

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 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 NB (Required)

Requested designation: Humanities, Arts and Design–HU **Mandatory Review:** 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 Françoise Mirguet E-mail francoise.mirguet@asu.edu Phone 480 965 6281
Ebru Türker ebru.turker@asu.edu

Department Chair/Director approval: *(Required)*

Chair/Director name (Typed): Nina Berman Date: 3/12/2018

Chair/Director (Signature): 

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

Rationale and Objectives

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

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

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

Revised April 2014

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

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input checked="" type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Highlighted in YELLOW on syllabus
<input type="checkbox"/>	<input checked="" type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	Highlighted in BLUE on syllabus
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
SLC/KOR/HEB	494/598	Emotions across Languages, Cultures, and History	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Concerns the interpretation, analysis, or creation of written, aural, or visual texts	<p>The course introduces to the analysis and interpretation of emotions in different textual sources, both written and visual.</p> <p>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.</p> <p>Methods combine literary studies (first half of course) and linguistics (second half).</p>	<p>In YELLOW on syllabus.</p> <p>Material studied in class (in addition to literary sources, listed below):</p> <ul style="list-style-type: none"> - films (01/11) - websites (01/13) - sculptures (01/27) - political propaganda (02/08). <p>Linguistics methodologies include:</p> <ul style="list-style-type: none"> - 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). <p>Assignments: first and second group projects; final paper.</p> <p>NB: dates refer to last course offering.</p>
4.d. Concerns the analysis of literature and the development of literary traditions.	<p>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.</p> <p>Methods combine literary studies (first half of course) and linguistics (second half).</p> <p>Students develop their own analysis and interpretation in group projects and final paper.</p>	<p>In BLUE on syllabus.</p> <p>Literary sources studied in class include:</p> <ul style="list-style-type: none"> - historical testimony (02/03) - historiography (02/10) - poetry (02/15) - literature/tragedy (02/17). <p>Analysis of metaphors and metonymies (see above).</p> <p>Assignments: first and second group projects; final paper.</p>

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 do 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:

Classroom participation & discussions	10%
Reaction Paper (for each session)	15%
Group Presentations	10%
Group Projects	25%
Final Paper Abstract and References	5%
Final Paper Presentation	5%
Final Paper	30%

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.

	Readings	Topics Covered in Class
Monday January 11		Introduction Examples in films.
SECTION TAUGHT BY FRANCOISE MIRGUET		
Wednesday January 13	Illouz, "Romantic Webs" (pp. 74-90 and 95-107)	Emotions in Today's Western World Emotions on dating websites
Monday January 18	Martin Luther King Day	
Wednesday January 20	*Cornelius, "Theoretical Approaches to Emotion"	Theoretical Approaches to Emotions
Monday January 25	Abu-Lughod & Lutz, "Introduction: Emotion, Discourse, and the Politics of Everyday Life"	Emotions as Emotional Discourses
Wednesday January 27	Matt, "Recovering the Invisible: Methods for the Historical Study of the Emotions" *Frevert, "Losing Emotions" (pp. 22-79)	Emotional Change: Emotions in History Case study: emotions in sculptures (different time periods)
Monday February 1	*Lutz, "Engendered Emotion: Gender, Power, and the Rhetoric of Emotional Control in American Discourse"	Emotions and Gender

Wednesday February 3	Stearns, “The Impact of New Standards” Stearns, “The Need for Outlets” Reddy, “The Flowering of Sentimentalism” (emotional refuge) Rofel, “She”	Emotional Norms: Internalizing and Manipulating Case study: historical testimonies (Rofel, “She”)
Monday February 8	*Ahmed, “The Performativity of Disgust”	The Effect of Emotions Case study: use of disgust in political propaganda
Wednesday February 10	Spelman, “Changing the Subject” Tacitus, <i>Histories</i> 5:2-5: Description of the Jews	Emotions and Power (1): Reinforcing Power with Emotions Case study: Tacitus’ description of the Jews
Monday February 15	Abu-Lughod, “Shifting Politics in Bedouin Love Poetry” Hoad, “Three Poems and a Pandemic”	Emotion and Power (2): Resisting Power with Emotions Case study: selected poems
Wednesday February 17	Euripides, <i>Medea</i>	Case Study: Euripides, <i>Medea</i>
Monday February 22		First Group Project Presentations
Wednesday February 24		First Group Project Presentations
SECTION TAUGHT BY EBRU TURKER		
Monday February 29	Kövecses, What is metaphor? Kövecses, Common source and target domains Lakoff & Johnson, Metonymy	Introduction to metaphors & metonymy
Wednesday March 2	Deignan, Conceptual Metaphor Theory and Language	Introduction to the DC Conceptual Metaphor Theory
March 6-13	SPRING BREAK	
Monday March 14	Kövecses, The Conceptual Structure of Happiness	Happiness Metaphors
Wednesday	*Woo & Lee, Conceptual Metaphors for	Happiness Metaphors

March 16	Happiness in Korean and English: A Cognitive-Cultural Study	
Monday March 21	*Lakoff & Kövecses, The cognitive model of anger inherent in American English	Anger Metaphors
Wednesday March 23	Kövecses, The concept of anger: Universal or culture specific?	Anger Metaphors
Monday March 28	*Lim, The Metaphorical Conceptualization of Basic Emotions in Korean	Basic Emotion Metaphors in Korean
Wednesday March 30	*Stefanowitsch, A. Words and their metaphors: A corpus-based approach	Corpus-based Study on English Emotions
Monday April 4	**Türker, Corpus-based Approach to Emotion Metaphors in Korean: A Case Study Anger, Happiness and Sadness	Corpus-based Study on Korean Emotions
Wednesday April 6	**Türker, Corpus-based Approach to Emotion Metaphors in Korean: A Case Study Anger, Happiness and Sadness	Corpus-based Study on Korean Emotions
Monday April 11		Second Group Project Presentations
Wednesday April 13		Second Group Project Presentations
Monday April 18	Class canceled	
Wednesday April 20	PRESENTATIONS of FINAL PAPERS	
Monday April 25	PRESENTATIONS of FINAL PAPERS	
Wednesday April 27	PRESENTATIONS of FINAL PAPERS	

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:

Euripides, *Medea*. Translation by Collier, M. & Macheimer, G. Oxford: Oxford University Press, 2006.

Tacitus, *Histories* 5:2-5 (Description of the Jews). Translation by Alfred John Church & William Jackson Brodribb. New York: The Modern Library, 1942 (through Perseus).

Secondary Literature:

Abu-Lughod, L. "Shifting Politics in Bedouin Love Poetry." In: Abu-Lughod, L. & Lutz, C.A. *Language and the Politics of Emotion*. Cambridge: Cambridge University Press; Paris: Editions de la Maison des Sciences de l'Homme, 1990, pp. 24-45.

Abu-Lughod, L. & Lutz, C.A. "Introduction: Emotion, Discourse, and the Politics of Everyday Life." In: Abu-Lughod, L. & Lutz, C.A. *Language and the Politics of Emotion*. Cambridge: Cambridge University Press; Paris: Editions de la Maison des Sciences de l'Homme, 1990, pp. 1-23.

Ahmed, S. "The Performativity of Disgust." In: Ahmed, S. *The Cultural Politics of Emotion*. New York: Routledge, 2004, pp. 83-100.

Cornelius, R.R. "Theoretical Approaches to Emotion." *Proceedings of the ISCA Workshop on Speech and Emotion*, pp. 3-10, Northern Ireland, 2000.

Figlerowicz, M. "Affect Theory Dossier: An Introduction." *Qui Parle* 20/2 (2012), 3-18.

Illouz, E. "Romantic Webs." In *Cold Intimacies: The Making of Emotional Capitalism*. Cambridge: Polity Press, 2007, pp. 74-90 and 95-107.

Frevert, U. "Losing Emotions." In: *Emotions in History: Lost and Found*. New York: Central European University Press, 2011, pp. 22-79.

Hoad, N. "Three Poems and a Pandemic." In: Staiger, J., Cvetkovich, A., & Reynolds, A. (eds.), *Political Emotions*. New York: Routledge, 2010, 134-150.

Lutz, C.A. "Engendered Emotion: Gender, Power, and the Rhetoric of Emotional Control in American Discourse." In: Abu-Lughod, L. & Lutz, C.A. *Language and the Politics of Emotion*. Cambridge: Cambridge University Press; Paris: Editions de la Maison des Sciences de l'Homme, 1990, pp. 69-91.

Matt, S.J. "Recovering the Invisible: Methods for the Historical Study of the Emotions." In: Matt, S.J. & Stears, P.N. (eds.), *Doing Emotions History*. Champaign: University of Illinois Press, 2013, pp. 41-53.

Matt, S.J. "Current Emotion Research in History: Or, Doing History from the Inside Out." *Emotion Review* 3/1 (2011), 117-124.

Reddy, W. M. "The Flowering of Sentimentalism." In: Reddy, W. M. *The Navigation of Feeling: A Framework for the History of Emotions*. Cambridge: Cambridge University Press, 2001, pp. 145-154.

Rofel, L. "She." In: *Other Modernities: Gendered Yearnings in China after Socialism*. Berkeley: University of California Press, 1999, pp. 159-164.

Scheer, M. "Are Emotions a Form of Practice (and Is That What Makes Them Have a History?) A Bourdieuan Approach to Understanding Emotions." *History and Theory* 51 (2012), 193-220.

Spelman, E.V. "Changing the Subject." In: *Fruits of Sorrow: Framing our Attention to Suffering*. Boston: Beacon Press, 1997, pp. 113-132.

Stearns, P.N. "The Impact of New Standards: Controlling Intensity in Real Life" and "The Need for Outlets." In: *American Cool: Constructing a Twentieth-Century Emotional Style*. New York: New York University Press, 1994, pp. 229-263 and 268-281.

Part 2:

Deignan, A. 2005. Conceptual Metaphor Theory and Language. In *Metaphor and Corpus Linguistics*, pp. 13-32. Amsterdam, Philadelphia, John Benjamins Publishing Company.

Kövecses, Z. 2014. Conceptualizing Emotions: A Revised Cognitive Linguistic Perspective. *Poznan Studies in Contemporary Linguistics*. 50 (1), 15-28.

Kövecses, Z.. 2010. What is Metaphor. In *Metaphor A Practical Introduction* (2nd edition), pp 3-14, New York, Oxford University Press.

Kövecses, Z. 2010. Common Source and Target Domains. In *Metaphor A Practical Introduction* (2nd edition), pp. 17-30, New York, Oxford University Press

Kövecses, Z. 2008. The Conceptual Structure of Happiness. In *Happiness: Cognition, Experience, Language*. Heli Tissari, Anne Birgitta Pessi and Mikko Salmela (eds.) pp. 131-143. Studies across Disciplines in the Humanities and Social Sciences 3. Helsinki: Helsinki Collegium for Advanced Studies.

Kövecses, Z. 2004. Introduction: Cultural Variation in Metaphor. *European Journal of English Studies*, 8(3), 263-274.

Kövecses, Z. 2000. The Concept of Anger: Universal or Culture Specific? *Psychopathology*, 33, 159-170.

Lakoff, G. 1993. The Contemporary Theory of Metaphor. In A. Ortony (Eds.), *Metaphor and thought*, 2nd ed. pp. 202-251, Cambridge, UK: Cambridge University Press.

Lakoff, G. & Johnson, M. 1980. Metonymy. In *Metaphors We Live By*, pp. 35-40. Chicago, The University of Chicago Press.

Lim, Ji-Ryong. 2003. The Metaphorical Conceptualization of Basic Emotions in Korean. *Studies in Modern Grammar* 32, 141-167.

Lakoff, G., & Kövecses, Z. 1987. The Cognitive Model of Anger Inherent in American English. In D. C. Holland, & N. Quinn (Eds.), *Cultural models in language and thought*, pp. 195-221. Cambridge: Cambridge University Press.

Stefanowitsch, A. 2006. Words and Their Metaphors: A Corpus-based Approach. In A. Stefanowitsch, & S. T. Gries (Eds.), *Corpus-based Approaches to Metaphor and Metonymy* (pp. 63-105). Berlin; New York: M. de Gruyter.

Woo, Su-jung & Lee, Jeong-hwa. 2002. Conceptual Metaphors for Happiness in Korean and English: A Cognitive-Cultural Study. *Journal of the Applied Linguistics Associations of Korea*. 18(2), pp. 1-25.

Türker, E. 2013. Corpus-based Approach to Emotion Metaphors in Korean: A Case Study Anger, Happiness and Sadness. *Annual Review of Cognitive Linguistics*.11(1), 73-144.

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:

Euripides, *Medea*. Translation by Collier, M. & Macheimer, G. Oxford: Oxford University Press, 2006.

Tacitus, *Histories* 5:2-5 (Description of the Jews). Translation by Alfred John Church & William Jackson Brodribb. New York: The Modern Library, 1942 (through Perseus).

Secondary Literature:

Abu-Lughod, L. "Shifting Politics in Bedouin Love Poetry." In: Abu-Lughod, L. & Lutz, C.A. *Language and the Politics of Emotion*. Cambridge: Cambridge University Press; Paris: Editions de la Maison des Sciences de l'Homme, 1990, pp. 24-45.

Abu-Lughod, L. & Lutz, C.A. "Introduction: Emotion, Discourse, and the Politics of Everyday Life." In: Abu-Lughod, L. & Lutz, C.A. *Language and the Politics of Emotion*. Cambridge: Cambridge University Press; Paris: Editions de la Maison des Sciences de l'Homme, 1990, pp. 1-23.

Ahmed, S. "The Performativity of Disgust." In: Ahmed, S. *The Cultural Politics of Emotion*. New York: Routledge, 2004, pp. 83-100.

Cornelius, R.R. "Theoretical Approaches to Emotion." *Proceedings of the ISCA Workshop on Speech and Emotion*, pp. 3-10, Northern Ireland, 2000.

Figlerowicz, M. "Affect Theory Dossier: An Introduction." *Qui Parle* 20/2 (2012), 3-18.

Illouz, E. "Romantic Webs." In *Cold Intimacies: The Making of Emotional Capitalism*. Cambridge: Polity Press, 2007, pp. 74-90 and 95-107.

Frevert, U. "Losing Emotions." In: *Emotions in History: Lost and Found*. New York: Central European University Press, 2011, pp. 22-79.

Hoad, N. "Three Poems and a Pandemic." In: Staiger, J., Cvetkovich, A., & Reynolds, A. (eds.), *Political Emotions*. New York: Routledge, 2010, 134-150.

Lutz, C.A. "Engendered Emotion: Gender, Power, and the Rhetoric of Emotional Control in American Discourse." In: Abu-Lughod, L. & Lutz, C.A. *Language and the Politics of Emotion*. Cambridge: Cambridge University Press; Paris: Editions de la Maison des Sciences de l'Homme, 1990, pp. 69-91.

Matt, S.J. "Recovering the Invisible: Methods for the Historical Study of the Emotions." In: Matt, S.J. & Stears, P.N. (eds.), *Doing Emotions History*. Champaign: University of Illinois Press, 2013, pp. 41-53.

Matt, S.J. "Current Emotion Research in History: Or, Doing History from the Inside Out." *Emotion Review* 3/1 (2011), 117-124.

Reddy, W. M. "The Flowering of Sentimentalism." In: Reddy, W. M. *The Navigation of Feeling: A Framework for the History of Emotions*. Cambridge: Cambridge University Press, 2001, pp. 145-154.

Rofel, L. "She." In: *Other Modernities: Gendered Yearnings in China after Socialism*. Berkeley: University of California Press, 1999, pp. 159-164.

Scheer, M. "Are Emotions a Form of Practice (and Is That What Makes Them Have a History?) A Bourdieuan Approach to Understanding Emotions." *History and Theory* 51 (2012), 193-220.

Spelman, E.V. "Changing the Subject." In: *Fruits of Sorrow: Framing our Attention to Suffering*. Boston: Beacon Press, 1997, pp. 113-132.

Stearns, P.N. "The Impact of New Standards: Controlling Intensity in Real Life" and "The Need for Outlets." In: *American Cool: Constructing a Twentieth-Century Emotional Style*. New York: New York University Press, 1994, pp. 229-263 and 268-281.

Part 2:

Deignan, A. 2005. Conceptual Metaphor Theory and Language. In *Metaphor and Corpus Linguistics*, pp. 13-32. Amsterdam, Philadelphia, John Benjamins Publishing Company.

Kövecses, Z. 2014. Conceptualizing Emotions: A Revised Cognitive Linguistic Perspective. *Poznan Studies in Contemporary Linguistics*. 50 (1), 15-28.

Kövecses, Z.. 2010. What is Metaphor. In *Metaphor A Practical Introduction* (2nd edition), pp 3-14, New York, Oxford University Press.

Kövecses, Z. 2010. Common Source and Target Domains. In *Metaphor A Practical Introduction* (2nd edition), pp. 17-30, New York, Oxford University Press

Kövecses, Z. 2008. The Conceptual Structure of Happiness. In *Happiness: Cognition, Experience, Language* . Heli Tissari, Anne Birgitta Pessi and Mikko Salmela (eds.) pp. 131-143. Studies across Disciplines in the Humanities and Social Sciences 3. Helsinki: Helsinki Collegium for Advanced Studies.

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Lim, Ji-Ryong. 2003. The Metaphorical Conceptualization of Basic Emotions in Korean. *Studies in Modern Grammar* 32, 141-167.