

CIVILIZATION

Foundation Document

Criteria for General Education Certification

Approved by FGEC October 22, 2010

Requirement Purpose

The university's Mission Statement affirms the importance of "a broad university education . . . which will help students . . . understand important ideas in their own cultural tradition as well as that of others." This is elaborated in the *Aims of a BYU Education*, which states that each student will seek to understand "the development of human civilization" and to gain "a general historical perspective, including perspective on one's own discipline." Within this historical perspective, students will acquire an "appreciation of the artistic, literary, and intellectual achievements of human cultures." The Civilization requirement helps students achieve these aims.

Learning Outcomes

The two-semester sequence, which divides at about the Italian Renaissance, is designed to provide a systematic foundation and historical framework for other University Core courses and to enrich the student's major program. Further, it is intended that the two-semester sequence will provide a reasonably common experience for all BYU students. Students who complete the Civilization requirement will:

1. demonstrate a broad general understanding of the sweep of human history and the roles of individuals, peoples, and cultures in establishing civilization as we know it
2. show a precise knowledge of human events, ideas, and accomplishments generally recognized to be formative and fundamental to the history of civilization
3. appreciate representative cultural works that have helped establish idealized relationships of humankind to the divine, to one another, and to nature—and that have attempted to define and explain beauty as necessary to the well-being of the individual soul as well as of the larger society
4. evince preparation for lifelong engagement with and appreciation of world history—and of philosophy, literature, science, or the arts

Course Characteristics

All courses satisfying the Civilization requirement have the following characteristics:

1. **Two-Semester Sequence.** Each course will be a **two-semester sequence** at the 200 level, typically numbered 201/202, with each semester comprising a minimum of 3 credit hours. Whenever feasible, the **first semester** will cover the history of civilization from earliest recorded antiquity through about the sixteenth century CE; the **second semester** will extend from about the sixteenth century CE to the present.

2. **Broad in Approach and Focus.** Civilization courses must not be limited to a single national civilization or culture but include multiple cultures; neither will they be limited to the subject matter of a single academic discipline or to the study of a single kind of work, whether textual (including scientific or mathematical documents) or visual or from the performing arts. Instructors will develop and teach courses in as catholic a manner as permitted by their training, abilities, and interests. There are two general models on which Civilization courses may be fashioned. The **first model** emphasizes primary works, studied in whole or in part, with appropriate attendance to the aesthetic and intellectual scope and the historical context of each work. The **second model** emphasizes historical development and variety within and among civilizations, pointing to representative primary works as markers of cultural development and variety. Within either of these models, Civilization courses may be either Western or global in approach. If the former, instructors are strongly encouraged to take account of non-Western cultures and works as they bear upon the West; if the latter, there must be treatment of Western civilization sufficient to a sound fundamental understanding of its emergence and development.
3. **Chronological Arrangement.** Civilization courses must be organized chronologically, beginning with earliest recorded antiquity and ending with the present. Each two-semester course will provide the student with historical perspective and a sense of change and continuity over time. Courses must neither omit, nor compress so far as to deform or dislocate, large expanses of the historical record. All courses must follow one of two chronological models: *(a)* chronological presentation of all course materials, from antiquity to the present, through the two semesters; or *(b)* chronological presentation of course materials within specific thematic categories, where each thematic category features a chronological arrangement of the materials comprising it.
4. **Shared Themes and Coverage.** In order to provide a somewhat universal experience for all BYU students, regardless of the particular Civilization courses in which they enroll, all Civilization courses will engage shared themes, and all will provide similar representational coverage of the history of civilization, drawing conscientiously from and representing conscientiously the variety of the “Works and Creators” list (printed and periodically updated as an appendage to the present document).
Among the thematic questions guiding both instructor and student engagement with course content are the following: *What is knowledge? What is a human being? How are human beings related to the divine? How are human beings related to one another? How are human beings related to nature? What is beauty? Why is beauty indispensable to individuals and society? How is beauty cultivated and expressed through science, mathematics, philosophy, history, and the arts? How are human culture and progress best measured?*
To adequately facilitate meaningful consideration of these and other questions, **first-semester** courses should include at least one primary work from each of the following broadly defined periods: *(I)* the era from ca. 2500 BCE–700 BCE, including the Egyptian and Babylonian periods during which Old Testament texts were compiled, Hinduism emerged, the Minoan and Mycenaean civilizations of pre-Grecian antiquity flourished,

the Homeric epics were composed, and Rome was established; (2) 700 BCE–250 BCE, marked by the flowering of Classical Greek culture, the career of Alexander the Great, the birth and expansion of the Roman Republic, the development of Indian and Chinese cultures, and the emergence of Confucianism, Taoism, and Buddhism; (3) 250 BCE– 150 CE, when the Roman Republic was transformed into the Roman Empire and Roman culture reached its zenith, when Christianity was born, and when most texts comprising the New Testament were written; (4) 150 CE– 475 CE, a period incorporating the later Roman Empire and its decline, the rise of the Byzantine Empire, India’s classical age, and China’s “Middle Period”; (5) 475 CE– 950 CE, including the flowering of the Byzantine Empire, the birth of Islam, the emergence of Japanese and Korean cultures, the dawn of early Medieval European culture, and (in the Americas) the flourishing of pre-Columbian cultures; (6) 950 AD–1300 AD, the era of the High Middle Ages in Europe and of classical Japanese and Korean cultures; and (7) 1300 CE–to about the sixteenth century CE, including pre-Renaissance and Renaissance Europe and the emergence of classical African cultures.

Second-semester Civilization courses should include at least one primary work from each of the following broadly defined periods: (1) from about the sixteenth century CE–1650, incorporating late-Renaissance Europe, the Reformation, and the foundational history of Europeans in the Americas; (2) 1650–1800, including the European Enlightenment, the Ottoman Empire, European colonialism, and the emergence of pre-modern Japan and Korea; (3) 1800–1850, incorporating European/American Romanticism and the height of western European colonialism; (4) 1850–1900, marked by worldwide industrialization and economic transformation, Victorian idealism, and the emergence of pre-Modernist ideals, including impressionism, French symbolism, Cubism, and naturalism; (5) 1900–1945, the era of Modernism, of world war, and of the burgeoning international influence of the United States; (6) 1945–1985, the era of Postmodernism, including postcolonialism and economic imperialism, and of increasing international attention to and gravitation towards democracy and civil rights; and (7) 1985–present, the contemporary age.

Summary

Because the history of civilization is the story of men and women as they have sought to understand themselves and their world, it is also the story of men and women as individuals—as moral and intellectual beings to whom a concept of the divine is accessible and for whom cooperative, nurturing human society is both desirable and necessary. It is a story preserved by individuals through artifacts—written texts, creations in the visual and performing arts, discoveries in the sciences—valued and loved by their creators or discoverers themselves and by their fellows.

We seek to understand this story by asking probing, faithful questions about such artifacts and the individuals and cultures that produced them. For example: How was love dissected and celebrated by Sappho, by John Donne, by Emily Dickinson? What conceptions of God and society were expressed in Suryavarman II’s Angkor Wat or Abbot Suger’s Saint-Denis? What

principles did Thucydides, Ibn Khaldun, and Edmund Burke derive from their study of history? How did the scientific insights of Galileo, Newton, Mendel, Darwin, Freud, or Einstein change our understanding of ourselves and our universe? How did Geoffrey Chaucer, Jane Austen, Leo Tolstoy, or William Faulkner shape their respective societies into works of art? How is our understanding of the divine and of the religious life augmented through knowing the teachings of Confucius, Buddha, Lao Tzu, Mohammed, Gandhi, or Martin Luther King? How did men and women like Plato, Pythagoras, Virgil, Michelangelo, Murasaki Shikibu, Marguerite de Navarre, Shakespeare, J. S. Bach, Martin Luther, Adam Smith, Marie Curie, Mary Cassatt, Rabindranath Tagore, Frank Lloyd Wright, or Duke Ellington change and shape the world we now occupy? Why do we continue to honor the lives and accomplishments of all these individuals?

Recommended Works: Civ 1 & Civ 2

LITERATURE/HISTORY/TECHNOLOGY	ART HISTORY	MUSIC
<p>2500 BCE-700 BCE Creation narratives (Babylonian, Egyptian, Hebrew, African, Mayan and other Native American) <i>Epic of Gilgamesh</i> Hammurabi's Code Old Testament: Genesis, Exodus, 1 Samuel</p> <p>700 BCE-250 BCE Aesop, <i>Fables</i> Aristotle, <i>Politics</i>; <i>Poetics</i>; <i>Physics</i> Chuang Tzu, <i>Chuang Tzu</i> Confucius, <i>Analects</i> Euripides, <i>The Bacchae</i> or <i>Medea</i> Gautama, from <i>Buddha Karita</i>; —Sermon at Benaresll Herodotus, <i>The Histories</i> Hippocrates, <i>Theory and Practice of Medicine</i> Homer, <i>Iliad</i> Lao Tzu, <i>Tao Te Ching</i> <i>Mahabharata</i> (with focus on the <i>Bhagavad-Gita</i>; some portions included as late as 100 BCE) <i>Ramayana</i> Plato, <i>Apology</i>; <i>The Republic</i>; <i>Phaedo</i>; <i>Timaeus</i> Sophocles, <i>Oedipus Rex</i></p> <p>250 BCE-150 CE Cicero, <i>The Republic</i>; <i>Laws</i> Epictetus, <i>Moral Discourses</i> New Testament: Sermon on the Mount; Romans Seneca, <i>On Favours</i>; <i>Natural Questions</i> Virgil, <i>Aeneid</i></p>	<p>28,000-25,000 BCE —Venus of Willendorf, ll c. 28,000-25,000 BCE</p> <p>2500 BCE-700 BCE Great Pyramids, Gizeh, Egypt, c. 2530 – 2460 BCE Ziggurat, Ur, Iraq, c. 2100 BCE Stonehenge, Wiltshire, England, c. 2000 BCE Stele of Hammurabi, c. 1780 BCE Bulleapers (Toreador) Fresco, Knossos, c. 1400 BCE Lion Gate, Mycenae, c. 1300 BCE</p> <p>700 BCE-250 BCE Metropolitan Kouros, c. 600 BCE Polykleitos, <i>Doryphoros</i>, c. 450-440 BCE Iktinos and Killikrates, Parthenon, Acropolis, Athens, 448-432 BCE</p> <p>250 BCE-150 CE Head of a Roman Patrician, from Otricoli, Italy, ca. 75-50 BCE Pantheon, Rome, c. 118-125 CE</p>	<p>A list of Music Masterpieces for BYU Civilization Courses</p> <p>Please note: These works—with just a few exceptions—are all available in score and on CD recordings. See the <i>Norton Scores</i>, Volumes 1 & 2.</p>

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LITERATURE/HISTORY/TECHNOLOGY	ART HISTORY	MUSIC
<p>150-475 Augustine, <i>Confessions</i>; <i>City of God</i> Aurelius, <i>Meditations</i> Procopius, <i>Secret Histories</i> Ptolemy, <i>Amalgest</i></p> <p>475-900 Justinian's Code; the Burgundian Code (5th c.) <i>Kojiki</i> Murasaki, <i>The Tale of Genji</i> The Qur'an <i>Tale of the Heike</i></p> <p>950-1300 Abelard, <i>Sic et Non</i> Aquinas, <i>Summa Theologica</i> Anna Comnena, <i>The Alexiad</i> Dante, <i>Divine Comedy</i> Magna Carta Malory, <i>Le Morte d'Arthur</i> Christine de Pizan, <i>The Book of the City of Ladies</i> Marco Polo, <i>The Travels</i> Rudel, <i>To His Love Afar</i> <i>Sir Gawain and the Green Knight</i></p> <p>1300 CE -1500 Boccaccio, <i>The Decameron</i> Chaucer, <i>Canterbury Tales</i> de Navarre, <i>Heptameron</i> Ibn Battuta, <i>The Travels</i> Petrarch, <i>Sonnets</i> Prescott, <i>Conquest of Peru</i></p> <p>1500-1650 Bacon, <i>New Organon</i> Calvin, <i>Institutes of the Christian Religion: Predestination</i> Cervantes, <i>Don Quixote</i> de Navarre, <i>The Heptameron</i> Descartes, <i>Discourse on Method</i> de Vega, <i>Fuente Ovejuna</i> Erasmus, <i>A Discussion of Free Will</i>; <i>Hyperaspistes</i></p>	<p>150-475 The Good Shepherd, the story of Jonah, and orants, Catacomb of Saints Peter and Marcellinus, Rome, Italy, early 4th century</p> <p>475-950 Justinian, Bishop Maximianus, and Attendants, mosaic, San Vitale, Ravenna, 526-547 <i>Carpet Page</i>, Book of Lindisfarne, late 7th century</p> <p>950-1300 St. Sernin, Toulouse, France, c. 1080-1120 Gislebertus, <i>Last Judgment</i>, Saint-Lazare, Autun, France, ca. 1120-1135 Gislebertus, Tympanum, St. Lazare, Autun, France, c. 1130 Abbey Church of St. Denis, near Paris, France, 1140- 44 Cathedral, Chartres, France, begun 1134; rebuilt after 1194 Annunciation and Visitation, portal sculpture, Cathedral, Reims, c. 1225-45</p> <p>1300-1500 Robert Campin, <i>The Mérode Altarpiece</i>, c. 1425-28 Jan van Eyck, <i>Giovanni Arnolfini and His Bride</i>, 1434 Ghiberti, <i>The Sacrifice of Isaac</i>, 1401-02</p> <p>1500-1650 Sandro Botticelli, <i>The Birth of Venus</i>, c. 1482 Leonardo da Vinci, <i>The Last Supper</i>, c. 1495-98 Michelangelo Buonarroti (1475-1564); <i>David</i>, 1501-04 Jacopo da Pontormo, <i>Descent from the Cross</i>, 1525-28 Matthias Grünewald, <i>The Isenheim Altarpiece</i>, 1510-15</p>	<p>Medieval Era (ca. 600s to 1400) A representative Gregorian chant A representative organum by Perotin A chanson or isorhythmic motet by Machaut</p> <p>Renaissance (ca. 1400 – 1600) A mass movement by Dufay Josquin, <i>Ave Maria . . . virgo serena</i> (motet) (late 1400s) Palestrina, <i>Pope Marcellus Mass</i>, —Gloriall (1564)</p>

Recommended Works: Civ 1 & Civ 2

LITERATURE/HISTORY/TECHNOLOGY	ART HISTORY	MUSIC
<p>Hobbes, <i>Leviathan</i> Luther, <i>95 Theses</i>; <i>Three Treatises</i>; <i>Salvation Through Faith Alone</i>; <i>To the Christian Nobility</i>; <i>Diet of Worms</i> Machiavelli, <i>The Prince</i>* Montaigne, <i>Essays</i>* More, <i>Utopia</i> Popul Vuh Shakespeare, <i>The Tempest</i> or <i>King Lear</i>*</p> <p><i>*these are in both 201 and 202</i></p> <p>1650-1800 Cao, <i>The Story of a Stone</i> [<i>The Dream of the Red Chamber</i>] Declaration of Independence/U.S. Constitution Defoe, <i>Robinson Crusoe</i> [something representing imperialist literature] Oludah Equiano, <i>An Interesting Narrative</i> OR Douglass, <i>A Narrative of the Life</i> Franklin, <i>Autobiography</i> Locke, <i>An Essay Concerning Human Understanding</i>; <i>Two Treatises on Government</i> Milton, <i>Paradise Lost</i> Moliere, <i>Tartuffe</i> Newton, <i>Principia</i> Pascal, <i>Pensees</i> Pope, <i>Essay on Man</i> Racine, <i>Phaedra</i> Jean-Jacques Rousseau, <i>Social Contract</i> or <i>Confessions</i> Shen Fu, <i>Six Records of a Floating Life</i> Adam Smith, <i>Wealth of Nations</i> Sor Juana Ines de la Cruz, <i>Letters</i> Swift, <i>Gulliver's Travels</i> Tocqueville, <i>Democracy in America</i> Voltaire, <i>Candide</i>; selected essays Wollstonecraft, <i>A Vindication of the Rights of Women</i> Wu, <i>Monkey</i> [<i>Journey to the West</i>]</p> <p>1800-1850 Austen, <i>Pride and Prejudice</i> or <i>Emma</i> BRITISH ROMANTIC POETS: Blake, Byron, Coleridge, Keats, Percy Shelley, Wordsworth, sampling of poems Brown, —The Minister's Black Veil, II —The Birthmark II Douglass, <i>Narrative of the Life</i> Dumas, <i>Three Musketeers</i> Emerson, <i>Nature</i>; —Self-Reliance, II —The Poet II</p>	<p>1650-1800 Bernini, <i>Ecstasy of St. Theresa</i>, Cornaro Chapel, 1645-52 Diego Velázquez, <i>Las Meninas</i>, 1656 Peter Paul Rubens, <i>Elevation of the Cross</i>, 1610 Rembrandt van Rijn (1606-1669) Jan Vermeer, <i>The Letter</i>, 1666 Le Vau, Hardouin-Mansart, Le Brun, Le Nôtre, Palace of Versailles, France, 1669-85 Antoine Watteau, <i>Return from Cythera</i>, 1717-19 Jacques-Louis David, <i>The Oath of the Horatii</i>, 1784</p> <p>1800-1850 Francisco Goya, <i>The Third of May, 1808</i>, 1814 Joseph Mallord William Turner, <i>The Slave Ship</i>, 1840 Gustave Courbet, <i>Burial at Ornans</i>, 1849</p>	<p>Baroque (ca. 1600-1750)</p> <ol style="list-style-type: none"> 1. Monteverdi, <i>The Coronation of Poppea</i> (1642) 2. J. S. Bach, Cantata No. 80 (1744) 3. J.S. Bach, Brandenburg Concerto No. 5 (1718) 4. J.S. Bach, a fugue from <i>The Well-Tempered Clavier</i> (1722) 5. G. F. Handel, <i>Messiah</i> (1742) 6. G.F. Handel, <i>Julius Cesar</i> (1724) <p>Classical Period (ca 1750-1800)</p> <ol style="list-style-type: none"> 1. Franz Josef Haydn, a string quartet from the Op. 33 set (1781) 2. W. A. Mozart, Symphony No. 40 in G minor, KV. 550 (1788) 3. W. A. Mozart, <i>Don Giovanni</i> (1787) 4. W. A. Mozart, Piano Concerto No. 23 in A major, K. 488 (1786) 5. L. V. Beethoven, Piano Sonata in C sharp minor, Op. 27, No. 2 (—Moonlight II) (1801) 6. L. V. Beethoven, Symphony No. 5 in C minor (1808) <p>Romantic Era (ca. 1800-1890)</p> <ol style="list-style-type: none"> 1. Franz Schubert, <i>Erlking</i> (1815) 2. Robert Schumann, <i>Dichterliebe</i>, song 1 (—In the Wondrous month of May II) (1841) 3. Chopin, Prelude in E minor, Op. 28,

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LITERATURE/HISTORY/TECHNOLOGY	ART HISTORY	MUSIC
<p>Goethe, <i>Faust</i> Hawthorne, <i>The Scarlet Letter</i>; —Young Goodman Scott, <i>Ivanhoe</i> Mary Shelley, <i>Frankenstein</i> Thoreau, <i>Walden</i>; —Civil Disobedience</p> <p>1850-1900 Akutagawa, —Rashomon and —In a Grovell Charlotte Bronte, from <i>Jane Eyre</i> Emily Bronte, from <i>Wuthering Heights</i> Elizabeth Barrett Browning, <i>Aurora Lee</i>; <i>Poems</i> Robert Browning, selected poems Chopin, <i>The Awakening</i> Darwin, <i>The Origin of Species</i>; <i>The Descent of Man</i> Davis, —Life in the Iron-Mills Dickens, <i>Oliver Twist</i> or <i>Bleak House</i> or, <i>Great Expectations</i> Dickinson, representative poems Eliot, —Brother Jacob; <i>Silas Marner</i>; or <i>Janet's Repentance</i> Ibsen, <i>A Doll's House</i> Jacobs, <i>Incidents in the Life of a Slave Girl</i> Marx and Engels, <i>Communist Manifesto</i> Mill, <i>Utilitarianism</i> Rossetti, <i>Goblin Market</i> George Sand (Indiana) Shaw, <i>Pygmalion</i> or <i>Arms and the Man</i> Tennyson, <i>In Memoriam, A.H.H.</i> Leo Tolstoy, —The Death of Ivan Ilych Whitman, representative poems Wilde, <i>The Importance of Being Earnest</i>; <i>The Happy Prince and Other Tales</i>; <i>The Picture of Dorian Gray</i></p> <p>1900-1945 Burnett, <i>The Secret Garden</i> Albert Camus Cather, —Neighbor Rosicky; <i>My Antonia</i>; <i>O Pioneers!</i> Eliot, —The Waste-Land; <i>Four Quartets</i> Faulkner, <i>The Bear</i> Gandhi Huxley, <i>Brave New World</i> Kafka, <i>The Metamorphosis</i> Lessing, selected fiction Mao Zedong, <i>Little Red Book</i> Moore, —Poetry or other selected poems O'Connor, selected stories; <i>Wise Blood</i> Erich Remarque, <i>All Quiet on the Western Front</i> Tagore, selected poems/stories</p>	<p>1850-1900 Edouard Manet, <i>Luncheon on the Grass</i>, 1863 Claude Monet, <i>Impression: Sunrise</i>, 1872 Auguste Renoir, <i>Le Moulin de la Galette</i>, 1876 Vincent Van Gogh, <i>The Night Café</i>, 1888</p> <p>1900-1945 Henri Matisse, <i>Red Room (Harmony in Red)</i>, 1908-09 Pablo Picasso, <i>Les Femmes d'Alger (O. J. R. M.)</i>, 1907 Marcel Duchamp, <i>Fountain</i>, 1917 Salvador Dalí, <i>The Persistence of Memory</i>, 1931 Piet Mondrian, <i>Composition in Red, Blue, and Yellow</i>, 1930</p>	<p>No. 4 (1838) 4. Hector Berlioz, <i>Symphonie fantastique</i>, movement 5 (1830) 5. Richard Wagner, <i>Tristan und Isolde</i> (1859) 6. Johannes Brahms, Symphony No. 3 in F major, Op. 90 (1883) 7. Bedrich Smetana, <i>The Moldau</i> (1874-79)</p> <p>The Modernist Era (ca. 1890s to 1950)</p> <ol style="list-style-type: none"> Claude Debussy, <i>Prelude to the Afternoon of a Faun</i> (1894) Igor Stravinsky, <i>The Rite of Spring</i> (1913) Arnold Schoenberg, <i>Pierrot lunaire</i> (1912) Alban Berg, <i>Wozzeck</i> (1922) Aton Webern, Symphony, Op. 21 (1928) Bela Bartok, <i>Music for Strings, Percussion, and Celeste</i> (1936) Charles Ives, <i>General William Booth Enters into Heaven</i> (1922) Aaron Copland, <i>Appalachian Spring</i> (1945)

Recommended Works: Civ 1 & Civ 2

LITERATURE/HISTORY/TECHNOLOGY	ART HISTORY	MUSIC
<p>Max Weber, <i>Protestant Ethic</i> Wharton, —The Other Trolls; <i>Ethan Frome</i>; <i>Summer</i> Woolfe, from <i>A Room of One's Own</i> Yeats, selected poems</p> <p>1945-1985 Beckett, <i>Endgame</i> Carver, —Cathedral or other stories Endo, selected fiction Frankl, <i>Man's Search for Meaning</i> Ionesco, <i>The Lesson</i> Kingston, <i>The Woman Warrior</i> Harper Lee, <i>To Kill a Mockingbird</i> Nabokov, <i>Pale Fire</i> Nelson Mandela Something illustrative of 20th century nationalisms</p> <p>1985-present Achebe, <i>Things Fall Apart</i> [something representing anti-imperialist literature] Atwood, selected fiction Desai, selected fiction Erdrich, selected fiction Hwang, <i>Family Devotions</i> Ishiguro, —A Strange and Sometimes Sadness or other fiction Kuhn, <i>The Structure of Scientific Revolutions</i> Li-Young Lee, selected poems Minatoya, <i>The Strangeness of Beauty</i> Morrison, —Recitatif Munro, selected stories Ondaatje, selected poems or prose Song, —Heaven or other poems Walker, —Everyday Use</p>	<p>1945-1985 Frank Lloyd Wright (1867-1959) Jackson Pollock, <i>Lavender Mist #1</i>, 1950 Andy Warhol, <i>Marilyn Diptych</i>, 1962 Robert Smithson, <i>The Spiral Jetty</i>, 1970 Judy Chicago, <i>The Dinner Party</i>, 1974-79</p>	