

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

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

College/School	The College	Department/School	English
Prefix: EN G	Number: 434	Title: Literature and Culture of the Americas Special Topic: Border Literatures and Cultures	Units: 3

Course description:

Catalog: Literature and culture of North America, South America, and the Caribbean. May be repeated for credit when topics vary.

Course: This course examines the evolution of a multiethnic literary tradition of writing about the US border with Mexico. While we will begin with a study of more traditional representations of the region as the "frontier" for Anglo settlers in the work of well-known writer Cormac McCarthy, the course will focus on indigenous, Chicana, and Asian American literatures by Leslie Silko, Ana Castillo, and Karen Tei Yamashita that foreground the multiethnic and transnational character of the border area as a meeting place of diverse cultures and histories. We will end with a comparative study of representations about the US-Canada border by indigenous writer Thomas King. The course will also trace the evolution of a specific literary border aesthetics that moves beyond the Western aesthetic to include the use of indigenous and cultural nationalist Chicana mythologies as well as Latin American genres like magical realism.

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**, each topic requires **an individual submission**, separate from other topics.

Requested designation: *C, 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 2020 Effective Date: October 10, 2019

For Spring 2021 Effective Date: March 5, 2020

Area 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. 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.

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:

- x Signed course proposal cover form
- x [Criteria checklist](#) for General Studies designation being requested
- x Course catalog description
- x Sample syllabus for the course
- x 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 Claudia Sadowski-Smith E-mail c.sadowski-smith@asu.edu Phone 489-965-7660

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Krista Ratcliffe Date: _____

Chair/Director (Signature): 

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

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

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
YES	NO		Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	Course Description, Syllabus, List of Required Books
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:	
<input type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.	Course Description, Syllabus, List of Required Books
<input type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.	

Course Prefix	Number	Title	General Studies Designation
ENG	434	Literature and Culture of the Americas: Literatures of Transnational Adoption and Diaspora	C

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)
Example -See 2b. Compares 2 U.S. cultures	Example -Compares Latino & African American Music	Example -See Syllabus Pg. 5
1 Course contributes to understanding of diversity in contemporary US society	The course contributes to an understanding of the multiethnic diversity of US literature (and by extension society) by focusing on contemporary (turn of the 21 st century) multiethnic literary works that shift the view of US borders as settler colonial frontier spaces toward an acknowledgment of their multiethnic US diversity and transnational ties to the Americas	See Course Description, pg. 1; and yellow highlights on Syllabus pgs. 2-5
2a Comparative study of diverse cultural contributions of two more ethnic US groups	This course is a comparative study of the contributions of various US multiethnic writers (of indigenous, Latinx, Asian American descent) to contemporary US literary border writing. Their works have created diverse and transnational representations of the US Southwest that contribute to larger shifts in the understanding of the United States as a diverse nation with a history of significant relationships to neighboring countries	See Course Description, pg.1; and yellow highlights on syllabus pgs. 3 and 5 (2 works of indigenous literatures), pg 4 (Chicanx literature), and pg. 4 (Asian American literature), see also List of Required Books

ENG 434: Literature and Culture of the Americas

Course Description (from Course Catalog)

Literature and culture of North America, South America, and the Caribbean. May be repeated for credit when topics vary.

Enrollment requirements

Prerequisite(s): ENG 200 with C or better; one ENG 200- or 300-level literature course with C or better OR minimum 45 hours

Dr. Sadowski-Smith
Office: LL 303B
Office hours: W 1:00 pm – 2: 00 pm or by appointment

Phone: (480) 965-7660 (office)
Email: c.sadowski-smith@asu.edu

ENG 434: Literatures and Cultures of the Americas Border Literatures and Cultures

COURSE DESCRIPTION

This course examines the evolution of a multiethnic literary tradition of writing about the US border with Mexico. While we will begin with a study of more traditional representations of the region as the "frontier" for Anglo settlers in the work of well-known writer Cormac McCarthy, the course will focus on indigenous, Chicana, and Asian American literatures by Leslie Silko, Ana Castillo, and Karen Tei Yamashita that foreground the multiethnic and transnational character of the border area as a meeting place of diverse cultures and histories. We will end with a comparative study of representations about the US-Canada border by indigenous writer Thomas King. The course will also trace the evolution of a specific literary border aesthetics that moves beyond the Western to also include the use of indigenous and cultural nationalist Chicana mythologies as well as the adaptation of Latin American magical realism.

REQUIRED TEXTS

Essays on Canvas

Castillo, Ana. *The Guardians*. Random House, 2008. 0812975715

King, Thomas. *Truth and Bright Water*. Grove, 2001. 802138403

Lynch, Jim. *Border Songs*. Knopf, 2009. 2008053514

McCarthy, Cormac. *All the Pretty Horses*. Vintage, 1993. 0679744398

Silko, Leslie. *Ceremony*. Penguin, 1977. 0140086838

Yamashita, Karen Tei. *Tropic of Orange*. Coffeehouse Press, 1997. 1566890640

EVALUATION AND GRADE ASSIGNMENT

Participation (10%): Participation includes reading the assigned materials and actively as well as regularly engaging in conversations with other students about class material in a constructive manner. This is a discussion-based, NOT A LECTURE class, where you NEED TO PARTICIPATE rather than passively take notes. (You may be surprised that you may not be taking any notes at all and still be learning.)

Canvas Response Postings (30%): short papers (minimum of 500 words, but can always be longer) about the assigned readings. The written activities should address ALL of the assigned readings for the day by EITHER engaging an issue you formulate on your own OR by answering the question(s) posted on the syllabus (or otherwise assigned by me) for that day.

Midterm (20%): The midterm will be a combination of identifying and interpretative questions about everything you're read by this point in the semester.

Final Paper (40%, minimum of 2400 words): In it you will develop a focused interpretive argument about at least two texts on the syllabus. You can either discuss TWO assigned works of fiction, ONE essay in conjunction with a literary/cultural text on the syllabus OR at least TWO

assigned essays. Grading is based on the quality of your analytical argument and your written expression. You need to provide a first draft for peerediting. **I will be unable to accept the project if you have not previously attended a scheduled conference with me.**

COURSE POLICIES

1. I will implement the plus/minus grading system. Grades correspond to the following numerical evaluations: A+=4.33, A=4.0, A- 3.67, B+ 3.33, B=3.0, B-=2.67, C+=2.33, C=2, D=1.0, E=0.0.
2. *Your final grade will be lowered by one third of a grade (e.g., A to A-, 4.0 to 3.66, or A- to B+, 3.66 to 3.33) if you have more than three absences—**this includes both documented and undocumented absences**--and by a further grade for each absence thereafter. Also, two late arrivals to class (after 10 minutes) will count as ONE FULL ABSENCE. These terms may be adjusted ONLY if you make PRIOR arrangements with me. However, missing more than eight class sessions, regardless of reason, will result in automatic failure of the course.*
3. *Any late work will not be accepted. This includes work submitted to blackboard at 5:01, which is due at 5:00 pmt (local Arizona time) on the day of virtual meetings, and work submitted at 1:01 which is due for face-to-face meetings at 1:00 pm. I do not accept papers you email to me (rather than submit to blackboard), unless you have received prior permission that is reserved for emergency situations and never granted for final papers. Also, I cannot allow revisions of papers.*
4. You will be required to provide a first draft of your final paper for analysis in a peerediting session. You are required to meet with me for a scheduled conference on the final paper. I am unable to accept your paper if you do not attend that meeting, and you will receive a “0” for the paper. Assignments shorter than the required page length will automatically receive a grade that is below passing (“C”).
7. Plagiarism will result in automatic failure in this course. In the “Student Academic Integrity Policy” manual, ASU defines “Plagiarism” [as] using another's words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately.” You can find this definition at:
<http://provost.asu.edu/academicintegrity>
Academic dishonesty, including inappropriate collaboration, will not be tolerated. There are severe sanctions for cheating, plagiarizing and any other form of dishonesty.
8. If you require accommodations or services related to a physical, mental, or cognitive disability, please see me during the first two weeks of the semester and bring the appropriate documentation. Students must be registered with the Office of Disability Resources for Students (Matthews Center 1st floor, 480-965-1234, <http://www.asu.edu/drs/>). Your DRS coordinator should provide you with a letter to give me verifying your eligibility and the type of accommodation needed.
9. Some course material may be sensitive. If you find material sensitive, please come and talk to me and I will *try* to accommodate you when possible.
10. Most important, please be assured that I want you to learn and to receive the good grades you deserve. So please make an appointment with me should you have undue difficulty with your work in the course.

SCHEDULE OF READINGS AND ASSIGNMENTS

(Subject to Revision)

The Settler Colonial Myth of the Frontier and Monocultural Nationhood

8/25

Introduction to the Course

- 8/30 *Theories of Regionalism*
William R. Ferris “Region as Art,” Helen M. Dennis “Regionalism: American Southwest,” Joel Garreau “The Nine Nations of North America”
- 9/1 *Turner’s Myth of the Frontier as a “Melting Pot” of the US Nation*
Frederick Jackson Turner “The Significance of the Frontier in American History,”
Buffalo Bill “Life and Adventures of Buffalo Bill,” Richard Slotkin “Gunfighter Nation”
For visual information about Buffalo Bill, see
<http://www.pbs.org/wgbh/amex/cody/program/>
DUE: Summarize and evaluate Turner's article. According to him, how has 19th-century American culture been shaped by the frontier experience? In what ways does Buffalo Bill’s writing and his show (according to Slotkin) differ from Turner’s article?
DUE: Bring an artifact to class that, to you, represents the American West (or parts of the West), the place you’re living in right now.
- 9/6 Labor Day, no class
- 9/8 *Adapting the Myth of the Frontier to the 21st Century*
Larry McMurtry from *Walter Benjamin at the Dairy Queen*
DUE: How does McMurtry modify or contest the myth of the frontier as articulated either by Turner or Buffalo Bill?
- 9/13 *The Myth of the Frontier and the Border Thriller*
Cormac McCarthy *All the Pretty Horses* 1-106
DUE: How does the novel use the frontier myth? In your opinion, which variant of the myth (the Turner or Buffalo Bill versions) does it draw on?
- 9/15 *All the Pretty Horses* 107-212
DUE: How does the novel represent the US-Mexico border and bordercrossings?
- 9/20 *All the Pretty Horses* 213-320
DUE: What, in your opinion, does the novel’s ending represent?

The Indigenous Southwest in Native Border Literature

- 9/22 *The Indigenous Southwest*
Leslie Marmon Silko *Ceremony* 1-82
DUE: How does Silko’s novel represent the West differently or similarly to other works we’ve read so far?
- 9/27 *The Revolution of Border Literature through Native Mythology*
Ceremony 83-168
DUE: What does Silko’s imagery of the “witchery” represent? How do Pueblo Laguna and Navajo myths work in this novel?
- 9/29 *Ceremony* 169-262, Leslie Silko “America’s Debt to the Indian Nations”
DUE: How are issues of land loss that Silko discusses in her article fictionalized in her novel?
- 10/4 **Midterm (online meeting)**

Available from 9:00 am to 9:00 pm

The Transnational South/West in Chicana Border Literature and Theory

- 10/6 *Border Theory and the Chicana South/West*
Gloria Anzaldúa "The Homeland, Aztlán," Oscar Martínez "A Binational Region: The Borderlands"
DUE: How do the authors similarly or differently describe the Southwestern borderlands and its relationship to American studies today?
- 10/11 *Contemporary Mexican Migration and the US-Mexico Border*
Ana Castillo *The Guardians* 3-74; *Economist* article: "Immigrants Become Hostage as Gangs Prey on Mexicans"
http://online.wsj.com/article_email/SB124441724453292457-1MyQjAxMDI5NDA0OTQwMTk3Wj.html
DUE: How does Castillo's representation of the border area between the United States and Mexico relate to the border theories articulated by Anzaldúa and Martínez?
- 10/13 Chicana Border Literature and the Evolution of a **Magical Realist Border Tradition**
The Guardians 75-133
DUE: How does *The Guardians* fictionalize recent changes in the Mexico-U.S. borderlands against the backdrop of its long history of violence described in the novel?
- 10/18 *The Guardians* 137-211
DUE: What do you make of the central role that organized gangs play in this novel?

The Multiethnic South/West in Asian American Border Writing

- 10/20 *The Diversity of US-Mexico Border Migration and the **Expansion of Magical Realist Border Writing** in Asian American Literature*
Karen Tei Yamashita *Tropic of Orange* 1-93, Sharp Rise in Chinese Arrests at U.S. Border," Saskia Sassen "America's Immigration Problem"
DUE: Choose one character and discuss their relationship to questions of migration.
- 10/25 *Tropic of Orange* 97-181, John Chávez "Chicano Homeland"
Recommended: Watch video on the Chicano Civil Rights Movement
<http://www.youtube.com/watch?v=uia5mrXBGUg&feature=related>
DUE: How does the novel use and modify the equation of the Southwest with Aztlán, the Chicana/o homeland?
- 10/27 *Tropic of Orange* 182-270, Molly Wallace "Tropics of Globalization"
<http://www.latimes.com/news/nationworld/nation/la-na-chinese-smuggling5-2009oct05,0,4972825.story?page=2>
DUE: What do you think the novel's ending may represent?

Comparative Perspectives in US Literatures about the US-Canada Border

- 11/1 *Immigration, Smuggling, and the Militarization of the US-Canada Borderlands*
Jim Lynch *Border Songs* 3-100, *Seattle PI* article "Heightened Security at U.S.-Canada Border Catching Few Terror Suspects,"
http://www.seattlepi.com/local/405176_immigration20.html

DUE: How do the issues of drug smuggling and immigration fictionalized in *Border Songs* relate to developments along the US-Mexico boundary?

11/3 *US-Canada Border Literature and the New Realism of Border Writing*
Border Songs 101-199

DUE: How does this novel describe the U.S.-Canada borderland?

11/8 *Border Songs* 200-291

DUE: How would you interpret the general dislike of enforcement at the Canada-U.S. border represented in the novel? How does that sentiment relate to ideas prevalent in the U.S. Southwest?

11/10 & 11/15 **Conferences in my office, no class**

11/22 *Indigenous Border Communities at the US-Canada Border and the Expansion of Indigenous Mythologies in Border Writing*

Thomas King *Truth and Bright Water* 1-91; Thomas King "Borders"

DUE: How is the border line described in this novel similar or different to other national boundaries we've read about in this class so far?

11/24 *Truth* 92-171, Ruth Jamieson "Contested Jurisdiction Border Communities"

In-class writing: How does the novel illustrate the notion of a contested border community?

11/29 *Truth* 178-266, Robin Ridington "Happy Trails to You"

DUE: How does *Truth and Bright Water* conceive of borders? What, if anything, does this conception add to border and transnational American studies?

12/1 *Peerediting*

DUE: Two copies of the *first draft* of final paper.

12/6 **DUE:** Final paper

**ENG 434: Literatures and Cultures of the Americas
Border Literatures and Cultures**

REQUIRED TEXTS

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