New Course Request

Indiana University

Check Appropriate Boxes:
Undergraduate credit X
Graduate credit
Professional credit

1. School/Division: HONORS/SLA
2. Academic Subject Code: HON
3. Course Number: 4200
4. Instructor: ROBBINS
5. Course Title: CREATION OF MODERNITY IN THE WEST
   Recommended Abbreviation (Optional): CREAT. MOD. IN. WEST
   (Limited to 52 Characters including spaces)
6. First time this course is to be offered (Semester/Year):
   SPRING 2008
7. Credit Hours: Fixed at 3 or Variable from ________ to ________
8. Is this course to be graded S-F (only)? Yes X No
9. Is variable title approval being requested? Yes X No
10. Course description (not to exceed 50 words) for Bulletin publication:
    A NEW JUNIOR-LEVEL INTEGRATOR COURSE FOR HONORS STUDENTS ONLY.
    COURSE EXAMINES RISE OF MODERNITY IN THE WEST AS AN INTEGRATED SOCIAL, ECONOMIC, SCIENTIFIC, AND ARTISTIC PHENOMENON.
11. Lecture Contact Hours: Fixed at ________ or Variable from ________ 1 to ________
12. Non-Lecture Contact Hours: Fixed at ________ or Variable from ________ 1 to ________
13. Estimated enrollment: 25 of which 0 percent are expected to be graduate students.
14. Frequency of scheduling: ANNUALLY
   Will this course be required for majors? No
15. Justification for new course: CRUCIAL ADDITION TO UPPER-LEVEL HONORS COURSES
16. Are the necessary reading materials currently available in the appropriate library? YES COMPLETELY
17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials. SEE ATTACHED
18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant. 
   NO OVERLAP TO ANY EXISTING COURSE
19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be
   overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments
   directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus
   consulted.

Submitted by: KEVIN G. ROBBINS
E. THOMAS MULLETT
Department Chairman/Division Director
Date Nov. 3, 2006

Approved by:
Dean
Date 1/14/07

Chancellor/Vice-President
Date 1/14/07

Dean of Graduate School (when required)
University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UPS 724
University Enrollment Services Final—White: Chancellor/Vice-President—Blue: School/Division—Yellow:
Department/Division—Pink: University Enrollment Services Advance—White
**Integrator Course Proposal**

Before submitting a request, please consult the Integrator course policy and Integrator course approval documents (http://liberalarts.iupui.edu/facultyassembly/ccc/home.html).

Submit this form and the requested attachments to the Core Curriculum Committee c/o Becky Renollet, CA 441, 274-8305, rdrenoll@iupui.edu

<table>
<thead>
<tr>
<th>Course Title</th>
<th>The Creation of Modernity in the West: 1780-1920</th>
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<tbody>
<tr>
<td>Course Number</td>
<td>H300</td>
</tr>
<tr>
<td>Is this course currently offered at IUPUI?</td>
<td>Yes ☐ No ☑ If no, then the course must be approved by the appropriate committees in SLA/SOS for approval.</td>
</tr>
<tr>
<td>Semester in which course will first be offered as an Integrator</td>
<td>Spring 2008</td>
</tr>
<tr>
<td>Frequency with which the course will be offered</td>
<td>Annually</td>
</tr>
<tr>
<td>Projected class enrollment</td>
<td>Capped at 25 Honors Students Only.</td>
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Primary Faculty for the course - Under normal circumstances, faculty from at least two of the three areas (humanities, natural science, social science) must participate in developing the course (course development may include revising an existing course to convert it into an Integrator course). It may be possible, in some cases, for a course to be developed by a single instructor. In these cases faculty from other areas must have some role in teaching the course (for example, as guest lecturers).

<table>
<thead>
<tr>
<th>Name</th>
<th>Department/ Campus Address</th>
<th>E-mail</th>
<th>Role (Co-developer, Primary developer, Guest Lecturer)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kevin Robbins</td>
<td>History, CA 503Q</td>
<td><a href="mailto:Krobbin1@iupui.edu">Krobbin1@iupui.edu</a></td>
<td>Primary Developer</td>
</tr>
<tr>
<td>Owen Dwyer</td>
<td>Geography, IUPUI</td>
<td></td>
<td>Guest Lecturer</td>
</tr>
<tr>
<td>Richard Brown</td>
<td>Astronomy and Physics, Butler U.</td>
<td></td>
<td>Guest Lecturer</td>
</tr>
<tr>
<td>Ellen Lee</td>
<td>Curator, Modern Painting, IMA</td>
<td></td>
<td>Guest Lecturer</td>
</tr>
</tbody>
</table>

*add additional names as required*

Jean Robertson  Herron School of Art  Guest Lecturer

Brian Woodahl  Physics, IUPUI  Guest Lecturer

Kenneth Davis  English, IUPUI  Guest Lecturer
On an attached sheet, please provide the following:
(a) Briefly describe the course.
(b) Explain how the course integrates multiple disciplines/perspectives.
(c) Explain how you incorporate writing into this course. What writing will students do (formal and informal), and what feedback will students get on their writing?

[See Attached Course Description/Draft Syllabus.]

Please attach a detailed syllabus.

[See Attached.]

Administrative Approval. By signing below, the Chair(s) of the department(s) or school(s) involved indicate their approval of the development of this course (or the offering of this existing course as an Integrator), and their willingness to agree on the division of income and credit hours to be generated (if appropriate).

Eulogia M. Mendez
Department Chair
Nov. 3, 2006

Robert J. Barenau
Department Chair
3 Nov '06

______________________________
Department Chair

______________________________
Date
New Integrator Course Proposal  
(DRAFT)

Honors H300, The Creation of Modernity in the West  
(A Junior-Level, Integrator Course for Honors Students Only)

Principal Designer and Instructor in 2008:  
Dr. Kevin C. Robbins  
Associate Professor  
History, IUPUI

It is proposed that the junior-level, integrator course described in this syllabus be offered for the first time in spring semester 2008. This new course is designed for Honors students only and, if approved, will form an integral part in the Honors curriculum at IUPUI. This is a curriculum now expanding to include courses dedicated to Honors students only from their matriculation through graduation at IUPUI. This course is especially important because of the growing number of Honors students at IUPUI. This is a growth trend that is projected to increase over the next several years. This course will also expressly respond to the oft-voiced concerns of current Honors students at IUPUI that there is now an unacceptable dearth of integrative, upper-division, undergraduate courses designed for Honors students and offering full Honors credit. This proposed course has been developed with the active support of Dr. Ted Mullen, Director of the IUPUI Honors Program, of the Dean, and of the Associate Dean of Students in the School of Liberal Arts at IUPUI. Bob Barrows, Chairman of the Department of History, has agreed to allow Kevin Robbins to teach this course and to add it to his normal course rotation pending compensation from the Honors Program to History for Robbins' release from other History teaching duties.

The proposed course will initially be offered as a three credit hour seminar and will be capped at an enrollment of 25. It is anticipated that the class will either meet once or twice per week during a normal sixteen-week semester at IUPUI. The draft syllabus below has been designed to accommodate two class meetings per week. While the course will have one principal faculty instructor in history (Robbins), the integrator element of the class will be fully achieved through the use of multiple guest lecturers throughout the semester all drawn from a wide variety of fields outside of history but germane to the course theme. These guest lecturers will be drawn from various academic departments at IUPUI and from kindred educational institutions (such as the Indianapolis Museum of Art) in Indianapolis. Students in the course will be required to attend a variety of lectures and presentations on course-related themes to be held at off-campus venues such as within the galleries of the IMA and at the Holcomb Observatory and Planetarium at Butler University.

The prime objective of this new course is to give students a nuanced and multidisciplinary perspective on the formation and development of key historic trends in Western Civilization over the period 1780 to 1920, crucial trends that conjoined to form
the modern world. Focal points of the class will include relevant social phenomena (such as urbanization), economic changes (industrialization), signal scientific discoveries and research careers (especially in the earth sciences, astronomy, and physics), the rise of new disciplines of human inquiry (such as economics, sociology, and public health), intellectual and literary movements (especially Social Realism and Surrealism) and art events (Impressionism and Fauvism) conjoining to form the modern world by the year 1920. Initial readings for the course will comprise major, innovative masterworks of the nineteenth century (Smith’s The Wealth of Nations, Engel’s Condition of the Working Classes in England, Darwin’s Origin of Species, Zola’s The Ladies’ Paradise, and Joyce’s Ulysses). These primary masterworks will be supplemented by premier pieces of broader historical analysis concentrating on the cultural history of art, science, and industry in modernizing times. Course readings will allow matriculants to gain a firsthand knowledge of some of the greatest and most widely influential masterworks in the Western canon. The constant objective is to help students appreciate the deeper interconnections arising between modes of human economic activity, forms of social organization, the rise of new academic disciplines, and innovative forms of scientific and cultural expression in modern times. It is anticipated that readings and guest lectures for the course will vary over time, allowing for maximum flexibility in using the talents of new and established faculty at IUPUI, both as principal instructors and guest lecturers. Wherever and whenever possible, course meetings and outings will be held at relevant off-campus locations including the Indianapolis Museum of Art, the Indiana State Museum, Holcomb Observatory at Butler University, and the Indiana Medical History Museum.

The general theme of this proposed new course, “The Creation of Modernity in the West,” has been selected to appeal to the broadest possible array of Honors students, from those who seek degrees in the humanities and social sciences to the many Honors matriculants who elect to pursue degrees in the hard sciences and medicine. A substantial number of all incoming Honors students at IUPUI pursue hard science degrees through the Purdue schools. The number of such students is also expected to increase over time. This course should strongly appeal to them since it will offer a richly historical and contextualized account of how entire scientific disciplines developed and how specific experimental breakthroughs occurred. Course readings will draw heavily from the new social history of science and from the original papers of key researchers and theoreticians such as Edmund Halley, Adam Smith, Charles Darwin, and Albert Einstein. Guest lecturers will assist students in appreciating how the lives and experiments of key figures worked to create and elaborate new fields and sub-disciplines of methodical scientific investigation in modern times, casting and recasting the meaning of “modernity.”

For 2008, for example, intersections between “big science,” “big business,” and “big art” will be explored in readings and lectures. The course will open with a new study of applied optics: how the professionalization of land surveying and the refinement of surveyors’ tools radically altered Europeans’ conceptions about ownership and control of the earth. A guest lecture by a cultural geographer will illuminate how geography’s rise as a discipline can be associated with technical and cartographic innovations of the
era. An assigned new biography of the English astronomer and entrepreneur Edmund Halley will follow, enabling students to observe one modernist’s dogged research career and constant quest for better tools of observation. This segment of the course will be enriched by a visit to the Holcomb Observatory and Planetarium at Butler University—here students will see and hear at first hand how ever more complex nineteenth-century optical machines (telescopes) and theaters (planetaria) became part of the modern material culture of exploration. In the proposed course, capitalism’s manifold sociocultural and scientific ramifications will be tracked in the development of econometrics as a vital type of national measurement (Smith), in the rise of evolutionary biology (Darwin), in novelists’ documentations of kinetic urban consumer economies (Zola), and in Impressionism’s success as an eminently bourgeois art movement celebrating economic and social entrepreneurs (Brettell). It is intended that graduates of the course, regardless of home major, will have a far more comprehensive and integrated comprehension of what precisely “modernity” means and of how that dynamic form of existence was achieved—and at what human material and psychic costs. The destabilizing and unnerving repercussions of this achievement will be explored as the class concludes with readings and guest lectures addressing iconoclastic developments in modern physics (Einstein) and literary expression (Joyce).

As the attached draft syllabus makes very clear, in H300 Honors students will be held to very high and rigorous standards of achievement. Reading loads from the course (+/- 250 pages per week) will be heavy as befits a seminar driven by student discussion of class materials. Extensive and focused writing will be a vital component of the class. All students will be expected to complete short, analytical essays on each reading and associated lectures, specifying how the new subject matter informs and modifies their evolving conception of modernism itself. In addition, all students will complete a thorough annotated bibliography and a major independent research paper, both focused on a topic of their own choosing relevant to course themes and cultures. Students will have two opportunities to re-write their analytical essays to obtain higher marks should they wish. In this process, students will be encouraged to meet independently with the instructor for paper conferences to go over the strengths and weaknesses of prior essays.

As proposed, this new, junior-level, Honors integrator course will aid students to gain a mature comprehension of IUPUI’s Principles of Undergraduate Education. Honors H300, through its assigned readings, supplemental lectures, and concerted writing assignments, promotes students’ finer expressive abilities and their capacity for critical thinking across multiple disciplines. The acquisition, comparison, and synthesis of information drawn from multiple forms and fields of human inquiry will be constant activities in the proposed new course. By interconnecting the history of science, Western economic developments, the professionalization of society, and modernist art movements documenting rapid European social transformations, this class is expressly designed to enhance and reward students’ integration and application of knowledge. As proposed, H300 will definitely foster the intellectual depth, breadth and adaptive abilities of enrollees. All facets of the course encourage a deeper student understanding of interconnections between society, economy, material culture, and intellectual movements. Students should emerge from the class with a far better comprehension of the values and
ethics that inform modernism and the mórés that modernism attacks, undermines, and supplants. On the cusp of their departure from college, graduates of H300 will have a far more acute sense of what it means to enter and experience the modern world.

(See Draft Course Syllabus Attached.)
Draft Course Syllabus

Honors H300
The Creation of Modernity in the West 1780-1920

Principal Instructor: Dr. Kevin C. Robbins
Office: 503Q Cavanaugh Hall
E-Mail: krobbin1@iu.edu
Office Phone: 317-274-5819
Office Hours: TBA.

Required Texts
(In Order of Use)

Danson, Edwin, Weighing the World: The Quest to Measure the Earth, Oxford Univ. Press, 2005.

Course Objectives

Honors H300 is a junior-level integrator course drawing together the history of cities, the history of science, the history of technology, the history of art, and modernist forms of literary expression. The prime objective of this new course is to give students a nuanced and multi-disciplinary perspective on the formation and development of key historic trends in Western Civilization over the period 1780 to 1920, crucial trends that conjoined to form the modern world. Focal points of the class will include relevant social phenomena (such as urbanization), economic changes (industrialization), signal scientific discoveries and research careers (especially in the earth sciences, astronomy, and modern physics), the rise of new disciplines of human inquiry (such as economics, sociology, and public health), intellectual and literary movements (especially Social Realism and Surrealism) and art events (Impressionism and Fauvism) conjoining to form the modern
world by the year 1920. The main focus of this course will be the cultural history of modern Europe. Guest lecturers from the departments of Art History, English, Geography, and Physics at IUPUI will join in this class to discuss how the forces of modernism shaped and altered their own fields of inquiry. Initial readings for the course will comprise major, innovative masterworks of the nineteenth century (Smith’s *The Wealth of Nations*, Engel’s *Condition of the Working Classes in England*, Darwin’s *Origin of Species*, Zola’s *The Ladies’ Paradise*, and Joyce’s *Ulysses*). These primary masterworks will be supplemented by premier pieces of broader historical analysis concentrating on the cultural history of art, science, and industry in modernizing times. Course readings will allow students to gain a first-hand knowledge of some of the greatest and most widely influential masterworks in the modern Western canon. The constant objective is to help students appreciate the deeper interconnections arising between new modes of human economic activity, forms of social organization, the rise of new academic disciplines, and innovative forms of scientific and cultural expression in modern times. Through close readings and extensive written analyses of these masterworks, students will gain a more masterly understanding of the ideas and events that deeply shaped the modern world of which they are a part. Through required class visits to representative venues where the forces and technologies of modernism triumphed (in astronomical observatories, in planetaria, in teaching laboratories, and in art museums, etc.), students will gain a clearer understanding of how the built environments of cities reflect and transmit the disciplines (personal and professional) that modernity demands.

**H300 and IUPUI's Principles of Undergraduate Learning**

This new Honors integrator course will aid students to gain a mature comprehension of IUPUI’s Principles of Undergraduate Education. Honors H300, through its assigned readings, supplemental lectures, and concerted writing assignments, promotes students’ finer expressive abilities and their capacity for critical thinking across multiple disciplines. The acquisition, comparison, and synthesis of information drawn from multiple forms and fields of human inquiry will be constant activities in this class. By interconnecting the history of science, Western economic developments, the professionalization of society, and modernist art movements documenting rapid European social transformations, this class is expressly designed to enhance and reward students’ integration and application of knowledge. H300 will definitely foster the intellectual depth, breadth and adaptive abilities of diligent enrollees. All facets of the course encourage a deeper student understanding of interconnections between society, economy, material culture, and intellectual movements. Students should emerge from the class with a far better comprehension of the values and ethics that inform modernism and the mórés that modernism attacks, undermines, and supplants.

**Course Prerequisites**

Honors Status  
Junior or Senior Class Rank  
Completion of Honors H110/H111 (to be phased in over time).
Course Requirements and Policies

Completion of all assigned course readings by the date listed on the Course Schedule below. Regular attendance at all course meetings and field trips. Whenever possible, unavoidable absences from class activities should be arranged with the instructor in advance. A written excuse will be required for all absences. Two unexcused absences will lower the student's final mark by an entire grade. Submission of all written exercises exactly on the date they are due as listed below. Late papers will be marked down one entire grade for every day that they are late. Completion of seven short written analyses of masterworks assigned. Student selection of an independent research project relevant to course themes and approved by the instructor. Student completion and submission on time of an annotated bibliography of no fewer than 15 works related to the independent research project. Student completion of a 20-page independent research paper on the approved topic to be submitted without fail on the final day of class.

Course Grading

Seven short analytical essays, 35% of final grade, annotated bibliography, 15% of final grade, independent research paper 40% of final grade, active class participation 10% of final grade. There will be no in-class mid-term or final examination for this course.

Student Responsibilities for Good Academic Conduct
(Fail to Read This and You May Fail This Course)

In accord with Indiana University and Purdue University official policies on student academic ethics and conduct, this instructor reminds all students of the following regulations governing appropriate use of University resources and proper academic conduct. Failure on the student's part to abide by these regulations may have very serious negative consequences up to and including failure of the course.

First, all students are personally responsible for all activity on their university computer accounts, including e-mail and web use. Regulations of the University's IT Policy Office state: "use of Indiana University technology resources (computing, networks, telephones, fax machines, etc.) is restricted to purposes related to the university's mission of education, research, and public service. Access to I.U. and Purdue technology resources is a privilege granted...to students in support of their studies, instruction...official business with the university and other university-sanctioned activities." Note that abuse of these privileges may lead to their revocation and future denial. Use your I.U./Purdue online systems and networks for legitimate, school-related work and activities. Remember that these systems are monitored constantly and that your misuse of them can easily be discovered.
Definition of Plagiarism

Second, students are here advised that any and all forms of plagiarism will not be tolerated by this instructor in any class exercise of any kind. **Evidence of plagiarism suspected by the instructor in any student exercise may lead directly to the student's failure on the assignment and to the student's failure in the course.** Plagiarism: the copying into your own work of another writer's words and ideas from any print or media source text without acknowledgement, students' purchase of papers online through web suppliers and submission of same as their own, etc., is the most serious of academic crimes at university. Commission of such stupid and dishonest acts as discovered by the instructor will lead to severe penalties against the student or students involved. According to the *I.U. Bulletin of the School of Liberal Arts,* "Plagiarism is the offering of the work of someone else as one's own. Honesty requires that any ideas or materials taken from another source for either written or oral use must be fully acknowledged. The language or ideas taken from another may range from isolated formulas, sentences, or paragraphs to entire articles copied from books, periodicals, speeches, or the writings of other students. The offering of materials assembled or collected by others in the form of projects or collections without acknowledgment is also considered plagiarism. Any student who fails to give credit for ideas or materials taken from another source is guilty of plagiarism." In academic written work, proper acknowledgment of ideas and materials taken from another person or source is accomplished through careful, accurate, and consistent use of footnotes or endnotes in the student's own text. Students should consult standard guides to paper writing and presentation for guidance on these basic and required processes of proper source acknowledgment and paper composition. The instructor will be happy to answer all student questions regarding these matters at any time.

Special Accommodations to Facilitate Student Learning

The Office of Adaptive Educational Services (AES, 274-3241) helps students with disabilities receive appropriate accommodations from the university and classroom instructors. Students must register with the AES office in order to receive such services. If you have special needs that may affect your performance in this class, please inform the instructor as soon as possible and contact AES promptly.

Course Outline and Assignments

Week 1  Course Introduction. Description of all course readings and written assignments. Organization of course logistics for off-campus sessions and introduction of guest lecturers. Circulation of initial definitions of modernity offered by students and drawn from historic sources. First Written Assignment: A Student's Definition of "Modernity."
Week 2 Discussion: The Modern Arts of Surveying, Cartography, and Surface Measurement of the Earth. Seeing, Mapping, Categorizing, and Owning a Parcelated Earth.
First Written Assignment Due.
Written Proposals Due for All Student Independent Research Projects.

Week 3 Guest Lecture, Owen Dwyer, Dept. of Geography, IUPUI.
The Rise of Geography as a Discipline in Early Modern Europe.
Readings: Danson: *Weighing the World*.
Second Written Assignment: What are the Modern Meanings and Implications of “Survey?”
Instructor’s Confirmation of All Student Independent Research Projects.

Week 4 Discussion: Entrepreneurial Scientists and Scientific Entrepreneurs in Early Modern Europe: The Case of Edmund Halley, Astronomer Royal.
Second Written Assignment Due.

Week 5 Guest Lecture: Richard Brown, Associate Director of Holcomb Observatory, Dept. of Astronomy and Physics, Butler University.
Third Written Assignment: Why are Optical Machines so Crucial to the Material Culture of the Modern World?

Week 6 Discussion: The Many Modern Intersections of Science and Industry.
Third Written Assignment Due.

Week 7 Discussion: Political Economy, Econometrics, and the Birth of Nationalist Income Accounting: Adam Smith’s Legacies.
Fourth Written Assignment: Critique of the *Wealth of Nations* as an Exemplar of M. Jacob’s Arguments on Scientific Culture and Industrialism.
Fourth Written Assignment Due.

Week 9 Discussion: Charles Darwin, Evolutionary Biology, and Paradigms of Competition in Modern Times and Consciousness.
Readings: C. Darwin, The Origin of Species (selections).
With presentation and tour of Indiana Medical History Museum.
Fifth Written Assignment: Comparison of Rhetorical Devices and Courtship of Public Opinion in Engels and Darwin.

Week 10 Discussion: The Origin of Novels: Kinetic, Competitive Metropolitan Economies, the Vicious Cultures of Consumerism, and the Third Industrial Revolution as Visible in Very Big Nineteenth-Century Books.
Fifth Written Assignment Due.
Annotated Bibliographies for Independent Research Projects Due in Class From All Students.

Week 11 Illustrated Lecture/Discussion: Impressionism as The Portrayal of Consumerism (at Indianapolis Museum of Art).
Tour of Impressionism and Post-Impressionism Galleries at Indianapolis Museum of Art, Gallery Lecture by Ellen Lee, Curator of Modern European Paintings, IMA.

Week 12 Guest Lecture: Jean Robertson, Dept. of Art History, Herron School of Art, IUPUI.
Markets, Misanthropy, and Alienation in the Rise of Modern Art.
Readings: Bretell, Modern Art 1851-1929.
Sixth Written Assignment: Finding Signs and Signifiers of Modernity In Later Nineteenth-Century European Art.

Week 13 Discussion: High Anxiety and the Birth of Iconoclastic Modern Physics. The Sciences of Metropolitan Uncertainty in Modern Europe.
Sixth Written Assignment Due.


Week 16 Guest Lecture: Prof. Kenneth Davis, Department of English, IUPUI, Joyce’s Dublin as an Urban Laboratory of Modern Expression. Readings: Joyce, Ulysses, (selections). Final Independent Research Papers Due in Class from All Students.


Week 16 Guest Lecture: Prof. Kenneth Davis, Department of English, IUPUI, Joyce’s Dublin as an Urban Laboratory of Modern Expression. Readings: Joyce, Ulysses, (selections). Final Independent Research Papers Due in Class from All Students.