I. ASCRC General Education Form (revised 2/8/13)

Use to propose new general education courses (except writing courses), to change or renew existing gen ed courses and to remove designations for existing gen ed courses.

Note: One-time-only general education designation may be requested for experimental courses (X91-previously X95), granted only for the semester taught. A NEW request must be submitted for the course to receive subsequent general education status.

<table>
<thead>
<tr>
<th>Group (submit separate forms if requesting more than one general education group designation)</th>
<th>II. Mathematics</th>
<th>VII: Social Sciences</th>
</tr>
</thead>
<tbody>
<tr>
<td>III. Language</td>
<td>VIII: Ethics &amp; Human Values</td>
<td></td>
</tr>
<tr>
<td>III Exception: Symbolic Systems *</td>
<td>IX: American &amp; European</td>
<td></td>
</tr>
<tr>
<td>IV: Expressive Arts</td>
<td>X: Indigenous &amp; Global</td>
<td></td>
</tr>
<tr>
<td>V: Literary &amp; Artistic Studies xx</td>
<td>XI: Natural Sciences</td>
<td></td>
</tr>
<tr>
<td>VI: Historical &amp; Cultural Studies w/ lab □ w/out lab □</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Courses proposed for this designation must be standing requirements of majors that qualify for exceptions to the modern and classical language requirement

<table>
<thead>
<tr>
<th>Dept/Program</th>
<th>Liberal Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title</td>
<td>Intro to Humanities: Medieval to Modern</td>
</tr>
<tr>
<td>Course #</td>
<td>152</td>
</tr>
<tr>
<td>Prerequisite</td>
<td>None</td>
</tr>
<tr>
<td>Credits</td>
<td>4</td>
</tr>
</tbody>
</table>

II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructor</td>
<td>LSH Staff</td>
<td></td>
</tr>
<tr>
<td>Phone / Email</td>
<td>2949; <a href="mailto:stewart.justman@umontana.edu">stewart.justman@umontana.edu</a></td>
<td></td>
</tr>
<tr>
<td>Program Chair</td>
<td>Stewart Justman</td>
<td></td>
</tr>
<tr>
<td>Dean</td>
<td>Chris Comer</td>
<td></td>
</tr>
</tbody>
</table>

III. Type of request

<table>
<thead>
<tr>
<th>New</th>
<th>One-time Only</th>
<th>Renew</th>
<th>Change</th>
<th>Remove</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reason for Gen Ed inclusion, change or deletion</td>
<td>Course meets the criteria.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

IV. Description and purpose of the general education course: General Education courses must be introductory and foundational within the offering department or within the General Education Group. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives. See Preamble:

http://umt.edu/facultysenate/archives/minutes/gened/GE_preamble.aspx
LSH 152, Introduction to the Humanities, studies notable works of literature and philosophy in the Western tradition from the late Middle Ages to the twentieth century. Among the principal readings are the Divine Comedy, Utopia, extracts from Montaigne’s Essays, Hamlet, Descartes’ Discourse on Method (the foundation of modern philosophy), Rousseau’s Discourse on Inequality, Candide, Madison’s Federalist 10, extracts from Wollstonecraft’s Vindication of the Rights of Woman, romantic poems, a novel by either Tolstoy or Dostoevsky, and reflections on totalitarianism by the political philosopher Hannah Arendt. Thus the course begins with the Inferno and ends with the death camps in which the Inferno came to earth. LSH 151/152 evolved from the course in General Humanities instituted at UM by Leslie Fiedler in the 1950s. Such courses have been at the foundation of education in the humanities at American universities, and indeed General Education itself, for at least half a century.

Accompanying LS 152 course and accounting for its fourth credit is a weekly lecture by respective authorities on the given subject. These lectures vividly represent “different critical perspectives” as required by Gen Ed criteria. A list of lectures for Spring 2013 is appended.

In accordance with the Preamble of UM’s General Education Requirements, the purpose of LSH 152 is to cultivate an appreciation of the humanities by the study of key texts of Western cultures from approximately the fourteenth to the twentieth centuries. As LSH 152 is a W course, it also contributes to the General education goal of enabling students to “articulate ideas . . . in writing.” The Preamble stipulates that Gen Ed courses will be foundational. LSH 152 is foundational in the sense that students will find themselves referring back to Dante, Shakespeare, Descartes, Rousseau, Dostoevsky in any number of subsequent course in literature and history for which knowledge of these authors is essential and presumed. In fact, works by these authors are foundational in and of themselves. (For example, Descartes is the acknowledged founder of modern philosophy, as noted above.)

V. Criteria: Briefly explain how this course meets the criteria for the group. See:
http://umt.edu/facultysenate/documents/forms/GE_Criteria5-1-08.aspx
In Gen Ed courses in Group V "students develop familiarity with significant works of artistic representation, including literature, music, visual art, and/or performing arts..." A course in which students read Dante, Montaigne, Shakespeare, romantic poetry, Tolstoy, Dostoevsky clearly meets this criterion. (When students write essays on 152, they are working in a form they learn was pioneered by one of the authors on their syllabus—Montaigne.) Note too that 152 often includes a lecture on the way members of other cultures have come to understand Shakespeare, and almost invariably includes a lecture on the history of music, with demonstrations, given by a member of the Music faculty. In recent years, the plenary lectures have sometimes included a presentation on Renaissance art.

Criteria for Group V stipulate that the course "cover a number of works in one of more of the various forms of artistic representation..." LSH 152 obviously meets this test, devoted as it is to the study of a number of works in various media (epic, essay, drama, lyric, novel) that constitute the very lexicon of possibilities available to writers in the Western tradition for the last several centuries. The course establishes "a framework and context" for the study of authors from Dante to Dostoevsky by placing them in a tradition. Dostoevsky knew Shakespeare (and Dante). Shakespeare knew Montaigne. Students in LSH 152 thus learn to see a tradition as a tradition. The plenary lectures that accompany the course contribute to this end, as does classroom instruction the students receive on methods of literary analysis. (What is evidence in a work of literature and how does one cite it? How to construct an argument about a work of literature?) In submitted papers students present arguments about the works they read—arguments subjected to close review and comment by the course instructor.
**VI. Student Learning Goals:** Briefly explain how this course will meet the applicable learning goals. See: [http://umt.edu/facultysenate/documents/forms/GE_Criteria5-1-08.aspx](http://umt.edu/facultysenate/documents/forms/GE_Criteria5-1-08.aspx)

- Working through readings chronologically is a very effective way of building up a grounded sense of a tradition as a tradition.

- Moreover, if in class and in the weekly plenary lectures students achieve a better understanding of the classics being read, and come to place them in a tradition, in their writing assignments they learn to develop arguments about the works in question. They learn this by doing it. The pedagogical assumption of LSH 152 is that in the final analysis there is no substitute for learning by doing; and doing in this case means writing. LSH 152 is a W course. The writing component of LSH 152 is not intended simply to give students extra practice in composition; it is intended to serve the Learning Goal of making the students better analysts of works, better framers of arguments, indeed better readers.

**VII. Justification:** Normally, general education courses will not carry pre-requisites, will carry at least 3 credits, and will be numbered at the 100-200 level. If the course has more than one pre-requisite, carries fewer than three credits, or is upper division (numbered above the 200 level), provide rationale for exception(s).

**VIII. Syllabus:** Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)

---

**Introduction to the Humanities (LSH 152): Spring 2013**

The second course in the Introduction to the Humanities sequence (though 151 is not a prerequisite), LSH 152 examines selected works of literature and political and philosophical thought from the later Middle Ages to the twentieth century. The course is intended to give students a sense of the contours of Western culture and history over the past seven or so centuries, with emphasis on Dante's *Divine Comedy*, so notable for its fusion of imagination and intellect; the return to the roots of piety known as the Reformation; the revival of classical culture known as the Renaissance; the scientific revolution of the seventeenth century; the Enlightenment and French Revolution; the rise of romanticism and the triumph of the novel in the nineteenth century; and the shock of totalitarianism in the twentieth. In a sense, the course is bounded by Dante's vision of hell on the one side and the living hell of the Holocaust on the other.

Emphasis in LSH 152.80 is on critical thinking, close reading of primary sources, analytical writing, and historical understanding.
Learning Goals

*To achieve an understanding of the shape of the Western humanistic tradition from the later Middle Ages through the 20th century by reading selected masterworks of the tradition from Dante to Dostoevsky (or Tolstoy) and beyond.

*To be able to read masterworks of different times, places, genres, and categories with understanding.

*To be able to place such diverse literary and philosophical works, whether the Inferno or Descartes's Discourse on Method, in a tradition.

*To appreciate the influence of this tradition on one's own ways of thinking and seeing.

*To learn to ask good questions of and write cogently about literary and philosophical texts.

Learning Outcomes

*To demonstrate in writing an understanding of the shape of the Western humanistic tradition
*To demonstrate in writing the ability to read masterworks with understanding
*To demonstrate in writing the ability to place works in a tradition
*To demonstrate in writing the ability to appreciate the influence of tradition
*To demonstrate in writing the ability to ask good questions of a text

Writing Goals

*To formulate, state and support a sound thesis
*To organize and develop ideas logically
*To cite evidence persuasively
*To employ correct and appropriate usage of the English language

Consult the Liberal Studies Writing Standards (to be distributed)

Texts

Dante's Inferno
More, Utopia
Machiavelli, The Prince
Shakespeare, Hamlet
Descartes, Discourse on Method
Rousseau, Discourse on Inequality
Blake, Poems (Dover edition)
Wordsworth, Poems (Dover edition)
Tolstoy, Death of Ivan Ilych

Additional Readings

Many additional readings are posted on electronic reserve (ERes), for which the password for LS 152 is "erasmus." Interspersed among the readings from our texts, we will read selections from the following authors (probably in this order): Pico, Erasmus, Luther, Montaigne, Donne, Marvell, Swift, Madison, Wollstonecraft, Arendt. The reading schedule for each week, including ERes readings if any, will be given in class.
Plenary Lectures

On each Thursday from 11:00 to noon, a lecture is presented to all sections of LS 152 in the NORTH Underground Lecture Hall (Urey). Lectures are more or less synchronized with our readings. Attendance is mandatory, if only because the lectures constitute the fourth hour and fourth credit of this four-credit course.

Requirements

1. Attendance, including at Thursday lectures. Students are allowed three absences per term; a paper will be lowered one grade for each absence over the maximum. Use your absences wisely.

2. Each week, on Monday if you are A-H, Wednesday if you are I-P, Friday if you are Q-Z, you are to submit four typed questions regarding the reading for that day. I will credit questions only if they're written in clear and correct English, properly spelled, and cogent. If your questions aren't credited on any given week, don't take it personally but simply try to do better the next time. At the end of the term I will total your credits, with 10 or more counting as an A, 8-9 as a B, 6-7 as a C, 4-5 as a D, and less than 4 as an F. This is a W (Writing) class. Take the composition of questions seriously and consider it as part of the course's W component. I will teach to the questions to a good degree.

3. The philosopher Colin McGinn has observed of Hamlet that he “seems to transform himself almost every time he appears on the stage, so variable is his temperament.” On March 13, submit a double-spaced paper of at least 1500 words on this observation. Writing must be clear and correct. Quote the text accurately, taking care to cite verse as verse (with line breaks) and prose as prose (no line breaks). Students may submit a revision within five days of the paper's return, though grades will be revised only if revision is appropriately substantial.

4. On May 8, submit a paper, also of at least 1500 words, examining what Tolstoy seems to be saying in The Death of Ivan Ilych about the way a human life is to be lived.

5. A final exam consisting of ten short essays (approximately 250 words each) will be given at the scheduled time. Your weekly questions, first paper, second paper, and final exam will each count for ¼ of your grade. Note that in one way or another all of your grade depends on writing.

General Instructions for Paper Assignments

Your paper should be structured as follows:

Introduction. Body. Conclusion. (“Say what you are going to say. Say it. Say what you said.”)

1. Introduction (first paragraph). Among the most important decisions you will make in writing a paper is choosing the topic. A good topic is a fruitful one, enabling you both to reach conclusions and—just as important—to ask productive questions. The first paragraph should introduce this topic in general terms and conclude by stating it specifically. Be sure that your wording is clear; presenting an unclear thesis is like giving someone who is lost vague directions. At this point the reader should know where the paper is going, and the writer should be able to keep the paper on course because the course has been set. By the same token, a paper without a thesis will go nowhere. In every case, the thesis must be such that it can be confirmed by evidence—in this case, textual evidence.

2. Body. The body—the main portion of your paper—is dedicated to arguing out the thesis by presenting it
in detail and following out its implications, supporting all claims with evidence. A well-presented paper "proves" the thesis, or at least makes it very plausible, by the appropriate use of evidence. Remember that the reader needs to be persuaded. The burden of proof is on the writer, and the body of the paper is where the burden is met.

3. Conclusion. Restate your claim or thesis without using the very same words used in introducing it. You might think of the last paragraph as your paper's capstone, completing the entire structure by adding an element that would be missing otherwise.

Writing Standards

An A Paper

Has a sound, original thesis
Supports the thesis with textual evidence
Handles quotations well; does not quote excessively or sloppily
Features developed (not meager) paragraphs
Flows from sentence to sentence without disruptions of logic
Varies the length and construction of sentences
Uses apostrophes correctly; observes parallel structure, rules of agreement, and the like
Is not dogmatic
Avoids jargon and clichés
May use ironic or figurative expressions
Respects the craft of writing
Does not patronize the past
Delights and persuades the reader

A B Paper

Has a sound thesis
Supports the thesis with textual evidence
Handles quotations well as a rule, but may quote excessively or fail to integrate quoted passages
Features some developed and some ill-developed paragraphs
Flows from sentence to sentence with occasional breaks in logic
Tends toward uniform sentence length and construction
Mistakes an apostrophe or two, commits the odd spelling error, but generally handles mechanics correctly
Slips now and then into repetition, but is not dogmatic
Slips now and then into jargon or cliché, but knows better
Respects the craft
Falls occasionally into anachronisms or patronizing judgments of the past
More or less persuades the reader

A C Paper

Has a thesis barely worthy of argument
Offers some textual evidence
Handles quotations with some carelessness
Features undeveloped paragraphs
Features poor transitions and/or sentences that do not follow
Locks itself into a pattern of sentence construction; is choppy
Shows some fragments, run-on sentences, misused apostrophes, breaks in parallelism and agreement
Repeats
Uses jargon and clichés
Shows little respect for the craft
Falls into anachronisms; makes vast historical judgments
Fails to persuade the reader

A D Paper

Has a thesis unworthy of argument
Offers little or no textual evidence
Misquotes, quotes excessively as a way of dodging work, puts quotations anywhere and everywhere
Features underdeveloped paragraphs, often in no particular order
Is strewn with poor transitions and/or sentences that don't follow
Is written not only in choppy but defective sentences
Is marred with fragments, run-on sentences, misused apostrophes, faults of parallelism and agreement
Is repetitive and dogmatic
Relies on jargon and clichés
Shows no respect for the craft
Falls into anachronisms; makes absurd historical judgments
Fails to persuade the reader

Caveat

Don't pluck information about the readings off the Web. By no means is everything posted on the Web reliable. Academic books, like scientific articles, undergo a peer-review that postings on the Web bypass completely. Additionally, the date and even the author of information posted on the Web aren't always clear.

Plagiarism

See the prohibition of plagiarism in the UM Catalog.

Plenary Lectures: Spring 2013

Jan 31: Medieval and Modern. Justman, LS
Feb 7: Dante's *Commedia*. Dietrich, LS
Feb 14: Renaissance Humanism. Dietrich, LS
Feb 21: The Reformation. Eglin, History
Feb 28: *Return of Martin Guerre* in part (VT 00769): captioned
Mar 7: Intro to Shakespeare. Linda Woodbridge, ret. Penn State Univ.
Mar 14: Shakespeare video (VT 11687)
Mar 28: The Enlightenment. Greene, History

[Spring break]

Apr 11: The French Revolution. Frey, History
Apr 18: Romanticism. Vanita, LS
Apr 25: Tolstoy and Dostoevsky. Justman, LS
May 2: Russian Revolution. Greene, History
May 9: Totalitarian Specter. Mayer, History

Lectures are given at 11:10-12:00 in Urey Lecture Hall. Attendance is mandatory, as the lecture series accounts for the fourth credit of LS 152.

Stewart Justman
Director, Liberal Studies Program
X2949
Stewart.justman@umontana.edu

Please note: Approved general education changes will take effect next fall.

General education instructors will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.