

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	Title:	
	G	Literature and Human Rights	
Number:	494	Units:	3

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. Chair/Director Initials

Requested designation: Literacy and Critical Inquiry–L **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
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

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

ASU - [L] CRITERIA		
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:		
YES	NO	Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p> <p style="text-align: right;">Syllabus</p>
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p>C-1</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p> <p style="text-align: right;">Syllabus</p>
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p>C-2</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p> <p style="text-align: right;">Syllabus</p>
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".</p> </div> <p>C-3</p>		

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	Syllabus
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> </div> <p>C-4</p>			

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

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)
C-1	50% of the course grade will be determined from a combination of written assignments, including four mini-essays and a final paper. These assignments all require evidence-based argumentation.	Under the course "Requirements" section of the syllabus, I outline the following assignments: four mini-essays, worth 5% of the total course grade each, and a final paper worth 30% of the total course grade. Mini-essays are due after each of the four course units, and the final paper is due during finals week.
C-2	The assignments above all require students to make critical/interpretive arguments supported by evidence from our course materials.	The nature of these assignments are clarified in the syllabus under the "Requirements" section. Mini-essays will require students to respond to a prompt related to the unit's theme by making an argument using examples and evidence drawn from across the unit. For example, in Unit 1 ("Imagining Human Rights") students will make a claim about the relationship between various artistic forms and the "human rights imagination," using the cultural texts we've covered so far (epistolary novels, photojournalism, literary nonfiction, and comic books) as their primary form of evidence.
C-3	The two major substantial assignments are 1) in-class "expert" introductions, and 2) the final paper.	These assignments are detailed under the "Requirements" section of the syllabus. First, students will each sign up to be an "expert" on a session topic, creating a formal presentation introducing the topic at the start of the session. Second, students will research an in-depth topic, related to a creative articulation of a "new human right" of their choosing, for their final paper.
C-4	Students are required to seek and receive early feedback on their expert presentations during the planning phase. Mini-essays are designed to offer an opportunity for prompt and continuous feedback over the course of the semester.	See "Requirements" section for evidence of the course's primary mechanism for meeting this objective. The mini-essays in particular are designed to give students regular and prompt feedback, spread over the course of the semester, building towards their final paper. Feedback on each mini-essay will focus on building specific skills, including crafting thesis statements, evaluating evidence, and effective paragraph construction.

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%)

Comment [BG1]: L designation: C-2

Comment [BG2]: L designation: C-3

Comment [BG3]: L designation: C-1

Comment [BG4]: L designation: C-3

- **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.**

Comment [BG5]: L designation: C-2

Comment [BG6]: L designation: C-1; C-3

*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

1/31 Disasters Drawn: Remembering the Holocaust

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

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/>

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**

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)

2/28 The Ethics of Witness

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

★ *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”*

3/21 Worlds of Dissent

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

★ 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>

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**

4/18 Black Lives, Human Rights?

- Read: Claudia Rankine, *Citizen*

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

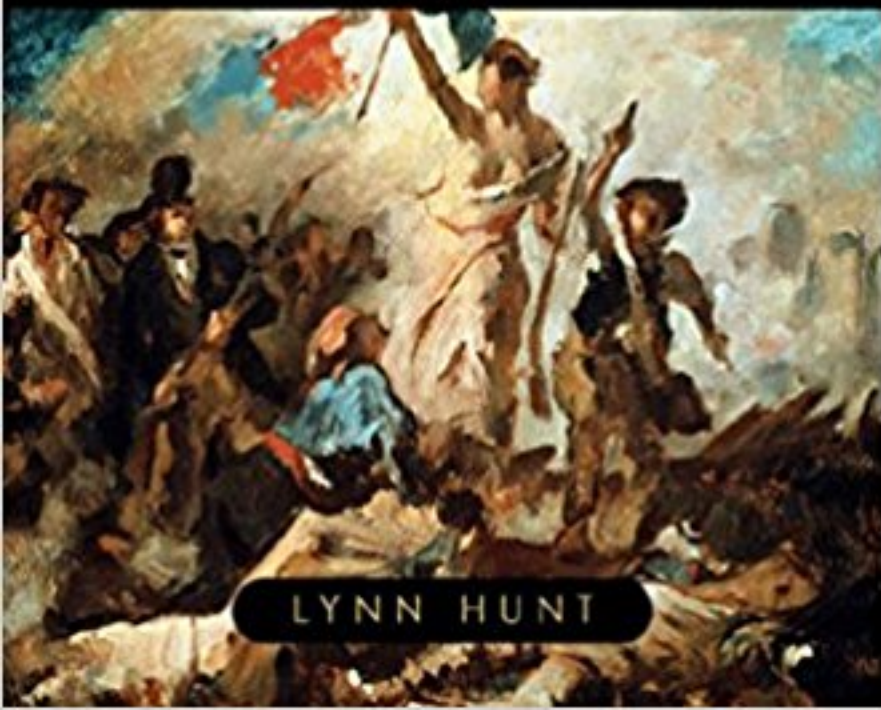
Required Texts/TOCs

- 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



NEW DIRECTIONS
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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.

Cover art: David Hammons, in *the Mood*, 1993.
Cover design: John Lucas



Graywolf Press
www.graywolfpress.org