

## GENERAL STUDIES COURSE PROPOSAL COVER FORM

### Course information:

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

College/School	College of Integrative Sciences and Arts	Department/School	<b>Faculty of Leadership and Integrative Studies</b>
Prefix: <b>LST</b>	Number: <b>470</b>	Title: Liberal Studies Seminar – Topic: Understanding Place	Units: <b>3</b>

Course description: **Advanced analysis and application of theories and methods of human and social inquiry.**

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:** Humanities, Arts and Design–HU

**Mandatory Review:** Yes

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

**Eligibility:** Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto:Phyllis.Lucie@asu.edu).

### Submission deadlines dates are as follow:

For Fall 2020 Effective Date: October 10, 2019

For Spring 2021 Effective Date: March 5, 2020

### Area proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

### Checklists for general studies designations:

Complete and attach the appropriate checklist

[Literacy and Critical Inquiry core courses \(L\)](#)

[Mathematics core courses \(MA\)](#)

[Computer/statistics/quantitative applications core courses \(CS\)](#)

[Humanities, Arts and Design core courses \(HU\)](#)

[Social-Behavioral Sciences core courses \(SB\)](#)

[Natural Sciences core courses \(SQ/SG\)](#)

[Cultural Diversity in the United States courses \(C\)](#)

[Global Awareness courses \(G\)](#)

[Historical Awareness courses \(H\)](#)

### A complete proposal should include:

- ☒ Signed course proposal cover form
- ☒ [Criteria checklist](#) for General Studies designation being requested
- ☒ Course catalog description
- ☒ Sample syllabus for the course
- ☒ Copy of table of contents from the textbook and list of required readings/books

**It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.**

### Contact information:

Name Lori Eshleman E-mail L.Eshleman@asu.edu Phone 480-921-4939

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

Chair/Director name (Typed): Kevin Ellsworth Date: \_\_\_\_\_

Chair/Director (Signature): \_\_\_\_\_

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

**Rationale and Objectives**

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

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

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

Revised April 2014

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

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
<b>YES</b>	<b>NO</b>		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus, with major assignment instructions and study guides
<input type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input checked="" 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:	Syllabus, with major assignment instructions and study guides
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	Syllabus, with major assignment instructions and study guides
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus, with major assignment instructions and study guide for Cather
<input type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the analysis of literature and the development of literary traditions.	
		<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
LST	470	Liberal Studies Seminar - Topic: Understanding Place	HU

Explain in detail which student activities correspond to the **specific** designation criteria.  
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1.	Transdisciplinary course looks at the value, meanings and uses of place and space through Humanities perspectives that include religion, belief systems, and aesthetic experience. Special focus on Native American Indian understandings of place, ethics, and the sacred; the relationship between pilgrimage traditions and sacred places in the U.S.; and how architecture, poetry, literature, and art shape aesthetic experience of place and space. While course includes Social Sciences resources, these focus on qualitative analysis of stories about place, and place-experience in relation to religion, ethics, and society. Students engage with the value, meanings, and uses of place through readings and Discussions, a Quiz with short answer and essay, 2 essays, and a longer Final Project.	<p>C1 - Yellow</p> <ol style="list-style-type: none"> <li>1. Course Description</li> <li>2. Course topics focus on Place and Identity; Sacred Place and Pilgrimage, Contested Place, and Boundary-Crossing. See Course Description, and Modules.</li> <li>3. Discussions ask students to engage with questions of the value, meanings, and uses of place and space in response to readings, films, poetry and literature, and art -- as well as in their own life experience. See Schedule.</li> <li>4. Mod 2 - Quiz 1 on Basso includes short answers and essay questions on the meanings of place-names, stories and places in Apache history, beliefs, and ethics, based on Keith Basso's ethnographic study <i>Wisdom Sits in Places: Landscape and Language among the Western Apache</i>. See Quiz 1 Study Guide.</li> <li>5. Mod 4 - Essay on Cather asks students to address the question of how Cather creates a sense of place in her 1927 novel <i>Death Comes for the Archbishop</i>, with a focus on place-meanings for different social and religious groups, and aesthetic descriptions of place. See Assignment and Study Guide for Cather Novel.</li> <li>6. Mod 5 - Course Concepts Paper asks students to evaluate and compare Humanities and Social Sciences perspectives on place-meanings and place-experience in the first 4 modules of the course, by selecting evidence that they found most relevant from course readings and resources.</li> <li>7. Mod 7 - The Final Project asks students to</li> </ol>

		<p>choose a place they have visited, then consider what are the meanings, value, and uses of this place to them and to other people who live and visit there, within the context of our course discourse on place. The project applies &amp; synthesizes perspectives and concepts about place meaning, as well as modes of inquiry and expression, from the social sciences and the humanities in an interpretation and evaluation of this place. Besides research, textual analysis, and application of course concepts, students are encouraged to include art, photos, poetry, or music that embodies an aesthetic experience of place.</p> <p>NOTE: Full descriptions of the 3 major papers and 2 study guides are found after the Schedule in the Syllabus, pp. 9-19.</p>
4a	<p>Concerns the development of human thought about place and space, with considerable emphasis on Native American and Catholic/Christian religious thought about and construction of place. Also uses key philosophical concepts of place and space such as place-making, place-world, and chronotope.</p>	<p>C4a - Green</p> <p>Course Description</p> <p>Mod 1 Students read and discuss Cresswell chapter on place meanings, that includes philosophical constructs of place and space, for example by Yi-Fu Tuan.</p> <p>Mod 2 Students study and complete Quiz 1 on Basso's book <i>Wisdom Sits in Places</i>, which uses key philosophical concepts of place such as place-making, place-world, and chronotope; as well as looking at how Apache place-names and associated stories offer moral guidance to Apache people. Mod 2 Discussion focuses on the theme of Sacred Place and Pilgrimage, discussing Campo's definition of pilgrimage and categories of sacred sites, and King's overview of Native American understandings of sacred place.</p> <p>Mod 4 continues the theme of sacred place and pilgrimage, with a Discussion on how poetry, religious sculptures, and SW churches shape sacred place. In the Essay on Cather, students discuss how Cather creates place-meanings for different social and religious groups such as priests and Native Americans, in her novel <i>Death Comes for the Archbishop</i>, about Catholic missions and dioceses in the 19th century SouthWest.</p> <p>Mod 5- in the Course Concepts Paper, students evaluate and compare course perspectives, concepts, and theories about place from the HU and SOC SCIE, including philosophical concepts and perspectives on sacred place and pilgrimage covered in Mod. 1-4.</p>

		<p>Mod 7 - the course culminates in a Final Project in which students synthesize course concepts from the HU and SOC SCIE to interpret the meanings and uses of a particular place -- drawing on themes that include sacred place and pilgrimage, and other concepts named above.</p> <p>NOTE: Full descriptions of the 3 major papers and 2 study guides are found after the Schedule in the Syllabus, pp. 9-19.</p>
4b	<p>Concerns aesthetic values in relation to place, through a novel, poetry, painting and photography, film, environmental art, sculpture, and architecture. Students integrate insights about aesthetic expression into discussions, 2 papers, and a final project.</p>	<p>C4b - Aqua</p> <p>Course Description</p> <p>Modes 3, 4 and 7, especially, contain readings /resources on a novel by Cather, poems by Momaday, Raleigh and Addonizio, paintings by O'Keeffe, photos by Adams, SW mission churches and religious sculpture, and Christo's Running Fence; in Discussions, students analyze how these works use aesthetic systems and values to shape place-meanings.</p> <p>In Mod. 4 Essay on Cather looks at how she creates a sense of place in her novel Death Comes for the Archbishop, in part through colors, shapes, and sensory imagery. Also see Study Guide for Cather Novel.</p> <p>In Mod. 5, Course Concepts Paper includes an emphasis on how arts and humanities shape understandings of place, in comparison to social sciences perspectives.</p> <p>In Mod 5, students watch a video and discuss how the aesthetic aspects of the video affect human empathy/emotions.</p> <p>In Mod. 7, the Final Project again includes an emphasis on how arts and humanities shape understandings of place, in synthesis with Soc Scie perspectives. Students are encouraged to include a poem, artwork, photos, or other forms of aesthetic expression, among a variety of different modes of inquiry and expression.</p> <p>NOTE: Full descriptions of the 3 major papers and 2 study guides are found after the Schedule in the Syllabus, pp. 9-19.</p>

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**LST 470 Liberal Studies Seminar – Topic: Understanding Place**  
**ESHLEMAN**

**Course Catalog Description:** Advanced analysis and application of theories and methods of human and social inquiry.

## **LST 470 Liberal Studies Seminar - Topic: Understanding Place (18856)**

**Spring B- 2020 ASU Online 3/16-5/5**

**General Studies Designation: L, HU**

**Instructor:** Dr. Lori Eshleman

Arizona State University Polytechnic, Interdisciplinary Humanities & Communication  
 Santa Catalina Hall L Wing: 251E Office Hours: By appointment  
 Email: L.Eshleman@asu.edu

### **C1 C4a Course Description:**

This version of the Liberal Studies capstone seminar looks at transdisciplinary approaches to the experience, uses and meanings of Place. Place is something we tend to take for granted. We live in it, look at it and travel across it throughout our lives. It shapes our experience, our thoughts and memories, our sense of identity, our social relations, and our values in profound and complex ways. Throughout the course we will examine, interpret, evaluate and synthesize approaches to Place from the Social Sciences (including Anthropology, Human Geography and Sociology) and **C4b** from the Humanities (including Art and Art History, Literature and Poetry, and Religious Studies). Our course will be organized by modules into the following themes: Place and Identity, Sacred Place and Pilgrimage, Contested Place, and Boundary-Crossing.

While this topic has global applications, a number of the readings and visuals will focus on the American Southwest. The issues the topic raises include preservation; historic designation; development; land use; sustainability; reintroduction of species; travel and tourism; sacred space; land rights; diasporas, immigration and borderlands; place as a marker of personal and ethnic identity; and personal and collective memory and history.

### ***Course Objectives:***

#### **In this course students will**

- Demonstrate the ability to analyze at least one topic/theme using humanities and social sciences perspectives
- Demonstrate the ability to apply insights, concepts or theories from the humanities and social sciences learned in LST 370 (formerly BIS 370)
- Demonstrate the ability to apply inquiry skills learned in LST 370 (formerly BIS 370)
- Demonstrate the ability to synthesize humanities and social sciences perspectives

### **Prerequisite(s):**

Liberal Studies BLS major; LST 370 (BIS 370) with C or better; ENG 102, 105, or 108 with C or better; minimum senior standing

## **L - Literacy and Critical Inquiry Designation:**

This course meets General Studies “L,” literacy and critical inquiry requirements. Literacy is competence in written and oral discourse; critical inquiry is the gathering, interpretation, and evaluation of evidence. The literacy and critical inquiry requirement helps students sustain and extend their ability to reason critically and communicate clearly through language.

## **HU – Humanities, Arts and Design Designation**

The study of the humanities and the disciplines of art and design deepen awareness of the complexities of the human condition and its diverse histories and cultures. Courses in the humanities are devoted to the productions of human thought and imagination, particularly in philosophical, historical, religious and artistic traditions. Courses with an emphasis in arts and design comprise the study of aesthetic experiences and the processes of artistic creation. They may also feature a design emphasis in which material culture is studied as a product of human thought and imagination.

## **LIS Unit:**

This course is offered through the Faculty Leadership and Integrative Studies in ASU's College of Integrative Sciences and Arts. For more information about the College of Integrative Sciences and Arts, visit our website: <https://cisa.asu.edu/>. If you have questions or concerns about the administration of the course, you should first contact the course instructor, Lori Eshleman: [L.Eshleman@asu.edu](mailto:L.Eshleman@asu.edu). The Faculty Head of Leadership and Integrative Studies is Kevin Ellsworth: [Kevin.Ellsworth@asu.edu](mailto:Kevin.Ellsworth@asu.edu). For other questions or concerns, please send your inquiry to [cisa@asu.edu](mailto:cisa@asu.edu).

## **Texts:**

Basso, Keith. *Wisdom Sits in Places: Landscape & Language among the Western Apache*. Albuquerque: University of New Mexico Press, 1996.

Cather, Willa. *Death Comes for the Archbishop*. Virago, U.K., 2006.

Other readings and resources provided online.

## **Grading Scale:**

A+	100-98
A	<98-93
A-	<93-90
B+	<90-88
B	<88-83
B-	<83-80

C+	<80-78
C	<78-70
D	<70-60
E	<60

Failure due to Academic Dishonesty = XE

### Grading Criteria:

Grades in this course are based on (1) writing projects (2) participation in class discussions & quizzes (3) evidence of careful reading and viewing of all assigned resources. Note that this course requires significant reading. The specific breakdown is as follows:

### Assignments

Weekly Module Exercises <b>C1 C4a C4b</b>	31%	Mod 0-7
Quiz on Basso, <i>Wisdom Sits in Places</i> <b>C1 C4a</b>	10%	Mod 2
Essay on Cather, <i>Death Comes for the Archbishop</i> <b>C1 C4a C4b</b>	10%	Mod 4
Course Concepts Paper <b>C1 C4a C4b</b>	18%	Mod 5
Worksheet on Final Project Topic & Peer Reviews <b>C1 C4a C4b</b>	4%	Mod 6
Progress Report on Final Project & Sources - Discussion	2%	Mod 7
Final Project <b>C1 C4a C4b</b>	25%	Mod 7

### **Abbreviated Assignment Descriptions (Detailed descriptions and grading rubrics for each assignment are posted below, pp. 9-19, after the Schedule, along with both Study Guides):**

**C1 C4a C4b Weekly Module Exercises:** (31% total) During weeks 1-7 you will be expected to complete weekly module exercises, including a Syllabus Quiz, Discussion posts and Peer Responses. These vary between 30 and 45 pts. each. Responses on readings should include specific evidence from the readings, with citations.

**C1 C4a Quiz on Basso:** (10%) In Mod 2 you will answer essay, short answer, & multiple choice questions on Keith Basso's *Wisdom Sits in Places: Landscape & Language among the Western Apache*. To prepare for the quiz, use the Quiz 1 Study Guide in Mod 2.

**C1 C4a C4b Essay on Cather:** (10%) In Mod 4 you will write a three full page essay (1100 words) on how Willa Cather creates a sense of place in her 1927 novel *Death Comes for the Archbishop*. Essay should include supporting evidence gathered from the novel and application of course concepts and insights about place-experience from the first 4 modules of LST 470. To prepare for the essay, see Study Guide for Cather Novel in Mod 3-4. Written instructor feedback on the essay within 3-4 days. Students are required to read feedback in preparation for the Course Concepts Paper.

**C1 C4a C4b Course Concepts Paper:** (18%) In Mod 5 you will write a 4 full to 5 page paper that interprets, evaluates, and compares humanities and social sciences perspectives, concepts and theories, and modes of inquiry on the topic of Place. Support your analysis with evidence gathered from course resources, with citations and Works Cited. Written instructor feedback on the essay within 4 days. Students are required to read feedback in preparation for the Final Project.

**C1C4a C4b Worksheet on Final Project Topic, and Peer Reviews:** (4%) In Mod 6 you will complete a Worksheet that offers 2 possible topics for your Final Project (3%) and post it as a docx attachment in Mod 6 Discussion for Peer Review (1%) and Instructor feedback and approval. Instructor feedback on the topic within 2 days. Worksheet is required, not optional, in order to proceed with the Final Project.

**Progress Report on Project & Sources - Discussion:** (2%) In Mod 7 you will complete a brief progress report in Discussion, including 2-3 web or print sources you plan to use, for instructor feedback.

**C1 C4a C4b Final Project:** (25%) In Mod 7 your final project will demonstrate your ability to apply and synthesize humanities and social sciences perspectives, concepts, and modes of inquiry and expression to the meanings and uses of a specific place that you have been to, within our course discourse on place and space. Must include evidence from web or print research, and course resources, with citations and Works Cited. 7-10 pages in length. Written instructor feedback on the Final Project at the end of the semester.

**NOTE: the Final Project is REQUIRED (not optional) in order to pass this course. This means that even if you have enough points to get a C without the Final Project, you will not pass the course without submitting a Final Project.**

For your own protection, you should keep a copy of everything you hand in, and you should keep your graded assignments at least until grades are finalized at the end of the semester, and in the event you wish to contest any grades.

## Grade Appeals

Students must first speak with the instructor of the class to discuss any disputed grades. If, after review, a resolution is not achieved the student may appeal to the department chair per the [University Policy for Student Appeal Procedures on Grades](#). Student grade appeals must be processed in the regular semester immediately following the issuance of the grade in dispute (by commencement for fall or spring), regardless whether the student is enrolled at the university. Complete details are available in the [ASU Grade Appeals policy](#).

## SCHEDULE:

**Module 1** 3/16-3/22 Introduction to the Course; assessing your own perceptions of "place"; key concepts of place and identity through Social Sciences perspectives of human geography and environmental psychology, including sense of place.

### Read:

1. Syllabus
2. Lecture 1: Course Overview
3. Cresswell, Tim. "Defining Place," Chapter 1 of *Place: A Short Introduction*. Blackwell, 2004, pp. 1-12 **C4a**
4. Manzo, Lynne. "For Better or Worse: Exploring Multiple Dimensions of Place Meaning," *Journal of Environmental Psychology*, Vol 25: Issue 1 (March 2005) pp. 67-86. ASU Library, ScienceDirect.com
5. Basso, Keith. *Wisdom Sits in Places: Landscape & Language among the Western Apache*. University of New Mexico Press, 1996. **C4a**

### View & Listen:

PowerPoint 1

1. **Due by Wednesday at 11:59 pm: C1**  
Module 1 Discussion - Introduction: Introduce yourself and tell us what "place" means to you
2. **Due by Sunday at 11:59 pm: C1 C4a**  
Module 1 Discussion – Sense of Place: discuss place & space; location, locale, sense of place; experience in place; social sciences and humanities disciplinary perspectives on place

**Module 2** 3/23-3/29 **C1 C4a** This Module looks at themes of sacred place and pilgrimage, and understandings of place among the Apache, through Social Sciences perspectives of ethnography, anthropology and archaeology; and an interdisciplinary perspective on history of religions.

### Read:

1. Lecture 2
2. Quiz 1 Study Guide: concept of dwelling, Apache understandings of history; place-names, place-making, place-worlds, chronotope. **C1 C4a See Study Guide p 9-10**
3. King, Thomas. "Closer to Home", Chap. 4 of *Places that Count: Traditional Cultural Properties in Cultural Resource Management*." Altamira Press, 2003, pp. 67-71. **C1 C4a**
4. Campo, Juan Eduardo. "American Pilgrimage Landscapes," *Annals of the American Academy of Political and Social Science*, 558 (July 1998), pp. 40-56. ASU Library: online. **C1 C4a**

5. Turner, Victor and Edith. "The Processual Form of Ritual." *Image and Pilgrimage in Christian Culture*. Columbia University Press, 1978, pp. 249-251. **C1 C4a**
6. Basso, Keith. *Wisdom Sits in Places: Landscape & Language among the Western Apache*. University of New Mexico Press, 1996. **C1 C4a**

**1. Due by Wednesday at 11:59 pm:**

Module 2 Discussion - Sacred Place & Pilgrimage in the Social Sciences: traditional cultural properties; traditional religious, civic, and popular pilgrimage sites; important or sacred place of your own. **C1 C4a**

**2. Due by Sunday at 11:59 pm:**

Quiz 1 on Basso, *Wisdom Sits in Places* 100 points. Multiple choice, short answer, essay - Concept of dwelling, Apache understandings of history; place-names, place-making, place-worlds, chronotope, stalking with stories (moral guidance). **C1 C4a**

**Module 3 3/30-4/5** This module looks at themes of place and identity and aesthetic constructions of place, through Humanities perspectives of landscape painting and photography, poetry, and a novel. **C1 C4b**

**Note: Course Withdrawal Deadline Friday 4/3**

**Read:**

1. Lecture 3
2. Study Guide for Cather Essay **C1C4a C4b** See Study Guide p 10-11 below
3. Momaday, N. Scott. "Plainview I." <http://bibliosity.blogspot.com/2009/01/plainview-i.html> **C4b**
4. Momaday, N. Scott. "The Earth." From PoemHunter.com **C4b**
5. Optional reading: Karlins, N.F. "An Odd Couple." *Artnet magazine*, 2008.
6. Cather, Willa. *Death Comes for the Archbishop*. (A novel, 1927). Virago, 2006. **C4a C4b**

**View & Listen:**

1. PP 2: Landscapes: O'Keeffe and Adams. **C4b**
2. "Georgia O'Keeffe and Ansel Adams: Natural Affinities." O'Keeffe Museum, 2008. YouTube. **C4b**
3. "2008 Native Writers Series. #1 - N. Scott Momaday." Smithsonian Videos. YouTube. **C4b**

**1. Due by Wednesday at 11:59 pm**

-Module 3 Discussion – Southwest Landscape & Poetry: Georgia O'Keeffe, Ansel Adams, N. Scott Momaday poems; aesthetic qualities & visual associations. **C1 C4b**

**2. Due by Sunday at 11:59 pm:**

-Prepare for Essay on Cather, due on Wednesday in Module 4

**Module 4** 4/6-4/12 This module looks at themes of sacred place and pilgrimage, through Humanities perspectives of film, poetry, a novel, architecture, and art history. **C1 C4a**

**Read:**

1. Lecture 4
2. Study Guide for Cather Novel **C1 C4a C4b** See Study Guide p 10-11 below
3. Cather, Willa. *Death Comes for the Archbishop*. (A novel, 1927). Virago, 2006. **C4a C4b**
4. Addonizio, Kim. "Santuario at Chimayo," at Poem of the Day. 7 July 2005. **C4a C4b**
5. Raleigh, Sir Walter. "The Passionate Man's Pilgrimage." Poetry Foundation. **C4a C4b**
6. Giffords, Gloria Fraser. "Spanish Colonial Polychrome Statuary: Replicating the Lions of San Xavier del Bac." *APT Bulletin*, Vol. 22, No. 3, 1990, pp. 19-29. JSTOR, ASU Library. **C4a C4b**

**View & Listen:**

1. Horizon - San Xavier del Bac Mission. azpbs.org. YouTube – April 3, 2009. **C4a C4b**
2. El Santuario de Chimayo. Catholic Churches of New Mexico, Landmarks of Faith. Films on Demand. 2000. ASU Library. **C4a C4b**

**1. Due by Wednesday at 11:59 pm:**

Essay on Cather - **3 page essay** on how Cather creates a sense of place in her 1929 novel, *Death Comes for the Archbishop* **C1 C4a C4b** See Instructions p 11-13 below

**2. Due by Sunday at 11:59 pm:**

Module 4: Discussion - Chimayo & San Xavier del Bac: pilgrimage practices, pilgrimage art, poetry & architecture. **C1 C4a C4b**

**3. Work on Course Concepts Paper, due in Module 5**

**Module 5** 4/13-4/19 This module looks at Humanities and Social Sciences perspectives on the theme of contested place, focusing on conflict, disagreement or competition over meanings and uses of particular places and spaces. Includes a film and an interdisciplinary article. **C1**

**Read:**

1. Lecture 5
2. Bilger, Burkhard. "Mystery on Pearl Street," *The New Yorker*, Jan 7, 2008, pp. 1-9. Newyorker.com

**View & Listen:**

1. *Broken Rainbow*. A documentary film by Maria Floria and Victoria Mudd, 1985. Academy Award for Best Documentary Feature. YouTube. **C4b**



**1. Due by Wednesday at 11:59 pm:**

Module 5 Discussion – Contested Place: humanities & social sciences perspectives on a contested historical building in NYC, and on the Navajo-Hopi land dispute; research a contested place of your own choice. **C4b**

**2. Due by Sunday at 11:59 pm:**

Course Concepts Paper: 4-5 pages; interpret and evaluate what you have learned about place from the social sciences and the humanities in this class, and compare the strengths and limitations of each in understanding place: concepts, theories, perspectives, and modes of inquiry & expression. Citations and Works Cited required. **C1 C4a C4b See Instructions p 13-16 below**

**Module 6 4/20-4/26** This Module will introduce you to the last theme in this class: transnationalism, boundary-crossing, and fluid space, from the Social Sciences perspective of anthropology. You will also choose a topic and start researching your Final Project.

**Read:**

1. Lecture 6
2. Low, Setha, and Lawrence-Zuniga, Denise. "Transnational Space." In Low and Lawrence-Zuniga, eds., *The Anthropology of Space and Place: Locating Culture*, Blackwell 2003, pp. 25-30.

**1. Due by Wednesday at 11:59 pm:**

Module 6 Discussion – Worksheet for Final Project; Peer & Instructor reviews: **Required C1C4a C4b**

**2. Due by Sunday at 11:59 pm:**

Module 6 Discussion: Boundary-Crossing & Transnationalism

**Module 7 4/27-5/5** In this Module the work you've done in this class and in the LST program will culminate in a Final Project, which brings together Humanities and Social Sciences approaches to a specific place that is meaningful to you and others. We will also conclude our discussion of boundary-crossing by focusing on an example from the Arts: Christo's Running Fence. **C1 C4a C4b**

**Note: This Module is long and ends on TUES 5/5; no work accepted after 5/5**

**Read:**

1. Lecture 7
2. "Christo's California Dreamin.'" Christo and Jeanne-Claude: Remembering the Running Fence, Smithsonian American Museum, April 2, 2010-Sept 26, 2010. *Smithsonian Magazine*, June 2010. Smithsonianmag.com. **C4b**

3. “Christo and Jeanne-Claude: On the Making of the Running Fence.” Smithsonian American Art Museum Blog. Howard, April 1 2010, americanart.si.edu. **C4b**

### View & Listen:

1. “Christo and Jeanne-Claude’s Running Fence.” *Smithsonian Magazine*, April 23, 2010. YouTube. **C4b**

### 1. Due by WED 4/29 at 11:59 pm:

Module 7 Discussion – Progress Report on Final Project & Sources; peer and instructor feedback

### 2. Due by SUNDAY 5/3 at 11:59 pm:

Final Project 7-10 page project which demonstrates your ability to apply and synthesize humanities and social sciences perspectives, concepts, and modes of inquiry and expression to a specific place in your area that holds meaning to you and to the larger community. Must include evidence from web or print research, with citations and Works Cited. **C1 C4a C4b** See Instructions p 16-19 below

### 3. Due by TUESDAY 5/5 at 11:59 pm (the last day of class):

Module 7: Discussion – Christo: Running Fence – aesthetics and landscape; meanings of boundaries/walls and boundary-crossing **C1 C4b**

## Full Description and Grading Rubric for each of the Three Major Writing Assignments, as well as the two Study Guides:

### Study Guide for Quiz 1 on Basso, *Wisdom Sits in Places*, Mod 2 **C1 C4a**

**Instructions:** Quiz 1 is based on the required book *Wisdom Sits in Places: Landscape and Language Among the Western Apache* (Albuquerque: University of New Mexico Press, 1996), by Keith Basso. There are 9 multiple choice questions worth 4 points each, two short answer questions worth 12 pts each (100 words each), and 1 essay question (400 words) worth 40 points. You will have two hours to take it (120 minutes), and it must be completed in one sitting. You may use the Basso book while taking the exam, but you must write in your own words and all quotes must be marked in quotation marks with the page number cited. (A limited number of quotes should be used to support your own statements, but not in place of them). The test will end promptly at 11:59 pm on the due date and cannot be started after that time.

### Study Questions:

### Preface and Chap. 1

1. What methods of gathering evidence does Basso—an anthropologist and ethnographer—use for this study? Are these methods typical of the Social Sciences?
2. *Possible Essay Question:* What different types of place-names do the Western Apache use and what kinds of information do they give about places, history, and moral lessons in the form of stories, according to Basso? Include 3 examples of different types of place-names as supporting evidence, with the page number in parentheses. **C1 C4a**
3. How do Western Apache notions of history differ from Anglo-American notions of history? **C1**
4. What does Basso mean by “place-making” and “place-world”? **C1 C4a**
5. What is the story and meaning behind the place-name “Shades of Shit” ?
6. What is the story and meaning behind the place-name “Snakes Water”?

## Chap. 2

7. *Possible Essay Question:* What do the Apache people mean when they speak of “stalking with stories”? In what ways do such stories teach moral lessons? Include at least 2 examples of stalking with stories as evidence, with page number in parentheses. **C1 C4a**
8. What does the term “chronotope” mean, as used in this book? **C1 C4a**

## Chap. 4.

9. What does the concept of “dwelling” mean as described by Martin Heidegger? **C1 C4a**
10. Is thinking about place mainly an isolated, individual activity, according to Basso--or is it a shared activity--or both? **C1**

## **Study Guide for Willa Cather’s Novel, *Death Comes for the Archbishop*: for “Cather Essay” Module 3-4** **C1 C4a C4b**

As you read *Death Comes for the Archbishop*, by Willa Cather (the 2nd required book for our course), and prepare to write the “Cather Essay” due in Mod 4, below are some study-questions to help you think through the essay question:

How does Willa Cather create a sense of place in her 1929 novel *Death Comes for the Archbishop*? Essay should include supporting evidence from the novel and application of course concepts and insights about place-experience from the first 4 modules of LST 470.

Please include the following aspects of place-experience in your discussion:

- Place-meanings for different social and religious groups such as priests and indigenous people (Native American Indians) **C1 C4a**
- Place-description through colors, shapes, and other sensory experience **C4b**
- Movement across the landscape, from place to place **C4b** (See **Module 4 Assignment: Cather Essay in Mod 4 for the rest of the instructions**)

Please plan sufficient time to read this novel: you will need several sittings. Do not wait until the Essay is due. FYI if you did not purchase the novel, it is available in the public domain: see the link under Read in Module 3-4.

### Study Questions:

1. What is the setting and time period in the novel? What are the motivations of the main characters?
2. What types of places are found in this novel? What is the function of movement between places? **C4b**
3. How does Cather use place/s and landscapes to characterize diverse social and religious groups in the novel? - e.g. priests, indigenous people (Native American Indian), and Hispanic people **C4a**
4. How does Cather use natural places as metaphors for religious concepts and beliefs—both Christian and Native American? **C4a**
5. How would you describe Cather's writing style? Is description of weather and landscape important to her style? **C4b**
6. What is the importance of colors, shapes and sensory experience in describing places and landscapes in the novel? **C4b**
7. Do you think there are any similarities between Willa Cather's description of natural places and Georgia O'Keeffe's Southwestern paintings? **C4b**

### CATHER ESSAY – Module 4 **C1 C4a C4b**

**Due WEDNESDAY by 11:59 pm - 100 points – 10% of final grade - Please submit as an Attachment in Docx.**

### General Assignment Description:

**Three (3) full pages (double-spaced), and 1100 words minimum. (Please observe the length requirement: no shorter, please)**

For this assignment, you will write a three full page essay (1100 words) on the following question: **C1** How does Willa Cather create a sense of place in her 1927 novel *Death Comes for the Archbishop*? Essay should include supporting evidence from the novel and application of course concepts and insights about place-experience from the first 4 modules of LST 470.

1. Please include the following aspects of place-experience in your discussion: **C1**

- Place-meanings for different social and religious groups such as priests and indigenous people (Native American Indians) **C4a**
- Place-description through colors, shapes, and other sensory experience **C4b**
- Movement across the landscape, from place to place **C4b**

2. Support your analysis with evidence from the novel, including a few select quotes. See this [Study Guide for Cather Novel](#) for help preparing to write the essay.

3. Apply and demonstrate understanding of course concepts and insights about understanding place from Modules 1-4 in LST 470. **C1 C4a C4b**

4. Essay should draw on Cather's novel and on course resources, not on outside sources. All paraphrases and quotes from Cather and course resources must have in-text parenthetical citations with author and page number in MLA or APA style, with Works Cited or References at the end of the paper. Use whichever of the two styles you are more comfortable with. (Note: if you use APA, I don't want an Abstract.)

5. Paper should be 3 full pages and 1100 words minimum, **double-spaced** in 12 pt font with 1 inch margins, in Times New Roman, use in-text citations and a reference list (a title page and reference list do not count toward the assignment minimum). Please revise, edit and proof for format, organization, fluency, mechanics, diction, spelling and tone.

6. Please write in your own words, using quotes only to support your statements, not in place of them. All quotes must be placed in quotation marks; and all quotes, paraphrases and summaries from sources must be cited using parenthetical, in-text citations (author and page number in parentheses for MLA) (author, date and p. number in parentheses for APA). **Quotes should not comprise more than 15% of any paper.**

7. Written instructor feedback on the essay within 3-4 days. Students are required to read feedback in preparation for the Course Concepts Paper.

This pdf. goes over use of quotes, paraphrases and summaries: [Use of Evidence](#). Here is help for APA and MLA citation style from the OWL Purdue Writing Center: [MLA](#) [APA](#)

**NOTE: Plagiarism in any form will not be tolerated:** possible consequences include receiving a zero for the assignment, an E for the Course, or an XE for the course. See the Syllabus statement on Academic Integrity.

## Grading

**NOTE:** you will not receive credit for any part of the rubric if 1) you plagiarize 2) you use a paper from another class or 3) the paper does not fulfill the assignment

	Superior	Strong	Competent	Weak	Not Addressed
Clear & reasoned discussion of how Cather creates a sense of place in <i>Death Comes for the Archbishop</i> , which includes the 3 listed aspects of place experience <b>C1 C4a C4b</b>	50	40	30	20	0
Use of supporting evidence from the novel; application of concepts and insights on understanding place from LST 470 <b>C1 C4a C4b</b>	25	20	15	10	0
In-text citations and reference list in MLA or APA style; Format, Organization, Fluency, Diction, Tone, Mechanics & Spelling	25	20	15	10	0

**COURSE CONCEPTS PAPER Module 5 **C1 C4a C4b****

**Due SUNDAY by 11:59 pm - 180 points – 18% of final grade. Please submit as an Attachment in Docx.**

## General Assignment Description:

**Four full to five pages (double-spaced), and 1400 words minimum. (Please observe the length requirement: no shorter and not significantly longer)**

**C1 C4a C4b** For this paper, you will interpret and evaluate what you have learned about place from the social sciences and the humanities in this class, and compare the strengths and limitations of each in understanding place. The paper is based on the **first 4 modules of this class (not on Mod 5)**, and on the readings and resources from this class.

## The paper should cover the following:

1. **For about two pages: Discuss what you learned from the Social Sciences**  
Discuss some of the concepts, theories, perspectives, and modes of inquiry from the Social Sciences that you found most relevant **to understanding place** so far this semester. Draw on **4 social sciences readings** from this class that you found most informative in an understanding of place, and state what you learned and why you found it important (**please provide examples & citations from 4 readings from our course, not including my lectures**). Discussion should focus on readings & concepts from **this class, rather than outside research. Please be careful to use only Social Science sources in this section--sources from Module 1 and Module 2 only.**
2. **C1 C4a C4b** **For the next two pages: Discuss what you learned from the Humanities.**  
Discuss some of the concepts, theories, perspectives, and modes of expression or inquiry from the Humanities that you found most relevant **to understanding place** so far this semester. Draw on **4 Humanities readings or other resources** from this class that you found most useful to an understanding of place, and state what you learned and why you found it important (**please provide examples & citations from 4 resources from our course, not including my lectures; use a variety of types of resources--e.g. not just poetry, or not just art**). Discussion should focus on readings, resources & concepts from **this class, rather than outside research. Please be careful to use only Humanities sources in this section--sources from Module 3 and Module 4 only. Note: Do not use Cather, since we already wrote about *Death Comes for the Archbishop*.**
3. **C1 C4a C4b** As part of your discussion, compare the **strengths and limitations** of Social Sciences and Humanities types of knowledge about and modes of inquiry/expression on place. For example, what type of knowledge about place does a novel or landscape painting offer that may not be found in a social sciences article, and visa versa?
4. Give your paper a brief intro that lets the reader know the focus of the paper. Draw on a variety of types of course resources.
5. All papers are required to use both in-text citations and a list of References or Works Cited in either APA or MLA style. This pdf. goes over use of quotes, paraphrases and summaries: [Use of Evidence](#). Here is help for APA and MLA citation style from the OWL Purdue Writing Center: [MLA](#) [APA](#)
6. Paper should be 4 full to 5 pages and a minimum of 1400 words, **double-spaced** in 12 pt font with 1 inch margins, in Times New Roman, use in-text citations and a reference list of sources in either APA or MLA style (a title page and reference list do not count toward the assignment minimum). **It should be a unified, coherent, well-written, well-**

**organized, and original essay.** Please revise, edit and proof for format, organization, fluency, mechanics, grammar, spelling and tone.

7. Write in your own words, using quotes only to support your statements, not in place of them. All quotes must be placed in quotation marks; and all quotes, paraphrases and summaries from sources must be cited using parenthetical, in-text citations (author and page number in parentheses for MLA) (author, date and p. number in parentheses for APA). **Quotes should not comprise more than 15% of any paper. Plagiarism in any form will not be tolerated:** possible consequences include receiving a zero for the assignment, an E for the Course, or an XE for the course. See the Syllabus statement on Academic Integrity.
8. Written instructor feedback on the essay within 4 days. Students are required to read feedback in preparation for the Final Project.

## Note

Please do not use outside sources for this paper, as the objective is to demonstrate what you have learned from this class. Also, do not focus on a specific place of your own in this paper, as that will be the topic of our Final Project. Finally, do not simply recycle Discussion Posts or Quiz responses for this paper: you will not receive credit for copying previous work.

**Note about citing secondary or indirect sources:** if Manzo, for example, uses a quote from another source and you decide to use that quote in your paper, you must still cite Manzo, both in-text and in the Works Cited. **Always cite the source you actually read.** In-text you would put this in parentheses (quoted in Manzo 4) or (cited in Manzo 4), then in the Works Cited, you would only cite Manzo. Here are MLA guidelines for citing secondary sources:

<https://columbiacollege-ca.libguides.com>

## Grading:

**NOTE:** you will not receive credit for any part of the rubric if 1) you plagiarize 2) you use a paper from another class or 3) the paper does not fulfill the assignment. Falling short on the minimum length will have a significant impact on your grade. Papers are **required** to use both in-text citations and a References/Works Cited list. **Papers MUST focus on course resources, NOT on outside resources.**

	Superior	Strong	Competent	Weak	Not Addressed
<b>Well-considered choice and Clear overview of course concepts/theories/perspectives/modes of inquiry about place from the Social Sciences, with supporting evidence from at least 4 course sources</b>	40	32	25	18	0



<b>C1 C4a C4b</b> Well-considered choice and Clear overview of course concepts/theories/perspectives/modes of inquiry or expression about place from the Humanities, with supporting evidence from at least 4 course sources of different types	40	32	25	18	0
<b>C1 C4a C4b</b> Compare the strengths and limitations of social sciences & humanities modes of inquiry/expression & types of knowledge about place	40	32	25	18	0
Overall quality of writing, spelling, tone, organization & paper format	30	25	20	15	0
Appropriate Use of In-Text Citations and Reference List in APA or MLA style	30	25	20	15	

### **FINAL PROJECT – Module 7 C1 C4a C4b**

Please submit as an Attachment in Docx.

**Due SUNDAY by 11:59 pm - 250 points – 25% of final grade**, 7-10 pages in length, 12 point font in Times New Roman, double-spaced, with 1-inch margins, plus reference list -- (minimum of 7 pages, which must include at least 6 pages of text and 2100 words--plus images or other material, which should be placed at the end of the paper, before the Reference list)

**Note:** the Final Project is REQUIRED (not optional) in order to pass this class, even if you have a C without it

### **General Assignment Description:**

**C1 C4a C4b** Your final project will demonstrate your ability to **apply and synthesize social sciences and humanities** perspectives, theories, concepts and modes of inquiry in order to interpret, evaluate and express the meanings and uses of **a specific place that you have been to, within our course discourse on place and space.**

1. First, **choose a specific place that you have been to or visited as your focus:** it could be a natural site, a historic site, a state park or national park, a nature preserve, a building, a shopping mall, a library, a community center, a church or synagogue, a farm, a sports arena, a school, a business, a city center, etc. Be sure your focus is on a specific place and will fit the themes, concepts and theories we have studied in this course--and both social sciences and humanities perspectives and modes of inquiry. It should be **a place**

**you have visited**, that is of interest to you, and that can be researched. Note that if it is a historical place, your approach should not be only historical, but also contemporary. (NOTE: due to the coronavirus stay-at-home measures in place in most states, I don't want you to visit the place currently -- you can rely on memories, virtual tours, photos, and online research.)

2. **C1 C4a C4b** Second, as the focus of your inquiry, **consider what is the meaning of this place to you and to other people who live and visit here, within the context of our discourse on place in this course?** Is it a center of personal, social or cultural identity? Can it be considered a sacred place? Are its meanings and uses contested in any way? Does it show the impact of globalization, transnationalism or boundary-crossing? **Apply & synthesize perspectives and concepts about place, as well as modes of inquiry, from the social sciences and the humanities in an interpretation and evaluation of this place; include a few relevant themes, concepts, and readings/resources about place from our course**, with specific evidence such as quotes, paraphrases, and summaries with citations.
3. **C1 C4b** In the process of your investigation, **use a variety of research, data, sources, modes of inquiry and expression from both the social sciences and the humanities.** For example, use some typical social sciences methods of gathering information, such as doing an interview over the phone or by e-communication, gathering quantitative data, categorizing information, doing social sciences research in credible online sources, etc. **C1 C4b** And use some typical humanities modes of inquiry or expression, such as writing a poem or a mini-story, creating a work of art, writing a mini-memoir, citing another author's poem or music, incorporating photos, assessing the aesthetic or spiritual impact of a place, analyzing works of art or architectural style associated with the place, doing humanities research in credible online sources, etc. **Due to University guidelines on use of human subjects, you need my supervision and approval for any interviews or surveys. Any of you who suggested doing interviews or surveys on your Worksheet, please see my comments on Module 6 Discussion - Worksheet, where I have either approved your ideas or said no.** (NOTE: due to the coronavirus stay-at-home measures in place in most states, any interviews or surveys would need to be over the phone or by electronic communication, unless they are with family members that you live with.)
4. **Provide evidence from research on your site;** use in-text citations; and include a **Reference List in either MLA or APA style**, that includes a variety of sources you actually used and cited in-text: credible online sources, newspaper articles, journal articles, data-bases and books; any interviews will be cited in-text. **The ASU Library databases have excellent online resources, from journals, newspapers, magazines, government records and e-books. Here is a link to the [ASU Library OneSearch](#).** (You must be logged into MyASU to use it.)
5. Sources for quotes, ideas from other sources, paraphrases or summaries **must** also be cited in-text, using parenthetical citations (author, page number for MLA) (author, date, page number for APA). All quotes **MUST** be in quotation marks. **Do NOT string together quotes or close paraphrases: quotes should not constitute more than 15% of any paper.** Here is help for APA and MLA citation style from the OWL Purdue Writing Center: [MLA](#) [APA](#). And here is a guide to [Use of Evidence and Integration of Sources](#).

6. Projects should be **7-10 pages in length, plus Reference List**. (The minimum length does not include the title page or reference page. Minimum of 7 pages, which must include at least 6 pages of text and 2100 words--plus images or other material, which should be placed at the end of the paper, before the Reference list.) Please double-space, using 12 pt font and Times New Roman, with 1 in margins. Please include a Title Page and, if needed, a Table of Contents (not part of the 7-10 pages). Papers should have an introduction and conclusion and comment thoughtfully on why you have chosen the approaches you have. Papers should draw conclusions and integrate findings from the Social Sciences and the Humanities on the meaning of this place. Please submit as an attachment in Docx. If you include works of art, you will need to photograph them digitally or scan them for submission.
7. [More on Final Project](#) - please read this pdf for more assistance on choosing a topic, and on the format and content of the Final Project.
8. Written instructor feedback on the Final Project at the end of the semester.

### What I will be looking for as I grade:

- **C1 C4a C4b** Thoughtful choice of place and evaluation of its meanings to you and to others within the context of our course discourse on meanings and uses of place and space
- **C1 C4a C4b** Application and synthesis of both social sciences and humanities perspectives
- **C1 C4b** Application and synthesis of both social sciences and humanities modes of inquiry and expression
- **C4a C4b** Integration and application of a few relevant course themes, concepts, and readings/resources, with citations
- Evidence from research, using a variety of sources, with in-text citations, a References or Works Cited list, and careful use of MLA or APA form
- A well-written, well-organized Project free of grammatical and spelling errors
- Quotes should be used ONLY RARELY
- **Plagiarism in any form will not be tolerated:** possible consequences include receiving a zero for the assignment, an E for the Course, or an XE for the course. See the Syllabus statement on Academic Integrity
- **Do not recycle Papers, Discussion Posts or Quiz responses** in the Final Project: if you do, you may not receive credit for the assignment
- If you post a paper from another class, you may receive a zero: this is academic dishonesty

### Grading:

**NOTE:** you will not receive credit for any part of the rubric if 1) you plagiarize 2) you use a paper from another class or 3) the paper does not fulfill the assignment

	Superior	Strong	Competent	Weak	Not Addressed
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<b>C1 C4a C4b</b> Choice of place and Evaluation of Meaning to yourself and others in the context of class discourse on place	50	42	34	26	0
<b>C1 C4a C4b</b> Application of a Few Relevant Course Concepts,Themes, Readings & Resources to your chosen Place, with Citations	50	42	34	26	0
<b>C1 C4a C4b</b> Application & Synthesis of SOC & HU perspectives	50	42	34	26	0
<b>C1 C4b</b> Application & Synthesis of SOC & HU modes of inquiry and expression	50	42	34	26	0
Evidence from Research; Reference list of sources and use of in-text Citations in APA or MLA format: Variety, Credibility & Citation Style; Overall Writing, Tone, Mechanics, Spelling & Organization	50	42	34	26	0

## Course Policies

### Course Work

You must “come to class” prepared to write, to share your drafts with others and to revise what you have already written. This means you must work steadily both in class and on your own.

Time management is an important element in writing, and thus, an important concern for you in this course.

### **Assignment Submission**

All assignments, unless otherwise announced, **MUST** be submitted to the designated area of Canvas. Do not submit an assignment via email.

All Major Assignments must be submitted in Docx. If you have a Mac, you should save your file in Word.

### **Missed and Late Assignment Policy**

Assignments must adhere to the due dates, unless the student contacts me **before** the assignment is due in case of documented illness, accident or another serious issue. If you are ill or in an accident, please let me know at that time, and provide timely documentation, in order to arrange a timetable for makeup work. Make-up work that does not follow this procedure will not be accepted.

Please follow the appropriate University policies to request an [accommodation for religious practices](#) or to accommodate a missed assignment [due to University-sanctioned activities](#).

### **Course Time Commitment**

This three-credit course requires approximately 135 hours of work. **Please expect to spend around 18 hours each week preparing for and actively participating in this course.**

### **Student Responsibilities**

It is the student's responsibility to monitor their own grades and my comments on their work. The grade book shows both total points and letter grade, so you can see at any time what your current grade is.

### **Participation Policy**

Participation is an integral part of this course. The student's participation will be assessed taking into account: attendance, participation in class activities, and participation in class discussions. Essential for participation is preparation. It is expected that each student has completed all readings and assignments for each class. Excused absences will be provided only with **proper and timely documentation** (Dr.'s note or other legal or official papers, obituary, etc. submitted at the time of the incident.)

To be successful in this class each student must commit to full and timely participation in discussions, peer critiques, quizzes, worksheets, and major assignments. As stated above under Final Project, you a) are required to post the Worksheet on Final Project in order to receive

Instructor feedback and approval on your topic for the Final Project; and b) the Final Project is required in order to pass LST 470, even if you would have a C without it.

Students must adhere to university policies for the observance of religious practices in accordance with policy [ACD 304-04](#), “Accommodation for Religious Practices”.

Students wishing to obtain an excused absence(s) for university sanctioned events/activities must follow policy [ACD 304-02](#), “Missed Classes Due to University-Sanctioned Activities”. Students who participate in line-of-duty activities shall be provided make-up assignments, examinations, or other graded coursework missed because of required work performed in the line-of-duty, without penalty. See university policy: ACD304-11; SSM 201-18: Accommodating Active Duty Military [asu.edu/aad/manuals/ssm/ssm201-18.html](http://asu.edu/aad/manuals/ssm/ssm201-18.html) for details. Students should discuss individual concerns with their instructor.

## Conduct

An environment of acceptance and respect is to be maintained at all times in this class. From time to time sensitive issues may arise regarding: race, class, nationality, gender, religion & sexual orientation, students are expected to respect the confidentiality of any shared information. **All communication with the Instructor and with other students, including emails and Discussion Board posts, must maintain a professional and reasoned tone.** This course is conducted according to the ASU [Code of Conduct](#).

In order to build an online course climate that is comfortable for all, it is important that students (1) display respect for all members of the class – including the instructor and students; (2) pay attention to and participate in all interactive student partner/instructor sessions and activities; and (3) observe the rules of appropriate online behavior (also known as netiquette). This term is defined by the instructor and includes keeping course discussion posts and oral communication with other students (or the instructor) focused on the assigned topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion; in addition, they must avoid racist, sexist, homophobic, or other negative language that may unnecessarily exclude course members. This is not an exhaustive list of behaviors; rather, it represents examples of the types of things that can have a dramatic impact on the course environment. Your final grade may be reduced by 5% each time you engage in the types of negative behaviors indicated above.

## Establishing a Safe Environment

Learning takes place best when a safe environment is established in the classroom. In accordance with [SSM 104-02 of the Student Services Manual](#), students enrolled in this course have a responsibility to support an environment that nurtures individual and group differences and encourages engaged, honest discussions. The success of the course rests on your ability to create a safe environment where everyone feels comfortable to share and explore ideas. We must also

be willing to take risks and ask critical questions. Doing so will effectively contribute to our own and others intellectual and personal growth and development. We welcome disagreements in the spirit of critical academic exchange, but please remember to be respectful of others' viewpoints, whether you agree with them or not.

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.

### **Public Nature of the Classroom**

Please consider every piece of writing you do for this class to be "public." This includes not only major assignments, but discussion boards and emails to the instructor or others. **Please maintain a civil, reasoned tone in all writing and emails in this class.** Part of becoming a good writer, researcher and an informed thinker is learning to appreciate the ideas and criticisms of others; in this course our purpose is to come together as a learning and writing community. Remember that you will regularly be expected to share your writing and ideas with others.

### **Course Questions and Community Forum**

This course uses a Discussion called "Community Forum" for general questions about the course. Prior to posting a question, please check the syllabus, announcements, and existing posts. If you do not find an answer, post your question. You are encouraged to respond to the questions of your classmates.

Email questions of a personal nature, complaints, or questions about your grade to your instructor. Feel free to use the Inbox Message System in Canvas to contact your instructor. These messages and their responses will be visible both in the Inbox and via email. Please do not email the whole class. For technical questions, please contact the ASU HELP desk, which is available 24/7.

### **Instructor Response Time**

I will respond to emails within 24 hours Mon through Fri, 9:00 a.m. to 4:00 p.m. I will grade your work in a timely manner--do keep in mind, though, that I am teaching several other classes as well. You can monitor your grades and read my feedback through "Grades".

### **Technical Issues**



Technical problems online: While these do occur either at home or from an on-campus connection, they are usually not valid reasons for failing to fulfill the requirements for attendance on that day. Students are responsible for allocating enough time to complete online assignments, and they should include the possibility of technical "glitches." Thus students need to allow enough time to try again later or to travel to a campus computer lab or alternative place to complete the assignment and therefore avoid an absence for the day. Exceptions may be made by the instructor in the event of widespread computer viruses or some other large-scale event affecting ASU's computer network, but exceptions will not be made for routine computer problems.

### **Computer access**

In order to successfully keep up in the class, you need to have access to a computer at least 5 days per week. The schedule in your syllabus provides a basic plan for the class; however, I will be posting announcements and sending e-mails in the weeks ahead with additional information. You need to stay consistently informed.

### **ASU Email Account**

You must have an active ASU Email account in order to participate in this class. Keep in mind that **your ASU account is the only way I will be contacting you this semester**, so make sure your mailbox is working properly and is not full. One key to success in this class is to keep check your ASU email account daily, and check course announcements and schedule regularly. If I email you or post a question for you in Discussion or under your Grade, please respond in a timely manner. For help with your email go to: MyASU > Service > Live Chat OR New Ticket.

### **Rules of Academic Integrity**

The Rules of Academic Integrity is the university community's standard of honesty and is endorsed by all members of the ASU academic community. It is an essential element of the University's academic credibility. All work in this course must follow [ASU Rules of Academic Integrity](#). **Plagiarism in any form will not be tolerated and could result in course failure and possible suspension.**

It is a violation of ASU Academic Integrity to copy another student's work, including copying or paraphrasing content, wording or structure. In other words, do not use another student's work as a template for your own. It also is a violation of ASU Academic Integrity to copy another scholar's work without proper use of quotation marks and appropriate use of citations for quotes, paraphrases and use of others' ideas. Finally, it is a violation of Academic Integrity to use a paper written for another class for an assignment. Students are expected to complete their own work.

Note that the College of Integrative Sciences and Arts has two Academic Integrity Officers with whom your instructor will consult in instances of academic integrity violations, as well as



communicating with the student. If you engage in academic dishonesty as determined through a collaborative inquiry process with your instructor and the academic integrity officer, consequences include:

- Completion of an Academic Integrity Course
- Reduced or failing grade on an assignment
- Reduced or failing grade for the course
- XE (failure due to academic dishonesty)
- Suspension
- Expulsion

If you have questions about academic integrity or how to complete an assignment, please contact me to discuss in advance of submitting your assignment. You may also reach out to the college's academic integrity officers.

For more on academic integrity policies at ASU, see Student Academic Integrity:  
<https://cisa.asu.edu/academic-integrity/students>

## **ASU Tutoring**

If you have specific writing issues you want to work on, please plan to use the ASU Writing Centers, which offer **online tutoring**; see the links under Resources.

## **Drop and Add Dates/Withdrawals**

This course adheres to a compressed schedule and may be part of a sequenced program, therefore, there is a limited timeline to [drop or add the course](#). Consult with your advisor and notify your instructor to add or drop this course. If you are considering a withdrawal, review the following ASU policies: [Withdrawal from Classes](#), [Medical/Compassionate Withdrawal](#), and a [Grade of Incomplete](#).

## **Course Evaluations**

Near the end of the course, you will be emailed by the University and asked to complete a Course Evaluation. It is very important that you complete the Course Evaluation survey, in order to provide a broad spectrum of perspectives on this course. I use evaluations in order to improve my classes. There is typically a very low response rate for online classes, so I ask you to make a special effort to fill out the Course Evaluation at the end of the class.

## **Computer Requirements**

This is a fully online course; therefore, it requires a computer with internet access and the following technologies:

- Web browsers (Chrome, Mozilla Firefox, or Safari)
- Adobe Acrobat Reader (free)

- Adobe Flash Player (free)
- Webcam, microphone, headset/earbuds, and speaker
- Microsoft Office (Microsoft 365 is free for all currently-enrolled ASU students)
- Reliable broadband internet connection (DSL or cable) to stream videos.

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

## Technical Support and Course Access

Your ASU courses can be accessed by both [my.asu.edu](http://my.asu.edu) and [myasucourses.asu.edu](http://myasucourses.asu.edu); bookmark both in the event that one site is down.

To monitor the status of campus networks and services, visit the System Health Portal at <http://syshealth.asu.edu/>.

To contact the help desk :

- My ASU Service Center:
  - For immediate assistance, call ASU toll-free at 1-855-278-5080.
  - Visit the My ASU Service Center ([my.asu.edu/service](http://my.asu.edu/service)) to get personalized support through 24/7 live chat or by submitting your request online.

## Student Success

This is an online course. To be successful:

- check the course daily
- read announcements
- read and respond to course email messages as needed
- complete assignments by the due dates specified
- communicate regularly with your instructor and peers
- create a study and/or assignment schedule to stay on track

## University Policies

### Academic Integrity

Arizona State University and the College of Integrative Sciences and Arts strongly believe in academic integrity; thus cheating and plagiarism is not tolerated. 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.

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>.

If you fail to meet the standards of academic integrity in any of the criteria listed on the university policy website, sanctions will be imposed by the instructor, college, and/or dean. Academic dishonesty includes, but is not limited to, cheating on an academic evaluation or assignment, [plagiarizing](#), academic deceit (such as fabricating data or information), or falsifying academic records. Turning in an assignment (all or in part) that you completed for a previous class is considered self-plagiarism and falls under these guidelines. Any infractions of self-plagiarism are subject to the same penalties as copying someone else's work without proper citations. Students who have taken this class previously and would like to use the work from previous assignments should contact the instructor for permission to do so.

If you have any doubt about whether the form of cooperation you contemplate is acceptable, ask the TA or the instructor in advance of turning in an assignment. Please be aware that the work of all students submitted electronically can be scanned using plagiarism detection software, which compares them against everything posted on the internet, online article/paper databases, newspapers and magazines, and papers submitted by other students (including yourself if submitted for a previous class).

Student resources on Sun Devil Integrity and strategies for completing your work with integrity and avoiding plagiarism are available here: <https://provost.asu.edu/academic-integrity/resources/students>. If you have any questions about your work and the academic integrity policy, please discuss your assignment or concerns with your instructor or TA in advance of submitting an assignment.

### **Students with Disabilities**

If you need academic accommodations or special consideration of any kind to get the most out of this class, please let me know at the beginning of the course. If you have a disability and need a reasonable accommodation for equal access to education at ASU, please call Disability Resources for Students. The site can be found at [drc.asu.edu](https://drc.asu.edu). Instructors cannot provide accommodations without authorization from the DRC.

<p><b>Downtown Phoenix Campus</b> Post Office building, Suite 201 Phone: 602.496.4321</p>	<p><b>Tempe Campus</b> Matthews Center building, 1st floor Phone: 480.965.1234</p>
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<p>E-mail: <a href="mailto:DRCDowntown@asu.edu">DRCDowntown@asu.edu</a></p> <p><b>Polytechnic Campus</b>  Sutton Hall - Suite 240  Phone: 480.727.1039  E-mail: <a href="mailto:DRCPoly@asu.edu">DRCPoly@asu.edu</a></p>	<p>E-mail: <a href="mailto:DRCTempe@asu.edu">DRCTempe@asu.edu</a></p> <p><b>West Campus</b>  University Center Building, Room 130  Phone: 602.543.8145  E-mail: <a href="mailto:DRCWest@asu.edu">DRCWest@asu.edu</a></p>
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## Mental Health

As a student, you may experience a range of challenges that can interfere with learning, such as strained relationships, increased anxiety, substance use, feeling down, difficulty concentrating and/or lack of motivation. These emotional health concerns or stressful events may diminish your academic performance and/or reduce your ability to participate in daily activities. ASU Counseling Services provides counseling and crisis services for students who are experiencing a mental health concern. Any student may call or walk-in to any ASU counseling center for a same day or future appointment to discuss any personal concern. Here is the Web site: <https://eoss.asu.edu/counseling>. After office hours and 24/7 ASU's dedicated crisis line is available for crisis consultation by calling 480-921-1006.

## Student Code of Conduct

Students are required to adhere to the behavior standards listed in the Arizona Board of Regents Policy Manual Chapter V –Campus and Student Affairs: Code of Conduct located online at <http://students.asu.edu/srr/code> and the ACD 125: Computer, Internet, and Electronic Communications available at <http://asu.edu/aad/manuals/acd/acd125.html>.

Students are entitled to receive instruction free from interference by other members of the class. An instructor may withdraw a student from a course when the student's behavior disrupts the educational process under USI 201-10 <http://www.asu.edu/aad/manuals/ssm/ssm201-10.html>. An instructor may withdraw a student from a course with a mark of "W" or "E" when the student's behavior disrupts the educational process. Disruptive classroom behavior for this purpose is defined by the instructor.

## Harassment Prohibited

ASU policy prohibits harassment on the basis of race, sex, gender identity, age, religion, national origin, disability, sexual orientation, Vietnam era veteran status, and other protected veteran status. Violations of this policy may result in disciplinary action, including termination of employees or expulsion of students. Contact the professor if you are concerned about online harassment of any kind, and he/she will put you in contact with the Dean of Students office.

## 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 discuss any concerns confidentially and privately.”

### **Statement on Inclusion**

Arizona State University is deeply committed to positioning itself as one of the great new universities by seeking to build excellence, enhance access and have an impact on our community, state, nation and the world. To do that requires our faculty and staff to reflect the intellectual, ethnic and cultural diversity of our nation and world so that our students learn from the broadest perspectives, and we engage in the advancement of knowledge with the most inclusive understanding possible of the issues we are addressing through our scholarly activities. We recognize that race and gender historically have been markers of diversity in institutions of higher education. However, at ASU, we believe that diversity includes additional categories such as socioeconomic background, religion, sexual orientation, gender identity, age, disability, veteran status, nationality and intellectual perspective.

### **Syllabus Disclaimer**

The course syllabus is an educational contract between the instructor and students. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. The instructor reserves the right to make changes to the syllabus as deemed necessary. Students will be notified in a timely manner of any syllabus changes via email, or in the Announcements section on Canvas.

### **Campus Resources**

As an ASU student you have access to many resources on campus. This includes tutoring, academic success coaching, counseling services, financial aid, disability resources, career and internship help and many opportunities to get involved in student clubs and organizations.

- Tutoring: <https://students.asu.edu/academic-success>
- Counseling Services: <http://students.asu.edu/counseling>
- Financial Aid: <http://students.asu.edu/financialaid>
- Disability Resource Center: <http://www.asu.edu/studentaffairs/ed/drc/>
- Major/Career Exploration: <http://uc.asu.edu/majorexploration/assessment>

- Career Services: <http://students.asu.edu/career>
- Student Organizations: <http://www.asu.edu/studentaffairs/mu/clubs/>
- ASU Writing Centers: <https://tutoring.asu.edu/writing-centers>
- ASU Police Department: <https://cfo.asu.edu/police>
- International Student Resources: [students.asu.edu/international/support/academic](https://students.asu.edu/international/support/academic)

## **Resources for LST 470 Liberal Studies Seminar - Topic: Understanding Place**

**LORI ESHLEMAN, Spring B 2020, ASU Online**

### **Two Required Books:**

#### **Modules 1-2:**

1. Basso, Keith. *Wisdom Sits in Places: Landscape & Language among the Western Apache*. Albuquerque: University of New Mexico Press, 1996.

#### **Contents:**

Preface xiii

1. Quoting the Ancestors/ 3
2. Stalking with Stories/ 37
3. Speaking with Names/ 71
4. Wisdom Sits in Places/ 105
5. Epilogue/ 151

#### **Modules 3-4:**

2. Cather, Willa. *Death Comes for the Archbishop*. (A novel, 1927), Virago, U.K., 2006.

### **Other Readings and Resources Provided online:**

#### **Module 1:**

Cresswell, Tim. "Defining Place." Chap 1 of *Place: A Short Introduction*. Blackwell, 2004, pp. 1-12.

Manzo, Lynne. "For Better or Worse: Exploring Multiple Dimensions of Place Meaning," *Journal of Environmental Psychology*, Vol 25: Issue 1 (March 2005) pp. 67-86. ASU Library, ScienceDirect.com

#### **Module 2:**

King, Thomas. "Closer to Home." Chap. 4 of *Places that Count: Traditional Cultural Properties in Cultural Resource Management*. Altamira Press, 2003, pp. 67-71.

Campo, Juan Eduardo. "American Pilgrimage Landscapes," *Annals of the American Academy of Political and Social Science*, 558 (July 1998), pp. 40-56. ASU Library, JSTOR.

Turner, Victor and Edith. "The Processual Form of Ritual." *Image and Pilgrimage in Christian Culture*. Columbia University Press, 1978, pp. 249-251.

### Module 3:

Momaday, N. Scott. "Plainview I." <http://bibliosity.blogspot.com/2009/01/plainview-i.html>

Momaday, N. Scott. "The Earth." From PoemHunter.com

PP 2: Landscapes: O'Keeffe and Adams.

"Georgia O'Keeffe and Ansel Adams: Natural Affinities." O'Keeffe Museum, 2008. YouTube.

2008 Native Writers Series #1 - N. Scott Momaday. Smithsonian Videos. YouTube.

### Module 4:

Addonizio, Kim. "Santuario at Chimayo." At Poem of the Day. 7 July 2005.

Raleigh, Sir Walter. "The Passionate Man's Pilgrimage." Poetry Foundation.  
Poetryfoundation.org

Giffords, Gloria Fraser. "Spanish Colonial Polychrome Statuary: Replicating the Lions of San Xavier del Bac," *APT Bulletin*, Vol. 22, No. 3, 1990, pp. 19-29. JSTOR, ASU Library.

Horizon - San Xavier del Bac Mission. azpbs.org. YouTube – April 3, 2009.

El Santuario de Chimayo, Catholic Churches of New Mexico, Landmarks of Faith. Films on Demand. 2000. 03:38. ASU Library.

### Module 5:

Bilger, Burkhard. "Mystery on Pearl Street," *The New Yorker*, Jan 7, 2008, pp. 1-9.  
Newyorker.com

*Broken Rainbow*. A documentary film by Maria Floria and Victoria Mudd, 1985. Academy Award for Best Documentary Feature. YouTube.

### Modules 6-7:

Low, Setha, and Lawrence-Zuniga, Denise. "Transnational Space." Low and Lawrence-Zuniga, eds., *The Anthropology of Space and Place: Locating Culture*. Blackwell 2003, pp. 25-30.

"Christo's California Dreamin,'"Christo and Jeanne-Claude: Remembering the Running Fence. Smithsonian American Museum, April 2, 2010-Sept 26, 2010. *Smithsonian Magazine*, June 2010, smithsonianmag.com.

"Christo and Jeanne-Claude: On the Making of the Running Fence," Smithsonian American Art Museum, Blog. Howard, April 1, 2010. americanart.si.edu.



“Christo and Jeanne-Claude’s Running Fence.” *Smithsonian Magazine*, April 23, 2010.  
YouTube.