**Syllabus**

**HON 394: Symbols, Archetypes, and Visual Literacy Class #: 26962**

**SPRING, 2015**

**Course Instructors:** Alleen and Don Nilsen **Classroom**: Sage Hall 141 **Time:** Tuesdays and Thursdays 12:00 noon to 1:15

**Nilsen Office Hours: Tuesdays & Thursdays 11-12 (in the cafeteria) & 1:15-2:15 (in Honors Hall 233 and Sage 149), and by appointment**

Before class, we will be eating lunch in the Honors College cafeteria and will be happy to visit with students while we eat between 11:00 and 12:00. Feel free to contact either of us on line or by telephone.

**don.nilsen@asu.edu****alleen.nilsen@asu.edu** Home Phone**:** **480 968-1709**

**Required Class Textbook:** *Symbols, Archetypes, and Visual Literacy Course Reading Packet* (available at the ASU bookstore). Please read the weekly assignment before, rather than after, our Tuesday classes. The packet will include guidance and ideas for your panel presentations and for your final research project of creating a class presentation on a particular aspect of visual literacy in today’s world. In keeping with the nature of the class and the subject, we will expect you to support your presentation to the class with some kind of digital media, plus we will want a printed version that we can use for grading and record-keeping.

**Grading:** Grades for the class will be figured by the number of points you earn for each of these responsibilities:

 Possible Points

* Midterm exam: March 5 (regular classroom, regular time). 25
* Final exam: TBA in our same room. 25
* Attendance and class participation (you will lose 1 pt. for each absence) 10
* Your mediated presentation on an aspect of Visual Literacy 20
* Your participation in three panel presentations (maximum of 10 pts. each) 30

 where you analyze the symbols and the archetypes in the three young adult

 novels that you read from our list of twelve recently acclaimed YA books

**Attendance:** Your attendance is important because, as you will see, we hope to become a community of learners. If you must miss one or two classes, you can make up your absence by attending an on-campus literary-related presentation and writing a one-paragraph statement describing the event and analyzing the presentation from the perspective of symbols and archetypes. Send your report on-line to Alleen.Nilsen@asu.edu **within ten days from the day you missed.**

**Note:** Numbers following the PowerPoint titles are the numbers given to the PowerPoints on Don’s website so they can be accessed outside of class if needed: http://www.public.asu.edu/~dnilsen

**Academic Dishonesty: Please note this statement that we were asked to include:**

The “Student Academic Integrity Policy” manual for ASU defines “’Plagiarism” [as] using another's words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately.”  See:

<http://www.asu.edu/studentaffairs/studentlife/judicial/academicintegrity.htm#definitions>.

Academic dishonesty, including inappropriate collaboration, will not be tolerated. There are severe sanctions for cheating, plagiarizing and any other form of dishonesty.

**Weekly Schedule (Tues. and Thursdays)**

**January**

**Week 1: Tues. 13 and Thurs. 15**

 **Reading Packet**: Getting acquainted materials for the class, e.g. the syllabus, descriptions and sign-up sheets for the panel presentations, and directions for your research project.

  **PowerPoint discussion:**  Symbols in Children’s Literature (# 28) and Symbols in Mythology I (#1)

**Week 2: Tues. 20 and Thurs. 22**

 **Reading Packet:** What We Mean by Symbols

 **PowerPoint discussions:**  Symbols in Mythology II (#2) and Symbols in Mythology III (#3)

**Week 3: Tues. 27 and Thurs. 29**

**Reading Packet:** What Are Archetypes?

 **PowerPoint discussions:** Additional Symbols IV (#4) and Vocabulary Symbols (#5)

 **Student Panel** Thurs. **Never Fall Down** by Patricia McCormack (Include a discussion of The Journey Archetype.)

**February**

**Week 4: Tues 3 and Thurs. 5**

**Reading Packet:** What We Mean by Visual Literacy and Ideas for Your Research

**PowerPoint discussions:** Archetypes I (#6) and Archetypes II (#7)

 **Student Panel** Tues**:**  ***Bomb: The Race to Build—and Steal—The World’s Most Dangerous Weapon*** by Steve Sheinkin (Include a discussion of The Seeker and the Warrior archetypes.)

 **Student Panel** Thurs**: *The Thing about Luck*** by Cynthia Kadahota (Include a discussion of The Junex vs.The Senex. The Friend or Lover, and The Seeker archetypes.)

**Week 5: Tues. 10 and Thurs. 12**

 **Reading Packet:** The Archetypal Journey

 **PowerPoint discussions:** Archetypes III (#8) and Archetypes IV (#9)

 **Student Panel:** Tues. ***Seraphina*** by Rachel Hartman(Include a discussion of The Orphan, The Caregiver, and The Sage archetypes.)

 **Student Panel:** Thurs. **Eleanor & Park** by Rainbow Rowell (Include a discussion of The Orphan, The Friend/Lover, and The Journey archetypes.)

**Week 6: Tues. 17 and Thurs. 19**

 **Reading Packet:** The Seeker

 **PowerPoint discussions:** Literature SA & VL (#10) and Visual Literacy (#11)

 **Student Panel:** Tues. ***The Fault in Our Stars*** by John Green (Include a discussion of The Friend/Lover, The Shadow , The Sage, and The Journey archetypes.)

 **Student Panel:** Thurs. ***Code Name Verity*** by Elizabeth Wein (Include a discussion of The Friend, and The Warrior/Destroyer vs. The Warrior/Hero archetypes.)

**Week 7: Tues. 24 and Thurs. 26**

 **Reading packet:** Junex vs. Senex, e.g. The Generation Gap

 **PowerPoint discussions:** Optical Illusions (#12) and Art SA & VL (#13)

 **Student Panel:** Tues. ***Better Nate Than Ever*** by Tim Federle(Include a discussion of The Innocent Fool, The Journey, and The Sage archetypes.)

 **Student Panel:** Thurs.***Where Things Come Back*** by John Corey Whaley (Include a discussion of The Fool and The Wise Fool, i.e. The Trickster archetypes.)

**March**

**Week 8: Tues. 3 and Thurs. 5**

 **Reading packet:** No new reading assignment, but review for the midterm

 **PowerPoint discussion:** Comic Strips & Comic Books (#14)

 **Student Panel:** Tues. ***A Monster Calls*** by Patrick Ness(Include a discussion on The Caregiver and The Creator vs. The Magician.)

 **The Midterm Exam will be given on Thurs.**

**Week 9: SPRING BREAK**

**Week 10: Tues. 17 and Thurs. 19**

 **Reading packet**: The Orphan

 **PowerPoint discussions:** Digital Symbols, Archetypes, and Visual Literacy (#15) and Television Symbols, Archetypes, and Visual Literacy (#16)

 **Student Panel:**  Tues. ***Nothing*** by Janne Teller(Include a discussion on The Warrior Destroyer vs. The Warrior Hero and on The Junex vs. Senex archetypes.)

 **Student Panel:** Thurs. ***Between Shades of Gray*** by Ruta Sepetys (Focus on The Warrior Destroyer vs. The Warrior Hero)

**Week 11: Tues. 24 and Thurs. 26**

 **Reading Packet:** The Caregiver

 **PowerPoint discussions:** Body-Language Symbols, Archetypes and Visual Literacy (#17) and Gender Symbols, Archetypes and Visual Literacy (#18)

 **Student mediated presentation(s) on an aspect of Visual Literacy**

**April**

**Week 12: Tues. 31 and Thurs. April 2**

 **Reading Packet:** The Friend and Lover

 **PowerPoint lecture/discussions:** Psychology Symbols Archetypes & Visual Literacy #19) and Sociology Symbols Archetypes and Visual Literacy (#20)

 **Student mediated presentation(s) on an aspect of Visual Literacy**

**Week 13: Tues. 7 and Thurs. 9**

 **Reading Packet:** Fools—Innocent or Wise, i.e. the Trickster

 **PowerPoint discussions:** Education Symbols, Archetypes and Visual Literacy (#21) and Business Symbols, Archetypes and Visual Literacy (#22)

 **Student mediated presentation(s) on an aspect of Visual Literacy**

**Week 13: Tues. 14 and Thurs. 16**

 **Reading Packet:** Magicians, Creators, and Sages

 **PowerPoint discussions:** Political Symbols, Archetypes and Visual Literacy(#23) and Health Symbols, Archetypes and Visual Literacy (# 24)

 **Student mediated presentation(s) on an aspect of Visual Literacy**

**Week 14: Tues. 21 and Thurs. 23**

 **Reading Packet:** Warriors, Rulers and Leaders

 **PowerPoint discussions:** Religious Symbols, Archetypes and Visual Literacy (#25) and

International Symbols, Archetypes and Visual Literacy (#26)

 **Student mediated presentation(s) on an aspect of Visual Literacy**

**Week 15: Tues. 28 and Thurs. 30**

 **Reading Packet: A Story Filled with Archetypal References**

 **PowerPoint discussion:** Geronotology Symbols, Archetypes, and Visual Literacy (#27)

 **Student mediated presentation(s) on an aspect of Visual Literacy**

 **Thursday: Last Day of Class REVIEW FOR THE EXAM**

**May**

**EXAM TO BE SCHEDULED WEEK OF MAY 4.**

**Reading List for Panel Presentations Describing the Symbols and the Archetypes in 12 highly esteemed young adult novels published since 2010**

The books are listed in the order in which they will be presented to the class. We will pass around sign-up sheets so that you will each participate in three presentations scattered throughout the semester. In class we will talk about all nine books, but **you will be responsible for reading “in-person” only three of them.** We will bring at least one copy of each book to class that you can share. Also, the library has all twelve books with their locations shown on a page that follows.

1. ***Never Fall Down*** by Patricia McCormick (2012) 216 pp. (Focus on *The Journey.*)

With the help of a translator, Patricia McCormick spent many long and emotionally draining hours interviewing Arn Chorn-Pond, a survivor of the Cambodian Khmer Rouge campaign in which nearly one quarter of the entire population of Cambodia was killed in “the worst genocide ever inflicted by a country on its own people.” This is his story. **Panel on Thurs. Jan. 29.**

1. ***Bomb: The Race to Build—and Steal—The World’s Most Dangerous Weapon*** by Steve Sheinkin (2012) 266 pp. (Focus on *The Seeker.*)

Sheinkin writes non-fiction books that read not just as fiction, but as page-turners. *Bomb* presents a pivotal period in world history—from 1934 to 1950—and effectively shows the intersections of geography, politics, history, science, and technology. It’s hard to believe that in such a grim story there would be humor, but there is. **Panel on Tues. Feb. 3.**

1. ***The Thing about Luck*** by Cynthia Kadahota (2013) 270 pp. (Focus on *The Junex vs. The Senex,* *The Journey,* and *The Sage.*)

This winner of the National Book Award for young peoplesurprised us by how much solid information we gained not only about the big-time harvesting of wheat in such states as Kansas and Texas, but also about child labor, mosquitoes, malaria, cross-generational family relationships, and the blending of Japanese and American family values. **Panel on Thur. Feb. 5.**

1. ***Seraphina*** by Rachel Hartman (2012) 451 pp. (Focus on *The Orphan, The Caregiver,* and *The Sage.*)

A sequel to this long and complex fantasy is scheduled for release in March of 2015. The book is set in medieval times and its heroine is a 16-year-old girl who is a gifted musician with a secret to hide. In her world, dragons and humans are trying—but maybe not hard enough—to coexist. **Panel on Tue. Feb. 10.**

1. ***Eleanor & Park*** by Rainbow Rowell (2013) 325 pp. (Focus on *The Orphan* and *The Friend/Lover,* and *The Journey.*)

Of the eight books chosen for this year’s Honor List, *Eleanor & Park* was the first one to make it to the *New York Times* “Best Seller” list, and as far as we know, it was also the first one to be involved in a major censorship case. It’s a touching love story between two “outsiders.” **Panel on Thur. Feb. 12.**

1. ***The Fault in Our Stars*** by John Green (2012). 336 pp. (Focus on *The Friend/Lover, The Shadow Sage,* and *The Journey*.)

In Shakespeare’s *Julius Caesar,* Cassius tells Brutus “The fault, dear Brutus, is not in our stars/But in ourselves.” John Green’s characters know too well that they are “fortune’s fool[s],” that is they are victims of cancer, regardless of how bravely they face their fate. **Panel on Tues. Feb. 17.**

1. ***Code Name Verity*** by Elizabeth Wein (2012) 343 pp. (Focus on *The Friend* and *The Warrior/Destroyer* vs. *The Warrior Hero.)*

The author did incredible research to write her fictional account of the *Nacht and Nebel* (night and fog) of war and the strong friendship that develops between two British girls who, as members of the women’s unit of the British Royal Air Force (WAAF) during WW II serve officially as radio operators, but unofficially as much more. **Panel on Thur. Feb. 19.**

1. ***Better Nate Than Ever*** by Tim Federle (2013) 273 pp. (Focus on *The Innocent Fool, The Journey,* and *The Sage.*)

Told mainly for junior high school readers, *Better Nate Than Ever* is an autobiographical, coming-of-age novel, which is also a comedy of manners and a prototypical picaresque novel. The narrator is thirteen-year-old Nate who runs away from home to try out for a part in the Broadway musical of *ET.* He has no prestige and no money and is forced to live by his wits. **Panel on Tues. Feb. 24.**

1. ***Where Things Come Back*** by John Corey Whaley (2011) 228 pp. (Focus on *The Fool* and *The Wise Fool,* i.e. *The Trickster.)*

This winner of this Printz Award is narrated by 17-year-old Cullen Witter and takes place over a spring and summer in the small town of Lily, Arkansas where every one of its 3,947 residents is affected in one way or another by the supposed sighting of an ivory-billed woodpecker that has been extinct for the past 63 years. **Panel on Thurs. Feb. 26.**

1. ***A Monster Calls*** by Patrick Ness (2011) 206 pp. (Focus on *The Creator vs. The Magician*).

Everything about the monster who comes calling on British teen Conor O’Malley is ambiguous. Conor’s mother is in the late stages of cancer when the giant yew tree that grows within view of Conor’s bedroom window comes to visit him in the middle of the night. He is part tree and part monster and when Conor asks it to heal his mother, the tree responds, “If your mother can be healed, then the yew tree will do it.” **Panel on Tues. March 3.**

1. ***Nothing*** by Janne Teller (2010) 217 pp. (Focus on *The Warrior Destroyer* vs. *The Warrior Hero.)*

Originally published in Denmark, this prize-winning book is about 13- and 14-year old students who on their way to school every day pass one of their former classmates who sits high in a plum tree and day-after-day taunts the dutiful children who pass by on their way to school with:

 *Nothing matters.*

 *I have known that for a long time.*

 *So nothing is worth doing.*

 *I just realized that.*

Finally they have had enough of his taunts and disastrously set out to prove him wrong. **Panel on Tues. March 17.**

1. ***Between Shades of Gray*** by Ruta Sepetys (2011) 344 pp. (Focus on *The Warrior Destroyer* vs. *The Warrior Hero.)*

This personalized history, told through the voice of fifteen-year-old Lina Vilkaite, shows how through the Stalin purges of the mid-20th century, Russia first incarcerated the educated citizens from many Eastern European countries, sent them to work in the coldest reaches of Siberia, and then took their home countries into the Soviet Union. Lina is a sketch artist and as she tries to record what she sees with whatever pencils and paper she can scrounge, she begins to realize that there are many shades of gray. **Panel on Thurs. March 19.**

**Directions for Successful Panel Presentations**

Only the people on your panel will have read the whole book, and so it is your responsibility to tell the rest of us so much about the book that we will feel as if we have all read and pondered on it. Consider making a handout and/ or including visuals either in a PowerPoint or by using the document projector camera. You will have about half of the class period to make your presentation. Early on, we will take time in class to get organized into the groups so you can exchange e-mails, choose a coordinator, and figure out ways to make your panel especially interesting.

Divide responsibilities so that you won’t all say the same thing, but yet will cover these aspects:

* Tell us something about the author.
* Describe the style and genre of the book, i.e. Is it fiction or nonfiction? Or maybe a combination?
* Tell us what critics said about the book?
* If it is both a book and a movie, tell us the differences.
* Give a summary of the contents—what do readers come away with?

After you have these fairly easy items out of the way, go back and focus on the real purpose of your presentation, which is to help the rest of us understand the author’s use of symbols as well as how the author either consciously or subconsciously developed particular archetypes and visual images.

In our brief descriptions of the books printed in your reading packet, we mentioned particular archetypes to look for, but you can also find others. If we haven’t yet worked specifically with one of the suggested archetypes for you to focus on, skip ahead in the reading packet and go over what’s written there and also look at relevant PowerPoints to get ideas. This part should be the most interesting and the richest because you will be conjecturing on and discussing subtleties. One of the important lessons of this exercise is that not everyone will have exactly the same ideas about the symbols and the archetypes, but still you might be surprised at how many you recognize.

Also, tell us the mode of the book. Is it basically a romance, a comedy, a realistic book, or an ironic or tragic story? You might draw a couple of symbol circles, like we are doing in Week 3, and tell us whether the book is basically optimistic with most of the symbols being in the upper half, or is it a downer with most of the symbols being in the lower half?

Because the other students in the class have not, and probably will not, read your book, feel free—in fact, you are encouraged—to give away spoilers. The books are so well written, that readers will still get a lot out of them even if they already know how the books end.

**Information on Your Original Research Project Related to Visual Literacy**

We hope that each of you will be inspired to look around and choose an interesting subject related to current examples of a new kind of visual stimuli and how it relates to modern life.

Here are some of the subjects we have thought of, but we hope you will be triggered by our class readings and discussions to think of other ideas. And even with these listed ideas, we are sure that you can think of ways to refine or focus the topics.

Our plan is for you to share your work with the class during the second half of the semester through a PowerPoint or a similar kind of media. We will want a paper copy to remind of us of your presentation and also to provide us with something for grading and record keeping, etc.

**A Sampling of Ideas**

New Ideas re. Tattoos Hair Styles and What They Communicate

New Kinds of Visual Props for Humor Visual Aspects of Computer Games

The Use of Photos in Social Media Recent Uses of Color Symbolism

The History of Photography Changes in Print Media because of digital

Changes in Advertising competition

Changes in Education Changes in your own religion or your family

You are also welcome to do something more philosophical, e.g. writing about archetypes vs. stereotypes or about controversies over graphic pictures. You would also be welcome to choose a particular author and do a study of how that author creates symbols or relies on archetypes, etc.

**Grading Rubric for Hon 394: Symbols, Archetypes and**

**Visual Literacy Research Project**

Up to 20 points, out of 120, to be earned during the semester

 Maximum available is 20

Originality and thoroughness of your information: \_\_\_\_\_\_\_\_ 5

Effectiveness of your presentation: Did it hold our attention? 5

 And did you make good use of digital illustrations?

Documentation, i.e. Did you let us know where you got your 5

 information? Were our sources sound and complete?

Timing and audience involvement, i.e. Did you present for 5

 about 20 minutes and guide audience participation for

 another five minutes?

Teacher Comments: