Eng 4300-003: Senior Seminar - "Body and Text"

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Introduction:
The body has long been a category of historical analysis, and recently it has been given much critical attention by scholars in interdisciplinary fields as wide-ranging as philosophy, history, religion, anthropology, psychology, architecture, and, most strikingly, literature. In this course, we will begin to explore the theory of the body and its relation to the production of subjectivity, identity, and cultural inscription as evidenced in a wide array of literary works. After reviewing some now-classic theoretical texts on this subject, we will then launch into the fascinating primary texts that illustrate these theories. Ultimately, we will analyze how, above all, the body is the text.

Required Texts:
Mary Rowlandson, The Captive: The True Story of the Captivity and Restoration of Mrs. Mary Rowlandson...
Montague Summers, ed., The Malleus Maleficarum
Cotton Mather, Wonders of the Invisible World
B.A. Botkin, Lay My Burden Down
Lillian Schlissel, ed., Women's Diaries of the Westward Journey
Hannah Cullwick, The Diaries of a Victorian Maidservant
Kate Chopin, The Awakening
Walt Whitman, Leaves of Grass and Selected Prose
Eurydice, F/32
Therese Jones, ed., Sharing the Delirium: Second Generation AIDS Plays and Performances
Sharon Olds, The Dead and the Living

Please note: There are also a number of readings which will be held ON RESERVE at Booth Library. These will be announced in class ahead of time. Some of these include:

Michel Foucault, The History of Sexuality, Volume 1
Luce Irigaray, This Sex Which is Not One
Helene Cixous, "The Laugh of the Medusa" and other selected writings
Elaine Marks and Isabelle de Courtivron, eds., New French Feminisms
Elizabeth Grosz, Volatile Bodies
Judith Butler, Gender Trouble
Mikhail Bakhtin, The Dialogic Imagination
Alison M. Jaggar and Susan R. Bordo, eds., Gender/Body/Knowledge
Course Requirements:

1) **Reading, attendance, and participation in class discussions**

   It is very important that you keep up with our class reading schedule; there will be short (unannounced) quizzes on the assignments throughout the semester to ensure that you are keeping up with the schedule. Attendance is equally important. If you miss more than three classes, it will seriously affect your final grade: your grade will be lowered a half-grade for each additional class missed. That is, should you have a final grade of a B for the course and you miss a fourth class, your grade would drop to a B-. Please feel free to discuss this policy with me at any time during the semester, should you have questions about your attendance record. I will also be placing emphasis on your class participation, which will be accounted into your final grade. **PLEASE DO NOT BE LATE TO CLASS.**

2) **Creative Projects**

   You are to notify me of your top three (3) choices by Friday, August 28th (please call, put a note in my mailbox, or email me at: cfmlt@eiu.edu -- be sure your name is on your note). Assignments will be announced on Tuesday, Sept. 1st. You are required to give a 15-20 minute creative presentation followed by a thorough analysis of the text in relation to the study and criticism of the body and the text. You might want to present a historical overview of the writer, for example, or the public reception of his/her work. You are to investigate and research any critical essays written on this piece, in order to present different ideas to the class -- the more critical essays, the better and stronger your presentation should prove to be. I invite you to be as creative as you dare. You are then to lead class discussion on the literary piece, presenting your peers with questions about the work which incorporate the critical research you have shared with them. You must meet with me once before your presentation (during my office hours).

   At the class following your presentation, you are to turn in a portfolio with the following materials:
   
   1) **Annotated Bibliography** of the critical essays you've read, including your own critical comments and responses to these essays;
   2) **List of Questions** you designed to ask the class to stimulate discussion and ideas;
   3) **Personal Summary** of the research experience, including insights, comments and suggestions, in retrospect;
   4) any other **Creative Memorabilia** you might have included in your presentation, such as handouts for the class, etc.
3) Research Paper
Your topic will most likely evolve from your group project research, class discussions, or conference sessions. If you have any difficulty in finding a topic, I will certainly help you by suggesting a few. You are free, however, to choose your topic, but be sure to clear it with me before you put too much work into it. This paper will be the culmination of your work in research and critical thinking about the Body and the Text.

4) Final Examination
This will be comprehensive, based on the process of the class. This is why attendance is so very important.

5) Thought for the Day
Just a little enhancement for the course. On the day you select, please bring a quotation to write on the board and share with the class; it could be a song lyric, a poem, an excerpt from a speech, even a passage from a diary. You decide...

Grading percentages/breakdown:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class participation</td>
<td>10%</td>
</tr>
<tr>
<td>(incl. quiz grades)</td>
<td></td>
</tr>
<tr>
<td>Creative Project</td>
<td>30%</td>
</tr>
<tr>
<td>Research Paper</td>
<td>30%</td>
</tr>
<tr>
<td>Final Examination</td>
<td>30%</td>
</tr>
</tbody>
</table>

A note on lateness: Unless you have made prior arrangements with me, any late work will receive a failing grade. You must, however, turn in all work to be considered for a passing grade.

Plagiarism:
The English Department's statement on plagiarism:

Any teacher who discovers an act of plagiarism — "The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work" (Random House Dictionary of the English Language) — has the right and the responsibility to impose the guilty student an appropriate penalty, up to and including immediate assignments of a grade of F for the assigned essay and a grade of NC for the course, and to report the incident to the Judicial Affairs Office.

Information for Students with Disabilities:
If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.
ENG 4300 (003): Senior Seminar - "Body and Text"
T/R 2:00-3:15 CH 309
Fall 1998

Syllabus

(Please note: These dates/assignments are subject to change. I often announce changes at the end of class, due to the process and progress of our discussions. Therefore, should you miss a class, you should have a peer's phone number to check in and see where we left off in discussion and where we are headed in the next class.)

Phone Number

T Aug. 25
Introduction to class

Th Aug. 27
Readings on Reserve:
Michel Foucault, "The Repressive Hypothesis"
Helene Cixous, "The Laugh of the Medusa"

***Project selections due on Friday, Aug. 28th***

T Sept. 1
Readings on Reserve:
Anne Rosalind Jones on "l'ecriture feminine"
Susan Stanford Friedman on "the childbirth metaphor"
Luce Irigaray, This Sex Which is Not One

Th Sept. 3
Puritan poetry of Edward Taylor and Anne Bradstreet

T Sept. 8
Mary Rowlandson, The Captive

Th Sept. 10
Mary Rowlandson, The Captive
GROUP PROJECT #1

T Sept. 15
The Malleus Maleficarum

Th Sept. 17
Cotton Mather, Wonders of the Invisible World

T Sept. 22
Cotton Mather, Wonders of the Invisible World
GROUP PROJECT #2

Th Sept. 24
B.A. Botkin, Lay My Burden Down

T Sept. 29
B.A. Botkin, Lay My Burden Down
GROUP PROJECT #3

Th Oct. 1
On Reserve:
Judith Butler, "Performative Acts and Gender Constitution"
Hannah Cullwick, The Diaries of a Victorian Maidservant
T Oct.  6  Hannah Cullwick, *The Diaries of a Victorian Maidservant*
GROUP PROJECT #4

Th Oct.  8  Fairy Tales (selections)

T Oct.  13  Fairy Tales (selections)
GROUP PROJECT #5

Th Oct. 15  On Reserve:
Mikhail Bakhtin, *The Dialogic Imagination*
Lillian Schlissel, ed., *Women's Diaries of the Westward Journey*
GROUP PROJECT #6

T Oct.  20  Kate Chopin, *The Awakening*

Th Oct.  22  No Class

T Oct.  27  Kate Chopin, *The Awakening*
GROUP PROJECT #7

Th Oct.  29  Walt Whitman, *Leaves of Grass and Selected Prose*
GROUP PROJECT #8

T Nov.  3   Eurydice, *F/32*

Th Nov.  5   Eurydice, *F/32*
RESEARCH PAPERS DUE

T Nov. 10   Eurydice, *F/32*
GROUP PROJECT #9

Th Nov. 12   Tim Miller, "My Queer Body" in *Sharing the Delirium*

T Nov. 17   Tim Miller, "My Queer Body"
GROUP PROJECT #10

Th Nov. 19   Tim Miller, "My Queer Body"

**Thanksgiving break**

T Dec.  1  Sharon Olds, *The Dead and the Living*

Th Dec.  3  Sharon Olds, *The Dead and the Living*
GROUP PROJECT #11

T Dec.  8  Selected Poetry by Marge Piercey

Th Dec. 10  Selected Poetry by Mary Oliver