

**GENERAL STUDIES COURSE PROPOSAL COVER FORM**

**Course information:**

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

**School of International Letters & Cultures**

College/School College of Liberal Arts and Sciences Department/School \_\_\_\_\_  
 Prefix: SLC Number: 202 Title: Introduction to Literary and Cultural Theory Units: 3

Course description: **Interdisciplinary approaches to understanding culture and cultural production (literature, visual arts, and performance, among others) in different cultures and regions.**

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:** Humanities, Arts and Design–HU **Mandatory Review:** Yes

*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](mailto: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:**

- 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 Ana Hedberg Olenina E-mail ana.olenina@asu.edu Phone (480) 965-3873

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Nina Berman Date: 8/6/2020

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.

<b>ASU - [HU] CRITERIA</b>			
<b>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.</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> 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"/>	<b>4.</b> 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"/>	<b>a.</b> Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the analysis of literature and the development of literary traditions.	syllabus
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		• 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.	

Course Prefix	Number	Title	General Studies Designation
SLC	202	Introduction to Literary and Cultural Theory	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	The course introduces the students to foundational readings in post-colonial theory, critical theory of race, and gender studies, inviting the students to apply these perspectives to their analysis of literary texts and cultural artifacts, sampled from diverse cultural groups, regions, genres, and historical periods	<p>Unit 3: Pairs Edward Said's Orientalism and Jamaica Kincaid's literary expose on the tourist industry in the Caribbean. The students are invited to witness Kincaid's struggle as an author to undo the oppressive, prejudiced patterns of thought and linguistic expression that have been the legacy of the colonial era.</p> <p>Unit 4: Focuses on the implicit ideological and geopolitical assumptions encoded in the design of maps</p> <p>Unit 6. Analyzes contested expressions of national memory in Russian monuments and memorial spaces.</p> <p>Unit 12 Analyzes Sappho's poetry and changing perspectives on this poet and representations of gay relationships in the course of 19<sup>th</sup> and 20<sup>th</sup> century (accompanying reading by Marilyn Skinner)</p>
2	By fostering close reading skills, the course aims to develop students' sensitivity to the relations between form, content, and medium, as well as their ability to connect their insights to broader considerations of cultural, social, political, economic, and technological factors, which influenced the production and public experience of artworks.	<p>Each unit invites students to analyze a specific primary source ( a literary text or a cultural artifact) and engage with scholarly readings illuminating its stylistic structure and the way in which it responds to the specific cultural and socio-political context of a given historical period. Students complete assignments (such as blog posts in response to study questions; research projects and presentations) to develop skills of cultural analysis.</p> <p>E.g.: Unit 1 deals with poetry translation and students will compare and contrast the stylistic choices of 19 different English translations of a Chinese poem, noting the relationship between word choice and aesthetic values communicated by each author.</p>

		Unit 2 invites the students to compare and contrast the formal style and ideology of a Japanese film and its Hollywood remake
4b	Units of the course pair literary texts and cultural artefacts with scholarly readings addressing the aesthetic systems and beliefs representative of specific historical traditions and genres	Unit 11 focuses on Marie de France's medieval lays (long poems) and the reading by Krueger points out the function of common places and motifs borrowed from the Bible, Graeco-Roman, and Celtic traditions. In their blogposts the students will be invited to address the ways in which de France's text, woven from borrowed threads, nevertheless manages to convey a sense of the author's voice. We learn about the practice of quoting as a sign of prestige in Medieval literary composition and about the notion of authorship that is so different from the Romantic existence on originality we are more familiar with in our culture.
4d	The course includes cultural expressions and texts from diverse cultures and periods, inviting the students to recognize the ways in which these artworks are embedded in and respond to their cultural and socio-political contexts.	Unit 11 and Unit 12 both focus on female European poets, a medieval and an antique one. This pairing helps us to compare and contrast the ways in which these authors, belonging to different cultures and periods, articulate the sense of the lyrical I in their poems. The readings in both units illuminate crucial aspects of both authors' style and ideology, which will aid in our comparative analysis.

**!** Unless otherwise noted, all on-campus, in-person fall classes will include class sessions that you will attend in-person and/or class sessions you will attend remotely, through ASU Sync. ASU Sync is a technology enhanced and fully interactive remote learning experience using Zoom. [Learn more about ASU Sync](#)

# SLC 202 - Introduction to Literary and Cultural Theory

## Course Description

Interdisciplinary approaches to understanding culture and cultural production (literature and critical theory, film, visual art, and performance, among others) in different cultures and regions. Classes are taught by a primary instructor aided by several guest lecturers in their area of academic specialization.

## Enrollment requirements

Prerequisite(s): ENG 102, 105, or 108 with C or better OR Visiting University Student

## Offered by

The College of Liberal Arts and Sciences

## Additional Class Details

**General Studies:** No

**Units:** 3

**Repeatable for credit:** No

**Component:** Lecture

**Required components:** Recitation, Lecture

## Important Deadlines

**Last day to enroll:** August 26, 2020

**Drop deadline:** August 26, 2020

**Course withdrawal deadline:** November 04, 2020

**Fall 2020 | Class # 86274**

**Seats Open:** 17 of 80 ●





**ASU** School of International  
Letters and Cultures  
Arizona State University

**SLC 202: Introduction to Literary and Cultural Theory**

Fall 2020 Session C

**General Studies Designations:** G, HU [TBA]

**Contact Information Instructors**

**Instructor:** Dr. Ana Hedberg Olenina

**Teaching Assistants:** Shahrzad Ghobadlou; Hin Ming Frankie Chik

**Office Location:** LL 404-E (Dr. Olenina)

**Telephone number:** (480) 965-3873

**Email:** [ana.olenina@asu.edu](mailto:ana.olenina@asu.edu)

**Zoom Link:** Dr. Olenina: <https://asu.zoom.us/j/2070555568> (by appointment)

**Office Hours:** Zoom office hours for Dr. Olenina: Tue 3-4 pm and by appointment

If our regular office hours are not convenient for you, we can set up an appointment outside those times. You can contact us via email for an appointment or for other questions and problems. We will try to get back to you within 24 hours.

Your section leader is responsible for leading discussions, administering assignments, and grading. If you have concerns or questions about those issues, please contact him/her directly first. For questions about the lectures and general course matters, contact Professor Olenina.

**Meeting Times**

**Lectures** (all sections): Mon, Wed 12:15-1:05 pm

**Section 001.** Tu 3:00-3:50 pm | TA Hin Ming Frankie Chik

**Section 002.** Th 12:00-12:50 | TA Shahrzad Ghobadlou

**Section 003.** Fri 12:15-1:05 | TA Shahrzad Ghobadlou

**Course Description**

Intended as a foundational course for all SILC majors, SLC 202 introduces the fundamentals of cultural analysis, so as to help students understand the ways in which the languages they are learning are embedded in a broader cultural context. With an emphasis on comparative perspectives and theoretical discussion, the course teaches methods of enquiry that will enable students to formulate their own research questions and draw on their individual backgrounds as SILC majors, no matter the language, country, period, or artistic medium they focus on.

All course materials and instruction are in English. Interested students are encouraged to bring in and address primary and secondary sources in the target language of their focus.

Credits: 3 credit hours.

## Course Objectives

Structured around three modules – “Textual”, “Visual,” and “Spatial” – the course will employ a range of interdisciplinary approaches to various forms of cultural production, including literature, film, visual art, media projects, and architecture, sampled from a wide variety of regions, artistic movements, and historical periods. Through exploration of these primary works and foundational theoretical texts, the course will show students how to critically question the motivations, aesthetics, transmission, and reception of a variety of works and media. By fostering close reading skills, the course aims to develop students’ sensitivity to the relations between form, content, and medium, as well as their ability to connect their insights to broader considerations of cultural, social, political, economic, and technological factors, which influenced the production and public experience of artworks. Ultimately, our goal will be to understand how texts and other artifacts function as cultural products – how they reflect and negotiate specific beliefs, value systems, and practices.

The course has a strong writing component, so as to foster the integration of critical thinking, analytical writing, and discussion skills pivotal for continued study in the multifaceted disciplinary areas of SILC. Through guest lectures and presentations, students will also have the opportunity to learn more about the research of many SILC faculty.

A note on course content: learning about foreign cultures by definition takes one out of the comfort zone. Some of the course materials address politically sensitive themes in a deliberately provocative, poignant manner and may contain violence and profanity. Please feel free to reach out to the instructors if you feel that you would prefer to avoid specific triggers.

## Learning Outcomes

At the completion of this course, students will be able to demonstrate that they can:

- interpret the relationship between form, content, and medium in literary and artistic works and describe elements of style;
- discuss the ways in which artistic texts and cultural artifacts respond to broader socio-political issues, beliefs, value systems, and stylistic-technological trends of specific historical periods
- compare and contrast the artistic vision of authors, belonging to different historical periods, cultures;
- apply the critical vocabulary garnered from interdisciplinary scholarship in literary theory, translation studies, critical theory of race, postcolonial theory, film and media studies, and gender criticism to the analysis of texts and cultural artifacts;



-- interpret and synthesize information from primary and secondary sources in cogent, accurate, and well-informed academic essays and oral presentations.

### Course Materials and Technology

Film and scanned reading materials will be available on our course website on Blackboard.

Please obtain the following books (available at ASU Bookstore):

- Weinberger, Eliot, and Octavio Paz. *Nineteen Ways of Looking at Wang Wei (with More Ways)*, 2016. ISBN-13: 978-0811226202
- Nakazawa, Keiji. *Barefoot Gen: A Cartoon Story of Hiroshima*, with an introduction by Art Spiegelman. San Francisco: Last Gasp, 2004. ISBN-13: 978-0867196023
- Spiegelman, Art. *The Complete Maus: A Survivor's Tale*, New York : Pantheon Books, 2011. ISBN-13: 978-0679406419
- Tayeb, Salih. *Season of Migration to the North*, trans. Denys Johnson-Davies. New York: Review Books, 2009. ISBN-13: 978-1590173022

### Course Time Commitment

The [ABOR policy on academic credit](#) defines credit as “An hour of work is the equivalent of 50 minutes of class-time (often called a "contact hour") or 60 minutes of independent study work. A minimum of 45 hours of work by each student is required for each unit of credit. At least 15 contact hours of recitation, lecture, discussion, testing or evaluation, seminar, or colloquium, as well as a minimum of 30 hours of student homework is required for each unit of credit.”

### Course Assignments

(Detailed instructions will be provided as separate handouts).

**Weekly posts.** Students will post short responses (~200-300 words) to Blackboard discussion forums for their section. Due by 7 pm on the evening before the discussion section, these posts will be used by the section leaders to structure the class.

**Translation.** In Unit 1, students will submit their own translation of a poem by Wang Wei with a manifesto explaining their stylistic choices (~500-700 words).

**Midterm group project.** Working in small groups, comprised of diverse majors and language concentrations, students will prepare a comparative analysis of a certain issue or phenomenon. Possible topics include but are not limited to issues of representation, identity, reception and interpretation, cultural politics surrounding specific practices, etc. Students are welcome to consider various kinds of artifacts, from literary texts, to maps, to performances, to graffiti, to architectural monuments, to virtual projects. Each group will prepare a classroom presentation (7 min.) of their findings. Additionally, each group member will also submit an individual write-up on their own personal research contribution to the project (3-4 pp., double space).

For the **final assignment**, the students will have the option of either writing an academic essay (8-9 pp. double-space) or completing a creative analytical project, such as 1) a translation (or a

trans-medial adaptation) of one of the foreign-language texts from the syllabus; 2) an audio-visual essay ( 5-6 min.); or 3) a multi-page website providing a “guided themed tour” of a certain site in a certain historical era. Creative projects must draw on the topics and materials discussed in the course and will have to be accompanied by a manifesto (3 pp. double spaced). Whether it takes the form of an essay or a creative project, each final work must reference at least 3 authoritative scholarly sources, one of which may be a reading from the syllabus. The final assignment will be completed in four stages: 1) drafting an outline (2 pp. double space); 2) work-shopping the outline in class and receiving your peers’ feedback; 3) submitting your outline to your TA and receiving his feedback; 4) fleshing out the final essay/project in its ultimate form.

### Grade Breakdown

We will calculate your final grades according to the following percentages:


- Participation, i.e. contributions to classroom and online discussion: 30%
- Translation project: 10%
- Midterm Group Project: 20%
  - (i.e., group presentation: 10% + individual statement: 10%)
- Final Project/Paper Outline: 20%
- Final Project/Paper: 20%




The course schedule indicates due dates. Separate handouts provide instructions for the assignments.

### Grade scale




A+ (100-97); A (96-94); A– (93-90)  
 B+ (89-87); B (86-84); B– (83-80)  
 C+ (79-77); C (76-70)  
 D (69-60)  
 E (59-0)





### Course Schedule




COURSE SCHEDULE	
<b>Topic 1. Translation, Travel, and the Politics of Cross-cultural Encounter</b>	
Unit 1. [Textual  ] The Text in a Multicultural World	
R 08/17	<b>Discussion Section:</b> Course Introduction
F 08/18	

M 08/21	<b>Lecture:</b> “Course Overview. Why Study Culture? Why Theory? Why Representation?”
W 08/23	<b>Lecture:</b> “What Do We Do When We Translate? Translation from a Geopolitical Standpoint”
R 08/24 F 08/25	<b>Discussion Section Readings:</b> <ul style="list-style-type: none"> <li>- Eliot Weinberger and Octavio Paz, <i>Nineteen Ways of Looking at Wang Wei</i></li> <li>- Claire Kramsch, “The Relationship of Language and Culture,” 3-14</li> </ul>
<b>Unit 2. [Visual ] Cross-cultural Adaptation</b>	
M 08/28	<b>Lecture:</b> “Akira Kurosawa’s Samurai Films in Post WWII Japan” <b>Watch at home in preparation for the lecture:</b> <ul style="list-style-type: none"> <li>- <i>Seven Samurai</i> (Akira Kurosawa, Japan, 1954, 207 min.)</li> </ul>
W 08/30	<b>Lecture:</b> “Westernizing Kurosawa: a History of <i>Magnificent Seven</i> ” <b>Watch at home in preparation for the lecture:</b> <ul style="list-style-type: none"> <li>- <i>Magnificent Seven</i> (John Sturges, USA, 1960, 128 min.)</li> </ul>
W 08/30 R 08/31	<b>Web Post Due: by 7 pm on the day before your discussion section</b>
R 08/31 F 09/01	<b>Discussion Section Readings:</b> <ul style="list-style-type: none"> <li>- Cynthia Baron and Sharon M. Carnicke, <i>Reframing Screen Performance</i>, pp. 138-161.</li> </ul>
F 09/01	<b>Due in your TA’s mailbox by 5 pm:</b> An annotated translation of Wang Wei’s poem
M 09/04	<b>Labor Day. No Class</b>
<b>Unit 3. [Spatial / Textual ] The Traveler’s Gaze and Legacies of Colonialism</b>	
W 09/06	<b>Lecture:</b> “The Traveler’s Gaze and Legacies of Colonialism”
W 09/06 R 09/07	<b>Web Post Due: by 7 pm on the day before your discussion section</b>
R 09/07	<b>Discussion Section Reading:</b>

F 09/08	<ul style="list-style-type: none"> <li>- Jamaica Kinkaid, <i>A Small Place</i>, 1988 (pp. 1-35)</li> <li>- Edward Said, <i>Orientalism</i> (Introduction and Ch.1 - selection)</li> </ul>
M 09/11	<p><b>Lecture:</b> Invited lecture by Professor Nina Berman, Director of SILC</p> <p><b>In preparation for the lecture, please watch:</b></p> <ul style="list-style-type: none"> <li>- Herrmann, Cassandra. "An African Message for America" (video), <i>The New York Times</i> Op-Docs  <a href="https://www.nytimes.com/2015/01/06/opinion/an-africans-message-for-america.html?_r=0">https://www.nytimes.com/2015/01/06/opinion/an-africans-message-for-america.html?_r=0</a></li> </ul>
Unit 4. [Spatial 🌐 / Textual 📖] The Traveler's Gaze and Legacies of Colonialism, Cont.'d	
W 09/13	<b>Lecture:</b> "Imperialism and the Cultural Reading of Race"
W 09/13 R 09/14	<b>Web Post Due: by 7 pm on the day before your discussion section</b>
R 09/14 F 09/15	<p><b>Discussion Section Readings:</b></p> <ul style="list-style-type: none"> <li>- Salih Tayeb, <i>Season of Migration to the North</i> (1966)</li> <li>- Frantz Fanon, <i>Black Skin, White Masks</i> (selection)</li> <li>-</li> </ul>
M 09/18	<b>Lecture:</b> "Can the Subaltern Speak?"
<b>Topic 2. The Nation as an Imagined Community</b>	
Unit 5. [Visual 📖/🌐 Spatial] Ideologies of Mapmaking	
W 09/20	<b>Lecture:</b> "The Map as a Worldview"
W 09/20 R 09/21	<b>Web Post Due: by 7 pm on the day before your discussion section</b>
R 09/21 F 09/22	<p><b>Discussion Section Readings:</b></p> <ul style="list-style-type: none"> <li>- A selection of maps and travel guides</li> <li>- Benedict Anderson, "Imagined Communities" in Spencer, Philip, and Howard Wollman, <i>Nations and Nationalism: A Reader</i>. New</li> </ul>

	<p>Brunswick, N.J: Rutgers University Press, 2005, 48-58.</p> <ul style="list-style-type: none"> <li>- Benedict Anderson, "Census, Map, Museum" in <i>Imagined Communities: Reflections on the Origin and Spread of Nationalism</i>, 167-190.</li> </ul> <p><b>Optional Recommended Readings:</b></p> <ul style="list-style-type: none"> <li>- Derek Gregory, "Cultures of Travel and Spatial Formations of Knowledge," <i>Erdkunde</i>, Bd. 54, H. 4 (2000), pp. 297-319</li> <li>- J.B. Harley, "Texts and Contexts in the Interpretation of Early Maps" in <i>The New Nature of Maps</i>, pp. 34-49</li> </ul>
M 09/25	<b>Lecture:</b> "Maps and National Interests"
Unit 6. [Visual  /Spatial  Monuments: Constructing the Nation's Past	
W 09/27	<b>Lecture:</b> "The Museum and National Memory"
W 09/27 R 09/28	<b>Web Post Due: by 7 pm on the day before your discussion section</b>
R 09/28 F 09/29	<p><b>Discussion Section Materials:</b></p> <ul style="list-style-type: none"> <li>- <i>Russian Ark</i> (Aleksandr Sokurov, Russia/Germany, 96 min., 2002)</li> <li>- Svetlana Boym, Introduction (pp. 3-10); "Archeology of Metropolis"(pp. 75-82) and "St.Petersburg" (pp. 121-149) in <i>The Future of Nostalgia</i></li> <li>- A selection of virtual museum sites</li> </ul>
M 10/02	<b>Lecture:</b> "Monuments as Cultural Palimpsests"
<b>Topic 3. Modernity and Urban Experience</b>	
Unit 7. [  Spatial] Navigating the Urban Space	
W 10/04	<p><b>Invited Lecture:</b> Professor David William Foster, SILC Portuguese and Spanish</p> <p><b>Lecture Preparation Materials:</b></p> <ul style="list-style-type: none"> <li>- David William Foster, "Downtown in São Paulo with Hildegard Rosenthal's Camera"</li> <li>- Hildegard Rosenthal's photographs at the online gallery of The Instituto Moreira Salles (Brazil):</li> </ul>

	<a href="http://www.ims.com.br/ims/explore/artista/hildegard-roenthal">http://www.ims.com.br/ims/explore/artista/hildegard-roenthal</a>
W 10/04 R 10/05	<b>Web Post Due: by 7 pm on the day before your discussion section</b>
R 10/05 F 10/06	<b>Discussion Section Materials:</b> - Review the materials assigned for 10/04 and 09/28-09/29
M 10/9 T 10/10	<b>No Class. Fall Break.</b>
W 10/11	<b>Lecture: "Experiencing the City: Flânerie, Drift, and User-level Explorations"</b>
R 10/12 F 10/13	<b>Discussion Section Materials:</b> - Michel de Certeau, <i>Practices of Everyday Life</i> , pp. 91-111. - Walter Benjamin, "The Flâneur," in <i>The Arcades Project</i> , pp. 416-455 - A selection of Graffiti art from Mexico City, New York, London - Pamela Scheinman, "A Wall in Mexico City's Historic Center" in <i>Understanding Graffiti</i>
Unit 8. [Visual  /Spatial 	
M 10/16	<b>Lecture: "The Marginal and the Global"</b> <b>Lecture Preparation Materials:</b> - <i>Waste Land</i> , dir. Lucy Walker, (2010), Brazil. 99 min. - Robert Stam, "Hybridity and the Aesthetics of Garbage: the Case of Brazilian Cinema" - Tim Cresswell, "Defining Place"
W 10/18	<b>Group Project Presentations</b>
R 10/19 F 10/20	<b>Group Project Presentations</b>
<b>Topic 4. Coping With Historical Trauma</b>	
Unit 9. [Visual  / Textual 	


M 10/23	<b>Lecture:</b> “Representing the Unspeakable: the Memory of the Holocaust”
W 10/25	<b>TBA:</b> Invited Lecture by Professor Daniel Gilfillan (SILC, German Studies)
W 10/25 R 10/26	<b>Web Post Due: by 7 pm on the day before your discussion section</b>
R 10/26 F 10/27	<b>Discussion Section Readings:</b> <ul style="list-style-type: none"> <li>- Art Spiegelman, <i>The Complete Maus: A Survivor’s Tale</i> (1996)</li> <li>- Stephen Tabachnick, “Of Maus and Memory: The Structure of Art Spiegelman’s Graphic Novel of the Holocaust”</li> </ul>
Unit 10. [Visual  /Textual 	
M 10/30	<b>Lecture:</b> “Representing the Unspeakable: the Memory of the Atomic Bomb”
W 11/01	<b>Lecture:</b> “Nakazawa’s Graphic Novel <i>Barefoot Gen</i> ”
W 11/01 R 11/02	<b>Web Post Due: by 7 pm on the day before your discussion section</b>
R 11/02 F 11/03	<b>Discussion Section Readings:</b> <ul style="list-style-type: none"> <li>- Keiji Nakazawa, <i>Barefoot Gen</i>, Vol. 1 (2004)</li> <li>- Susan Napier, “No More Words: <i>Barefoot Gen</i>, <i>Grave of the Fireflies</i>, and “Victim’s History” in <i>Anime from Akira to Princess Mononoke</i></li> </ul>
<b>Topic 5. The Self and Cultural Tradition</b>	
Unit 11. [Textual  Authorship and Intertextuality	
M 11/06	<b>Lecture:</b> Is There Author’s Voice in Medieval Literature?
W 11/08	<b>Lecture:</b> <b>Medieval Courtly Love Poetry as a Web of References</b>
W 11/08 R 11/09	<b>Web Post Due: by 7 pm on the day before your discussion section</b>
R 11/09 F 11/10	<b>Discussion Section Readings:</b>

	<ul style="list-style-type: none"> <li>- Marie de France, "Prologue," "Laustic," "Milun," in <i>The Lais of Marie de France</i></li> <li>- Roberta Krueger, "The Wound, the Knot, and the Book: Marie de France and Literary Traditions of Love in <i>The Lais</i>" in <i>A Companion to Marie de France</i>, pp. 55-88.</li> </ul>
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Unit 12. [Textual 

M 11/13	<b>Lecture:</b> Sappho and the Lyric Poetry Traditions in Ancient Greece
W 11/15	<b>Lecture:</b> "Sappho from the Perspective of Women's and Gender Studies"
W 11/15	<b>Web Post Due: by 7 pm on the day before your discussion section</b>
R 11/16	<b>Web Post Due: by 7 pm on the day before your discussion section</b>
R 11/16 F 11/17	<b>Discussion Section Readings:</b> <ul style="list-style-type: none"> <li>- Sappho, Selected Odes and Lyric Poems in <i>Sweetbitter Love: Poems of Sappho</i></li> <li>- Marilyn Skinner, "Woman and Language in Ancient Greece, or Why Sappho is a Woman?" in <i>Reading Sappho: Contemporary Approaches</i></li> </ul>
M 11/20	<b>Final Project Workshop:</b> Bring 4 copies of your outline
W 11/22	<b>TA Presentations</b>
W 11/22	<b>Final Project outline due</b> to your TA by email as a Word document titled "LastName_Outline.doc" <b>by 7 pm</b>
R 11/23	<b>Thanksgiving Holiday</b>

**Topic 6. History of the Book: East and West**

Unit 13. [Textual 

M 11/27	<b>Invited Lecture:</b> Professor Young Oh, SILC Chinese "Early Chinese Book Culture"
W 11/29	<b>Lecture:</b> Writing and Book Culture in Medieval Europe



W 11/29 R 11/30	<b>By 7 pm on the day before your discussion section. Submit your thesis statement by email to your TA [extra credit: + 1% toward participation]</b>
R 11/30 F 12/01	<b>Final Project Workshop III: Crafting a Compelling Thesis Statement</b>
F 12/08	<b>Final Project Due</b> by 5 pm in your TA's mailbox + el. copy by email

## Course Policies

### Late or Missed Assignments

The due dates for all assignments are marked on the syllabus. Unless you have a serious excuse, such as a medical issue or a family emergency, late submissions of all assignments will be penalized by 3% for every 24 hours past the deadline. This rule does not apply for peer-review commentaries and group assignments in case the author you were supposed to provide feedback to or your collaborator was late.

### Submitting Assignments

All online assignments MUST be submitted via the associated assignment submission feature in Canvas. Do NOT submit an assignment via email.

### Grading Procedure

We will aim to grade and provide feedback on all assignments within one week of submission. You will be able to see instructors' comments on the margins of your papers on Canvas.

### Grade Appeals

Grade disputes must first be addressed by discussing the situation with the instructor. If the dispute is not resolved with the instructor, the student may appeal to the department chair per the [University Policy for Student Appeal Procedures on Grades](#).

### Communication and Technology Requirements

Your Canvas Email/Messages is an official means of communication among students, faculty, and staff. Students are expected to read and act upon messages in a timely fashion. Students bear the responsibility of missed messages and should check their ASU-assigned email regularly. ***All instructor correspondence will be sent to your ASU email account.***

This course requires a computer with Internet access and the following:

- Web browsers ([Chrome](#), [Mozilla Firefox](#), or [Safari](#))
- [Adobe Acrobat Reader](#) (free)
- [Adobe Flash Player](#) (free)
- Webcam, microphone, headset/earbuds, and speaker
- Microsoft Office or Google Drive ([Microsoft 365](#) and Google Drive are free for all currently-enrolled ASU students)
- Reliable broadband internet connection (DSL or cable) to stream videos.

*Note:* A smartphone, iPad, Chromebook, etc. may not be sufficient for completing your work in ASU courses. While you will be able to access course content with mobile devices, you must use a computer for all assignments, quizzes and exams, and virtual labs.

## Technical Support

This course uses Canvas to deliver content. It can be accessed through MyASU at <http://my.asu.edu> or the Canvas home page at <https://myasucourses.asu.edu>. To monitor the status of campus networks and services, visit the System Health Portal at <http://syshealth.asu.edu/>. To contact the help desk, call toll-free at 1-855-278-5080.

## Other Campus Resources

Please refer to the following additional resources available to ASU students:

- [ASU Academic Success Program \(tutoring\)](#)
- [Counseling Services](#)
- [Financial Aid](#)
- [Disability Resource Center](#)
- [Major & Career Exploration](#)
- [Career Services](#)
- [Student Organizations](#)

## Absences

This course is delivered in the ASU SYNC mode. Students must attend lectures and recitation sections for the course and complete the online activities and assignments. You are entitled to one unexcused absence per semester (please get in touch with us in advance). Besides that, unless you have a serious excuse, such as a medical issue or a family emergency, each absence will lower your participation grade by 2%.

Students that need to be absent from class or are unable to follow along with the scheduled online modules due to religious observances ([ACD 304–04: Accommodations for Religious Practices](#)) or due to participation in university-sanctioned activities ([ACD 304–02: Missed Classes Due to University-Sanctioned Activities](#)) should notify the instructor at the beginning of the semester about the need to be absent from class and make arrangements to make up missed assignments and in-class work.

## Academic Integrity

Academic honesty is expected of all students in all examinations, papers, and 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 from ASU. For more information, see <http://provost.asu.edu/academicintegrity>.

A student may be found to have engaged in academic dishonesty if, in connection with any academic evaluation or academic or research assignment (including a paid research position), he or she engages in any form of academic deceit, refers to materials/sources or uses devices (e.g., computer disks, audio recorders, camera phones, text messages) not authorized by the instructor for use during the evaluation or assignment; possesses, reviews, buys, sells, obtains, or uses, without appropriate authorization, any materials intended to be used for an evaluation or assignment in advance of its administration; acts as a substitute for another person in any academic evaluation or assignment; uses a substitute in any academic evaluation or assignment; depends on the aid of others, including other students or tutors, in connection with

any evaluation or assignment to the extent that the work is not representative of the student's abilities; engages in plagiarism; uses materials from the Internet or any other source without full and appropriate attribution; permits his or her work to be submitted by another person in connection with any academic evaluation or assignment, without authorization; claims credit for or submits work done by another; signs an attendance sheet for another student, allows another student to sign on the student's behalf, or otherwise participates in gaining credit for attendance for oneself or another without actually attending.

### **Accommodating Students with Disabilities**

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. The DRC Tempe office is located on the first floor of the Matthew Center Building. DRC staff can also be reached at (480) 965-1234 (v) or (480) 965-9000 (TTY). For additional information visit:

[www.asu.edu/studentaffairs/ed/drc](http://www.asu.edu/studentaffairs/ed/drc).

### **Expected Classroom Behavior**

Netiquette is defined as appropriate online behavior. For this course, netiquette includes keeping course discussion posts focused on the assigned topics, maintaining a positive and polite atmosphere, and using tact in expressing differences of opinion. Inappropriate discussion posts may be deleted by the instructor.

### **Policy Against Threatening Behavior**

All incidents and allegations of violent or threatening conduct by an ASU student (whether on or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

### **Reporting Title IX Violations**

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

<https://sexualviolenceprevention.asu.edu/faqs>.

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 to discuss any concerns confidentially and privately.

### **Policy on Sexual Discrimination**

Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits [discrimination](#), [harassment](#),

and [retaliation](#) by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

### **Copyrighted Materials**

All content in this course, including video lectures/meetings, presentations, assignments, discussions, quizzes, and exams is protected by copyright and may not be shared, uploaded, sold, or distributed.

Students must refrain from uploading or submitting material that is not the student's original work to any website, course shell, or discussion used in this course or any other course unless the students first comply with all applicable copyright laws. Instructors reserve the right to delete materials on the grounds of suspected copyright infringement. Any recording of class sessions by students is prohibited, except as part of an accommodation approved by the Disability Resource Center.

### **Syllabus Disclaimer**

The syllabus is a statement of intent and serves as an implicit agreement between the instructor and the student. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. Please remember to check your ASU email and the course site often.

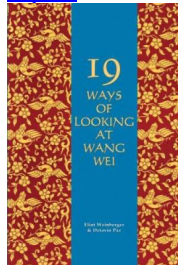
**SLC 202: Books required for purchase** (all other primary and secondary sources are listed on the syllabus)

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**Nineteen Ways of Looking at Wang Wei**

ISBN: 9780918825148

[Required](#)

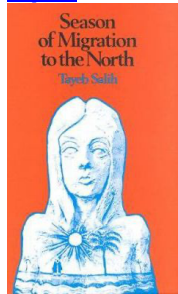


Author(s): Weinberger  
Publisher: Moyer Bell  
Starting Price: \$3.98

**Season of Migration to the North**

ISBN: 9780435900663

[Required](#)

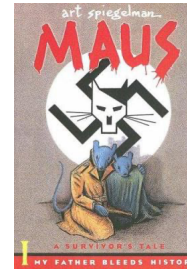


Author(s): Tayeb Salih  
Publisher: Heinemann  
Starting Price: \$7.50

**Maus: A Survivor's Tale: My Father Bleeds History**

ISBN: 9780606241816

[Required](#)



Author(s): Spiegelman  
Publisher: San Val, Incorporated  
Starting Price: \$15.75

**Barefoot Gen: A Cartoon Store of Hiroshima**

ISBN: 9780867198317

[Required](#)



Author(s): Nakazawa  
Publisher: LAST GASP OF SAN FRANCISCO  
Starting Price: \$18.75