rather than focusing on narrow topics or subjects, this course traces the interconnectedness between ideas, historical events, literature, philosophy, religion, ethics, aesthetics, and science, and examines the various catalysts for how cultural traditions change over time. While developing historical awareness in general, students will also have the opportunity to reflect upon their own future intellectual pursuits.

Is this a cross-listed course? No If yes, please identify course(s):

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

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics? No

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: Historical Awareness–H

Mandatory Review: Yes

*Note- a **separate** proposal is required for each designation.*

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.

Submission deadlines dates are as follow:

For Fall 2021 Effective Date: October 2, 2020

For Spring 2022 Effective Date: March 5, 2021

Area 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. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

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 course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

Proposals must be submitted electronically with all files compiled into one PDF.

Contact information:

Name Isabelle Petersen E-mail Isabelle.Rucks@asu.edu Phone (480) 243-0597

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Kevin Ellsworth Date: _____

Chair/Director (Signature): _____

Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

Recent trends in higher education have called for the creation and development of historical consciousness in undergraduates now and in the future. History studies the growth and development of human society from a number of perspectives such as—political, social, economic and/or cultural. From one perspective, historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of identity and of values, which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is that knowledge of history helps us to learn from the past to make better, more well-informed decisions in the present and the future.

The requirement of a course that is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent both the relationship between events and change over time. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

The justifications for how the course fits each of the criteria need to be clear both in the application tables and the course materials. The Historical Awareness designation requires consistent analysis of the broader historical context of past events and persons, of cause and effect, and of change over time. Providing intermittent, anecdotal historical context of people and events usually will not suffice to meet the Historical Awareness criteria. A Historical Awareness course will instead embed systematic historical analysis in the core of the syllabus, including readings and assignments. For courses focusing on the history of a field of study, the applicant needs to show both how the field of study is affected by political, social, economic, and/or cultural conditions AND how political, social, economic, and/or cultural conditions are affected by the field of study.

Revised October 2015

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

ASU--[H] CRITERIA			
THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
X	<input type="checkbox"/>	1. History is a major focus of the course.	Syllabus
X	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	Syllabus
X	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	Syllabus
X	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	Syllabus
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		<ul style="list-style-type: none"> • Courses that are merely organized chronologically. 	
		<ul style="list-style-type: none"> • Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor. 	
		<ul style="list-style-type: none"> • Courses whose subject areas merely occurred in the past. 	

Course Prefix	Number	Title	General Studies Designation
LST	194 (170)	How Ideas Change the World: Cultural Monuments in History	H

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)
C-1 History is major focus	This is a quintessential history of ideas course: it chronologically traces the history of thought/belief systems, including their expression in the arts, from prehistory to current times. In doing so, it places the intellectual and artistic traditions of the past into the context of political, social, and economic context of each era.	<p>Please see syllabus, below: course description, textbook table of contents, and assignments.</p> <p>As evident from the table of contents, the course text provides a detailed historical overview of cultural eras since prehistory. Students will complete quizzes, Perusall comments, discussion boards, and writing assignments based on the text to ensure engagement and understanding.</p>
C-2 Sequence of events influenced by variety of factors	The course places major emphasis on changing traditions and their various catalysts, working chronologically through different cultural eras.	<p>Please see syllabus, below: course description, textbook table of contents, and assignments.</p> <p>The writing assignments for Modules 4, 5, and 7 all ask specifically about the factors that contributed to changing views.</p>
C-3 Systematic examination of changing human institutions	If the term “institution” is meant in the sense of “established law, practice, or custom,” students will have ample opportunity to examine the evolution of institutions throughout history as the course text addresses each, in detail, for each cultural era.	<p>Please see syllabus, below: course description, textbook table of contents, and assignments.</p> <p>The Module 4 writing assignment, in particular, addresses this criterion: students are asked to trace the role of women throughout three historical eras and to connect changes to the prevailing zeitgeist of the times.</p>
C-4 Relationship of events, ideas, and artifacts in context	The course embodies this criterion: course materials are presented in a way that demonstrates the interrelationship of ideas, events, and cultural production. Culture does not happen in a vacuum. Its social, political, and economic dimensions are inextricably linked to its cultural narratives and artistic traditions.	<p>Please see syllabus, below: course description, textbook table of contents, and assignments.</p> <p>As this criterion represents the major tenet of the course, <u>all</u> assignments are linked to it.</p> <p>“The course traces the interconnectedness between ideas, historical events, literature, philosophy, religion, ethics, aesthetics, and science and examines the various catalysts for how cultural traditions change over time.”</p>

LST 170/194

How Ideas Change the World: Cultural Milestones in History

Fall 2022

Instructor

Isabelle Rucks Petersen

Email: Isabelle.Rucks@asu.edu

Phone: (480) 940-6060 (10am to 10pm AZ time / no texting)

Office Hours: By appointment, online

Course Description

“How did we get here?” This course will provide some of the answers! We will chronologically explore notable moments in history when innovations in thought, imagination, knowledge, social organization, and creative expression changed the course of history and got us to where we are now. Rather than focusing on narrow topics or subjects, this course traces the interconnectedness between ideas, historical events, literature, philosophy, religion, ethics, aesthetics, and science, and examines the various catalysts for how cultural traditions change over time. While developing historical awareness in general, students will also have the opportunity to reflect upon their own future intellectual pursuits.

Course Objectives

At the completion of this course, students will demonstrate the ability to

- situate pivotal historical ideas and events in their cultural context
- assess the significance of historical ideas and events
- analyze and interpret cultural texts through the lens of historical zeitgeist
- evaluate agents of cultural change
- articulate the way a specific theme of their choice has evolved over the course of different eras
- apply insights from the study of historical events and ideas to contemporary culture

Required Textbook

Fiero, Gloria. *Landmarks in Humanities* (5th Edition). McGraw Hill, 2021.

"*Landmarks in Humanities* is a single-volume survey of global culture designed to help students of humanities, cultural history, and history of the arts to understand and appreciate the relevance of historical works and ideas to their own daily lives. In chronological sequence, *Landmarks* guides students on a journey of the most notable monuments of the human imagination and the most prominent ideas and issues that have shaped the course and character of the world's cultures." <https://www.mheducation.com/highered/product/landmarks-humanities-fiero/M9781260220759.html> (digital version available).

Table of Contents:

- 1 Origins: The First Civilizations
- 2 Classicism: The Greek Legacy
- 3 Empire: The Power and Glory of Rome
- 4 Revelation: The Flowering of World Religions
- 5 Synthesis: The Rise of the West
- 6 Christendom: Europe in the Age of Faith
- 7 Rebirth: The Age of the Renaissance
- 8 Reform: The Northern Renaissance and the Reformation
- 9 Encounter: European Outreach and Expansion
- 10 Baroque: Piety and Extravagance
- 11 Enlightenment: Science and the New Learning
- 12 Romanticism: Nature, Passion, and the Sublime
- 13 Materialism: The Industrial Era and the Urban Scene
- 14 Modernism: The Assault on Tradition
- 15 Globalism: Information, Communication, and the Digital Revolution
- Glossary
- Index



This textbook contains an abundance of illustrations, such as timelines, maps, text excerpts, and photographs of artwork and architecture.

COURSE PLAN

Please use the online Course Schedule in Canvas for due dates of assignments.

Module One

The Origins: Highlights from Prehistory and Early Civilizations

Intro Quizzes:	See Module 0
Reading:	Chapter 1 of <i>Landmarks in Humanities</i>
Perusall Notes:	Due Sunday
Discussion Boards:	Due Thursday; peer responses due by Sunday
Quiz:	Due Sunday

See Module 1, online, for additional readings and detailed assignments.

Module Two

Classical Legacy and Empire: Highlights from Ancient Greece and Rome

Reading:	Chapters 2 and 3 of <i>Landmarks in Humanities</i>
Optional Reading:	Chapter 4
Perusall Notes:	Due Sunday
Discussion Boards:	Due Thursday; peer responses due by Sunday
Quiz:	Due Sunday

Short Paper: Due Sunday

See Module 2, online, for additional readings and detailed assignments.

Module Three

Feudalism and Christendom: Highlights from the Middle Ages

Reading:	Chapters 5 and 6 of <i>Landmarks in Humanities</i>
Perusall Notes:	Due Sunday
Discussion Boards:	Due Thursday; peer responses due by Sunday
Quiz:	Due Sunday

See Module 3, online, for additional readings and detailed assignments.

Module Four

Rebirth, Reform, and Encounter: Highlights from the Renaissance

Reading:	Chapter 7, 8, and 9 of <i>Landmarks in Humanities</i>
Perusall Notes:	Due Sunday

Discussion Boards: Due Thursday; peer responses due by Sunday
 Quiz: Due Sunday
 Theme Paper
 Proposal: Due Sunday
 Short Paper: Due Sunday
 See Module 5, online, for additional readings and detailed assignments.

Module Five

Science, Revolution, and The Sublime: Highlights from the Enlightenment and Romanticism

Reading: Chapters 10, 11, and 12 of *Landmarks in Humanities*
 Perusall Notes: Due Sunday
 Discussion Boards: Due Thursday; peer responses due by Sunday
 Quiz: Due Sunday
 Short Paper: Due Sunday
 See Module 4, online, for additional reading and detailed assignments.

Module Six

Breaking and Reassembling Traditions: Highlights from Modernism and Postmodernism

Reading: Chapters 13 and 14 of *Landmarks in Humanities*
 Perusall Notes: Due Sunday
 Discussion Boards: Due Thursday; peer responses due by Sunday
 Quiz: Due Sunday See Module 6, online, for additional readings and detailed assignments.

Module Seven

Globalism and the Digital Revolution: Highlights from the Information Age

Reading: Chapter 15 of *Landmarks in Humanities*
 Discussion Boards: Due Thursday. No peer responses are due this week.
 Perusall Notes: Due Sunday
 Quiz: Due Sunday
 Theme Paper: Due Sunday
 See Module 7, online, for additional readings and detailed assignments.

Summary of Graded Work

Discussion Boards for all lessons in Modules 1-7 due by Thursday; peer responses required in Modules 1-6 due by Sunday	340 pts	All modules
Quizzes Modules 1-7 due by Sunday	280 pts	All modules
Perusall Comments Modules 1-7 due by Sunday	140 pts	All modules
Module 2 Short Paper	40 pts	Module 2
Module 4 Short Paper	50 pts	Module 4
Module 5 Short Paper	50 pts	Module 5
Module 7 Paper: Development of a Theme	100 pts	Module 7
Total	1000 pts	

Assignments

Module 2 Short Paper

Read the following text excerpts in *Landmarks*:

1. Confucius's idea of the Chinese "gentleman" (p. 47)
2. Pericles' idea of the Athenian citizen (p. 41)
3. Plato's idea of the Greek "philosopher-king" (p. 50)
4. Aristotle's idea of man as a "political animal" (p. 51)
5. Virgil's idea of Roman cultural virtues (p. 75)

How does each give insight into the zeitgeist of its specific culture (ancient Chinese, Greek, Roman)? In your own words, what values does each advocate? Where do these values overlap, and where do they differ?

Module 4 Short Paper

Have a look at the **status of women** in the cultures we have discussed in our course so far. What rights did they have (or not have)? What were their roles in society? What can we glean from how were they were depicted in the arts and literature of each of the following eras? What events and/or new cultural ideas might have contributed to their changing roles?

- Prehistory
- Ancient Egypt
- Classical Greece
- Ancient Rome
- Early and High Middle Ages
- Renaissance

Module 5 Short Paper

The biblical story of the young David who, against all odds, defies the giant Goliath, is well known. (If you are not familiar with it, please read about it before you complete this assignment). Examine, in detail, the following sculptures which all depict the biblical David, albeit in different interpretations:

1. Donatello's David (p. 197, Early Renaissance)
2. Michelangelo's David (p. 207, High Renaissance)
3. Bernini's David (p. 268, Baroque)

Briefly note, in writing, your observations of each piece. Then, answer the following questions: How does each sculpture embody the zeitgeist of its time? What major events might have influenced the growing confidence the different depictions exude?

Week 7 Theme Paper

For this 4-6 page paper (1,000-1,500 words), you will trace the development of a theme of your choice over the course of at least three eras. Using the theme you proposed in Module 4, follow these steps:

1. Introduce your theme in at least five well-developed sentences.
2. Explain how your theme is evident in each of the three eras you choose to discuss (one larger paragraph for each).
 - a. In each paragraph, include a discussion of how the theme is represented in the arts and literature of its time.
 - b. In each paragraph, explain how specific historical events might have contributed to changes in your theme.
3. In your concluding paragraph, briefly summarize how your theme has evolved over time, and include a discussion of how its historical development has contributed to how your theme is represented in

our times today.

Make sure to provide appropriate documentation with internal (parenthetical) citation and, if you used outside materials for your research, a bibliography (Works Cited or reference page).

Please proofread your paper as points will be deducted from papers with multiple mistakes.

Grading Scale

1000-930	A
929– 900	A-
899 – 880	B+
879 – 830	B
829 – 800	B-
799 – 780	C+
779 – 700	C
699 – 600	D
Below 600	E