

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

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

College/School	College of Liberal Arts and Sciences	Department/School	English
Prefix:	EN G	Number: 494	Title: Literature and Human Rights
			Units: <u>3</u>

Course description: **This course will introduce students to the transdisciplinary subfield of literature and human rights, which explores the many historical and contemporary intersections of creative expression and global human rights activism.**

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: _____

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a permanent-numbered course with topics? No

If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. _____ (Required)

Requested designation: Historical Awareness–H **Mandatory Review:** ~~Yes~~ **NO**

*Note- a **separate** proposal is required for each designation.*

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.

Submission deadlines dates are as follow:
For Fall 2018 Effective Date: October 1, 2017
For Spring 2019 Effective Date: March 10, 2018

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 course proposal cover form
 - [Criteria checklist](#) for General Studies designation being requested
 - Course catalog description
 - Sample syllabus for the course
 - Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:
 Name Brian K. Goodman E-mail brian.k.goodman@asu.edu Phone 973-865-7341

Department Chair/Director approval: (Required)
 Chair/Director name (Typed): Krista Ratcliffe Date: 3/7/18

Chair/Director (Signature): 

Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

Recent trends in higher education have called for the creation and development of historical consciousness in undergraduates now and in the future. History studies the growth and development of human society from a number of perspectives such as—political, social, economic and/or cultural. From one perspective, historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of identity and of values, which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is that knowledge of history helps us to learn from the past to make better, more well-informed decisions in the present and the future.

The requirement of a course that is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent both the relationship between events and change over time. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

The justifications for how the course fits each of the criteria need to be clear both in the application tables and the course materials. The Historical Awareness designation requires consistent analysis of the broader historical context of past events and persons, of cause and effect, and of change over time. Providing intermittent, anecdotal historical context of people and events usually will not suffice to meet the Historical Awareness criteria. A Historical Awareness course will instead embed systematic historical analysis in the core of the syllabus, including readings and assignments. For courses focusing on the history of a field of study, the applicant needs to show both how the field of study is affected by political, social, economic, and/or cultural conditions AND how political, social, economic, and/or cultural conditions are affected by the field of study.

Revised October 2015

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

ASU--[H] CRITERIA			
THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	Syllabus
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		• Courses that are merely organized chronologically.	
		• Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.	
		• Courses whose subject areas merely occurred in the past.	

Course Prefix	Number	Title	General Studies Designation
ENG	494	Literature and Human Rights	H

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)
1	The course adopts a historical frame to trace the relationship between literature, art, and human rights discourses over time, from the 18 th century to today. A primary methodological background to the course is cultural and literary history.	The first unit ("Imagining Human Rights") introduces students to historiographic debates about the origins of human rights, with a particular focus on the role of cultural forms from epistolary novels and photojournalism. The remaining of this course builds on this historical foundation, examining the origins of debates surrounding specific issues including, refugees, torture, atrocity, and free expression.
2	The course examines the development of human rights discourses and practices over time by examining how cultures have responded to historical events, movements, and processes.	Unit 1 examines how historical factors from the Atlantic Revolutions to the Second World War have shaped the human rights imaginary. Unit 2 explores how writers, artists, and filmmakers have responded to historical atrocities including genocide, torture regimes, and mass displacement. Unit 3 explores the development of different strategies of cultural resistance in a set of historical situations, from antebellum America to the late-communist Eastern bloc.
3	The course explores how international human rights institutions have developed over time in response to literary and cultural interventions.	We begin by examining the UN and Universal Declaration of Human Rights during our introductory session, and then trace the rise of international agreements and practices in response to new social movements against genocide, torture, etc., with particular attention to the role of artists and the arts in these movements.
4	The primary goal of the course is precisely to situate culture and ideas within a network of wider social and political developments related to human rights.	In every session of the course, we examine the relationship between specific ideas and cultural artifacts and a wider set of historical developments, from epistolary novels during the era of atlantic revolutions (on 1/17 in the syllabus) to literary responses to the systemic problem of racialized police violence in the US (on 4/18 in the syllabus). For a good

Historical Awareness [H]

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		example, in our session on "Transmissions" (on 3/28), we explore specific artworks that were circulating between Eastern Europe and Latin America during the 60s and 70s that responded to new forms of authoritarian governance emerging across different political systems.
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ENG 494. Literature and Human Rights

Course Description

This course will introduce students to the thriving transdisciplinary subfield of literature and human rights, which explores the many historical and contemporary intersections of creative expression and global human rights activism. During our weekly meetings, we will read novels and poetry, view art and films, and discuss a wide variety of topics, including the origins of the human rights imagination, refugee rights, humanitarian aid, anti-torture politics, Holocaust memory, and dissent & free expression. Our historical case studies will be drawn from across the world, as well as closer to home in the United States, in order to explore how ideas and practices related to human rights are shaped through conversations across cultures. Over the course of the semester, you will also have the opportunity to develop creative, written, and oral projects that explore additional topics that are of particular interest to you, from immigration rights to environmental justice. Through written assignments, students will develop their ability to make critical and interpretive arguments about human rights topics using a variety of forms of literary and artistic evidence. Together we will use literature and art to investigate the contested past, present, and future of the global human rights imagination.

ENG 494. Literature & Human Rights

Spring 2018
Wednesdays 4:50-7:35pm
Durham Language & Literature Bldg. 148



Instructor:

Prof. Brian K. Goodman
Email: brian.k.goodman@asu.edu
Office hours: Mondays, 1:00 – 2:45pm, and by appointment
Ross-Blakley Hall 329

Description:

What can the study of literature teach us about human rights? How have writers and artists participated in the ongoing struggle for human rights around the world? This course will introduce students to the thriving transdisciplinary subfield of literature and human rights, which explores the many historical and contemporary intersections of creative expression and global human rights activism. During our weekly meetings, we

will read novels and poetry, view art and films, and discuss a wide variety of topics, including the origins of the human rights imagination, refugee rights, humanitarian aid, anti-torture politics, Holocaust memory, and dissent & free expression. Our historical case studies will be drawn from across the world, as well as closer to home in the United States, in order to explore how ideas and practices related to human rights are shaped through conversations across cultures. Over the course of the semester, you will also have the opportunity to develop creative, written, and oral projects that explore additional topics that are of particular interest to you, from immigration rights to environmental justice. Through written assignments, students will develop their ability to make critical and interpretive arguments about human rights topics using a variety of forms of literary and artistic evidence. Together we will use literature and art to investigate the contested past, present, and future of the global human rights imagination.

Requirements:

- **Class participation (20%):** In-class discussion will be a major feature of this course. As a result, a great deal of emphasis will be placed on both your attendance and participation. Students should complete all of the required readings (and viewings) on time and be prepared to offer comments and questions for group discussion. You are also required to visit office hours at least once. Please note, in formulating your participation grade, I will give significant weight to your effort and improvement over the course of the semester.
- **Creative assignment (10%):** Details will be distributed in advance of the deadline, but please note: this short writing assignment will be graded on a “credit/no credit” basis, so have fun and take a few risks! **Due by 5pm on 3/2/18.**
- **Mini-Essays (20%):** Over the course of the semester, each student will complete four mini-essays, one for each unit. These are more formal than response papers—each mini-essay will include a strong analytical claim related to the week’s topic and provide supporting examples/evidence from our course materials. I will provide timely feedback on each mini-essay to help you build towards writing a successful final paper.
- **Two In-Class Presentations (worth a total of 20%):** Each student will prepare two in-class presentations:
 1. Each student will sign up to be a student “expert” for one class session, offering a polished presentation that introduces the material under discussion. The student expert will then help to facilitate our day’s conversation. Students will consult with the instructor on their presentation during the week before their presentation. (15%)
 2. On the last day of class, each student will briefly present to the group on the topic of their final paper project (see next bullet). (5%)

- **Final paper (30%):** Early in the semester, in consultation with me, each student will select a topic for their final paper that explores a “new human right” that we haven’t explored in class (for example: disability rights, indigenous rights, or water rights) through the lens of literature and art. This paper will be a persuasive essay rather than a “report,” making a central interpretive and/or critical claim backed up by evidence of from your chosen primary and secondary sources. **Due by 5pm on 5/1/18.**

*Please note: all due dates are marked in the class schedule with a ★

Course Materials:

The following required books are available for purchase at the bookstore:

- Lynn Hunt, *Inventing Human Rights*
- Art Spiegelman, *The Complete Maus*
- James Dawes, *That the World May Know: Bearing Witness to Atrocity*
- Roberto Bolaño, *Distant Star*
- Claudia Rankine, *Citizen*

All other readings are either linked directly in the syllabus or posted on Blackboard. If you have trouble accessing any of the readings, please let me know as soon as you can. Please bring all readings with you to class, in printed form if possible.

Class Schedule:

1/10 Introduction: Reading the Universal Declaration of Human Rights

I. Imagining Human Rights

1/17 Imagining Equality, Abolishing Torture

- Read: Lynn Hunt, *Inventing Human Rights*, Intro & Ch. 1-2

1/24 Coming to America

- Read: Mark Bradley, “American Vernaculars: The United States and the Global Human Rights Imagination”*
- Read: excerpts from Aleksandr Solzhenitsyn’s *Gulag Archipelago* in *The New York Times**
- View: selected images from “The Family of Man” exhibition*

II. Getting Beyond Atrocity

Comment [BG1]: Criteria 3: beginning in week 1, we examine the role of the UN, international institutions, and agreements. This continues over the course of the semester.

Comment [BG2]: Criteria 1,2, 4: introduces students to historiographic debates about the origins of human rights, with a particular focus on the role of epistolary novels and cultural shifts related to the Atlantic revolutions.

Comment [BG3]: Criteria 1,3: more on historiographic debates about the origins of human rights, with a particular focus on the photography and dissident literature. Impact on international institutions.

1/31 Disasters Drawn: Remembering the Holocaust

- Read & look: Art Spiegelman, *Maus I & II**

Comment [BG4]: Criteria 2, 3: discussion of the Holocaust, international Convention Against Genocide, and its effects on human rights movement and politics of memory.

2/7 The Refugee Blues

- Read: W. H. Auden, "Refugee Blues" (1939)*
- Read and think: Hannah Arendt, "We Refugees" (1943); Lyndsey Stonebridge, "Refugee Style" (2010)*
- Watch: a selection of seven short films on contemporary refugees, <https://www.amnesty.org/en/latest/education/2016/03/seven-free-short-films-about-refugees-recommended-by-human-rights-educators/>

Comment [BG5]: Criteria 2, 3: discussion of Jewish refugee crisis during WWII and its impact on later refugee conventions and crises.

2/14 The Body in Pain

- Read: Elaine Scarry, "The Structure of Torture," from *The Body in Pain**
- Read: excerpts from Mohamedou Slahi, *Guantánamo Diary**

Comment [BG6]: Criteria 2, 3: exploration of how specific events (like 9/11) have shaped anti-torture movement. Discussion of the conditions that shaped the international Convention Against Torture (1985).

2/21 The Act of Killing

- View: *The Act of Killing*, a film directed by Joshua Oppenheimer
- Read: Dawes, *That the World May Know* (start reading for next week)

Comment [BG7]: Criteria 2: session focuses on impact of historical atrocities in Indonesia, Rwanda, and elsewhere.

2/28 The Ethics of Witness

- Read: Dawes, *That the World May Know* (finish)

Comment [BG8]: Criteria 3: Discussion of international institutions, including criminal courts and UN High Commission on Refugees.

★ *Creative assignments due by 5pm on Friday, March 2nd in my email inbox!*

III. The Art of Dissent

3/14 Worlds of Resistance

- Read: Henry David Thoreau, "Civil Disobedience," "A Plea for Captain John Brown"*
- Think: Wai Chee Dimock, "Planetary Time and Global Translation"*

Comment [BG9]: Criteria 2: session explores impact of anti-slavery movement on discourses of civil disobedience.

3/21 Worlds of Dissent

- Read: Václav Havel, "The Power of the Powerless"*
- Read: Ludvík Vaculík, "A Cup of Coffee with My Interrogator"*

Comment [BG10]: Criteria 2, 3: explores how the conditions of late communism in Czechoslovakia shaped discourses of dissent and resistance. Discussion of outcome of the 1975 Helsinki Accords.

★ By this class meeting, please select an initial topic for your final project to share with the group

3/28 Transmissions: Art in Eastern Europe & Latin America

- View, read, and explore: online MoMA exhibition “Transmissions: Art in Eastern Europe & Latin America, 1960–1980”, <http://post.at.moma.org/themes/23-transmissions-in-art-from-eastern-europe-latinamerica-1960-1980-research-files>
<https://www.moma.org/collection/works/groups/Transmissions>

Comment [BG11]: Criteria 4: explore specific artworks that were circulating between Eastern Europe and Latin America during the 60s and 70s that responded to new forms of authoritarian governance emerging across different political systems.

4/4 Can Literature be Dangerous?

- Read: Roberto Bolaño, *Distant Star*

IV. Imagining the Future

4/11 Debating Free Expression

- View: documentary *Je suis Charlie* (available on Netflix)
- Read: protest letter from members of PEN, <https://theintercept.com/2015/04/30/145-pen-writers-thus-far-objected-charlie-hedbo-award-6/>
- Think: excerpts from Timothy Garton Ash, *Free Speech**

Comment [BG12]: Criteria 2, 3: explores how discourses about free expression shift in relation to specific historical events, particularly the Charlie Hebdo attacks. Discussion of international organizations like PEN.

4/18 Black Lives, Human Rights?

- Read: Claudia Rankine, *Citizen*

Comment [BG13]: Criteria 4: literary responses to the systemic problem of racialized police violence

4/25 Imagining New Human Rights

- Present: Students will share presentations on their final paper projects during our last meeting. Pizza and refreshments will be served!

★ *Final papers due by 5pm on Tuesday, May 1st in my email inbox!*

Course policies:

- **Attendance:** I'll be passing around an attendance sheet at the beginning of every class, and each student will be allowed one unexcused absence (no questions asked) before they receive a grading penalty. Please contact me regarding make-up work for all excused (for “religious observances/practices,” “university sanctioned events/activities,” etc.).
- **Collaboration and academic honesty:** All papers and exams must be the student’s own work. What this means is that students are permitted, and expected, to discuss their ideas with both me and other students and to request and accept advice. But if a piece of information or an idea comes from someone else,

students should do the same thing that they would do when it comes from a book, an article, or online: cite the source. All academic work is collaborative in the sense that it builds on what others have written. Using such material is not plagiarism as long as it is appropriately cited. When using the same words as the source, put them inside quotation marks. If you are uncertain, please ask (don't guess). Here is a link to ASU's official policies on Academic Integrity:

o <https://provost.asu.edu/academic-integrity>

- **Disability accommodation:** Please remember to register with the Disability Resource Center (DRC) and submit appropriate documentation from the DRC so that I can be as helpful as possible.
- **Laptops and electronic devices:** As some of our readings are in PDF form or available as e-books, electronic devices, including laptops, are allowed in class, but **ONLY** for referencing class materials and notes. Phones should be shut off during class time. **If I feel this policy is being abused, I reserve the right to ban laptops entirely.** Warning: professors can tell when you're shopping for shoes or checking social media during class!
- **Student conduct:** Remember, we're all in this together. Even when we disagree, we will treat one another with respect. If any of the course material raises concerns for you, please don't hesitate to reach out to me directly. Finally, I reserve the right to act in accordance with the university's policies regarding disruptive, threatening, and violent behavior:
<https://www.asu.edu/aad/manuals/ssm/ssm104-02.html>
- **Office hours:** I am always available during office hours to discuss any matter related to the course or if you just want to introduce yourself. I encourage you to visit regularly, but at minimum I expect everyone to come to office hours at least once during the term. If my office hours conflict with your class or work schedule, I'm also available by appointment.
- **A final note:** This syllabus is subject to change, including the schedule of readings and assignments. But I will notify you in advance and make sure that the syllabus uploaded on Blackboard is up to date.

ENG 494. Literature and Human Rights

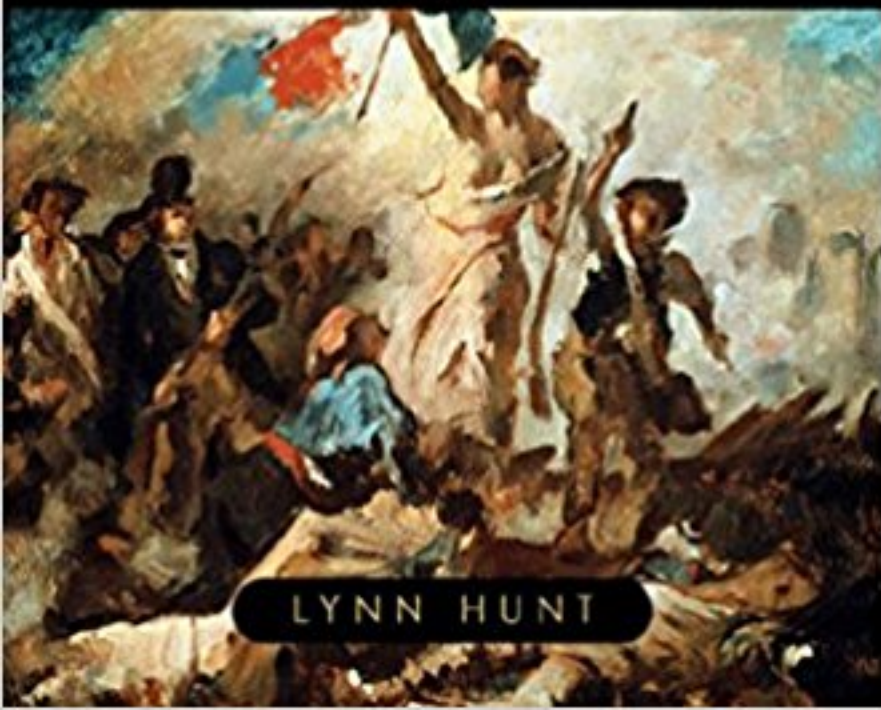
Required Texts/TOCs

- Lynn Hunt, *Inventing Human Rights*
- Art Spiegelman, *The Complete Maus*
- James Dawes, *That the World May Know: Bearing Witness to Atrocity*
- Roberto Bolaño, *Distant Star* (novel; no table of contents)
- Claudia Rankine, *Citizen* (poetry/criticism; no table of contents)

"Remarkable . . . a tour de force of compression."—Gordon S. Wood, *New York Times Book Review*

INVENTING HUMAN RIGHTS

A HISTORY



LYNN HUNT

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MAUS



A SURVIVOR'S TALE

art spiegelman

MY FATHER BLEEDS HISTORY

(M I D - 1 9 3 0 s T O W I N T E R 1 9 4 4)

C O N T E N T S

- 9 one/the sheik
25 two/the honeymoon
41 three/prisoner of war
71 four/the noose tightens
95 five/mouse holes
129 six/mouse trap



That the World
May Know

BEARING WITNESS TO ATROCITY

JAMES DAWES

HARVARD UNIVERSITY PRESS
Cambridge, Massachusetts
London, England

2007



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ROBERTO BOLAÑO

DISTANT
STAR

*Translated from the Spanish by
Chris Andrews*



A NEW DIRECTIONS BOOK



"The most influential and admired novelist of his generation in the Spanish-speaking world."

—Susan Sontag, *The London Times Literary Supplement*

"The brightest literary star in the current Latin American panorama."

—*El País*

"[*Distant Star* is a] true masterpiece that will remain one of the key readings of contemporary literature."

—*Vanguardia*

"[*By Night in Chile* is] never less than mesmerizing."

—*Los Angeles Times*' The Best of the Best:
The Ten Best Fiction Books of 2003



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NEW YORK 10011

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9 780811 215862

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(In lieu of TOC, cover page.)



CITIZEN

AN AMERICAN LYRIC

CLAUDIA RANKINE

"Claudia Rankine's *Citizen* comes at you like doom. It's the best note in the wrong song that is America. Its various realities—'mistaken' identity, social racism, the whole fabric of urban and suburban life—are almost too much to bear, but you bear them, because it's the truth. *Citizen* is Rankine's *Spoon River Anthology*, an epic as large and frightening and beautiful as the country and various emotional states that produced it."—**Hilton Als**

"*Citizen* is one of the best books I've ever wanted not to read. . . . Its genius—and after having spent so much time, some of it reluctant, with this book, I do think that word is appropriate—resides in the capacity to make so many different versions of American life proper to itself, to instruct us in the depth and variety of our participation in a narrative of race that we recount and reinstate, even when we speak as though it weren't there."—**Jonathan Farmer, *Slate***

"What does it mean to be a black citizen in the US of the early twenty-first century? Claudia Rankine's brilliant, terse, and parabolic prose poems have a shock value rarely found in poetry. These tales of everyday life—whether the narrator's or the lives of young black men like Trayvon Martin and James Craig Anderson—dwell on the most normal exteriors and the most ordinary of daily situations so as to expose what is really there: a racism so guarded and carefully masked as to make it all the more insidious. . . . *Citizen* is an unforgettable book."—**Marjorie Perloff**

"An especially vital book for this moment in time. . . . The realization at the end of this book sits heavily upon the heart: 'This is how you are a citizen,' Rankine writes. 'Come on. Let it go. Move on.' As Rankine's brilliant, disabusing work, always aware of its ironies, reminds us, 'moving on' is not synonymous with 'leaving behind.'" —**Dan Chiasson, *The New Yorker***

This book is made possible through a partnership with the College of St. Benedict, and honors the legacy of S. Mariella Gable, a distinguished teacher at the College.

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Cover design: John Lucas



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