

**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	<b>School of International Letters and Cultures</b>
Prefix:	<b>SLC KOR</b>	Title:	Emotions across Languages, Cultures, and History
Number:	<b>420</b>	Units:	<b>3</b>

Course description:

Is this a cross-listed course? **YES** If yes, please identify course(s): **SLC 420/598 & KOR 420/598**

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: HU**

**Mandatory Review: NO**

*Note- a **separate** proposal is required for each designation.*

**Eligibility:** Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto: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	Francoise Mirguet	E-mail	<a href="mailto:Francoise.Mirguet@asu.edu">Francoise.Mirguet@asu.edu</a>	Phone	480 965 2663
	Ebru Türker		<a href="mailto:Ebru.Turker@asu.edu">Ebru.Turker@asu.edu</a>		480 727 0236

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

Chair/Director name (Typed): Nina Berman Date: 3/12/2021

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 artwork 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 artwork 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 March 2021

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		Identify Submitted Documentation That Demonstrably Provides Evidence
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>1.</b> 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"/>	<b>2.</b> Concerns the interpretation, <b>critical</b> analysis, or creation of written, aural, or visual texts; and/or the <b>critical analysis (not summary or memorization)</b> of historical development of textual traditions.	Syllabus—course itinerary and readings
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>3.</b> Concerns the interpretation, critical analysis, or engagement with aesthetic practices; and/or the <b>critical analysis (not summary or memorization)</b> of 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 checked="" type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on <b>demonstrable critical analysis</b> of philosophical and/or religious systems of thought.	Syllabus—course itinerary and readings
<input type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	
<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 <b>demonstrable critical analysis</b> of literature and the development of literary traditions	Syllabus—course itinerary and readings
		<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>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	General Studies Designation
SLC/KOR	420/598	Emotions across Languages, Cultures, and History	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 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)
2	<p>The course trains students to analyze and interpret emotions in different sources, written, aural, and visual.</p> <p>Methods combine historical and cultural studies (first half of course) and linguistics (second half).</p> <p>Sources include literature, political propaganda, websites, film, visual culture, etc. Several primary sources are studied in class, and students develop their own analysis and interpretation in group projects and final paper.</p>	<p>In YELLOW on the syllabus: Material studied in class includes:</p> <ul style="list-style-type: none"> <li>- websites (01/13)</li> <li>- historical sources (01/27)</li> <li>- visual sources (02/01)</li> <li>- political propaganda (02/10)</li> <li>- film (02/15)</li> <li>- poetry (02/17)</li> </ul> <p>Cultural and historical analysis includes the following methodologies:</p> <ul style="list-style-type: none"> <li>- historical analysis of emotions (01/27, 02/01)</li> <li>- analysis of emotions and gender (02/03)</li> <li>- emotional labor (02/08)</li> <li>- embodiment (02/10)</li> <li>- emotions, power, and racism (02/15)</li> <li>- emotions and resistance to social norms (02/17)</li> </ul> <p>Linguistic analysis includes the following methodologies:</p> <ul style="list-style-type: none"> <li>- analysis of metaphors (03/01, 03/03, 03/08, 03/10, 03/15, 03/17)</li> <li>- analysis of metonymies (03/03)</li> <li>- corpus-based studies (03/22, 03/24)</li> <li>- multimodal representations of metaphors (03/29, 03/31)</li> </ul> <p>Assignments: reaction papers; first and second group projects; final paper.</p>
4a	<p>The course includes a history of Western theories of emotions, from Darwin to contemporary neurobiology.</p>	<p>In GREEN on the syllabus:</p> <ul style="list-style-type: none"> <li>- theories of emotions (01/13)</li> <li>- contemporary neurobiology of emotions (Lisa Feldman Barrett (01/20 &amp; 01/25).</li> </ul> <p>Assignments: reaction papers.</p>

<p>4d</p>	<p>The course trains students to critically analyze literature by using two sets of different methods:</p> <ul style="list-style-type: none"> <li>- the cultural and historical analysis of emotions;</li> <li>- linguistic theories, including conceptual metaphor theory and corpus-based analysis.</li> </ul>	<p>Also in YELLOW on syllabus:</p> <p>Cultural and historical analysis includes:</p> <ul style="list-style-type: none"> <li>- historical analysis of emotions (01/27, 02/01)</li> <li>- analysis of emotions and gender (02/03)</li> <li>- emotional labor (02/08)</li> <li>- embodiment (02/10)</li> <li>- emotions, power, and racism (02/15)</li> <li>- emotions and resistance to social norms (02/17)</li> </ul> <p>Linguistic analysis includes:</p> <ul style="list-style-type: none"> <li>- analysis of metaphors (03/01, 03/03, 03/08, 03/10, 03/15, 03/17)</li> <li>- analysis of metonymies (03/03)</li> <li>- corpus-based studies (03/22, 03/24)</li> <li>- multimodal representations of metaphors (03/29, 03/31)</li> </ul> <p>Students develop their own analysis and interpretation in the two group projects and in the final paper.</p>

SLC/KOR 420

Application for HU General Studies Designation

**Course Catalog Description**

The course presents the main academic approaches to emotions that have been developed in the humanities and social sciences. The course explores, among other topics: the different notions and constructions of emotions in various languages, societies, and time periods; the cross-linguistic and cross-cultural use of metaphorical expressions of emotions; the social functions of emotions; the use of emotions in the formation of identities.

# EMOTIONS ACROSS LANGUAGES, CULTURES, AND HISTORY

SLC 420/598, KOR 420/598

Spring 2021



**CREDITS:** 3

**CLASS TIME/LOCATION:** MW 12:00-1:15 pm,

DH108 – ASU SYNCH

## 1. CONTACT INFORMATION

Ebru Türker, Associate Professor of Korean Language and Linguistics

**Zoom link:** <https://asu.zoom.us/j/4162914130>

**Phone:** 480-727-0236

**Email:** [Ebru.Turker@asu.edu](mailto:Ebru.Turker@asu.edu)

**Office:** DH 303E

**Office Hours:** Mondays, 1:30 to 2:30 pm.

(sign-up to Canvas calendar for appointment times)

Francoise Mirguet, Associate Professor of Hebrew and Near Eastern Culture

**Zoom link:** <https://asu.zoom.us/j/4957387581>

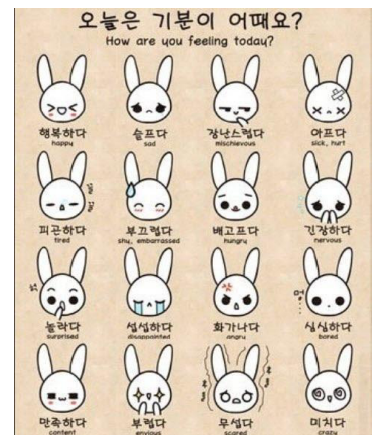
**Phone:** 480-965-2663

**Email:** [Francoise.Mirguet@asu.edu](mailto:Francoise.Mirguet@asu.edu)

**Office:** DH 406D

**Office Hours:** Mondays, 1:30 to 2:30 pm.

(sign-up to Canvas calendar for appointment times)



## 2. COURSE DESCRIPTION

The course presents the main academic approaches to emotions that have been developed in the humanities and social sciences. The course explores, among other topics: the different notions and constructions of emotions in various languages, societies, and time periods; the cross-linguistic and cross-cultural use of metaphorical expressions of emotions; the social functions of emotions; the use of emotions in the formation of identities.

### 3. COURSE OBJECTIVES

In its first part, the course has the following objectives: to present different academic approaches to emotions in the social sciences and the humanities, in relation to recent scientific works; to discuss emotions in their tension between universality and cultural construction; to illustrate different perceptions and roles of emotions in various historical settings; and to analyze the interplay between emotions, gender, and power in different social and cultural contexts.

In its second part, the course aims to demonstrate theoretical understanding of metaphors from linguistic and cognitive perspectives. The course provides an understanding on the emotion metaphors in Korean and metaphorical concepts as well as meaning variations in different cultural contexts. It also aims to provide and develop skills at analyzing, interpreting and comparing metaphors in other languages to foster cross-linguistical and cross-cultural research analysis.

### 4. LEARNING OUTCOMES

Upon successful **COMPLETION** of this course, students will:

- ❖ Be able to give examples of how emotions vary across languages, cultures, history;
- ❖ Be able to analyze how emotions are constructed in different historical, cultural, and social contexts;
- ❖ Be able to present an original analysis of how emotions function in a given document/artifact/context (past or present);
- ❖ Be able to explain the role and influence of emotion metaphors in everyday life;
- ❖ Be able to analyze metaphorical complexes of emotions in the way people talk and think about abstract concepts in terms of concrete ones;
- ❖ Be able to discuss how emotion metaphors differ across cultures and affect how people in different cultures think;
- ❖ Be able to demonstrate the different forms and dimensions of metaphor and metaphorical process;
- ❖ Have improved their critical-thinking, analytical, and writing skills.

### 5. LISTING OF ASSIGNMENTS

1. *Classroom Participation (10%)*: All students are expected to attend and participate in every class meeting, having read the assigned readings for that meeting. Attendance and participation are quite distinct, though often confused with each other. "Attendance" means that you arrive on time, remain focused, and don't drift in and out of the room attending to personal business. Coming late, dozing, chatting with your neighbor, allowing your cell phone to go off in class, wandering out of the room, etc., can move you into the "did not attend" category, even if you left some of your DNA in the room that day. "Participation" means that you contribute to classroom discussion. To do that, you need not only to have completed the assigned readings, but to have thought about what made sense and what didn't; about what fit with things you already knew, and what seemed new and different. Good discussions require that all present be willing to listen to each other and respond to what they hear, rather than just presenting their own conclusions. (If by the end of class the only voice you've heard is your own, you haven't *discussed* anything: you've monologued). Remember that listening can be communicated many ways, both verbal and non-. Being willing to ask questions in class is even more important than being willing to answer them.
2. *Reaction Paper – Each Class Meeting (15%)*: Students are required to submit a reaction paper (half a page to one page) for each class meeting, to be posted on Canvas. Late reaction papers get half-credit. **The reaction papers are due by 8:00 p.m. the day before each class meeting.**
3. *Group Presentations (10%), Final Paper Presentation (5%)*: Students will present their two group projects as well as their final research paper.



4. *Group Projects (25%)*: Students will prepare two group projects (groups of two to three students). The projects will be based on the topics studied in this course. Projects must quote and discuss at least three scholarly sources (journal articles, book chapters, etc.). Projects must be 3,000 words. They must be double-spaced, 12pt font, and one inch margin in doc or docx format, and will be submitted on Canvas.

Group Project 1: due Friday, February 26, midnight.

1. Choose a text (narrative, short story, poem, article, advertisement, webpage, etc.), in any language and time period, where emotions play a significant role. Present the document and situate it.
2. Analyze the role of the emotion(s) in the document, especially in regard to the topics studied in class: function of emotions, emotional norms, gender roles, effect of the emotion, power, identity, possible change in history, etc.
3. Support the analysis with 3 scholarly sources (journal articles or book chapters), with at least one about the document and at least one about the emotion analyzed (or the issues that the emotion engages).
4. Organize the research into a coherent paper, with introduction, conclusion, headings if necessary, and bibliography.

Group Project 2: due Friday, April 9, midnight.

You may select a sample of discourse to analyze. You may select a particular text in any language to analyze, or you may survey a larger body of texts looking for metaphors about a particular topic. *Be sure to review the sample before committing yourself to it!* You may select an emotion topic area such happiness, anger, sadness, love, jealousy, etc. (For example, for romantic relationships you might survey advice columns; blogs; talk shows and on-line discussions might provide interesting material for many topics).

1. Identify all the metaphors in your sample, then identify the topic and vehicle, using procedures discussed in class.
2. Look for patterns of metaphor use – repeated metaphors using a vehicle from the same domain, contrasting metaphors for the same topic, repetition of metaphorical themes.
3. What do these patterns tell you about the discourse, the topic(s), the speaker(s), the language, the culture?
4. How do these patterns fit with the theories we have discussed?
5. What have other researchers said about metaphor use with respect to this topic or context?
6. Decide what aspects of your material you want to write about, prepare a preliminary outline for your paper, and begin writing.
7. Move passages around as needed to make a coherent paper; rewrite, revise, and polish.

Describe the metaphors you have found and discuss the patterns of metaphor use you have seen. Your paper should begin with a brief description of your discourse sample and a summary of how you went about identifying and analyzing the metaphors. Either attach a transcript of your sample to the end of your paper or provide a complete citation and be prepared to provide a transcript if requested. **Be sure to attach a List of References in APA style.**

5. *Final Paper (30%)*: The final paper will develop one topic discussed in class. Students may also choose to expand one of their group projects as final paper. Students will quote and discuss at least 5 scholarly sources (journal articles or book chapters). The final paper (at least 4,000 words [6,000 for graduate students], double space, 12-point font, and one-inch margin in doc or docx format) will be submitted to Canvas. **Due April 26, midnight.**

Final papers on emotions across cultures and history: students will choose two documents (narrative, short story, poem, article, advertisement, webpage, etc.), in any language and time period, where emotions play a significant role. The documents must be comparable (consult with your instructor). After presenting and situating the documents, students will analyze and compare the role of the emotion(s) in the documents, especially in regard to the topics studied in class: functions of emotions, emotional norms, gender roles, effect of the emotion, power, identity, possible change in history, etc. The analysis will be supported by 5 scholarly sources. The paper will be organized into a coherent argument, with an introduction, conclusion, headings if needed, as well as a bibliography.

Final papers on emotion metaphors will be a complete, polished paper. Introduction: the topic, why it is interesting. Method: The sample and how it was obtained, how you identified metaphors and found patterns. Body of the paper: The key metaphorical themes you found, with examples and detailed interpretation from a theoretical point of view. Either as part of this section or in a separate section discuss any differences or similarities by using at least 5 scholarly sources. Discussion: What do these metaphorical expressions and metaphorical patterns tell you about your topic, the participants, the language, culture, the thinking, etc.? What does your analysis tell us about the theories we have discussed? Conclusion: Summarize your most important findings and the evidence supporting your findings.

6. *Final Paper Abstract and References (5%)*: This assignment will consist of an abstract that briefly describes the proposed topic and a list of the sources to be consulted. If you have difficulties selecting a topic, it is advisable for you to talk to one of the instructors earlier in the semester. **Due April 12, midnight.**
7. *Extra Credit*: Undergraduate students have the option to select an assigned reading (with an \*) and present it during the class either individually or in a group. For each successful presentation, they will earn extra credit.
8. *Additional Requirements for Graduate Students*:
  - Complete the additional readings (marked in blue in table and mentioned under the reading list);
  - Integrate at least two of these readings in the final paper;
  - Present two articles from the graduate reading list to the class, one in each section (consult with instructors);
  - Write a 6,000-word final paper.

## 6. GRADING POLICY AND PERCENTAGES

The **grading scale** below will be used in this course:

A+: 97+	B+: 87+	C+: 77+	D: less than 70
A : 93+	B : 83+	C : 70+	E: less than 60
A- : 90+	B- : 80+		

Your grade will consist of the following components:

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Attendance & Participation	10%
Reaction Papers (for each session)	15%
Group Projects Presentations	10%
Group Projects	25%
Final Paper Abstract and References	5%
Final Paper Presentation	5%
Final Paper	30%
Extra Credit	5%

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You may check your grades from the course Canvas at any time in the semester.

## 7. COURSE ITINERARY AND READINGS

All readings are available via Canvas under the heading "Readings."

\* Readings marked by an asterisk are to be presented by students.

Readings in blue are required for graduate students, and optional for undergraduate students.

	Readings	Topics Covered in Class
Monday January 11		Presentation of class
<b>Emotions across Cultures and History - Section taught by Francoise Mirguet</b>		
Wednesday January 13	Illouz, "Romantic Web" (74-91) Cornelius, "Theoretical Approaches to Emotions"	Preliminary Questions
Monday January 18	<b>Martin Luther King Day</b>	
Wednesday January 20	Barrett, "Introduction" Barrett, "Emotions are Constructed" Barrett, "The Search for Emotions' Fingerprints"	What is an "Emotion"?
Monday January 25	Barrett, "The Myth of Universal Emotions" Barrett, "Emotions as Social Reality" *Rosaldo, "Towards an Anthropology of Self and Feeling"	Are Emotions Universal or Culturally Dependent?
Wednesday January 27	Stearns, "The Impact of New Standards" Stearns, "An Emotional America"	Do Emotions Change?
Monday February 1	Räuchle, "Visual Arts"	Emotions in History - Visual Arts
Wednesday February 3	Shields, "Thinking about Gender, Thinking about Theory: Gender and Emotional Experience" *Lutz, "Engendered Emotion: Gender, Power, and the Rhetoric of Emotional Control in American Discourse"	Emotions and Gender
Monday February 8	Hochschild, "Our Baby, Her Womb", "My Womb, They Baby", "Importing Family Values" *Bonilla-Silva, "Feeling Race"	Emotional Labor

Wednesday February 10	Ahmed, <b>"The Performativity of Disgust"</b>	Emotions and Body - Disgust
Monday February 15	Ahmed, <b>"Melancholic Migrants"</b> Optional: Chadha, <b>"Bend it like Beckham"</b> (movie)	Emotions, Power, Racism
Wednesday February 17	Abu-Lughod, <b>"Shifting Politics in Bedouin Love Poetry"</b> *Gould, <b>"On Affect and Protest"</b>	Emotional Resistance Conclusion
Monday February 22		First Group Project Presentations
Wednesday February 24		First Group Project Presentations
<b>Emotions across languages - section taught by Ebru Türker</b>		
Monday March 1	Deignan, <b>Conceptual Metaphor Theory and Language</b> Kövecses, <b>What is metaphor?</b>	Introduction to the Conceptual Metaphor Theory
Wednesday March 3	Kövecses, <b>Common source and target domains</b> Lakoff & Johnson, <b>Metonymy</b>	Introduction to metaphor and metonymy
Monday March 8	Kövecses, <b>The Conceptual Structure of Happiness</b> *Woo & Lee, <b>Conceptual Metaphors for Happiness in Korean and English: A Cognitive-Cultural Study</b>	Happiness Metaphors
Wednesday March 10	*Lakoff & Kövecses, <b>The Cognitive Model of Anger Inherent in American English</b> *Joh, <b>Anger Metaphor and Inanimacy</b> Choijin, <b>Anger Metaphors in Mongolian and Korean</b>	Anger Metaphors
Monday March 15	Na, <b>On the Metaphorical Conceptualization of the Korean Ceng</b> *Yoon, <b>Korean Ethnopsychology Reflected in the Concept of Ceng affection Semantic and Cultural Interpretation</b>	Affection Metaphors
Wednesday March 17	*Lim, <b>Aspects of the Metaphorical Conceptualization of Basic Emotions in Korean</b> Choijin, <b>The Metaphorical Conceptualization of Emotions in English and Mongolian</b>	Basic Emotion Metaphors in Korean
Monday March 22	*Stefanowitsch, <b>Words and their metaphors: A corpus-based approach</b>	Corpus-based Study on English Emotions

Wednesday March 24	<b>**Türker, Corpus-based Approach to Emotion Metaphors in Korean: A Case Study Anger, Happiness and Sadness</b>	Corpus-based Study on Korean Emotions
Monday March 29	<b>Forceville, Metaphor in Pictures and Multimodal Representations</b>	Multimodal representations of metaphor
Wednesday March 31	<b>*Roh &amp; Kwon, Multimodality in cognitive semantics: A Case Study of Political Cartoons Stay Out of My Hair</b>	Multimodality in Korean metaphors
Monday April 5		Second Group Project Presentations
Wednesday April 7		Second Group Project Presentations
Monday April 12	Preparation of final papers - workshop	
Wednesday April 14	<b>PRESENTATIONS of FINAL PAPERS</b>	
Monday April 19	<b>PRESENTATIONS of FINAL PAPERS</b>	
Wednesday April 21	<b>PRESENTATIONS of FINAL PAPERS</b>	

### 500-Level Readings (for students enrolled under SLC/KOR 598):

#### Emotions across Cultures and History - Francoise Mirquet:

Barrett, "The Search for Emotion's 'Fingerprints'"  
 Bonilla-Silva, "Feeling Race"  
 Gould, "On Affect and Protest"  
 Lutz, "Engendered Emotion: Gender, Power, and the Rhetoric of Emotional Control in American Discourse"  
 Rosaldo, "Toward an Anthropology of Self and Feeling"  
 Stearns, "An Emotional America"  
 Stoler, "A Sentimental Education"

#### Emotions across Languages - Ebru Türker:

Kövecses, "Introduction: Cultural Variation in Metaphor"  
 Kövecses, "Conceptualizing Emotions: A revised Cognitive Linguistic Perspective"  
 Kövecses, "The Concept of Anger: Universal or Culture Specific?"  
 Lakoff, "The Contemporary Theory of Metaphor"  
 Ding & Noël, "A corpus-based diachronic investigation of metaphorical containers of sadness in English"  
 Bang & Lee, "Aspects of the Conceptualization of Han" (in Korean)  
 Oh, "A Study on the Conceptualization of Fear in Korean and English" (in Korean)  
 Umemure, M. "A study on the shift within Korean culture on "love" metaphor conceptualize: focusing on the songs of Shin Seung Hun and Baek Ji Young" (in Korean)

## COMPLETE REFERENCES OF THE READINGS:

### Emotions across Cultures and History - Francoise Mirquet:

Abu-Lughod, L. "Shifting Politics in Bedouin Love Poetry." In: Abu-Lughod, L. & Lutz, C.A. (eds.), *Language and the Politics of Emotion*. Cambridge: Cambridge University Press; Paris: Editions de la Maison des Sciences de l'Homme, 1990, pp. 24-45.

Ahmed, S. "The Performativity of Disgust." In: *The Cultural Politics of Emotion*. New York: Routledge, 2004, pp. 83-100.

Ahmed, S. "Melancholic Migrants." In: *The Promise of Happiness*. Durham: Duke University Press, 2010, pp. 121-159.

Barrett, L.F. "Introduction." In: Barrett, L. F., *How Emotions are Made: The Secret Life of the Brain*. Boston: Houghton Mifflin Harcourt, 2017, pp. ix-xv.

Barrett, L. F. "The Search for Emotion's 'Fingerprints'." In: Barrett, L. F., *How Emotions are Made: The Secret Life of the Brain*. Boston: Houghton Mifflin Harcourt, 2017, pp. 1-24.

Barrett, L. F. "Emotions are Constructed." In: Barrett, L. F., *How Emotions are Made: The Secret Life of the Brain*. Boston: Houghton Mifflin Harcourt, 2017, pp. 25-41.

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Yoon, K.J. 2004. Korean Ethnopsychology Reflected in the Concept of Ceng affection Semantic and Cultural Interpretation. *Discourse and Cognition*, 14(3), 81-103.

## 8. TECHNOLOGY SUPPORT

All communication will be sent to students' **ASU email address**.

For **technical assistance**, please contact the **University Technology Office**: <https://uto.asu.edu/contact> or by phone at (855) 278- 5080 or (480) 965-6500.

For help with technology and media, please contact **Learning Support Services** at the **School of International Letters and Cultures**: <https://silc.asu.edu/learning-support-services/lss-for-students>.

**Printing:** Students enrolled in courses offered by the **School of International Letters and Cultures** receive a **\$5.00** print quota for each undergraduate course (either 50 single-sided or 62 double-sided pages). Additional quota may be purchased in LL 66. Print quota can only be used in LL 61 and LL65.1 computer labs, in the basement of the LL building.

## 9. UNIVERSITY POLICIES

### ATTENDANCE AND ABSENCE POLICIES

**Class attendance is mandatory.** Assigned work will be accepted after the due date only in case of a justified absence; the new due date will be decided by the instructor.

Absences related to **religious observances and practices** are considered justified when in accord with the policies described in ACD 304-04 (<http://www.asu.edu/aad/manuals/acd/acd304-04.html>).

Absences related to **university sanctioned events/activities** can be considered justified, in accord with ACD 304-02 (<http://www.asu.edu/aad/manuals/acd/acd304-02.html>).

Students are expected to attend ALL classes. You must provide *official* proof of absence/illness (e.g. note from the doctor, court, etc., with appropriate date). Three or more unexcused absences will result in a reduction of the student's final letter grade by one level (e.g., A becomes A-), and this continues for each successive absence as well. Tardiness is also not acceptable and considered inappropriate behavior in a university classroom. Three repeated lateness will be counted as an unexcused absence. When absent, it is the student's responsibility to find out what has been assigned and to turn it in on the same day as the other students.

Late works (group projects, final paper outline and final paper) will be penalized 10% per day late. Late reaction papers get half-credit.



## **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>.

## **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. ASU online students may access 360 Life Services, <https://goto.asuonline.asu.edu/success/online-resources.html>.

## **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**

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement. Please refer to [ACD-304-10 Course Syllabus](#).

## **CLASSROOM BEHAVIOR STATEMENT**

Use of cell phones and recording devices is prohibited during class, unless special approval of the instructor. Disruptive behavior is not tolerated.

## **THREATENING BEHAVIOR STATEMENT**

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. See <http://www.asu.edu/aad/manuals/ssm/ssm104-02.html>.

**DISABILITY POLICY STATEMENT**

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 Matthews Center Building. DRC staff can also be reached at: (480) 965-1234 (V) or (480) 965-9000 (TTY). For additional information, visit: <https://eoss.asu.edu/drc>.

**WITHDRAWALS AND INCOMPLETES**

<http://www.asu.edu/aad/manuals/ssm/index.html>

**ZOOM POLICIES**

Students are strongly advised to keep their videos on during class, unless specific circumstances to be discussed with the instructor.

The contents of this course, including lectures and other instructional materials, are copyrighted materials. Students may not share outside the class, including uploading, selling or distributing course content or notes taken during the conduct of the course. Any recording of class sessions by students is prohibited, except as part of an accommodation approved by the Disability Resource Center. Recording of class sessions (initiated by instructor) is authorized only for the use of students enrolled in this course during their enrollment in this course. Recordings and excerpts of recordings may not be distributed to others.

\*\*\* This syllabus and course schedule are subject to change during the semester if necessary to better accommodate the classroom situation(s).

SLC/KOR 420

Application for HU General Studies Designation

## List of Required Readings

### Emotions across Cultures and History - Francoise Mirquet:

Abu-Lughod, L. "Shifting Politics in Bedouin Love Poetry." In: Abu-Lughod, L. & Lutz, C.A. (eds.), *Language and the Politics of Emotion*. Cambridge: Cambridge University Press; Paris: Editions de la Maison des Sciences de l'Homme, 1990, pp. 24-45.

Ahmed, S. "The Performativity of Disgust." In: *The Cultural Politics of Emotion*. New York: Routledge, 2004, pp. 83-100.

Ahmed, S. "Melancholic Migrants." In: *The Promise of Happiness*. Durham: Duke University Press, 2010, pp. 121-159.

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