



**ARIZONA STATE UNIVERSITY  
GENERAL STUDIES COURSE PROPOSAL COVER FORM**

**Course information:**

Copy and paste current course information from [Class Search/Course Catalog](#).

Academic Unit CLAS Department English

Subject Eng Number 245 Title Popular Culture Studies: Pulp Fiction Units: 3

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

Is this a shared course? (choose one) If so, list all academic units offering this course no  
Course description: \_\_\_\_\_

**Requested designation: (Choose One)**

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](mailto:Phyllis.Lucie@asu.edu) or [Lauren.Leo@asu.edu](mailto: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. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**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 \(SQ/SG\)](#)
- [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 Paul Cook Phone 480 965-7294

Mail code 0302 E-mail: paul.cook@asu.edu

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

Chair/Director name (Typed): Mark James Date: Feb. 9/2015

Chair/Director (Signature): 

**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

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

| <b>ASU - [HU] CRITERIA</b>   |                          |   |                                  |
|--|--------------------------|---|----------------------------------|
| <b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b> |                          |   |                                  |
| YES  | NO                       |   | Identify Documentation Submitted |
| <input checked="" type="checkbox"/>  | <input type="checkbox"/> | 1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.                           | syllabus                         |
| <input checked="" type="checkbox"/>  | <input type="checkbox"/> | 2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.              | syllabus                         |
| <input checked="" type="checkbox"/>  | <input type="checkbox"/> | 3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.           | syllabus                         |
| <input checked="" type="checkbox"/>  | <input type="checkbox"/> | 4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:                        | syllabus                         |
| <input checked="" type="checkbox"/>  | <input type="checkbox"/> | a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.                               | syllabus                         |
| <input checked="" type="checkbox"/>  | <input type="checkbox"/> | b. Concerns aesthetic systems and values, especially in literature, arts, and design.   | syllabus                         |
| <input checked="" type="checkbox"/>  | <input type="checkbox"/> | c. Emphasizes aesthetic experience and creative process in literature, arts, and design.  | syllabus                         |
| <input checked="" type="checkbox"/>  | <input type="checkbox"/> | d. Concerns the analysis of literature and the development of literary traditions.  | syllabus                         |
|  |                          | <b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b> |                                  |
|  |                          | • Courses devoted primarily to developing skill in the use of a language.   |                                  |
|  |                          | • Courses devoted primarily to the acquisition of quantitative or experimental methods.   |                                  |
|  |                          | • Courses devoted primarily to teaching skills.   |                                  |

| Course Prefix | Number | Title                                 | General Studies Designation |
|---------------|--------|---------------------------------------|-----------------------------|
| Eng           | 245    | Popular Culture Studies: Pulp Fiction | HU                          |

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 checksheet)                   | How course meets spirit (contextualize specific examples in next column)  | Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)                   |
|--|---|---|
| Values, Belief Systems, Aesthetic Experience | Popular Culture Studies looks at how aspects of popular culture in literature has evolved over time and expressed common values to our culture leading to the present day. (This includes changes in gender issues, class issues, and race issues--to say nothing of human rights issues).  | See Syllabus and What is Pulp Fiction   |
| Interpretation and Analysis                  | This course is about a close examination of popular literature's values and how they were interpreted then as they are interpreted now. All essays and assignments are about such an analysis.  | Please see Syllabus and other apparatus provided at the Blackboard site describing what this course does. |
| Historical Development                       | This course follows an historical trajectory from the origins of popular literature (pulp fiction) in 1885 to about World War II.   | See Syllabus and assignments  |
| Human Thought, Aesthetic Systems, etc.       | This course is designed to challenge the student to face the origins of our cultural icons, and to see how they've changed or disappeared over time. Issues in popular culture are not often in the "foreground" of the minds of students and we take a close look at the sometimes hidden assumptions built into our popular literature. | See Syllabus and Assignments  |

**ENG 245 Popular Culture Issues**

**3 L**

Selected topics in various forms of popular culture related to written texts.

**Allow multiple enrollments:** No

**Repeatable for credit:** Yes

**Primary course component:**  
Lecture

**Grading method:** Student  
Option

**Offered by:**

College of Letters and Sciences -- College of Letters and Sciences

**Prerequisite(s):** ENG 102, 105 or 108 with C or better  
College of Liberal Arts and Sciences -- Department of English

**Prerequisite(s):** ENG 102, 105 or 108 with C or better

## Syllabus and Schedule of Assignments

**Note: The session usually starts mid-week during the fall and the spring. Therefore Week One is usually 10 days long.**

**Note: All Discussion Board Questions are due on Thursdays and Sundays at midnight (unless otherwise noted)**

### **Week One:**

Read: The Introduction and Forward to *The Big Book of Adventure*.

Read the stories from *The Big Book of Adventure*: "Caballero's Way", "Zorro Deals With Treason", and "Hopalong's Hop".

Read the novel *Riders of the Purple Sage* by Zane Grey.

Study pulp magazine covers at [Pulp Magazines](#).

Answer Discussion Board Questions One and Two

### **Week Two:**

Read the stories from *The Big Book of Adventure*: "The Most Dangerous Game", "The Man Who Would Be King", "Sredni Vashtar", "The Seed from the Sepulcher", "Hell Cay", "Suicide Patrol".

Answer Discussion Board Questions Three and Four.

### **Week Three:**

Read the stories from *The Big Book of Adventure*: "Hunter Quatermain's Story" and "Black Cargo".

Read the novel, *Tarzan the Terrible* (found in *The Big Book of Adventure*).

Read the entry for Edgar Rice Burroughs at wikipedia. (Click on link [Edgar Rice Burroughs](#)).

Answer Discussion Board Questions Five and Six.

First Paper Assigned.

### **Week Four:**

Read stories from H. P. Lovecraft's collection: *The Call of Cthulhu and Other Weird Stories* (page 139 onward)

Read the first eight stories from Robert E. Howard's *The Coming of Conan the Cimmerian*.

Read the entry on [H. P. Lovecraft](#) at wikipedia.com.

Read the entry on [Robert E. Howard](#) at wikipedia.com.

Answer Discussion Board Questions Seven and Eight.  
First Paper Due

**Week Five:**

Read the Novel: *The Eyes of the Shadow*  
Read the entry at wikipedia.com on [The Shadow](#).  
Answer Discussion Board Question Nine.

**Week Six:**

Read the Doc Savage novel *The Lost Oasis*.  
Read the entry on [Doc Savage](#) at wikipedia.com.  
Examine the [Doc Savage Pulp Magazines](#) here.  
Examine the [Bantam Book reprints](#) of the Doc Savage series starting in 1966.  
Answer Discussion Board Questions Ten and Eleven.  
SECOND PAPER ASSIGNED

**Week Seven:**

Read stories from *The Big Book of Adventure*: "The Girl in the Golden Atom",  
"To Serve Man", "Armageddon 2419 A.D.", and "[Fessenden's Worlds](#)" (link  
provided).  
Read the entry on [Science Fiction](#) at wikipedia.com.  
Answer Discussion Board Question Twelve

**Week Eight:**

Second Paper Due  
Peer responses due  
Class evaluation due

## Formats and Rules:

PLEASE READ ALL THE WAY TO THE END - THIS IS VERY IMPORTANT:

We will follow the MLA Handbook (that's the Modern Language Association) rules of writing essays (also found in the book *The Little Seagull Handbook*).

1 - All papers will be written in Courier New 12 pt. with regular margins. There are no exceptions to this.

2 - All papers will be double-spaced and paginated.

3 - All papers will have a bibliography page done in the correct MLA format.

4 - There will be NO BLOCK QUOTES.

5 - There will be no spacing between paragraphs. Microsoft Word, which most of you use, was designed for writing letters in business, not essays in college, where each paragraph is meant to stand out with an extra space separating each paragraph. Not so in the Humanities, where continuity is the rule. There is thus a default command that you must TURN OFF in Word. I don't know what that command is but if you use Word on either a PC or Mac, you must turn off the spacing-between-paragraphs command.

6 - All assignments absolutely must be saved in a file format that my computer can open and read. I only accept papers whose file format is either .docx, or .doc or as a .wpd (WordPerfect file). And always .rtf (Rich Text formatting) is accepted as well as .pdf papers. If I can't open it, you don't get credit for it AND you don't get to reformat it or turn in the paper in a proper format afterward.

7 - There are no late papers or discussion board posts. Unless there are medical circumstances involved and the teacher has been informed of them before hand, or a prior, written agreement (i.e. an e-mail exchange) between the student and the instructor has been made and the manner in which the work missed is to be made up is made clear.



## THE PAPERS THEMSELVES

- 1) You will write TWO papers for this class. Each paper will be worth 40 points.
  
- 2) Each paper will be a MINIMUM of 6 (that is, SIX) full pages. This does not include your bibliography page. There is NO maximum length. The longer the paper, the better the grade.
  
- 3) Each paper will follow the FORMATS AND RULES found at the FORMATS AND RULES tab to the left.
  
- 4) The student WILL NOT refer to themselves in the paper. (No reference to "I" or "we", as in "we shall explore", etc.)
  
- 5) These are ANALYTICAL papers and do not require outside sources beyond the texts at hand. You may use them, but you don't have to.

## Paper Topics:

### Paper One

Write an essay that examines the nature of the "Law" in the novels and stories you've read so far.

Most adventure fiction (in all the genres including romance) is about situations where the laws, rules, and regulations of civilization do not exist, or that there are laws, but they are those of nature--the jungle, the sea, the desert, the Yukon, even outer space.. What I'm leading to here is that often the pulp hero stands in for the law (think Jack Bauer of the TV series *24*, or John MacClane of *Die Hard*, James Bond, etc.) and we root for his success. So, write an essay about law and lawlessness in the stories you've read so far these last three weeks and see if there are any conclusions you can reach that might tell us something of the times in which the stories were written.

**Review the Formatting and Submitting rules before writing!**

### Paper #2:

Write a 6 to 8 page analytical paper on one of the topics below:

1. Write an essay that examines the moral core of pulp fiction. What values come out of pulp fiction? What do pulp fiction magazines (its history, its heroes, its stories) tell us about who we are as Americans and how we have changed?

2. Write an essay that depicts the role of women and minorities in pulp fiction.
3. Write an essay that analyzes the characteristics common to all pulp heroes.

Assignments: (Two questions per week)

Week One:

Take a look at the pulp fiction covers. Pick one, copy and paste it or insert it into the white box and tell us what you think it's saying about its content, who its audience might be, and what sort of values it's suggesting. Remember there are thousands of pulp covers at this site. Scroll through several pages to see the wide range of pulp fiction magazine covers.

Week One:

Discuss TWO pulp elements of "exaggeration" (from your "What Is Pulp Fiction?" Tab) as they appear in one of the Western short stories you've read and *Riders of the Purple Sage*. Remember to be specific. Minimum for all Discussion Board posts is 250 words. There is no maximum.

Week Two:

Discuss two elements of exaggeration as they appear in *Riders of the Purple Sage*.

Week Two:

Discuss two elements of exaggeration as they appear in the Adventure stories you read for this week.

Week Three:

Discuss how "the other" has been treated so far in at least FOUR stories you've read. You can include any novel you've also read.

The "other" is anything and anyone other than the typical white, male protagonist. In Westerns the "other" is the Native American, people from Mexico, sometimes Spanish Conquistadors, Mormons (as in *Riders of the Purple Sage*) and sometimes women. In Adventure stories, they are often people of other races--pirates, who can be African, Caribbean, Chinese, Malay, etc., but especially black Africans. (Don't forget the Neanderthals--or whatever they are--in *Tarzan the Terrible*). This question is designed to approach the subject of Eurocentrism (the importance of the White Man) as well as the roots of racism, how "the other" is portrayed. Do you find actual racism here or might there be something else at work?

Week Three:

How is the Africa in *Tarzan the Terrible* not the real Africa? Another way of putting this is, what are the elements of exaggeration that Burroughs uses in *Tarzan the Terrible*?

Week Four:

What makes the Shadow different from other private detectives? What does he *do* specifically that makes him different? (Even if you only know about Sherlock Holmes or television detectives you can answer this: Remember the Shadow is the forerunner of Batman). Be specific in your references from the Shadow novel you're reading for this class.

Week Five:

Compare compare how the short story "Hell Cay" by Lester Dent has similarities to *The Lost Oasis*. Compare pulp elements of locale and writing style.

Week Five:

Discuss how the pulp elements of "exaggeration" appear in *The Lost Oasis*.

Week Six:

What are the elements of horror in "To Serve Man" and "Fessenden's Worlds"?

Week Six:

Is "Armageddon 2419 A.D." meant to be predictive? If so, what does it predict about America and the future? What might these predictions tell you about how people felt about the future in the Great Depression?