

Area C

Ancient World Cluster Proposal

1. The Ancient World Cluster will focus on ancient civilizations through the study of the historical writings, the dramatic texts of the ancient theatre, and the philosophical writings of antiquity that feed the imaginative, mythic, and questioning side of us all. The Ancient World Cluster will cultivate historical, theatrical, philosophical, and cultural insight by focusing on themes within the three main disciplines of History, Theatre Arts, and Philosophy that are still relevant today. These central themes are: the individual versus the state, attitudes towards gender, and the idea of Fate.

Because each of the cluster courses address the same topic, the ancient world, from different disciplinary perspectives, students will be confronted with the idea that there are different ways of understanding the past, each with their own standards and relevance to the modern world. Moreover, students in each class will face complex issues that are not capable of simple either/or solutions. By investigating the attitudes of the past as expressed in the literary records of the ancient world, students will come to realize that values are often culturally conditioned and so will be better able to judge issues in the context of their own times. At the same time, the contrast between ancient and modern ways of thinking will encourage students to reflect on their own values and to re-examine perennial human concerns.

In the diversity of their background and experience, our freshmen foreshadow the future of our state and nation. As they explore the cross-cultural and cross-disciplinary issues raised in this cluster, we will encourage their appreciation for the commonalities of human experience and respect for cultural differences that will enable them to take active roles as citizens in an increasingly globalized and multicultural world.

2. History 1017 Ancient World Civilizations 4 units
Theatre 1013 Ancient World Theatre 4 units
Philosophy 1201 Introduction to Ancient Philosophy 4 units
3. This cluster approaches one subject, the Ancient World and its influence on the present, from three different perspectives, emphasizing the themes of the individual versus the state, attitudes towards gender, and the ideas of justice and Fate. In History 1017, students will be introduced to the historical method, using the analysis of primary source documents to understand how historians arrive at a picture of the past and the nature of the evidence on which they base their interpretations. In Theatre 1013, students will study classical forms of ritual and drama to understand how modern people find and express contemporary values in ancient works. In Philosophy 1201, students will read and reflect on classical writings to understand the character of philosophical inquiry and how that inquiry enables us to gain insight into perennial concerns.

The history, theatre and philosophy courses will be taught concurrently. The concerns of the different classes will be integrated and the three classes will come together on numerous occasions over the course of the year. To encourage students to take an interdisciplinary perspective on the issues raised in each class, joint sessions of the three classes will address the cluster's common themes. In one such session, Theater Professor Regina Cate will lead a discussion of the role of Fate in Ancient Theater, and the two other instructors will comment, drawing on material from their own disciplines. In another session, History Professor Nancy Thompson will discuss attitudes towards gender exhibited in the ancient world, as revealed by historical sources, and the other two instructors will comment in the light of the attitudes revealed in ancient drama and philosophy. Later, Philosophy Professor Robert Gorton will present the view of Plato's Republic about individual subservience to the interests of the state, and the other two instructors will compare and contrast Plato's view with material drawn from ancient history and theater. Other possibilities include history students introducing their cluster colleagues to prominent women of the past—Hatshepsut, the Empress Wu, or Lady Murasaki—or Professor Gorton in the role of Socrates, visiting the class courtesy of a time machine, to interrogate students on their modern views about gender, justice and their political presumptions, comparing their views to those of the ideal city/state of Plato's Republic. We will also revive successful joint sessions from previous clusters: a theatrical performance by the Theatre class, or small group discussions inspired by You Tube clips or by fortune cookies containing quotations from thinkers from Confucius to St. Augustine.

In addition to the joint sessions, there will also be activities that address the common themes of the class throughout the year. All students will attend a play, and will write a report on how that play invokes the themes of the cluster. Students will also visit a history or art museum (most likely, the Asian Art Museum in San Francisco), and will report on how the visit has furnished evidence of those themes.

All courses in this cluster will have frequent opportunities for discussion, reflective and analytic writing, and other activities will engage the material from the differing perspectives of History, Theatre, and Philosophy.

4. See attached GE course application forms
5. See attached course outlines

Each quarter will be devoted to one of the three major themes of individual versus state, attitudes towards gender and the idea of Fate. While students will not have year-long assignments, the course themes will be integrated through the joint sessions and, if possible, through GS and other linked course (e.g., Composition) assignments

Approved by Department Chairs:

[Signature]
Signature

HISTORY 3/9/11
Department Date

Jennifer P. Egan
Signature

PHIL 3/10/11
Department Date

[Signature]
Signature

JFA 3/28/11
Department Date

Approved by College Dean/Associate Dean from each participating college

[Signature] Jiansheng Guo, CLASS, 3/28/2011
Signature Date

Signature

Date

Signature

Date

Signatures of three faculty members: Ideally, the person who will teach the courses will participate in the cluster planning. However, recognizing the staffing difficulties departments face, the faculty member who plans the cluster must agree to provide a thorough orientation to the expectations and methods developed for the learning community to the actual instructor. We each agree, if selected, to meet on for six hours during the following three days for an end-of-Spring workshop on interdisciplinary curriculum, pedagogy and course integration

May 3 + May 17, 2pm - 5pm

[Signature]
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March 9, 2011
Date

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3/9/2011
Date

[Signature]
Signature

3/9/11
Date

Proposals should be submitted as soon as possible and no later than Friday, April 1, 2011. Please submit proposals to sally.murphy@csueastbay.edu and linda.beebe@csueastbay.edu.

Application for General Education Credit for Lower Division Fine Arts Course (Area C1 or C3)

Course title Ancient World Theatre

Course number Thea 1013

Courses approved for general education credit must provide students with explicit instruction in the approved student learning outcomes. Please be as specific as possible, pointing to topics, readings, assignments, activities and assessments that illustrate how the course meets the requirements. Attach the course syllabus and any assignments and/or assessments needed to support your explanations.

Fine Arts: Courses in the Fine Arts examine significant artistic expressions of the creative intellect. Courses meeting this requirement have as their major component the integration of evaluative and descriptive aspects of the history, theory, aesthetics, and criticism of different works, forms, styles, and schools of art.

1. Students will demonstrate through oral and written work how foundational works in the humanities illuminate enduring human concerns and the intellectual and cultural traditions within which these concerns arise, including both classical and contemporary artists and/or theorists.

Ancient World Theatre is an exploration of the dramatic texts of ancient drama, especially those of the Hellenistic period. Special emphasis is on the physical theatre, costumes, masks and performance. Modern approaches to these texts will be explored including the productions of the Living Theatre, Robert Wilson, and David Mamet.

2. Students will demonstrate a developing understanding of the interaction among historical and cultural contexts, individual works, and the development of humanities over time.

There is evidence from every culture and every historical period that people have used the elements of theatre to communicate their hopes and concerns. The Individual versus The State and attitudes toward gender are two themes that will be explored in the three cluster classes. The elements of storytelling, ritual and dance combine and are transformed into theatrical events that explore these themes.

3. Through oral and written work, students will demonstrate their ability to critically employ concepts, theories, and methods of analysis used in the humanities to interpret and evaluate enduring human concerns.

The students will analyze in writing and through performance the plays of Sophocles, Euripides, Aristophanes and Hrotswitha of Gandersheim. They will discuss The Poetics of Aristotle to help form the basis of their written reflections. Through the reading of these plays and the performance of selected scenes they will be asked to understand how these plays can help us look at the contemporary world.

4. Students will critically reflect on the formation of human goals and values, and will articulate an understanding of the creativity reflected in works of the humanities that influenced the formation of those values.

Students will be asked to understand how they would use these plays to look at the world of today. For example, they might choose to create their own performance piece by looking at Euripides' Iphigenia in Aulis and Antigone. What happens to women and children whose men have "lost" a war? And the story of the older sister of 2 feuding brothers (who then kill each other) is not just an Ancient Greek story. It can be retold with the Europe of WWII as a backdrop (Anouilh's Antigone) or maybe in the gang wars of present day Los Angeles or Oakland.

**Application for General Education Credit
for Lower Division Humanities Course (Area C2 or C3)**

Course title Introduction to Ancient Philosophy

Course number XXXX

Courses approved for general education credit must provide students with explicit instruction in the approved student learning outcomes. Please be as specific as possible, pointing to topics, readings, assignments, activities and assessments that illustrate how the course meets the requirements. Attach the course syllabus and any assignments and/or assessments needed to support your explanations.

Letters: Courses in Letters examine significant written and/or oral texts of the creative intellect. The major goals are: (a) to teach the critical examination of ideas and theories through the use of historical, linguistic, literary, philosophical, and/or rhetorical approaches and methods; and (b) to encourage understanding of enduring human concerns and the intellectual and cultural traditions within which they arise.

1. Students will demonstrate through oral and written work how foundational works in the humanities illuminate enduring human concerns and the intellectual and cultural traditions within which these concerns arise, including both classical and contemporary artists and/or theorists.

Introductory Philosophy from the perspective of the Ancient World examines basic questions about ourselves and the world through a reading of foundational texts in Western Philosophy. The course begins with philosophy's origins in and reaction to mythology, the development of critical inquiry, and the nature of philosophical questioning and methods. The course will analyze such perennial philosophical problems as the nature of god(s), virtue, reality, truth, and self.

2. Students will demonstrate a developing understanding of the interaction among historical and cultural contexts, individual works, and the development of humanities over time.

Students will demonstrate through oral and written work how foundational works in the humanities, specifically philosophy, illuminate enduring human concerns and the intellectual and cultural traditions within which these concerns arise, focusing on the seminal role played by classical texts in the Western tradition. Students will also learn how the ideas that reflect enduring concerns change over time depending on the historical/cultural circumstances.

3. Through oral and written work, students will demonstrate their ability to critically employ concepts, theories, and methods of analysis used in the humanities to interpret and evaluate enduring human concerns.

Students will develop their critical thinking skills by analyzing in writing and through oral projects works from, for example, Homer, the Pre-Socratics, Plato, Aristotle, Epictetus, selected writings of the early Church Fathers, and St. Augustine. Through these readings, they will discover what Socrates meant when he said that the "unexamined life is not worth living"—and how this applies to the problems of contemporary world.

4. Students will critically reflect on the formation of human goals and values, and will articulate an understanding of the creativity reflected in works of the humanities that influenced the formation of those values.

Students will be asked to understand how these writings reflect the formation of human values and goals and how they would use these writings to examine the values and goals of people in the world of today. For example, they will be asked to compare Socrates' dilemma about whether to obey or disobey the law in the *Crito* with that of Martin Luther King, Jr. in "The Letter from the Birmingham Jail." They will be asked to compare concepts of responsible citizenship in the ancient world and the modern world; to compare

the role of religion, concepts of truth, reality, and virtue in the ancient and contemporary worlds. Toward the end of the course, students will be asked to form groups and focus on specific issues and think through what it means to examine critically the assumptions and values embedded in those issues (to examine their lives in a Socratic sense) and to formulate good arguments for their positions through dialogue.

**Application for General Education Credit
for Lower Division Humanities Course (Area C2 or C3)**

Course title: Ancient World Civilizations _____ Course number: HIST 1017 _____

Courses approved for general education credit must provide students with explicit instruction in the approved student learning outcomes. Please be as specific as possible, pointing to topics, readings, assignments, activities and assessments that illustrate how the course meets the requirements. Attach the course syllabus and any assignments and/or assessments needed to support your explanations.

Please use this template as a guide to address ALL of the following learning outcomes.

Letters: Courses in Letters examine significant written and/or oral texts of the creative intellect. The major goals are: (a) to teach the critical examination of ideas and theories through the use of historical, linguistic, literary, philosophical, and/or rhetorical approaches and methods; and (b) to encourage understanding of enduring human concerns and the intellectual and cultural traditions within which they arise.

1. Students will demonstrate through oral and written work how foundational works in the humanities illuminate enduring human concerns and the intellectual and cultural traditions within which these concerns arise, including both classical and contemporary artists and/or theorists.

Students read and evaluate primary source documents that illuminate the primary themes of the Ancient World Cluster. Students examine documents such as the Code of Hammurabi, selections from the Odyssey or the Ramayana, and the Analects of Confucius, among others, to understand the different solutions of ancient societies to such issues as the proper relationship of men and women, ideas of justice in early kingships and democracies, and the human response to the divine. For example, several group exercises encourage them to think about the effect of religious conversion on the administration of justice—e.g., in Ashoka’s conversion to Buddhism or that of Ezana, the king of Axum, to Christianity. Students develop their ideas both in written work and in small group discussions followed by oral presentations.

2. Students will demonstrate a developing understanding of the interaction among historical and cultural contexts, individual works, and the development of humanities over time.

Through reading and evaluation of primary source documents, students learn to compare and contrast cultural development in different societies of the ancient world. At times they are asked to role play: for example, students in small groups are asked to compose a letter from Lady Ban Zhao, the Han dynasty author of *Lessons for Women*, to Lady Murasaki, the novelist of Heian Japan, and then to write Murasaki’s response to Ban Zhao. The assignment is designed to bring out the differing expectations of women in ancient East Asia: both women were literate and well born, but Ban Zhao’s essay on the humility and industry expected of Han dynasty women provides a striking contrast to the relative freedom Murasaki enjoyed in the glittering Heian court.

3. Through oral and written work, students will demonstrate their ability to critically employ concepts, theories, and methods of analysis used in the humanities to interpret and evaluate enduring human concerns.

Much of the focus of this class is on the reading of primary sources. Through written and small group work, students learn to approach them as sources for understanding past societies, reading them as historians do and drawing appropriate inferences. By working with primary sources students begin to understand that history is not the material shut up in fact-clogged textbooks; rather it is a process of interpretation, governed by certain rules, and that it involves a lively, more interactive engagement with documents and other relics of the past.

Archaeological evidence is also introduced where appropriate. For example, one group assignment asks small groups of students to examine photographs of different Shang dynasty artifacts to derive as much information as they can about life in Bronze Age China, and then to present their findings to the rest of the class. While each individual group of students can put together only a small piece of the puzzle from their own artifacts, by the end of the presentations, the class as a whole has reached a good understanding of Shang government, religious beliefs, and material culture. More important, they have personal experience with the collaborative nature of the historical enterprise.

4. Students will critically reflect on the formation of human goals and values, and will articulate an understanding of the creativity reflected in works of the humanities that influenced the formation of those values.

Students' reading and oral work help them to understand that different kinds of works—poetry, legal codes, painting and pottery can be used to reveal the values of past society. Religious texts such as the Bible or the Qur'an or political speeches such as Pericles' *Funeral Oration* make the values of some ancient societies explicit, but archeological sites such as Egyptian or Shang dynasty tombs also illuminate the values of the society that left them behind. Exposure to these varied ancient models encourages students to think about past ways of understanding the human condition and to compare them more reflectively with the values of our own times.

THEATRE 1013: ANCIENT WORLD THEATRE

REGINA CATE

ROBINSON HALL 208

OFFICE HOURS - WEDNESDAY, THURSDAY - 10:30 - 12:00h

PHONE NUMBERS - 885-3923 OR 885-3148

EMAIL - regina.cate@csueastbay.edu

COURSE DESCRIPTION:

An exploration of the dramatic texts of ancient drama, especially those of the Hellenistic period. Special emphasis on the physical theatre, costumes, masks and performance.

GOALS OF THIS COURSE:

There is evidence from every culture and every historical period that people have used the elements of theatre to communicate their hopes and concerns. The elements of storytelling, ritual and dance combine and are transformed into theatrical events. Through performance and written analysis we hope to discover how the theatre of the ancient world has influenced our contemporary world.

EXPECTATIONS:

You, the students enrolled in Theatre 1013, will analyze in writing and through performance the plays of Aeschylus, Sophocles and Euripides and two modern adaptations, *Xtigone* by Nambi Kelley and *Electricidad* by Luis Alfaro. We will discuss *The Poetics* of Aristotle to help form the basis of your written reflections. Through the reading of these plays and the performance of selected scenes you will be asked to understand how these plays can help us look at the contemporary world.

You are required to attend the production we are producing this quarter. The production and dates are:

GRADING:

Attendance and Active Participation:

20%

(Note that this is really 50% of your grade because of the performance and rehearsals.)

You will be called on in class to respond to questions about the plays.

Written Reflection:

30%

You will use *The Poetics* of Aristotle as your guide.

You will write on the 3 Greek tragedies using the guideline provided in this syllabus.

In preparation for this assignment there will be several small writing exercises during class meetings. These exercises will be concurrent with the small group meetings that are outlined in the class schedule.

Group Project - Performance

30%

The class will be divided into two groups. These two groups will be rehearsing scenes and monologues from the plays we are reading, but will also be assigned in class writing exercises (see Written Reflection assignment above). You will be expected to be in class during these rehearsals and on the day when the presentations will be given for the History and Philosophy classes. There are no exceptions.

Performance Attendance -

20%

You will be expected to attend 2 live performances during the quarter and write about your experience

DISABILITIES:

If you have a documented disability and wish to discuss academic accommodations, access to Robinson Hall offices, please contact me at the beginning of the quarter or as soon as your disability is documented.

COURSE OUTLINE AND SCHEDULE (SUBJECT TO CHANGE)

Week #1

Day 1 **First Meeting - Discussion of syllabus and goals of course**

Day 2 **Ancient World** (3000 B.C. - 801 B.C.)
Egypt, India, China, Korea
Pre-Christian World (800 B.C. - 301 B.C.)
Egypt, India, China, Japan

Week #2

Day 1 **Greece** (800 B.C. - 300 B.C.) **The Golden Age!**

Day 2 **First Meeting with Philosophy and History Classes**

Week #3

Day 1 **Reading Assignment: Sophocles' *Oedipus the King***
An oral reading in class of this play, with roles assigned to members of the class.

Day 2 The class will be divided into 2 groups. Each group will begin to discuss the characters in *Oedipus the King*. A short writing exercise will be assigned.

Week #4

Day 1 **Discussion of *The Poetics* of Aristotle**

Day 2 The class will again be divided into 2 groups. Each group will discuss how Aristotle's *Poetics* relate to *Oedipus the King*.

Week #5

Day 1 **Second Meeting with Philosophy and History Classes**

Day 2 Group meetings. Discussion of topic of meeting of History, Philosophy, and Theatre classes. Short writing in-class writing assignment.

Week #6

Day 1 **Reading Assignment: Sophocles' *Antigone***
An oral reading of this play, with roles assigned to members of the class.

Day 2 Group meetings. Discussion of characters in *Antigone* and how *The Poetics* relates to this play. Short in-class writing assignment.

Week #7

Day 1 **Reading Assignment: Sophocles' *Electra***

Day 2 Group meetings. Discussion of characters in *Electra* and how *The Poetics* relates to this play. Short in class writing assignment.

Week #8

Day 1 **Reading Assignment: Nambi Kelley's *Xtigone*.** Beginning discussion of how the Greek plays inform contemporary playwrights and modern thinking about the Greeks.

Day 2 **Group Meetings. Roles assigned for performances during week 10 for History and Philosophy classes.**

Week #9

Day 1 **Written Reflection on 3 Plays (*Oedipus*, *Antigone*, and *Electra*) Due. Reading Assignment: Luis Alfaro's *Electricidad*. Discussion of *Xtigone* and *Electricidad* as well as rehearsal of scenes and monologues from these 2 plays.**

Day 2 **Rehearsals for *Xtigone* and *Electricidad* continue.**

Week #10

Day 1 **Rehearsals for *Xtigone* and *Electricidad* continue.**

Day 2 **Performance for History and Philosophy classes.**

PLAYS WE ARE READING AND PERFORMING:

- OEDIPUS THE KING**
- ANTIGONE**
- ELECTRA**
- XTIGONE**
- ELECTRICIDAD**

DIRECTIONS FOR REFLECTIONS:

Using Aristotle's description of the components of tragedy as outlined in *The Poetics*, answer the following questions. Please use complete sentences.

1. What is the outer action of the play?
2. What is the inner action of the play?
3. Is there a character in this play (including the chorus) that you can identify or at least sympathize with? Who is it and describe the emotions this character has aroused in you as the reader?
4. What is the central idea or message of the play?
5. Describe one scenic element necessary to the play - it might be a prop, mask or costume. (Remember, I am asking for a description here, not just a one word answer)

GUIDELINES FOR LIVE PERFORMANCE ASSIGNMENT:

These are the points to consider when writing about the 2 live performances you went to see.

1. Describe the theatre environment. What does the space look like? In what part of the theatre did you sit?
2. What is the story of the play? Please only one paragraph.
3. Is there something in this performance that speaks to the themes we discussed in class, for example fate, gender, hubris (pride).
4. Describe the character you found to be the most interesting.
5. Describe the set, costumes and lighting.

FINAL PERFORMANCE:

The class will be divided into 2 groups. Each group will perform scenes and monologues from *Xtigone* and *Electricidad*.

As a group, you will cast the play and rehearse and perform the play. While you will not be expected to memorize, you will be expected to know your part and your blocking.

Remember that this is a significant part of your grade. You are expected to attend every class during the rehearsal period and to be in class the days of the performance. There is no way to make up this assignment except to repeat the class.

You will be expected to be on time and be prepared to actively participate.

Philosophy 1201.1 Introduction to Ancient Philosophy

Time: MWF 10.40-11.50

Instructor: Robert Gorton.

E-mail: robert.gorton@csucastbay.edu

Office: MI 4007

Office hours. MWF 7.30-8.00; 9.15-9.45

Office phone: 885 3546

Syllabus (three pages)

In this class we are going to study Plato's Republic (and nothing else!). Moreover, we will only study the first half of the book, where Plato principally discusses morality and social justice. Plato lived from 427-347 BC, and the Republic is one of the central works of what is considered Ancient Philosophy. It is also one of the most important and influential works of the entire Western intellectual tradition. Plato, in the Republic, is concerned to answer the question, "what is justice?" However, the Greek word *di*, which is translated as "justice" has a wider meaning in Ancient Greek. So we could take Plato's inquiry to concern right and wrong, both personal morality and social justice. Plato pursues his inquiry by comparing an individual to a *polis* (city/state), so he answers the question of what it is to be a just man by asking in what the justice of an ideal city/state would consist.

The class is designed for freshman and is intended to give you a taste of what it is like to seriously, and in some depth, study a single work. The class is also intended to serve as a (very brief) introduction to philosophy. You will read passages from the book before each class, and the instructor will lecture on those passages, but importantly we will also have a class discussion on the reading. You will be expected to do all the reading and complete a short weekly writing assignment on that reading. Those assignments are intended to prepare you for the class discussion.

Required text: Plato: *The Republic* (2nd edition), Penguin Books. ISBN 0-140-45511-6 (available in the book store). It is a condition on taking the class that you have a copy of the book in your possession.

Course objectives:

1. To introduce you to philosophical thinking and argumentation through the study of one of the most important philosophical works of all time. Philosophy is timeless, and we will find that the kind of questions Plato raised, over two thousand years ago, are still live issues today. However, some of the presumptions on which Plato relies are unacceptable to us now, and so the class will also serve to reveal how morality and justice have developed over the millennia.
2. This class forms part of the Ancient World cluster. That cluster emphasizes how the themes of the relation of the individual to the state, of attitudes towards gender, and of Fate play out across ancient history, drama and philosophy. Thus we will discuss how the Republic addresses those various themes.
3. The regular short writing assignments are intended to help you with your academic writing in general. We will emphasize the virtues of clarity and concision in your writing.
4. The close reading of a (sometimes) difficult text is intended to give you the confidence that repeated and diligent study can pay dividends, that writing which initially seems inaccessible can nevertheless be interesting, engaging and rewarding

Course assignments: Weekly writing assignments (of roughly half a page) and a final exam.

Grading policy. The weekly assignments will account for roughly two thirds of the course grade, and the final exam one third. Attendance and class participation may also factor into the grade.

Class participation: You will be expected to do all the reading and participate in the discussion. Helpful participation will boost your grade, whereas inability or unwillingness to participate may detract from that grade.

Attendance: Attendance is mandatory. I will take roll at the beginning of every class. Unsatisfactory attendance will affect the class grade. You are expected to take your seat by the beginning of class, which will begin punctually. Late arrival will count as non-attendance.

Academic dishonesty: You are expected to know what plagiarism is, and to avoid it! If you are not sure, then you should ask the instructor. Although you will not be asked to submit your work to plagiarism detection system, you are expected to keep an electronic copy of all your work on file, and submit it to the system if need be. Violations of this policy will result in an F at least for that particular piece of work.

Class behavior: You are in class to learn, to further your education, not to socialize with your class-mates, text your friends, or go on Facebook. I expect you all to contribute to and maintain an appropriate learning environment. I reserve the right to ban the use of laptops and forbid smartphones from putting in an appearance on your desks. Repeated disciplinary problems may result in your having to leave the classroom.

Disabilities: If you have a documented disability and wish to discuss academic accommodations, or if you would need assistance in the event of an emergency, please contact the instructor as soon as possible.

Lower Division Humanities/ Letters Learning Outcomes (C2/ C3)

Courses in Letters examine significant written and/or oral texts of the creative intellect. The major goals are: (a) to teach the critical examination of ideas and theories through the use of historical, linguistic, literary, philosophical, and/or rhetorical approaches and methods; and (b) to encourage understanding of enduring human concerns and the intellectual and cultural traditions within which they arise.

1. Students will demonstrate through oral and written work how foundational works in the humanities illuminate enduring human concerns and the intellectual and cultural traditions within which these concerns arise, including both classical and contemporary artists and/or theorists.
2. Students will demonstrate a developing understanding of the interaction among historical and cultural contexts, individual works, and the development of humanities over time.
3. Through oral and written work, students will demonstrate their ability to critically employ concepts, theories, and methods of analysis used in the humanities to interpret and evaluate enduring human concerns.
4. Students will critically reflect on the formation of human goals and values, and will articulate an understanding of the creativity reflected in works of the humanities that influenced the formation of those values.

Class schedule (only a rough guideline)

- Week One:*** Introduction to the class, to philosophy in general and to the Republic in particular.
- Week Two:*** *Part I:* What is justice? The initial simple definitions, and their problems. Cluster meeting to discuss one of the themes (Fate, Gender, Individuals vs State)
- Week Three:*** *Part I:* The challenge of Thrasymachus. Justice only serves the interests of the powerful.
- Week Four:*** *Part I:* The Fable of Gyges: Why do people do the right thing, and avoid the wrong?
- Week Five:*** *Part II.* Socrates' positive account of justice. The origins of a city/state. Specialization. The tripartite class structure. The good of the state over the good of the individual.
- Week Six:*** *Part III.* The education of the guardians. Censorship of the arts. Cluster interlude (expedition to a museum or play, or class visit by Socrates)
- Week Seven:*** *Part IV.* The myth of the metals. Meritocracy. The Noble Lie. Meritocracy.
- Week Eight:*** *Part V:* Justice in the city. Justice in the individual. The three parts of the soul.
- Week Nine:*** *Part VI:* Women and the family.
- Week Ten:*** Review for the final exam. Final joint cluster meeting.

Nancy Thompson
Office: MI 4027
Phone: 510 885-2592

Office Hours: MWF 9:30-10:30 a.m.
or by appointment
email: nancy.thompson@csueastbay.edu

HISTORY 1017: WORLD CIVILIZATIONS I

COURSE CONTENT: This course introduces you to some of the great civilizations of the world from the dawn of history to approximately the tenth century. Since we shall be covering both vast distances and a long expanse of time, we won't be able to treat every society with the depth it deserves; but you will get an introduction to influential people, events, and ideas of the ancient and early medieval world. By the end of the course, you should have developed a chronological framework that will prove useful, both in the Ancient World Cluster and throughout your university career.

As we take up each society in turn, we'll concentrate on some of the big issues: how is a stable and orderly society created and maintained? what are the proper social roles for men and women? how does religion influence social and political organization? what happens when diverse cultures meet and interact? how are fundamental cultural values expressed in art, literature, and law? We will find that civilizations in different parts of the world have often confronted similar problems and have come up with a variety of solutions. In their responses lie the roots of our diverse modern world.

COURSE OBJECTIVES: This course is the first part of the Ancient World cluster. In this course, we will be looking at the civilizations of the past from a historian's perspective, so we'll spend time analyzing the kinds of evidence historians use to understand the past. You should come out of this class with a better understanding of the nature of historical interpretation; in addition, you should acquire an overview of the government, social organization, religion, and economics of major world civilizations. That knowledge will serve you as valuable background for the other courses in this cluster, which address the continuing influence ritual and drama (Thea 1013) and ancient works of philosophy (Phil 1201) on modern thought.

Specific goals for this course: By the end of this course, you should

- ▶ Demonstrate an ability to read and evaluate primary source documents as historical evidence.
- ▶ Learn to collaborate with other students on a historical issue or problem and to present group findings.
- ▶ Demonstrate a broad understanding of the development of human civilizations and the diversity of humanity's responses to enduring social concerns.
- ▶ Demonstrate an ability to write a sustained historical argument supported by appropriate evidence.
- ▶ Reach a nuanced evaluation of past practices and beliefs by reflecting on how history and culture influence the construction of social values.
- ▶ Show an enhanced understanding of role of historical interpretation and use of evidence in formulating narratives about the past.

Course assignments are designed to help you reach these goals.

TEXT: The basic texts are William J. Duiker and Jackson J. Spielvogel, *World History*, 5th ed., Vol. 1: *to 1500*; Perry M. Rogers, *Aspects of World Civilization: Problems and Sources in History*, Vol 1 (for primary sources); and a course reader, which is available at the campus bookstore copy center.

GRADING: Your grade will depend on:

Seven brief quizzes (5 points each)

Midterm and Final examinations (100 points each)

Three primary sources analyses of (50 points each — see course schedule for due dates)

A 4-7 page term paper based on one of the primary sources analyses (100 points)

Class participation (50 points)

Attendance at office hours twice during the quarter (10 points)

MIDTERM: Monday, February 13. FINAL: Monday, March 17, 12:00 m. to 1:50 p.m.

PLAGIARISM: Be aware that I do not tolerate plagiarism. I reserve the right to question you on anything you've written. Use your own words. Give credit where it is due. I will file a report on any case of Academic dishonesty. Plagiarists risk failing the course.

You can find the complete CSUH statement on Academic Dishonesty in the current catalogue (p. 79 or online at www.csuhayward.edu/ecat/20032004/i-120grading.html#section12).

WRITTEN ASSIGNMENTS:

The written assignments are designed to give you the building blocks for writing first-rate term papers in any course you undertake.

One of the first problems many students confront is finding enough material to make a solid paper. That's why we'll start with primary source analysis. (A primary source is a document that comes from the period of the past that you are studying.) The analysis will give us evidence — the raw materials on which you'll be basing your term paper.

We'll be practicing the analysis of primary sources in our in-class discussions of the daily reading assignments from Perry, *Aspects of World Civilizations*. In your written assignments, you will have a chance to put the analytical skills you are developing into action. You will read three longer excerpts from primary sources: the *Ramayana*, "A Husband's Defense," and *The Travels of Ibn Battuta*. You will analyze *all three* as if you were you preparing to write a term paper on them — that is, you will carefully read through each excerpt, **then list relevant details and page numbers and the conclusions that you draw from them**. Read carefully, reflecting on the implications of what you are reading, and organize your findings, grouping related information together. *Be comprehensive*. The areas you should consider in your document analysis are listed in the Course Schedule along with the date each analysis is due. These papers will be graded (50 points each) according to the *Primary Source Analysis* rubric listed on Blackboard.

You will then turn *one* of your primary source analyses into a 4-7 page term paper. Pick the one that interests you most and for which you have the most material. (Please note: you are welcome to choose *The Travels of Ibn Battuta*, but it will not be discussed in class until after the first draft of your paper is due.) If you did a good job at reading, you should have plenty of material for your term paper. Now comes the time to organize what you have. Your paper should have a clearly expressed thesis (an *argument*, not just a subject) that is supported by clear and

convincing evidence. Think about the relevance of the information you have collected. You may you may not — indeed, probably will not — want to include everything you listed in your primary source analysis. You will want to organize your evidence so that similar ideas go together and use what you have to formulate your thesis.

Papers must be typed. I expect grammatical, college-level English. Help is available if you need it, either from me, from your composition instructor, or from the Student Center for Academic Achievement (SSH 1141; ph. 885-3674).

Grading: The paper is worth 100 points. My grading criteria for this assignment are given on Blackboard under *Rubric for Term Papers*.

Most students will turn in two drafts of their paper. The first draft will be graded *A, Good Start* (the paper needs minor editing), or *Needs Work* (the paper needs a lot of revision). If you earn an A on your first draft, you need not turn in any additional drafts.

Turnitin.com: A final draft of your paper must be submitted to Turnitin.com by MARCH 5th. The class number is **2129028**; the password is **world**. **NOTE: you will not receive a grade on your term paper unless you comply with this requirement.**

DISABILITIES: Students who need disability-related accommodations should meet with me privately to discuss their needs. I will happily work with the Student Disability Resource Center (SDRC; ph: 885-3868 or email sdrc@csuhayward.edu) to make appropriate arrangements.

ASSESSING YOUR WRITING : In commenting on your paper, I will use these codes:
Th: *Thesis* – Thesis unclear or lacking.

You have a thesis when you can say, “I argue that . . .”

Rel: *Relevance* – Paper wanders off topic, loses focus, introduces ideas not relevant to the thesis
Some examples of irrelevant comments:

“Life in Athens is just like life in America” (It wasn’t.)

“I’m glad I don’t live in ancient India” (I want your thought, not your feelings.)

Remember, your paper should discuss the ancient world, not modern times.

Org: *Organization* – Paper needs reorganization, the argument does not flow logically

Org P: *Organization of Paragraphs* – paragraphs contain multiple ideas, do not flow smoothly

G: *Grammar* – subjects and verbs do not agree, punctuation problems, etc.

Note that in formal writing one should not use contractions (e.g., *isn’t* or *didn’t*).

Q: *Quotations* are improperly cited, misquoted, incorrectly typed

Sup: *Support* – insufficient support for assertions

p.n.: *pronouns* misused (e.g., plural forms for singular)

Note that in formal writing one should never use the second person (*you*) and rarely (some say never) use the first person (*I*)

SS: *Sentence structure* – incomplete or run-on sentences

Remember, every sentence needs a subject and a verb.

An: *Analysis* is lacking or insufficient.

Fmt: *Format* – improper term paper format (margins, fonts, notes)

p.v.: *Passive voice* is overused.

The man was bitten by the dog is passive. Active verbs have more impact: *The dog bit the man.*

?: Not clear.

~~~~~: awkward phrasing. Sentence needs to be rewritten for clarity.

V: *vague*

ww: *wrong word*. Word choice does not make sense.

T: *tense* In history papers, one should always use the past tense.

coll: *Colloquial*. Avoid slang terms in formal writing.

CQ: *Connect the quote*. A quotation should fit smoothly into your writing. You should provide enough context so that a reader unfamiliar with the assignment understands who is speaking and how the quotation supports your argument.

**Need help?** I want you to learn to write well – that is why you are here. If you do not understand where your writing needs improvement, see me. You may also consult with your composition instructor or the Student Center for Academic Achievement (SSH 1141; ph. 885-3674).

## COURSE OUTLINE and READING SCHEDULE

(May be subject to change)

WH = Duiker and Spielvogel, *World History*; AspWC = Rogers, *Aspects of World Civilization*

### **Part 1: Course Introduction**

Reading: WH xxx, 2-9

Jan 7: Reckoning of time; Early migration, settlement, and cities  
Historical evidence; civilization

Jan 9: All classes meet together

Cluster objectives: Different perspectives on enduring human concerns

### **Part 2: The Ancient Mediterranean: Mesopotamia, Egypt, Phoenicians, Israelites, Minoans, and Mycenaeans**

Readings: WH 9-30, 95-100; AspWC 7-13, 18-19, 32-36, 39-40, 90-95; *Code of Hammurabi*, *Gilgamesh*; *Pyramid Texts*; *Book of the Dead*, *Genesis*, *Ten Commandments*; *The Odyssey*

Jan 14: **QUIZ: Reckoning of time.** The rise of civilizations in Egypt and Mesopotamia; legal codes for insight into ancient class and gender; ideas about the nature of the divine; differing views of kingship in the ancient world

Jan 16: the cultural legacy of other Mediterranean cultures: Phoenicians, Israelites, Minoans, and Mycenaeans; problems of historical evidence; monotheism, Homeric views of kingship and the gods

Jan 21: HOLIDAY: Martin Luther King Day

Jan 23: **Group meeting:** All classes meet together: perspectives from the three disciplines. This meeting may be postponed until Jan 30. If so, we begin Part 3, Classical India, on this day.

### **Part 3: Classical India**

Readings: WH 37-61, 241-46, 253-57; *The Ramayana (Reader)*; *Asoka (Reader)*; AspWC 51-53, 58-59, 64-65; *Transmigration of the Soul*, *Teachings of the Buddha*,

**FIRST ASSIGNMENT DUE:** Primary source analysis *The Ramayana* (in the Reader). What does this excerpt from the *Ramayana* reveal about traditional social values in classical India? Areas you might consider: the ideal relationship between men and women, parents and children, humans and the divine. List the evidence (with page number) from the text that supports your assertions and the specific conclusions you draw from each passage.

Jan 28: **QUIZ: Early Mediterranean Civilizations**

Classical India: Hinduism, traditional class and gender,

Jan 30: Rethinking tradition: Buddhism and Jainism, kingship and religious conversion, society and culture

#### **Part 4: China and Japan:**

Readings: *WH* 64-93, 287-96, 299-315; *Shang Archaeology (Reader)*, *AspWC* 68-70, 74-77, 182-83, 292-97; *Confucianism, Daoism, Ban-Zhou's Lessons for Women, Poems, Lady Murasaki's Diary.*

Feb 4: **QUIZ: India**

China: Toward an orderly society: traditional class and gender

Feb 6: Confucianism, Daoism, Legalism; Chinese culture

Feb 11: **QUIZ: China** Cross-cultural contacts: Buddhism in China; gender in Japan

Feb 13: Midterm

#### **Part 5: The Classical Mediterranean: Persia, Greece, and early Rome**

Readings: *WH* 31-33, 100-23, 126-33; "A Husband's Defense" (*Reader*); *AspWC* 96-100, 103-04, 120-21, 128, 145 *Plutarch (Spartans), Thucydides, Alexander, Epicurus, Epictetus*

Feb 18: Sparta and Athens; cultural legacy, political constitutions, democracy, gender

**SECOND ASSIGNMENT DUE:** Primary source analysis of "A Husband's Defense" (in the Reader). What does this account reveal about everyday life in classical Greece? Areas you might consider: men's and women's roles, legal institutions, households and material life, social classes, community. List the evidence (with page number) from the text that supports your assertions and the specific conclusions you draw from each passage.

Feb 20: Hellenistic cosmopolitanism and cross-cultural contacts, gender, philosophical contributions; the foundations of the Roman Republic

#### **Part 6: The Classical Mediterranean: Roman Empire**

Readings: *WH* 133-56; *AspWC* 136-37, 143-44, 146-48, 151-52, 155-56, 162-64: *Establishment of the Augustan Principate, Life in Rome, The Message of Jesus, Roman Attitudes toward Christianity, Diocletian, Jerome*

Feb 25: **QUIZ: Greeks and Persians**

Roman expansion and the Punic Wars, class and political representation, gender; Rome: Republic to empire, "just war," prosperity and social equity

Feb 27: **TERM PAPER DUE;**

Diocletian, Christianity and Roman response, political, military and economic challenges of late Antiquity

**Part 7: The post-Roman Mediterranean: Western Europe, Byzantium, and Islam**

Reading: *WH* 148-56, 323-30; *AspWC*, 205-06, 217-19: *The Benedictine Rule*, *Charlemagne* *WH* 187-95, 197-211; *Procopius (Reader)*, *AspWC* 197-99: *Qur'an*.

Mar 3: **QUIZ: Rome** . Your term paper must be submitted to **Turnitin.com** by this date.

Rome's cultural legacy; the early medieval response; Christian monotheism and government; Byzantium; Christian monotheism and government

Mar 5: Islam, cross cultural contacts, religious conversion and class and gender, Muslim monotheism and government, early Africa

**Part 8: Medieval Africa**

Reading (for Mar 12): *WH* 216-39; *The Travels of Ibn Battuta (Reader)*

**Mar 10: all classes: Student Presentations.**

Last chance to submit **TERM PAPER REVISIONS**

Mar 12: **QUIZ: Medieval West, Byzantium and Islam**

Medieval Africa: cross-cultural contacts (Mediterranean, Islamic), traditional kingship, religious conversion and class and gender; Review

*THIRD ASSIGNMENT DUE:* Primary source analysis of *The Travels of Ibn Battuta (Reader)*. Drawing on the evidence of Ibn Battuta's account, list the ways that Islam changed the culture of West Africa. List the customs and ideas that stayed the same. (Don't forget that Ibn Battuta is an outsider to the society he describes, so you should think about his biases and misconceptions as you evaluate the evidence he provides.) As always, cite your evidence and the specific conclusions you draw from it.

**FINAL: Monday, March 17, 12:00 m. to 1:50 p.m.**