

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

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

College/School	College of Liberal Arts and Sciences	Department/School	School of Geographical Sciences & Urban Planning
Prefix:	GCU	Number:	362
Title:	Journey Stories: People & Place in Motion		Units: 3

Course description: This course explores journeys, storytelling, and geographies—real and imagined. The course draws on novels (fiction and nonfiction), short stories, and film in illuminating stories as transformative of self, society, and culture. Journey Stories is animated by the trilogy movement, place, and identity—signature themes in cultural geography that resonate across the humanities and the arts. Students read a suite of journey stories in diverse literary genres and a Journey Stories text comprised of navigational signposts linking stories to key geographical ideas. The course cultivates excellence in critical-creative thinking and writing. Students craft six interpretive essays in literary geographies, opening up pathways in imagining human and more-than-human worlds.

Is this a cross-listed course? **PUP 362**

Is this a shared course? **No**

*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**
Permanent course number— (GCU-PUP 362)

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

Requested designation: Humanities, Arts and Design (HU)

Mandatory Review: Yes

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 2021 Effective Date: October 2, 2020

For Spring 2022 Effective Date: March 5, 2021

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

Proposals must be submitted electronically with all files compiled into one PDF.

Contact information:

Name Kevin McHugh E-mail kmchugh@asu.edu Phone 602-882-8496

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Elizabeth Wentz Date: 03/03/2021

Chair/Director (Signature): 

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

Rationale and Objectives

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

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

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

Revised April 2014

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

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input checked="" type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	syllabus list of texts
<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 list of texts
<input checked="" 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:	syllabus list of texts
<input type="checkbox"/>	<input checked="" type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	syllabus list of texts
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	syllabus list of texts
		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
GCU-PUP	362	Journey Stories: People & Place in Motion	Humanities, Arts & Design (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)
Criteria 2 Criteria 4d	<p>Geography is a lived, experienced, and storied affair. This course explores fertile interconnections between cultural geographies and storytelling through literature and film, with emphasis in reading and interpreting journey stories across a range of literary genres. The overarching theme is that movement and journeys are transformative of self, society, and culture. Reading journey stories and crafting interpretive essays in literary geographies opens up critical-aesthetic thinking about worlds past and present, and pathways in imagining posthuman worlds to come.</p>	<p>Course overview, p. 1</p> <p>Seven modules of Journey Stories, p. 1</p> <p>Five learning outcomes, p. 2</p> <p>Students read diverse journey stories across a range of literary genres and styles. Four stories are in book form: Heart of Darkness (Conrad), Invisible Cities (Calvino), The Devil's Highway (Urrea), Annihilation (VanderMeer), p. 2. Two are films: Everything is Illuminated (Foer/Schreiber) and The Straight Story (Lynch), p. 2. Three short stories provide additional diversity in literary style: I Bought a Little City (Barthelme), The Road Past Altamont (Roy), and The Great Silence (Chiang), p3.</p> <p>The course features 16 signposts written as navigational guides (26,450 words). Each signpost draws connections between a story and key geographical concepts and ideas in the JS module. I wrote and animated the signposts as media presentations in creating an original text for the course. See p. 3. The semester schedule (pp. 6-8) and the appendix of course texts includes the list of 16 signposts.</p> <p>The course places a premium on excellence in critical thinking and writing in literary geographies. Students write six interpretive essays in response to prompts stimulating critical and creative thought. Example essay prompts, p. 4.</p> <p>Self expression is cultivated and valued in student essays. I provide detailed constructive written feedback to each student for each of the six essays, aiming to help them hone their skills in critical-creative thinking and writing.</p>

<p>Criteria 3</p> <p>Criteria 4c</p>	<p>The course prizes aesthetics in storytelling and geographies, where aesthetics refers to its Greek roots in aisthesis: perception of the senses and sensual qualities of objects, things, and environs. The course cultivates aesthetic sensibilities and practices. Students are immersed in diverse journey stories broaching human experience and the human condition across different places and times. Signposts connect stories with interpretive frames drawing on aesthetic theory, including movement, place, and landscape as sensory-rich geoaesthetic experiences. Creative self expression accentuating sensual attunements is fostered in crafting JS essays.</p>	<p>Couse overview, p. 1</p> <p>Learning outcomes 2 and 5, p. 2</p> <p>Each of the six journey stories expresses aesthetic experience and practice in unique ways. Four examples:</p> <p>(1) Everything is Illuminated. Signposts 7 & 8 elucidate the agency and aesthetic force of objects & things drawing on Heidegger's things as gatherings and Bennett's vibrant natter (thing-power). In this story, objects & things resonate in memory, linking generations across place (Ukraine and America), echoes of the Holocaust.</p> <p>(2) Invisible Cities. Drawing on Calvino's fabulist text, signpost 9 cultivates an imaginary aesthetics through images and words, troubling the distinction between the real and imagined.</p> <p>(3) The Straight Story. Signpost 12 articulates entanglement of movement/memory/landscape, expressed in David Lynch's film as movement-images and sound-images, read through Ingold's primacy of movement and the Kantian sublime.</p> <p>(4) Annihilation. Signposts 14-16 elaborate an uncanny weird aesthetic in encountering the alien moving all around us on damaged planet earth (Area X in Annhilatiion). The signposts develop a posthuman geoaesthetics through readings of Thacker's horror philosophy, Bogost's alien phenomenology, Haraway's making kin (sympoiesis) in the Chthulucene, and Broglio's encounters with animals and art.</p> <p>Working in tune with the stories and signposts, essay prompts stimulate creative-aesthetic thinking and expression. See seven example essay prompts, syllabus, p. 4. Encouraging and witnessing this creativity has been the most rewarding outcome in developing and teaching Journey Stories.</p>

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GCU 362 - Journey Stories: People and Place in Motion

ASU Course Catalog Description

Explores journeys, storytelling and geographies--real and imagined. Draws on novels, novellas, short stories, film and video in illuminating stories and storytelling as transformative of self, place and culture in human and more-than-human worlds. Enjoins journey stories through the trilogy movement, place and identity; signature themes in cultural geography that resonate across the arts, humanities and social sciences. Students respond to artfully rendered journeys in personal ways via word, image and sound, creating their own journeys en route.

Journey Stories: People & Place in Motion

GCU 362 (28048)

PUP 362 (28049)

Arizona State University

Spring 2021 (icourse)

Every story is a travel story—a spatial practice.

—Michel de Certeau, *The Practice of Everyday Life*

Instructor

Kevin McHugh

Associate Professor

School of Geographical Sciences & Urban Planning

Tempe Campus

office: Coor Hall- 5590

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Course Overview

This course explores journeys, storytelling, and geographies—real and imagined. The course draws on fiction, nonfiction, short stories, and film in illuminating stories and storytelling as transformative of self, place, and culture in human and more-than-human worlds. Journey Stories is constructed around the trilogy movement, place and identity—signature concepts in cultural geography that resonate across the social sciences, humanities, and the arts. Movement is endemic in the modern world; place and landscape are experienced, made and remade through journeys near and far. Identities are shaped, contested, and reshaped through stories we tell of ourselves and stories others tell of us. Telling spatial stories situates self and others, windows on the shifting sands of place, culture, worlds. Students write six critical-creative essays inspired by geographical readings of artful journey stories across a range of literary genres.

Journey Stories is organized in seven modules:

- I Foundational Concepts: Place/Movement/Identity
- II Encountering Other—Encountering Self
 - Heart of Darkness written by Joseph Conrad (novella)
- III Objects/Things/Worlds
 - Everything is Illuminated directed by Liev Schreiber (film)
 - Reading a Drawer written by Susan Stewart (essay)
- IV Telling Imaginaries
 - Invisible Cities written by Italo Calvino (imaginative fiction)
- V Spectral Geographies
 - The Devil’s Highway written by Alberto Urrea (nonfiction)
- VI Movement/Memory/Landscape
 - The Straight Story directed by David Lynch (film)
 - The Road Past Altamont written by Gabrielle Roy (short story)
- VII Encountering the Alien
 - Annihilation written by Jeff VanderMeer (weird fiction)
 - The Great Silence written by Ted Chiang (short story)

Learning Outcomes

1. Reading, comprehending, and interpreting diverse stories with perspicuity.
2. Demonstrating skills in critical and creative-aesthetic thinking through writing.
3. Synthesizing and applying geographical ideas relating to movement, place, and identity.
4. Understanding movement as transformative of self, societies, and cultures in the modern world.
5. Enhancing imaginative storytelling through aesthetic engagement in human and posthuman worlds.

Evaluation

Students are expected to demonstrate understanding of ideas and concepts via reading comprehension, critical thinking, and creative expression. Mastery will be assessed through reading quizzes and writing critical-creative essays. Evaluative components and percent contribution to the final course grade are as follows:

Quizzes:	40%	(highest 7 scores of 8 assigned quizzes @ 5.7% each)
Essays:	60%	(highest 5 essay scores of 6 assigned essays @ 12% each)

Students are required to keep up with the course schedule in terms of reading and completion of assignments. Quizzes based on course readings and films must be completed by the due date indicated. Failure to complete a quiz within the specified window will result in a score of zero. Late submissions of essays will be subject to a point deduction.

The following scale will be used in determining the final course grade: A+ = 98.0% & above, A = 97.9%-93.0%, A- = 92.9%-90.0%, B+ = 89.9%-88.0%, B = 87.9%-83.0%, B- = 82.9%-80.0%, C+ = 79.9%-78.0%, C = 77.9%-70.0%, D = 69.9%-60.0%, E = 59.9% and below.

Reading & Films

Books:

We are reading four stories in book form. Please purchase these from a bookseller of your choosing. These paperbacks are readily available.

Joseph Conrad. 1988 [1899]. *Heart of Darkness* (Third Edition edited by Robert Kimbrough). New York/London: W.W. Norton & Company.

Note: The 3rd and 4th Norton Critical Editions includes ample background materials and critical reflections on Conrad's iconic novella. I recommend a Norton critical edition if this is possible, but you may purchase and read any published edition of *Heart of Darkness*. Page numbers for passages and quotations I cite in JS Signposts will be for the 3rd Norton Critical Edition.

Italo Calvino. 1974. *Invisible Cities* [English translation]. New York: Harcourt, Inc.

Luis Alberto Urrea. 2004. *The Devil's Highway*. New York: Little, Brown and Company.

Jeff VanderMeer. 2014. *Annihilation*. New York: Farrar, Strauss Giroux.

Short Stories

We are reading three short stories posted in Canvas:

Donald Barthelme, 'I Bought a Little City'

Gabrielle Roy, 'The Road Past Altamont'

Ted Chiang with artists J. Allora & G. Calzadilla, 'The Great Silence'

Book chapters and journal articles:

At the beginning of the semester we read book chapters and journal articles as an introduction to key concepts—place, movement, and identity—which frame our geographical perspective in journey stories. These readings are posted in Canvas.

Films:

We are viewing two films (available streaming):

Everything is Illuminated, directed by Liev Schreiber, 2005

The Straight Story, directed by David Lynch, 1999

Signposts

Posted in Canvas are signposts that serve as guides in navigating geographical ideas germane to our readings, stories, and films. I wrote the 16 signposts as an engaging original text for Journey Stories. I worked with an instructional designer in animating the signposts as image-rich presentations using Modalis media player. It is imperative that you view and study the signposts carefully. This will enhance enjoyment of the stories and films and provide critical geographical concepts for writing insightful, creative essays. The signposts are not intended as full summaries of the journey stories nor do they offer final (singular) interpretations as this would be an insult to authors, filmmakers, and readers. All good stories are worthy of multiple readings and interpretations. Signposts are guides providing key ideas and questions that help students think through and develop their own interpretations and expressions of the stories. As you read the stories, view the films, and study the signposts keep in mind the theme of the course: journeys as illustrative of self, place and culture in human and posthuman worlds. Think of this overarching theme (and supporting concepts from the signposts) as a kind of refrain with variations, such that each journey tells a unique story within the larger geographical frame.

Quizzes (40%)

To enhance understanding of readings, stories and signposts I administer eight short timed quizzes during the semester. The quizzes consist of multiple-choice questions geared toward assessing reading comprehension. Each quiz will be available for completion in Canvas during a specified period. Note that quizzes must be completed before 5:00pm on the Sunday indicated in the semester schedule. Students have 30 minutes to complete a quiz. In calculating the final course average, I use the highest seven quiz scores (i.e. drop the lowest score).

Essays (60%)

Students write six essays during the course of the semester (1,000 words in length). The five highest essay scores are used in calculating the final course average. Essays are crafted in response to prompts stimulating critical and creative geographical expression. I place a premium on excellence in writing. Writing facilitates learning and helps sharpen and crystallize thinking. Like any art or craft, writing takes practice. We aim for essays demonstrating depth of thought, critical insight, and creativity. Three elements stand out in meritorious essays: (1) focused, well-organized writing that works with ideas in advancing an argument in response to the question at hand, (2) absolute clarity in expression, and (3) a lean, meaty writing style that makes every word and sentence count (avoid cliché, verbosity, and redundancy). I encourage writing in first-person and active voice, as this enlivens essays. Feel free to include images in essays if they contribute to your message. Embed images in the flow of the text. The title of the essay should reflect, or genuflect toward, the primary theme or argument.

Example Prompts:

1. How do place and movement provide insights in reading *Heart of Darkness* as a journey story in the context of rapacious colonial exploitation in the Belgian Congo in the late 19th century? Be sure to draw on the characters Marlow and Kurtz in your interrogation.
2. How are place and memory (amnesia and nostalgia) expressed in the film *Everything is Illuminated*? How does this evocation of place and memory capture echoes and affective afterlives of the Holocaust?
3. Signpost 7 (Objects/Things/Worlds) and Signpost 8 (Things as Gatherings) elucidate the agency and aesthetic force of objects and things. Select an object. Write a story of its journey, real or imagined, as an affective demonstration of thing-power.
4. Inspired by Italo Calvino's fabulist fiction, *Invisible Cities*, write a vignette of an imaginary city. Name the city. Articulate, in brief, the creative wellspring for your city of the imagination.
5. *The Devil's Highway* by Luis Alberto Urea chronicles the harrowing and deadly journey of 26 Mexican migrants crossing the inhospitable Arizona-Sonora borderlands. How do spectral geographies deepen your understanding of the hardship and perils of migrants? How does this affect your view of the U.S-Mexico border policy called 'Prevention through Deterrence'?
6. How does David Lynch's film, *The Straight Story*, animate geographies as an entanglement of movement/memory/landscape? Cite three Lynchian cinematographic elements or techniques you feel are most affective in expressing this entanglement?
7. Provide an interpretive reading of the horror fiction novel, *Annihilation*, in light of clarion calls for attuning more closely to damaged ecologies of planet earth. How does the biologist character exemplify extraordinary posthuman sensibilities and attunements in navigating weird ecological matters in Area X?

Online Communication

It is imperative that you monitor and thoroughly read all Canvas announcements and email communication in the course. I will be communicative through these channels. Any necessary changes to the syllabus and course schedule will be made via Canvas announcements. I will respond to email inquiries [kmchugh@asu.edu] in a timely manner. Be sure to include your name and clearly state your question in emails. In emailing me, it is courteous to begin with a heading or salutation (e.g. Hi, Hello, Dear) followed by my name ('Prof McHugh', or 'Dr. McHugh' or 'Kevin').

Disability Accommodations

Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to us at the beginning of the semester. Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential. Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc.

Title IX

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <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.

Academic Integrity

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>. In Journey Stories academic integrity comes into play primarily through making sure you give attribution to sources used in writing essays. Failure to give proper attribution and plagiarism are serious issues in higher education. I encourage you to consult the Provost's website above.

*****Semester Schedule*****

The official schedule is posted in Canvas. All elements for each week are posted: readings, signposts, quiz, and essay prompt. Every JS assignment (quiz, essay) is due by 5:00 pm on the specified Sunday. It is important to remain attuned to our weekly schedule. This will ensure keeping pace with the rhythm of Journey Stories through the semester.

I. Foundational Concepts: Place/Movement/Identity

Week 1: Monday 1/11—Sunday 1/17

Tim Cresswell, 'Introduction: Defining Place'
Doreen Massey, 'The Elusiveness of Place'
Signpost 1—Place/Movement/Identity
Quiz 1, by Sunday 1/17

Week 2: Monday 1/18—Sunday 1/24

Tim Cresswell, 'The Metaphysics of Fixity and Flow'
Tim Ingold, 'Rethinking the Animate, Re-Animating Thought'
Signpost 2—Toward the Primacy of Movement
Quiz 2, by Sunday 1/24

II. Encountering Other—Encountering Self

Week 3: Monday 1/25—Sunday 1/31

Joseph Conrad, *Heart of Darkness* (novella)
Signpost 3—The Lure of Elsewhere
Signpost 4—In Place/Out of Place

Week 4: Monday 2/1—Sunday 2/7

Joseph Conrad, *Heart of Darkness* (continued)
Signpost 5—Journey as Separation, Initiation, and Return
Quiz 3, by Sunday 2/7
Essay 1—by Sunday 2/7

III. Objects/Things/Worlds

Week 5: Monday 2/8—Sunday 2/14

Jason Safran Foer and Liev Schreiber, *Everything is Illuminated* (film)
Signpost 6—Nostalgia & Amnesia: Twin Peaks of Memory
Signpost 7—Objects/Things/Worlds

Week 6: Monday 2/15—Sunday 2/21

Susan Stewart, 'Reading a Drawer' (essay)
Signpost 8—Things as Gatherings'
Quiz 4, by Sunday 2/21
Essay 2—by Sunday 2/21

IV. *Telling Imaginaries*

Week 7: Monday 2/22—Sunday 2/28

Italo Calvino, *Invisible Cities* (imaginative fiction)
Signpost 9—Journeys in Cultivating the Imaginary

Week 8: Monday 3/1—Sunday 3/7

Italo Calvino, *Invisible Cities* (continued)
Donald Barthelme, 'I Bought a Little City' (short story)
Signpost 10—The Model or Ideal City
Quiz 5, by Sunday 3/7
Essay 3—by Sunday 3/7

V. *Spectral Geographies*

Week 9: Monday 3/8—Sunday 3/14

Alberto Urrea, *The Devil's Highway* (nonfiction)
Signpost 11—Spectral Geographies

Week 10: Monday 3/15—Sunday 3/21

Alberto Urrea, *The Devil's Highway* (continued)
Quiz 6, Sunday 3/21
Essay 4—by Sunday 3/21

VI. *Movement/Memory/Landscape*

Week 11: Monday 3/22—Sunday 3/28

David Lynch, *The Straight Story* (film)
Signpost 12—Movement/Memory/Landscape

Week 12: Monday 3/29—Sunday 4/4

Gabrielle Roy, 'The Road Past Altamont' (short story)
Signpost 13—The Discovery & Loss of Place
Quiz 7, by Sunday 4/4
Essay 5—by Sunday 4/4

VII. *Encountering the Alien*

Week 13: Monday 4/5—Sunday 4/11

Jeff VanderMeer, *Annihilation* (weird fiction)
Signpost 14—Stranger Things
Signpost 15—Phoenix Lights

Week 14: Monday 4/12—Sunday 4/18

Jeff VanderMeer, *Annihilation* (continued)
Ted Chiang, 'The Great Silence' (short story)
Signpost 16—The Great Silence

Week 15: Monday 4/19—Sunday 4/25

Jeff VanderMeer, *Annihilation* (continued)
Quiz 8, by Sunday 4/25
Essay 6—by Sunday 4/25

GCU-PUP 362 - Journey Stories: People and Place in Motion

Arizona State University

School of Geographical Sciences & Urban Planning

Instructor: Kevin McHugh

Texts

Joseph Conrad. 1988 [1899]. *Heart of Darkness* (Fourth Edition edited by Robert Kimbrough). New York/London: W.W. Norton & Company.

Italo Calvino. 1974. *Invisible Cities* [English translation]. New York: Harcourt, Inc.

Luis Alberto Urrea. 2004. *The Devil's Highway*. New York: Little, Brown and Company.

Jeff VanderMeer. 2014. *Annihilation*. New York: Farrar, Strauss Giroux.

Films

Everything is Illuminated, adapted from the novel *Everything is Illuminated* by Jonathan Safran Foer, directed by Liev Schreiber, 2005

The Straight Story, directed by David Lynch, 1999

Short Stories

Donald Barthelme. 1976. I Bought a Little City. In *Amateurs*, 290-206. New York: Farrar, Strauss and Giroux. [Also, published in the Barthelme collection *Sixty Stories*]

Gabrielle Roy. 1966. *The Road Past Altamont* (trans. from French by J. Marshall). New York: Harcourt, Brace & World.

Ted Chiang with artists Jennifer Allora & Guillermo Calzadilla. 'The Great Silence'. *e-flux journal* #65, May-August 2015. [Also published in Ted Chiang's *Exhalation*.]

Book Chapters & Journal Articles

Tim Cresswell. 2004. Defining Place. In *Place: A Short Introduction*, 1-14. Oxford, UK: Blackwell Publishing.

Tim Cresswell. 2006. The Metaphysics of Fixity and Flow. Chapter 2 in *On the Move: Mobility in the Modern World*, 25-56. Routledge.

Tim Ingold. 2006. Rethinking the Animate, Re-Animating Thought. *Ethnos* 71(1): 9-20.

Doreen Massey. 2005. The elusiveness of place. In *For Space*, 130-142. Thousand Oaks, CA/London: Sage Publications.

Susan Stewart. 2007. Reading a Drawer. In Gregory Caicco, ed., *Architecture, Ethics and the Personhood of Place*, 104-115. Lebanon, NH: University Press of New England.

Scott Warren, Kevin McHugh and Jason Roehner. 2015. After the Crossing: Afterlives of Found Objects in the Sonoran Desert Borderlands. *Journal of the Southwest*, Vol. 57, Nos. 2-3, pp. 557-570 (Summer-Autumn 2015).

Kevin McHugh, Journey Stories Text (unpublished)

A collection of 16 signposts written as navigational guides drawing connections between journey stories and key geographical ideas. The 16 signposts are animated as media presentations.

Module

I. Foundational Concepts: Place/Movement/Identity

Signpost 1—Place/Movement/Identity

Signpost 2—Toward the Primacy of Movement

II. Encountering Other—Encountering Self – Heart of Darkness

Signpost 3—The Lure of Elsewhere

Signpost 4—In Place/Out of Place

Signpost 5—Journey as Separation, Initiation, and Return

III. Objects/Things/Worlds – Everything is Illuminated

Signpost 6—Nostalgia & Amnesia: Twin Peaks of Memory

Signpost 7—Objects/Things/Worlds

Signpost 8—Things as Gatherings

IV. Telling Imaginaries – Invisible Cities

Signpost 9—Journeys in Cultivating the Imagination

Signpost 10—The Model or Ideal City

V. Spectral Geographies – The Devil’s Highway

Signpost 11—Spectral Geographies

VI. Movement/Memory/Landscape – The Straight Story

Signpost 12—Movement/Memory/Landscape

Signpost 13—The Discovery & Loss of Place

VII. Encountering the Alien – Annihilation

Signpost 14—Stranger Things

Signpost 15—Phoenix Lights

Signpost 16—The Great Silence