

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): *Krista Ratcliffe*

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 checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus, Course Description
<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.	Syllabus, Course Description
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	Syllabus, Course Description
<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 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 type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input type="checkbox"/>	<input 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.	Syllabus, Assignments
		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
ENG	434	Literature and Culture of the Americas: Border Literatures and Cultures	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 Study of development of belief systems and aesthetic experiences	Emphasizes the study of the historical evolution of belief systems about the US nation and its location in the Americas, as manifested in the analysis of literary works that represent a thematic and aesthetic shift in the representation of the Southwest as the frontier of Anglo settler expansionism toward an emphasis on its diverse and transnational nature	See course description and yellow highlights on syllabus *study of representations of the Southwest as a settler colonial frontier, page 2-3 *study of multiethnic literatures that emphasize indigenous views of the Southwest, page 3 and page 5 *study of Chicana literature about the Southwest as a transnational border area, see page 4 *study of comparative aspects of US borders through a focus on the US-Canada border, pgs 4-5
2 Interpretation of literary texts and evolution of literary tradition	Concerns the study of the historical evolution of a diverse tradition of literary writing about US border regions and the interpretation of individual literary texts representative of this tradition	See course description and yellow highlights in syllabus on pgs 2-5
3 Engagement with aesthetic practices and the evolution of aesthetic traditions	Concerns the interpretation and analysis of aesthetic/formal elements that are specific to the aesthetic tradition of border literatures	See green highlights on course description pg.1, and green highlights on syllabus listing analysis of specific aesthetic features for each literary work, pgs 2-5
4d Analysis of literature and development of literary traditions	Concerns the analysis of literary works that exemplify an evolving literary tradition which is engaged in the representation of US borders	See course description, pg.1; list of required books, pg. 1; and yellow highlights on syllabus, pgs. 2-5

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

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