

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

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

College/School	College of Liberal Arts and Sciences	Department/School	English
Prefix:	EN G	Number: 444	Title: Topics for Interdisciplinary Study of Literature and Culture: Sensual Literature: The Five Senses in Literature and Culture
Course description:	Uses methodologies from literary studies and other disciplines to understand a topic or problem. Interdisciplinary areas may include fields of American studies, as well as other areas of interdisciplinary study.		
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:	
Is this a permanent-numbered course with topics?	Yes		

Units: 3

Course description: Uses methodologies from literary studies and other disciplines to understand a topic or problem. Interdisciplinary areas may include fields of American studies, as well as other areas of interdisciplinary study.

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? Yes

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

Requested designation: Literacy and Critical Inquiry–L

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:

- 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 Richard Newhauser E-mail richard.newhauser@asu.edu Phone 480-965-8139

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Krista Ratcliffe Date: 01/08/20

Chair/Director (Signature): 

Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

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

ASU - [L] CRITERIA		
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:		
YES	NO	Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p> <p style="text-align: right;">Course Description, Syllabus, List of Required Reading</p>
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: yellow;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p>C-1</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p> <p style="text-align: right;">Course Description, Syllabus, List of Required Reading</p>
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: yellow;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p>C-2</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p> <p style="text-align: right;">Course Description, Syllabus, List of Required Reading</p>
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: yellow;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".</p> </div> <p>C-3</p>		

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	<p>Course Description, Syllabus, List of Required Reading</p>
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 20px auto; width: 80%;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> </div> <p>C-4</p>			

Course Prefix	Number	Title	General Studies Designation
ENG	444	Topics for Interdisciplinary Study of Literature and Culture: Sensual Literature: The Five Senses in Literature and Culture	L

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 checklist)	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 - At least 50 percent of the grade should depend on writing assignments	A total of 65 percent of the grade in the class depends exclusively on writing assignments.	The topic statement (#1 on the list of requirements), the critical book report (#3), the short paper (#5) and the term paper (#6) are all exclusively writing assignments. Two of these are relatively short assignments (# 1 and #3) of 1-2 pages, while two others are substantial (#5 and #6). The latter two assignments total roughly 20 pages of writing.
2 - The writings assignments should involve gathering, interpreting, and evaluating evidence	Three assignments require gathering sources and critically evaluating them, while the entire class requires interpretation of Chaucer's texts, the critical sources read alongside his works, and the modern rewritings of his texts.	The critical book report (#3 on the list of requirements), the short paper (#5) and the term paper (#6) require gathering evidence using library resources described in the first meeting of the class (see p. 4 of the syllabus). The number of sources required for each of these assignments is stated explicitly, as is the need for critical evaluation.
3 - The syllabus should include a minimum of two substantial writing and/or speaking assignments	There are two substantial writing assignments and one substantial speaking assignment noted on the syllabus. The oral presentation allows students adept at performing before an audience to achieve a high grade; the writing assignments are tasks for written communication.	The oral presentation (#2 on the list of requirements), the short paper ((#5) and the term paper (#6) require substantial preparation and research. The oral presentation must be at least 10 minutes long (some have extended much longer in previous iterations of this class). The short paper and the term paper total roughly 20 papers of formal writing.
4 - The substantial writing and/or speaking assignments should be arranged so that the students will get timely feedback from the instructor	The entire class is designed to give feedback to improve the next required work due from the students. In the next column I have emphasized only the substantial assignments, but feedback on the topic statement helps the short paper; feedback on the short paper helps the oral presentation, feedback on the oral presentation helps the term paper.	The short paper (#5 on the list of requirements) is due at least one week before the oral presentation (#2) so that my feedback on the paper will help the student prepare the oral presentation. The latest date the short paper can be handed in is class meeting 18 (see p. 5 of the syllabus) so that the feedback on the paper can help students whose presentation occurs after that class meeting. The feedback on the short paper and the oral presentation occurs with enough time to be helpful to students in formulating their term paper.

English 444 – Topics for Interdisciplinary Study of Literature and Culture:
Sensual Literature: The Five Senses in Literature and Culture

Professor Richard Newhauser

#####

Office: RBHL 251; Telephone: 480-965-8139; e-mail: Richard.Newhauser@asu.edu

Web Site: <http://www.public.asu.edu/~rnewhaus>

Office Hours: #####, and by appointment

Description:

This course examines the confluence of English literature and sensology, that is, the study of the senses as cultural constructions (not purely physiological or psychological factors). The course focuses on how sensory elements influence literary form as well as the expressions of such matters as aesthetic beauty, disgust, conceptions of place, the Other, and many more aspects of English literature, from the Middle Ages to contemporary writing. We will focus on how literature mediates sense perceptions through history; on literary techniques that foreground, stimulate, and communicate sensory perceptions; and on how the representation of disabilities enhances the perspectives afforded by literature. We will ask what literature helps us understand about the epistemology and phenomenology of perception, and what literature shows us about the formation and regulation of sensory communities.

Reading List (items marked [pdf] will be made available in the first week of class):

- Boyson, Rowan Rose. "The Senses in Literature: Pleasures of Imagining in Poetry and Prose." In *A Cultural History of the Senses in the Age of Enlightenment*, edited by Anne C. Vila, 155-78. London: Bloomsbury, 2018. [pdf]
- Brown, Nickole. "For My Grandmother's Perfume, Norell." In *The New York Times* (September 2, 2018). Available at <https://www.nytimes.com/interactive/2018/08/17/us/women-poetry-photos.html?action=click&module=Editors%20Picks&pgtype=Homepage>. Accessed July 11, 2020. [online]
- Cahill, Patricia. "Take Five: Renaissance Literature and the Five Senses." *Literature Compass* 6.5 (2009): 1014-30. [pdf]
- Campan, Cretien van. "The Proust Effect: Uplifting Musical Memories and Sensory Reminiscence in Older People." In *Senses and Sensation: Critical and Primary Sources, 2: History and Sociology*, edited by David Howes, 159-69. London: Bloomsbury, 2018. [pdf]
- Chaucer, Geoffrey. *Troilus and Criseyde*. Translated by Barry Windeatt. Oxford: Oxford University Press, 1998. ISBN: 9780199555079 (paperback)
- Connor, Steven. "Literature, Technology and the Senses." In *The Cambridge Companion to the Body in Literature*. Edited by David Hillman and Ulrika Maude, 177-96. Cambridge, UK: Cambridge University Press, 2015. [pdf]
- Daly, Nicholas. "The Senses in Literature: Industry and Empire." In *A Cultural History of the Senses in the Age of Empire*, edited by Constance Classen, 161-84. London: Bloomsbury, 2018. [pdf]
- Finger, Anne. "Helen and Frida." *The Kenyon Review* n.s. 16.3 (1994): 1-7. [pdf]

- Friedman, Asia. "Uncertainty and Deliberative Thinking in Blind Race Attribution." In *Senses and Sensation: Critical and Primary Sources, 2: History and Sociology*, edited by David Howes, 171-93. London: Bloomsbury, 2018. [pdf]
- Gillespie, Vincent. "The Senses in Literature: The Textures of Perception." In *A Cultural History of the Senses in the Middle Ages*, edited by Richard G. Newhauser, 153-73. London: Bloomsbury, 2014. [pdf]
- Hemingway, Ernest. "Hills Like White Elephants." In *Men Without Women*. New York: Charles Scribner's Sons, 1927. [pdf]
- Hertel, Ralf. "The Senses in Literature: From the Modernist Shock of Sensation to Postcolonial and Virtual Voices." In *A Cultural History of the Senses in the Modern Age*, edited by David Howes, 173-94. London: Bloomsbury, 2014. [pdf]
- Howes, David, and Constance Classen. *Ways of Sensing. Understanding the Senses in Society*. London and New York: Routledge, 2014. ISBN: 9780415697156 (paperback)
- Keats, John. "The Eve of St. Agnes." Available at <https://www.poetryfoundation.org/poems/44470/the-eve-of-st-agnes>. Accessed July 11, 2020. [online]
- Miller, William Ian. *The Anatomy of Disgust*. Cambridge, MA: Harvard University Press, 1997. 60-88 (chapter 4). [pdf]
- Owen, Wilfred. "*Dulce et Decorum Est*." Available at <https://poets.org/poem/dulce-et-decorum-est>. "Conscious." Available at <https://poets.org/poem/conscious>. Accessed July 11, 2020. [online]
- Newhauser, Richard, "Losing Their Senses: Loving, Swooning, and Being Human in *Troilus and Criseyde*." [pdf]
- Newhauser, Richard. "'putten to ploughe': Touching the Peasant Sensory Community." In *Sensory Reflections: Traces of Experience in Medieval Artifacts*, edited by Fiona Griffiths and Kathryn Starkey, 225-48, plates XVII-XX. Berlin: De Gruyter, 2018. [pdf]
- Pope, Alexander. *The Rape of the Lock*. Available at <https://www.gutenberg.org/files/9800/9800-h/9800-h.htm#section1>. Accessed July 11, 2020. [online]
- Shakespeare, William. *The Merchant of Venice*. Edited by John Drakakis. London: Bloomsbury, 2010. ISBN: 9781903436813 (paperback)
- Sontag, Susan. "Against Interpretation." *Evergreen Review* 8 [34] (1964): 76-80, 93. Reprint in *Against Interpretation and Other Essays*. New York: Doubleday, 1966. 3-14. [pdf]
- Stewart, Susan. *Poetry and the Fate of the Senses*. Chicago and London: The University of Chicago Press, 2002. 293-309. [pdf]
- Swift, Jonathan. "The Lady's Dressing Room." Available at <https://www.poetryfoundation.org/poems/50579/the-ladys-dressing-room>. Accessed July 11, 2020. [online]
- Vinge, Louise. *The Five Senses. Studies in a Literary Tradition*. Lund: CWK Gleerup, 1975. 135-65 [pdf]
- Wilde, Oscar. *The Picture of Dorian Gray*. Newburyport: Open Road Media, 2014. [ebook]

Requirements:

Students will be responsible for the content not only of the reading assignments, but also of our discussions in class. Regular attendance and participation in the discussions of *all* texts (not just the text[s] that you are researching for the semester) are prerequisites for passing the course.

Four unexcused absences are permissible without any effect on your grade, but after that point absences will adversely affect your final grade for the course, and the more adversely the more classes are missed. You may also expect brief quizzes on all reading assignments. All written assignments are due one hour before the time class begins on the day the assignment is due. Written work must be composed or saved using only Microsoft Word and formatted as a .doc or .docx document in Times New Roman, size 12 font; double-spaced (no extra spacing after paragraphs); 1-inch margins all around; with page numbers and your name on every page; and carefully proofread and spellchecked. Written work must be sent to me as an e-mail attachment at least one hour before the time class begins on the day the written work is due. Do not use any electronic equipment in the classroom to record the discussion or take notes.

The final grade for the course will be composed of individual performance in seven areas:

- 1) A Topic Description. All Topic Descriptions (1-2 pages), which will either be assigned to you or which you will choose yourself *after consultation with me*, are due on #####. You *must* meet with me during my office hours (or make an appointment) to discuss your topic. **The grade on the Topic Description will account for about 10 percent of your final grade [C-1].** Two or three students may wish to work together on a series of oral presentations of related topics or literary texts and/or intellectual documents to be held at successive class meetings. To see an example of a well done Topic Description, click on the following link: [Sample 1](#).
- 2) **An oral presentation [C-3].** The presentation (ca. 10-15 minutes) represents the fruits of your initial research on a topic; it is a progress report [C-4]. The presentation should be open-ended and should encourage questions from the rest of the class. The grade on the presentation will account for about 10 percent of the final grade.
- 3) A brief critical book report. The book report (1-2 pages) will deal with one or two major scholarly studies (secondary literature) of the topic or text on which your report is based. It is due on the date of the oral report. **The book report will critically evaluate these sources and will emphasize what you find important for your own research in the scholarly article(s) or book(s) you are reviewing [C-2].** Include the bibliography of the book(s) or article(s) you are reviewing at the end of your review. **The grade on the critical book report will account for about 10 percent of the final grade [C-1].** To see an example of a well done review, click on the following link: [Sample 1](#).
- 4) Quizzes. The quizzes will cover each work, including secondary texts, to be read for the semester. The average of all the quizzes will account for about 15 percent of the final grade.
- 5) **A short paper [C-3].** The short paper (5-7 pages, excluding bibliography) is to be sent to me one week *before* the oral presentation [C-4]. The paper will reflect your critical evaluation of the texts you have read for class and will include an annotated bibliography of 3-5 items of scholarly studies (secondary literature) which you have read in preparation for giving the report and writing the paper [C-2] (for documentation and references, follow the guidelines available at: <http://www.public.asu.edu/~dedalus/guidetostyle/index.html>). The bibliography may contain only items identified through the resources of the ASU libraries (i.e., do not use internet sites identified through a general web search unless you have cleared this with me first). The short paper for *all* reports to be held on or after ##### will be due on #####. The short paper will serve as the basis for your term paper. **The grade on the short paper will account for about 20 percent of the final grade [C-1].** To see examples of all that is required for a good paper, click on the following links: [Sample 1](#), [Sample 2](#).

- 6) **A term paper [C-3].** The term paper (10-12 pages, excluding bibliography) is one in which all of your research on the topic, and all of your own critical evaluation of what you have read, are formulated carefully and in the scope which the subject demands. The bibliography must contain another 3-5 items of scholarly studies (secondary literature) beyond those used in the short paper [C-2]; only items identified through the resources of the ASU libraries can be used. Term papers must be sent to me at the latest by ##### p.m. on #####. **The grade on the term paper will account for about 25 percent of the final grade [C-1].**
- 7) A group project. Make something that brings an aspect of sensology to life. This may involve something to touch or to smell, or it may involve a 5-minute video. Periodic reports by the small groups to the class during the semester will help track the progress of the groups. Each member of a group will write a brief, one-page reflection on the goals and results of working in the group. The grade on the group project will account for about 10 percent of the final grade.

Syllabus:

1. #####: Introduction to Sensology; Major bibliographic databases (JSTOR, MLA Bibliography); Send me an email from your preferred address
2. #####: Anthropology of the Senses: Howes and Classen, pp. 1-13
3. #####: The Senses and Art: Howes and Classen, pp. 17-36
4. #####: Pansensoriality and Synesthesia: Howes and Classen, pp. 152-74
5. #####: Technology: Connor, Steven. "Literature, Technology and the Senses" [pdf]; Group selections
6. #####: Race: Friedman, "Uncertainty" [pdf]; bring a blindfold to class
7. #####: Disability: Finger, "Frida and Helen" [pdf]
8. #####: Sensory History 1: Hertel, "The Senses in Literature: From the Modernist Shock" [pdf]; Sontag, "Against Interpretation" [pdf]; all topic descriptions due today
9. #####: Memory: Campen, "The Proust Effect" [pdf]; Nickole Brown, "For My Grandmother's Perfume, Norell" [online]; bring cologne to class
10. #####: The Sensoriality of Setting: Ernest Hemingway, "Hills Like White Elephants" [pdf]
11. #####: War and Sensory Alienation in Modernity: Stewart, *Poetry and the Fate of the Senses* [pdf]; Wilfred Owen, "*Dulce et Decorum Est*," "Conscious" [online]
12. #####: Sensory History 2: Daly, "The Senses in Literature: Industry," [pdf]; Aestheticism: Oscar Wilde, *The Picture of Dorian Gray* [ebook]

13. #####: Oscar Wilde, *The Picture of Dorian Gray* [ebook]
 14. #####: Oscar Wilde, *The Picture of Dorian Gray* [ebook]; Group updates
 15. #####: Eroticism: Vinge, *The Five Senses* [pdf]; John Keats, “The Eve of St. Agnes” [online]
 16. #####: Sensuality and Object Ontology: Alexander Pope, *The Rape of the Lock* [online]; bring an object with texture to class
 17. #####: Object Ontology and Sensory Communities: Newhauser, “putten to ploughe” [pdf]
 18. #####: Sensory History 3: Boyson, “The Senses in Literature: Pleasures” [pdf]; short paper for all reports to be held on or after ##### due today
 19. #####: Disgust: William Ian Miller, *The Anatomy of Disgust* [pdf]; Jonathan Swift, “The Lady’s Dressing Room” [online]
 20. #####: Sensory History 4: Cahill, “Take Five” [pdf]; William Shakespeare, *The Merchant of Venice*, act I
 21. #####: William Shakespeare, *The Merchant of Venice*, act II
 22. #####: Sensing the Other: politics and perception: Howes and Classen, pp. 65-92; William Shakespeare, *The Merchant of Venice*, act III; Group updates
 23. #####: William Shakespeare, *The Merchant of Venice*, act IV
 24. #####: William Shakespeare, *The Merchant of Venice*, act V
 25. #####: Sensory History 5: Gillespie, “The Senses in Literature: Textures” [pdf]; Geoffrey Chaucer, *Troilus and Criseyde*, book 1
 26. #####: Geoffrey Chaucer, *Troilus and Criseyde*, book 2
 27. #####: Beyond One’s Senses: Newhauser, “Losing Their Senses” [pdf]; Geoffrey Chaucer, *Troilus and Criseyde*, book 3
 28. #####: Geoffrey Chaucer, *Troilus and Criseyde*, book 4
 29. #####: Geoffrey Chaucer, *Troilus and Criseyde*, book 5
 30. #####: Group Presentations; bring something to taste to class
- #####: Term Papers must be sent to me by ##### p.m. today

ACADEMIC INTEGRITY!

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.

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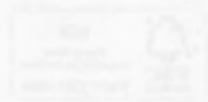
As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish discuss any concerns confidentially and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

Ways of Sensing

Understanding the senses in society

David Howes and Constance Classen

 **Routledge**
Taylor & Francis Group
LONDON AND NEW YORK



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