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: School of International Letters and Cultures
Prefix: SLC  Number: 494  Title: Emotions across Languages, Cultures, and History  Units: 3

Course description: The course introduces students to the main academic approaches to emotions that have been developed in the humanities and social sciences. The course explores, among other topics: the different notions and constructions of emotions in various languages, societies, and time periods; the cross-linguistic and cross-cultural use of metaphorical expressions of emotions; the social functions of emotions; the use of emotions in the construction of identities.

Is this a cross-listed course? Yes  If yes, please identify course(s): SLC 598, KOR 494/598, HEB 494/598

Is this a shared course? No

Is this a permanent-numbered course with topics? No

Chair/Director Initials

Requested designation: Humanities, Arts and Design–HU

Mandatory Review: No

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.

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/SQ)
- 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  François Mirguet  Ebru Türker  E-mail  francoise.mirguet@asu.edu  ebru.turker@asu.edu  Phone  480 965 6281
Department Chair/Director approval: *(Required)*

Chair/Director name (Typed): Nina Berman

Chair/Director (Signature):

Date: 3/12/2018
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.

### ASU - [HU] CRITERIA

**HUMANITIES, ARTS AND DESIGN [HU]** courses must meet *either* 1, 2 or 3 *and* 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.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
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</table>

1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.

2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.

3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.

4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:

   a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.

   b. Concerns aesthetic systems and values, especially in literature, arts, and design.

   c. Emphasizes aesthetic experience and creative process in literature, arts, and design.

   d. Concerns the analysis of literature and the development of literary traditions.

**THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:**

- 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.
<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Concerns the interpretation, analysis, or creation of written, aural, or visual texts</td>
<td>The course introduces to the analysis and interpretation of emotions in different textual sources, both written and visual. Sources include literature (see below), political propaganda, websites, films, material culture, etc. Several primary sources are studied in class, and students develop their own analysis and interpretation in group projects and final paper. Methods combine literary studies (first half of course) and linguistics (second half).</td>
<td>In YELLOW on syllabus. Material studied in class (in addition to literary sources, listed below): - films (01/11) - websites (01/13) - sculptures (01/27) - political propaganda (02/08). Linguistics methodologies include: - analysis of metaphors (02/29, 03/14, 03/16, 03/21, 03/23, 03/28) - analysis of metonymies (02/29) - corpus-based studies (03/30, 04/04, 04/06). Assignments: first and second group projects; final paper. NB: dates refer to last course offering.</td>
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<tr>
<td>4.d. Concerns the analysis of literature and the development of literary traditions.</td>
<td>The course introduces to the analysis of literature from the perspective of the emotions represented in literary texts. Primary sources include literature, poetry, and historiography. Methods combine literary studies (first half of course) and linguistics (second half). Students develop their own analysis and interpretation in group projects and final paper.</td>
<td>In BLUE on syllabus. Literary sources studied in class include: - historical testimony (02/03) - historiography (02/10) - poetry (02/15) - literature/tragedy (02/17). Analysis of metaphors and metonymies (see above). Assignments: first and second group projects; final paper.</td>
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</table>
Emotions across Languages, Cultures, and History

SLC 494/598, KOR 494/598, HEB 494/598

Course Catalog Description

The course introduces students to the main academic approaches to emotions that have been developed in the humanities and social sciences. The course explores, among other topics: the different notions and constructions of emotions in various languages, societies, and time periods; the cross-linguistic and cross-cultural use of metaphorical expressions of emotions; the social functions of emotions; the use of emotions in the construction of identities.
Emotions across Languages, Cultures, and History Course Syllabus  
(SLC 494/598, KOR 494/598, HEB 494/598)  
Spring 2016

Instructors
Ebru Türker, Assistant Professor of Korean Language and Linguistics  
Contact Info: 480-727-0236, Ebru.Turker@asu.edu  
Office: LL 415B  
Office Hours: Mondays, 1:30 to 3:30 pm.

Francoise Mirguet, Assistant Professor of Hebrew and Near Eastern Cultures  
Contact Info: 480-965-2663, Francoise.Mirguet@asu.edu  
Office: LL 410C  
Office Hours: Mondays & Wednesdays, 3:00 to 4:00 pm.

Credits: 3  
Class Hours/Location: MW 12:00-1:15 am, LL 103

Description
The course introduces students to the main academic approaches to emotions that have been developed in the humanities and social sciences. The course explores, among other topics: the different notions and constructions of emotions in various languages, societies, and time periods; the cross-linguistic and cross-cultural use of metaphorical expressions of emotions; the social functions of emotions; the use of emotions in the construction of identities.

Students’ Learning Goals and Outcomes
Upon successful completion of this course, students will:
❖ Be familiar with the basic theoretical approaches to emotions;
❖ Be able to explain, with examples, how emotions and emotional discourses vary across languages, cultures, time periods;
❖ Be able to analyze how emotions are constructed in discourses, within their historical and social contexts;
❖ Be able to present an original analysis of an emotional discourse in a given text (past or present);
❖ Be able to understand the role and influence of emotion metaphors in everyday life;
❖ Be able to analyze metaphorical expressions of emotions in the way people talk and think about abstract concepts in terms of concrete ones;
❖ Be able to understand how emotion metaphors differences across cultures affect how people in different cultures think;
❖ Be able to understand the different forms and dimensions of metaphor and metaphorical process;
❖ Cultivate and improve students’ critical-thinking, analytical, and writing skills.
Course Requirements and Evaluations

1. **Attendance & Classroom Participation (10%)**: All students are expected to attend and participate in every class meeting, having read assigned readings for that meeting. Attendance and participation are quite distinct, though often misunderstood by students, and even confused with each other. “Attendance” means that you arrive on time, remain awake, at least seem to be focused on what’s officially occurring in the classroom, and don’t drift in and out of the room attending to personal business. Coming late, dozing, chatting with your neighbor, allowing your cell phone or PDA to go off in class, wandering out of the room, etc., can move you into the “did not attend” category, even if you left some of your DNA in the room that day. “Participation” means that you took advantage of at least some of your opportunities to advance the classroom discussion of the assigned reading material. To do that, you need not only to have completed the assigned readings, but to have thought about what made sense and what didn’t; about what fit with things you already knew, and what seemed new and different. Good discussions require that all present be willing to listen to each other and respond to what they hear, rather than just presenting their own conclusions. (If by the end of class the only voice you’ve heard is your own, you haven’t *discussed* anything: you’ve monologued). Remember that listening can be communicated many ways, both verbal and non-. Being willing to ask questions in class is even more important than being willing to answer them. If you are absent without an excuse, you will receive a zero for the week.

2. **Everyday Reaction Paper (15%)**: Students are required to submit a half-page reaction paper for each session and submit it to the BB. Late assignments get half-credit. The reaction papers are due by 6:00 p.m. the day before each class meeting.

3. **Group Presentations (10%), Final Paper Presentation (5%)**: Each student will make two group project presentations, and a presentation of the final research paper at the end of the semester.

4. **Group Projects (25%)**: Students will prepare two group projects (groups of three students). The projects will be based on the topics studied in this course. Projects must quote and discuss at least three scholarly sources (journal articles, book chapters, etc.). Projects must be 3,000 words. They must be double-spaced, 12pt font, and one inch margin in doc or docx format, and will be submitted to the “safe assign” on the blackboard by 6pm on the days they are due.

**Group Project 1: due February 26, 6 pm.**
1. Choose a text (narrative, short story, poem, article, advertisement, webpage, etc.), in any language and time period, where emotions play a significant role. Present the document and situate it.
2. Analyze the role of the emotion(s) in the document, especially in regard to the topics studied in class: emotional discourse(s), emotional norms, gender roles, effect of the emotion, power, identity, possible change in history, etc.
3. Support the analysis with 3 scholarly sources (journal articles or book chapters), with at least one about the document and at least one about the emotion analyzed (or the issues that the emotion engages).
4. Organize the research into a coherent paper, with introduction, conclusion, headings if necessary, and bibliography.

**Group Project 2: due April 15, 6 pm.**
You may select a sample of discourse to analyze. You may select a particular text in any language to analyze, or you may survey a larger body of texts looking for metaphors about a particular topic. *Be sure to review the sample before committing yourself to it!* You may select an emotion topic area such happiness, anger, sadness, love, jealousy, etc. (For example, for romantic relationships you might survey advice columns; blogs; talk shows and on-line discussions might provide interesting material for many topics).
1. Identify all the metaphors in your sample, then identify the topic and vehicle, using procedures discussed in class.

2. Look for patterns of metaphor use – repeated metaphors using a vehicle from the same domain, contrasting metaphors for the same topic, repetition of metaphorical themes.

3. What do these patterns tell you about the discourse, the topic(s), the speaker(s), the language, the culture?

4. How do these patterns fit with the theories we have discussed?

5. What have other researchers said about metaphor use with respect to this topic or context?

6. Decide what aspects of your material you want to write about, prepare a preliminary outline for your paper, and begin writing.

7. Move passages around as needed to make a coherent paper; rewrite, revise, and polish.

Describe the metaphors you have found and discuss the patterns of metaphor use you have seen. Your paper should begin with a brief description of your discourse sample and a summary of how you went about identifying and analyzing the metaphors. Either attach a transcript of your sample to the end of your paper or provide a complete citation and be prepared to provide a transcript if requested. Be sure to attach a List of References in APA style.

5. Final Paper (30%): Students will write a final term paper on the topics we studied throughout the semester. Students may also choose to expand one of their group projects as final paper. Students will quote and discuss at least 5 scholarly sources (journal articles or book chapters). The final term paper (at least 4000 words, double space, 12 point font, and one inch margin in doc or docx format) will be submitted to the “safe assign” on the blackboard. Due May 2nd, 6 pm.

Final papers on emotional discourses and their functions: students will choose two documents (narrative, short story, poem, article, advertisement, webpage, etc.), in any language and time period, where emotions play a significant role. The documents must be comparable (consult with your instructor). After presenting and situating the documents, students will analyze and compare the role of the emotion(s) in the documents, especially in regard to the topics studied in class: emotional discourse(s), emotional norms, gender roles, effect of the emotion, power, identity, possible change in history, etc. The analysis will be supported by 5 scholarly sources. The paper will be organized into a coherent argument, with an introduction, conclusion, headings if needed, as well as a bibliography.

Final papers on emotion metaphors will be a complete, polished paper. Introduction: the topic, why it is interesting. Method: The sample and how it was obtained, how you identified metaphors and found patterns. Body of the paper: The key metaphorical themes you found, with examples and detailed interpretation from a theoretical point of view. Either as part of this section or in a separate section discuss any differences or similarities by using at least 5 scholarly sources. Discussion: What do these metaphorical expressions and metaphorical patterns tell you about your topic, the participants, the language, culture, the thinking, etc.? What does your analysis tell us about the theories we have discussed? Conclusion: Summarize your most important findings and the evidence supporting your findings.

6. Final Paper Abstract and References (5%): This assignment is designed to encourage students to begin working on the final paper in advance. It will consist of an abstract that briefly describes the proposed topic and a list of the sources to be consulted. If you have difficulties selecting a topic, it is advisable for you to talk to one of the instructors earlier in the semester. Due April 8, 6 pm.
7. **Extra Credit**: Undergraduate students have the option to select one of the assigned readings (with an *) and present it during the class either individually or in a group. For each successful presentation, they will earn two points to be added to their final paper grade (the maximum final paper score is ten points).

8. **Additional Requirements for Graduate Students**:
   - Complete the additional readings listed below (under the reading list);
   - Integrate at least two of them in their final paper;
   - Present two articles from the readings, as assigned by the instructors;
   - Write a 5,000-word final paper.

**Grading Policy**

Your grade will consist of the following components:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Classroom participation &amp; discussions</td>
<td>10%</td>
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<tr>
<td>Reaction Paper (for each session)</td>
<td>15%</td>
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<tr>
<td>Group Presentations</td>
<td>10%</td>
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<tr>
<td>Group Projects</td>
<td>25%</td>
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<tr>
<td>Final Paper Abstract and References</td>
<td>5%</td>
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<tr>
<td>Final Paper Presentation</td>
<td>5%</td>
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<tr>
<td>Final Paper</td>
<td>30%</td>
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</tbody>
</table>

The grading scale below will be used in this course.

- A+: 95-100
- B+: 80-84
- C+: 65-69
- D: 55-59
- E: 55 and below

- A: 90-95
- B: 75-79
- C: 60-64
- A-: 85-89
- B-: 70-74

You may check your grades from the course blackboard at any time in the semester.

**Plagiarism.** This is an upper-division class; by now you all know the rules. If you copy anything use quotes and a complete cite. If you paraphrase you must also give a complete cite. *If in doubt, cite.* Evidence of plagiarism will lead to a zero on the assignment with no make-up, no excuses, no discussion, and no negotiation. Identical passages appearing in two or more students’ work is prima facie evidence of plagiarism and all students involved will receive a zero. If you believe another student may have copied your work, notify us before we grade the assignment. If plagiarism appears to have been intentional, we will refer the matter to the University. If you are uncertain about the rules, ask us before the problem arises!

**Attendance and Late Work Policy**

This is your opportunity to get the most you can out of this classroom experience. Such errors as excessive absence, tardiness, or assignment not completed only detract from the learning experience and make it harder to complete the course successfully.
1. Students are expected to attend ALL classes. NO unexcused absences will be permitted; and there will be no review of material for students who miss class. You must provide official proof of absence/illness (e.g. note from the doctor, court, etc. with appropriate date). Three or more unexcused absences will result in a reduction of the student’s final letter grade by one level (e.g., A becomes -A), and this continues for each successive absence as well. Tardiness is also not acceptable and considered inappropriate behavior in a university classroom. Three repeated lateness will be counted as an unexcused absence. When absent, it is the student’s responsibility to find out what has been assigned and to turn it in on the same day as the other students. An attendance sheet is distributed in each class. Make sure you sign the attendance sheet.

2. Late works (group projects, final paper outline and final paper) will be penalized 10% per day late.

**COURSE SCHEDULE**

All readings are available via the Blackboard course website under the heading “Readings”
* Readings marked by an asterisk may be presented by students.

<table>
<thead>
<tr>
<th>Date</th>
<th>Readings</th>
<th>Topics Covered in Class</th>
</tr>
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<tbody>
<tr>
<td>Monday</td>
<td>*Cornelius, “Theoretical Approaches to Emotion”</td>
<td>Theoretical Approaches to Emotions</td>
</tr>
<tr>
<td>Wednesday</td>
<td>Illouz, “Romantic Webs” (pp. 74-90 and 95-107)</td>
<td>Emotions in Today’s Western World</td>
</tr>
<tr>
<td>Monday</td>
<td>*Frevert, “Losing Emotions” (pp. 22-79)</td>
<td>Emotional Change: Emotions in History</td>
</tr>
<tr>
<td>Wednesday</td>
<td>Matt, “Recovering the Invisible: Methods for the Historical Study of the Emotions”</td>
<td>Emotional Change: Emotions in History Case study: emotions in sculptures (different time periods)</td>
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<tr>
<td>Wednesday</td>
<td>Martin Luther King Day</td>
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<tr>
<td>January 11</td>
<td>Introduction</td>
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<td>January 13</td>
<td>Examples in films.</td>
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<tr>
<td>January 18</td>
<td>Introduction</td>
<td></td>
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<tr>
<td>January 20</td>
<td>*Theoretical Approaches to Emotion</td>
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<tr>
<td>January 27</td>
<td><em>Recovering the Invisible: Methods for the Historical Study of the Emotions</em></td>
<td></td>
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</tbody>
</table>

**SECTION TAUGHT BY FRANCOISE MIRGUET**
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic / Reading</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>Wednesday</td>
<td>Stearns, “The Impact of New Standards”</td>
<td>Emotional Norms: Internalizing and Manipulating</td>
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<tr>
<td>February 3</td>
<td>Stearns, “The Need for Outlets”</td>
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<td></td>
<td>Reddy, “The Flowering of Sentimentalism”</td>
<td>Case study: historical testimonies (Rofel, “She”)</td>
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<tr>
<td>Monday</td>
<td>Ahmed, “The Performativity of Disgust”</td>
<td>The Effect of Emotions</td>
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<tr>
<td>February 8</td>
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<td>Case study: use of disgust in political propaganda</td>
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<tr>
<td>Wednesday</td>
<td>Spelman, “Changing the Subject”</td>
<td>Emotions and Power (1): Reinforcing Power with Emotions</td>
</tr>
<tr>
<td>February 10</td>
<td>Tacitus, <em>Histories</em> 5:2-5: Description of the Jews</td>
<td>Case study: Tacitus’ description of the Jews</td>
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<tr>
<td>February 15</td>
<td>Hoad, “Three Poems and a Pandemic”</td>
<td>Case study: selected poems</td>
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<tr>
<td>Wednesday</td>
<td>Euripides, <em>Medea</em></td>
<td>Case Study: Euripides, <em>Medea</em></td>
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<td>February 17</td>
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<tr>
<td>Monday</td>
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<td>First Group Project Presentations</td>
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<td>February 22</td>
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<tr>
<td>Wednesday</td>
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<td>First Group Project Presentations</td>
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<td>February 24</td>
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<tr>
<td>SECTION TAUGHT BY EBRU TURKER</td>
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<tr>
<td>Monday</td>
<td>Kövecses, What is metaphor?</td>
<td>Introduction to metaphors &amp; metonymy</td>
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<tr>
<td>February 29</td>
<td>Kövecses, Common source and target domains</td>
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<td></td>
<td>Lakoff &amp; Johnson, Metonymy</td>
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<tr>
<td>Wednesday</td>
<td>Deignan, Conceptual Metaphor Theory and Language</td>
<td>Introduction to the DConceptual Metaphor Theory</td>
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<td>March 2</td>
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<td>March 6-13</td>
<td>SPRING BREAK</td>
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<tr>
<td>Monday</td>
<td>Kövecses, The Conceptual Structure of Happiness</td>
<td>Happiness Metaphors</td>
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<tr>
<td>March 14</td>
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<tr>
<td>Wednesday</td>
<td>*Woo &amp; Lee, Conceptual Metaphors for Happiness</td>
<td>Happiness Metaphors</td>
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<tr>
<td>Date</td>
<td>Event</td>
<td>Topic</td>
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<tr>
<td>March 16</td>
<td>Happiness in Korean and English: A Cognitive-Cultural Study</td>
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<tr>
<td>Monday</td>
<td>*Lakoff &amp; Kövecses, The cognitive model of anger inherent in American English</td>
<td>Anger Metaphors</td>
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<tr>
<td>March 21</td>
<td></td>
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<tr>
<td>Wednesday</td>
<td>Kövecses, The concept of anger: Universal or culture specific?</td>
<td>Anger Metaphors</td>
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<tr>
<td>March 23</td>
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<tr>
<td>Monday</td>
<td>*Lim, The Metaphorical Conceptualization of Basic Emotions in Korean</td>
<td>Basic Emotion Metaphors in Korean</td>
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<tr>
<td>March 28</td>
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<tr>
<td>Wednesday</td>
<td>*Stefanowitsch, A. Words and their metaphors: A corpus-based approach</td>
<td>Corpus-based Study on English Emotions</td>
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<tr>
<td>March 30</td>
<td></td>
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<tr>
<td>Monday</td>
<td>**Türker, Corpus-based Approach to Emotion Metaphors in Korean: A Case Study Anger, Happiness and Sadness</td>
<td>Corpus-based Study on Korean Emotions</td>
</tr>
<tr>
<td>April 4</td>
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<tr>
<td>Wednesday</td>
<td>**Türker, Corpus-based Approach to Emotion Metaphors in Korean: A Case Study Anger, Happiness and Sadness</td>
<td>Corpus-based Study on Korean Emotions</td>
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<td>April 6</td>
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<td>Monday</td>
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<td>Second Group Project Presentations</td>
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<td>April 11</td>
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<td>Wednesday</td>
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<td>Second Group Project Presentations</td>
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<td>April 13</td>
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<tr>
<td>Monday</td>
<td>Class canceled</td>
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<td>April 18</td>
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<td>Wednesday</td>
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<td>PRESENTATIONS of FINAL PAPERS</td>
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<td>April 20</td>
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<td>Monday</td>
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<td>Wednesday</td>
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<td>April 27</td>
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**500-Level Readings (for students enrolled under SLC/KOR/HEB 598)**

Scheer, M. “Are Emotions a Form of Practice?”
Matt, S.J. “Current Emotion Research in History: Or, Doing History from the Inside Out”
Figlerowicz, M. “Affect Theory Dossier”
Kövecses, “Introduction: Cultural Variation in Metaphor”
Kövecses, “Conceptualizing Emotions: A revised Cognitive Linguistic Perspective”
Lakoff, “The Contemporary Theory of Metaphor”
Complete References of the Readings:

Part 1:

Primary Literature:


Secondary Literature:


Part 2:


University Policies

1. **Attendance and Absence Policies**

   Class attendance is mandatory. Assigned work will be accepted after the due date only in case of a justified absence; the new due date will be decided by the instructor. Absences related to religious observances and practices are considered justified when in accord with the policies described in ACD 304-04 (http://www.asu.edu/aad/manuals/acd/acd304-04.html). Absences related to university sanctioned events/activities can be considered justified, in accord with ACD 304-02 (http://www.asu.edu/aad/manuals/acd/acd304-02.html).

2. **Academic Honesty**

   Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see http://provost.asu.edu/academicintegrity.

3. **Title IX**

   Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at: http://sexualviolenceprevention.asu.edu/faqs/students.

   As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, https://eoss.asu.edu/counseling, is available if you wish discuss any concerns confidentially and privately.

4. **Classroom Behavior Statement**

   Use of pagers, cell phones and recording devices is prohibited during class, unless special approval of the instructor.

5. **Threatening Behavior Statement**
Violent and threatening behavior in class or in interactions with the instructor or other students will not be tolerated. Any such behavior will be reported to university police and handled according to university policy. (See http://www.asu.edu/aad/manuals/ssm/ssm104-02.html)

6. Disability Policy Statement

Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests at the beginning of the semester. Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential. DRC office is located on the first floor of the Matthews Center Building (Mo-Fri, 8:00 AM to 5:00 PM). Phone: 480-965-1234 (V), 480-965-9000 (TTY). Web: www.asu.edu/studentaffairs/ed/drc/

7. Printing

Students enrolled in courses offered by the School of International Letters and Cultures receive a $5.00 print quota for each undergraduate course (either 50 single-sided or 62 double-sided pages), or $15.00 quota for each graduate course. Additional quota may be purchased in LL 66 during regular hours of operation. Print quota can only be used in LL 61 and LL65.1 computer labs (basement).

8. Withdrawals and Incompletes

http://www.asu.edu/aad/manuals/ssm/index.html
Emotions across Languages, Cultures, and History

SLC 494/598, KOR 494/598, HEB 494/598

Complete List of Required Readings:

Part 1:

Primary Literature:


Secondary Literature:


Part 2:


