



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

School of Humanities, Arts and Cultural Studies

Academic Unit New College Department

Subject ENG Number 494 Title Reading England's Literary Landscapes Units: 3\*

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

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

Taking up residence at Harlaxton College in Lincolnshire, England, students will deepen their understanding of the Anglophone literary tradition by examining the works of seven British authors and considering the shaping effects of location upon those works.

\* The syllabus, whose intended audience is students, refers to this course as 6 credits. Students will enroll in two sections: Reading England's Literary Landscapes 1 and Reading England's Literary Landscapes 2 (topics approved).

Requested designation: Global Awareness-G

Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SO/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
Criteria Checklist for the area
Course Catalog description
Course Syllabus
Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:

Name Christopher Hanlon Phone (602) 543-6092



ARIZONA STATE UNIVERSITY

Mail code 2151 E-mail: Christopher.Hanlon@asu.edu

**Department Chair/Director approval:** *(Required)*

Chair/Director name (Typed): Louis G. Mendoza Date: 09/08/2014

Chair/Director (Signature): 

## Arizona State University Criteria Checklist for

### GLOBAL AWARENESS [G]

#### **Rationale and Objectives**

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: **(1)** in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, **(2)** the study of contemporary non-English language courses that have a significant cultural component, **(3)** comparative cultural studies with an emphasis on non-U.S. areas, and **(4)** in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

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

<b>ASU--[G] CRITERIA</b>			
<b>GLOBAL AWARENESS [G]</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>1. Studies <b>must</b> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</p>	<p>(1) Course description (see Course Objectives and Student Expectations); (2) Weekly Writing assignment; (3) Guardian/ Times assignment. Pertinent material marked "Criterion 1."</p>
		<p>2. The course must match at least one of the following descriptions: (check all which may apply):</p>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. <b>The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</b></p>	<p>(1) Course description; (2) Guardian/Times assignment. Pertinent material marked "Criterion 2."</p>
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<p>b. The course is a language course for a contemporary non-English language, and has a significant cultural component.</p>	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<p>c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</p>	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<p>d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."</p>	

Course Prefix	Number	Title	Designation
ENG	494	Reading England's Literary Landscapes	Global Awareness (G)

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<p><b>SAMPLE:</b> 2d: study the cultural significance of a non-U.S. centered global issue</p>	<p><b>SAMPLE:</b> The course examines the cultural significance of financial markets Japan, Korea, and the UK.</p>	<p><b>SAMPLE:</b> Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 &amp; 5 do the same for Korea and modules 6 &amp; 7 do the same for the UK.</p>
<p>1: Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the United States.</p>	<p>This course focuses upon ways of thinking about landscape, and the ways various filtrations of those shifting patterns of thought have shaped the history of English literary production. The abiding method of the course is to take students to locations around England, where they will see how contemporary England's landscapes negotiate more historically distant mindsets and practices. The course also challenges students to notice and research divergent cultural, political, and economic practices that separate Britain from the United States today.</p>	<p>The attached course description explains that the course offers students a chance to study England by reading a series of key works of indigenous literature and discovering how those works intereseet with various English histories and landscapes. The attached "Weekly Writing" assignment sheet requires students to draw upon their observations as travellers, but also from more traditionally academic sources, to elaborate obervations about literature and landscape in England. Further, the attached "Guardian/Times Assignment" requires students to take note of contemporary practices that differ from those with which they are familiar, and to learn about that cultural practice's origins in order to reflect upon their own country in ways that are new for them.</p>
<p>2a: In-depth area studies which are concerned with an examination of culture-specific elements of a region, country, or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</p>	<p>The course focuses upon the literary traditions of England and their relations with landscape. It frames an investigation of that tradition first in terms of the study of nineteenth-century writing, but moves to twentieth-century and twenty-first century work.</p>	<p>The final week of the reading schedule is devoted to Zadie Smith, a contemporary English writer who will help students to consider the city of London as a post-colonial space. Moreover, all the texts and landscapes we study will help students to consider the aesthetic, historical, and economic forces that have shaped the contemporary terrains we traverse. Lastly, the "Guardian/Times Assignment" sheet prompts students to conduct research in to contemporary cultural formations in England.</p>

**Course Description: ENG 494, Reading England's Literary Landscapes**  
New College, Arizona State University  
Summer Course at Harlaxton, 2015

COURSE OBJECTIVES

Taking up residence at Harlaxton College in Lincolnshire, England, students will deepen their understanding of the Anglophone literary tradition by examining the works of seven British authors and considering the shaping effects of location upon those works.

Attending regular class meetings and traveling to diverse English locations, students will engage in an ongoing consideration of literature and place, discussing such issues as: romantic renditions of nature in Britain; London as a multi-ethnic space of late and post-Empire; the gothic mode as an expression of national anxiety; the constructedness of picturesque grandeur; literature as a configuration of geography.

This course will carry 6 credits. We request that the course be confirmed as fulfilling requirements for area designation G.

STUDENT EXPECTATIONS:

Students will write a final essay of approximately 10 pages, or devise an alternative multi-media project of similar substance and scope, on a subject they will develop over the course of the five-week program. This project will integrate understandings of literary history with ecological, geographical, architectural, or topographical circumstances in England at some particular historical or cultural juncture and at some specific location. Further, it will require students to draw upon ASU Library resources in digital historical, literary, and critical archives as part of the research process.

In addition to this written requirement, students will write 5 weekly responses of approximately 2 pages in which they will consider relationships between place, theme, and literary form characterizing individual works. Lastly, they will also make a class presentation on some contemporary British cultural formation as well as its cultural-historical background.

Beyond these written requirements, much of the course will entail active participation in a developing conversation about British literature and its intersections with various landscapes. Scheduled class time will foster this conversation through lecture, discussion, and impromptu ungraded writing exercises, and discussion of course problems will continue during field trips to various sites across England.

CLASS MEETINGS AT HARLAXTON ARE MANDATORY, as is attendance on all course trips. In the event of illness, students should visit Harlaxton's on-campus infirmary to procure a note from Harlaxton's nurse or physician's assistant, in which case

Christopher Hanlon 9/4/14 11:25 AM

Comment [1]: Criteria 1, 2

Christopher Hanlon 9/4/14 11:26 AM

Comment [2]: Criteria 1, 2

the absence will be excused. Absences due to unforeseen complications relating to student travel (e.g., your flight from Prague was delayed, you missed your train from London, etc.) will not be excused.

#### GRADING FORMULAE:

Short writings.....	10% each x 5 = 50%
Final Essay.....	30%
Guardian/Times assignment.....	10%
Class Participation.....	10%
	100%

#### REQUIRED TEXTS:

Emily Brontë, *Wuthering Heights*

Thomas Malory, *Le Morte d'Arthur*

William Shakespeare, play to be announced with publication of 2015 Globe season

Zadie Smith, *White Teeth*

Bram Stoker, *Dracula*

Alfred, Lord Tennyson, *The Idylls of the King*

William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads*

#### COURSE SCHEDULE

##### Week 1

Sun June 7	Arrive Heathrow International Airport Travel by coach to Harlaxton College
Mon June 8	Thomas Malory, <i>Le Morte d'Arthur</i> (3 hours Gold Room Lecture and discussion)
Tues June 9	Alfred, Lord Tennyson, <i>The Idylls of the King</i> (3 hours Gold Room Lecture and discussion)
Wed June 10	Field trip to Lincoln Cathedral, visit to Tennyson Research Centre (lecture, discussion in coach and over the course of the day)

Thurs. June 11      Selections from Poems (1833 [sic], 1850-72, 1872-92); optional hike through Tennyson country, Lincolnshire, packed lunch

Fri June 12          First weekly writing due by 5 pm

Week 2

Mon June 15        Emily Brontë, *Wuthering Heights* (3 hours Gold Room Lecture and discussion)

Tues June 16        Emily Brontë, *Wuthering Heights* (3 hours Gold Room lecture and discussion)

Wed June 17        Emily Brontë, *Wuthering Heights* (3 hours Gold Room lecture and discussion)

Thurs June 18        Field trip to Brontë Parsonage at Haworth, the moors (lecture, discussion in coach and over the course of the day)

Fri June 19          Second weekly writing due by 5 pm

Week 3

Mon June 22        Bram Stoker, *Dracula* (3 hours Gold Room lecture and discussion)

Tues June 23        Bram Stoker, *Dracula* (3 hours Gold Room lecture and discussion)

Wed June 24        Bram Stoker, *Dracula* (3 hours Gold Room lecture and discussion)

Thurs June 25        Field trip to Whitby Abby (1 overnight in Goatland) (multiple lectures over the course of visit at various locations significant to *Dracula*; return to Harlaxton Fri June 26)

Fri June 26          Third weekly writing due by 5 pm



#### Week 4

- Mon June 29 William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (3 hours Gold Room lecture and discussion)
- Tues June 30 William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (3 hours Gold Room lecture and discussion)
- Wed July 1-  
Fri July 3 Field trip to Lake District, overnight in Grasmere (2 nights)  
(multiple lectures at points of interest such as Dove Cottage, Rydal Mount, the Green Ghyll, Great Langdale, and other locations)
- Fri July 3 Fourth weekly writing due by 5 pm

#### Week 5

- Mon July 6 Zadie Smith, *White Teeth* (3 hours Gold Room lecture and discussion)
- Tues July 7 Zadie Smith, *White Teeth* (3 hours Gold Room lecture and discussion)
- Wed July 8 Zadie Smith, *White Teeth* (3 hours Gold Room lecture and discussion)
- Friday July 10 Depart Harlaxton  
Arrive London (2 nights Royal National Hotel)
- Sat July 11 Attend Globe Theatre for Shakespeare performance
- Sun July 12 Depart Heathrow International Airport
- Mon July 13 Fifth weekly writing due by 5 pm U.S. Pacific Time
- Fri July 17 Final essays due by electronic submission, 5 pm U.S. Pacific Time

## Reading England's Literary Landscapes

Professors Francine McGregor and Christopher Hanlon

Summer, 2015

Weekly Writing Assignment

Due dates: 5 pm GMT on 6/12, 6/19, 6/26, 7/3, 7/11

One of the assignments for this course requires you to produce a weekly writing assignment that offers a statement and think of that as developing an observation or elaborating a problem about the text under discussion that week. These are due every Friday at 5 pm Greenwich Mean time, emailed to either Professor McGregor or Hanlon (except for the final short writing, which will be due on Saturday, 7/11, and which we recommend you write on the flight home). These short essays will be a place to gather your thoughts about the reading we're undertaking and our exploration of England, and yet they will also challenge you to articulate some ways in which the textual and historical subjects we examine intersect in order to shed light upon, challenge, affirm, or otherwise address a particular experience of England's landscape.

We want to see you wrestling with the text you choose by focusing closely on specific passages, moments of narrative or poetic invention that raise questions for you about the relationship between literature and landscape. We also want to watch as you place the work of literature into relations both the historically-distant culture out of which it emerged and your own experience of English landscape today.

Since these writings are only about two pages long, you need to focus on something distinct. And as you offer suppositions about the ways the text might relate to longer historical trajectories, or to particular ideas about England as an environmental or spatial experience, you should also marshal evidence: from the literature we're reading, from the Guardian, from your experience and your travels, and from other, more traditionally academic sources of information about contemporary and historical England.

Keep these to about 2 double-spaced pages, though be on the lookout for one that might provide you the germ of a final essay. Revise your prose to make it shimmer. We'll return these mini-essays with commentary by Monday of the following week.

Christopher Hanlon 9/4/14 11:27 AM

Comment [1]: Criterion 1.

Christopher Hanlon 9/4/14 11:28 AM

Comment [2]: Criterion 1.

## Reading England's Literary Landscapes

Professors Francine McGregor and Christopher Hanlon

Summer, 2015

Guardian/Times Assignment

Due: Individual report dates to be assigned during Week 1

Over the coming five weeks you're required to read some of *The Guardian* or *The Times of London* every day, eventually speaking to the class about a contemporary British cultural formation and its longer, cultural-historical backgrounds. This is an assignment that does not necessarily have anything to do with landscape, but it's nevertheless one of our most important activities, for the following reasons.

Over the next several weeks we hope you avail yourself of that long American tradition of observing English example. Enjoy the accents (there may be a prize, at the end, for the best mimicry); try all the cuisine you can (including the blood pudding); submit to the picturesque pleasures of the English countryside, the varied spectacles of London; cheer as a groundling at Shakespeare's Globe. But we also want you to establish at least one routine to help you think of yourself not mainly as a tourist out for novelty, but a traveller engaged in serious meditation over some of the differences between contemporary Britain and the United States.

After all, we're *not* mere tourists; over the next five weeks, England is our home. This means that we now live in a country with national health care; a country currently debating whether to give up its arsenal of nuclear weapons; a country with a monarch; a country that for the most part doesn't care about Peyton Manning; a former empire that has devolved; a country whose sales tax rate is much higher than ours, but whose defense budget is much lower; a country confederated with three others (Wales, Northern Ireland, and Scotland) with their own distinctive cultures and identities. Reading the online *Guardian* or *Times* (London) newspapers every day is one way to embrace your temporary home by learning a lot about what's going on here right now. You can access the papers online or read the copies provided every morning in the common room.

But since you're a foreigner now, it's inevitable that much of what you read will be confusing. So starting in the first week, you'll find something interesting to you to learn more about, something that strikes you as the indicator of a serious or subtle difference between the United States and Britain. And though that cultural formation will come to you through contemporary reports, we also want you to learn about its history. By becoming learned about the background forces that have shaped your subject, you'll be in a strong position to use your travel in England as the occasion to reflect in new ways upon your own country. We'll have every member of the class speak about such things during the second, third, and fourth weeks of the course.

(over)

Christopher Hanlon 9/4/14 11:28 AM

Comment [1]: Criteria 1, 2.

These are our requirements:

1. That you identify something *different* about England, something to distinguish its cultural practices, politics, economy, infrastructure, or aesthetic senses (to name a few possible topics) from those of the United States;
2. That you learn something about the history behind that cultural formation, or economic circumstance, political reality, etc., so that you can speak about the issue learnedly. Using Wikipedia, back issues of the *Guardian* or the *Times* or other popular online sources here is makes perfect sense whatever helps you to begin the process of gaining expertise on an issue you're curious about. But you should also consult the online historical archives we'll leverage almost every day in this course as we learn about the more historically-distant versions of England that have pressured and otherwise helped shape contemporary Britain;
3. Eventually, you'll present what you've learned to the class. You should be prepared to teach us about something happening now in England, and that may well mean teaching us about multiple British perspectives on a controversy or various ways to orient your subject. But it should also involve placing your subject along a longer historical trajectory, teaching us something about its background, or even its origins. You should plan to talk about these things for between five and ten minutes.
4. Your presentation should offer documentary evidence for what you're teaching us, relayed to the class either through a handout or an overhead audio-visual presentation.

You don't need to make an argument. This isn't a mini-essay or a dissertation defense. Think of it as an attempt to get others interested in something they might otherwise have missed during their travels. Because you're an interesting person, you're also interested in the things around you. Show us why.

Christopher Hanlon 9/4/14 11:29 AM

Comment [2]: Criteria 1, 2.

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