

Eng. 200 //\\ 10118

**Body/Art**

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**Spring Semester 2015**

**Professor Gregory Castle**

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Office: LL 202A; Ph. 965-0856

MW 4:30-5:45 \* DSCVRY 201

Off. Hrs: W 3:30-5:30 pm

**Course Description**

This course explore the relationship between bodies and artistic representation, from the time of the ancient Greeks to our contemporary moment. We will move from considerations of the body as symbolic of state power (in Sophocles *Antigone*), through various representations of the body (as object of violence, of sexual desire, of personal expression), including texts that emphasize tattooing as a means of self expression (and, in some cases, violent assertions on the bodies of others). We will explore the theme of “body/art” (body and art, body as art) in a variety of genres (drama, poetry, fiction, memoir, film) as it develops over 2500 years of literary expression.

**Course Objectives**

The goal of this course is to sharpen students’ abilities to analyze and interpret literary texts, specifically to develop the skills necessary for upper-division courses in literature. While the course is designed for the English major, non-majors will benefit from achieving the following objectives:

* to learn the chief characteristics of different literary genres (e.g., fiction, poetry, drama, non-fiction);
* to learn the basic vocabulary of literary analysis
* to learn the basic competency skills in terms of the mechanics of written rhetorical argument about literature and culture;
* to learn basic research skills (including citation and bibliographic format);
* to read literary texts of all kinds with sensitivity and openmindedness.

**Required Texts**

Sophocles, *Antigone* (Oxford UP 1990)

Shakespeare, *Hamlet* (Simon & Schuster 2003)

Henrik Ibsen, *A Doll’s House* (Prestwick House 2005)

Beckett, *Endgame* (Grove 2009)

Nabokov, *Lolita* (Vintage 1989)

Don DeLillo, *The Body Artist* (Scribner 2002)

Peter Trachtenberg, *7 Tattoos: A Memoir in the Flesh* (Penguin 1998)

ASU *Guide to Style*: <http://www.public.asu.edu/~dedalus/guidetostyle/index.html>.

Plus additional texts as listed below in the itinerary, available on Blackboard.

# Course Assignments and Policies

**Assignments.** All students will be asked to complete the following assignments. Failure to turn in *any assignment or to take any examination* will result in a failing grade for the assignment and/or course. All assignments will posted on Blackboard.

Three short critical papers (5-6 pp) 100 pts each

Midterm 75 pts

Final Exercise 75 pts

Participation 50 pts

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 Total 500pts

**Papers.** Format for term: Times New Roman font (12pt); please double space, using standard margins (1” top/bottom, 1.25” left/right). *No cover sheets*. For paper setup, citation and bibliographic format, please follow ASU *Guide to Style* (based on MLA format). Hard copies of your papers are due **in class** on the date specified on the course itinerary; please send an electronic copy via email to dedalus@asu.edu. Late papers will be docked 10 pts per day late

For more information about paper format and construction, citation guidelines and matters of style, consult the ASU *Guide to Style*: <http://www.public.asu.edu/~dedalus/guidetostyle/index.html>. Additional citation and bibliographic information can also be found in the MLA *Handbook for Writers* (Hayden Ref. LB 2369 G53 2003).

***Please note:*** The ASU *Guide to Style* is a required text

**Examinations.** All students will take midterm and final examinations, which will focus on reading comprehension.

**Participation.** In-class participation (50 pts) is satisfied by a number of things, including taking part in class discussion, acquiring appropriate text books and bringing them to class, taking notes, attending office hours, and turning assignments in on time. *Note*: not everyone needs to do all these things well all at once. But they are the factors that help me determine the “class participation” portion of the overall grade.

**Attendance and Class Decorum.**ttendance, of course, is mandatory. Students are allowed 3 unexcused absences; excused absences beyond this limit are considered on a case-by-case basis and must be documented. (Doctor’s notes must be produced immediately after the absence in question and must indicate a specific and sufficient reason for missing class. Whenever possible, notify me via e-mail if you are going to claim an *excused* absence.) Excessive absence and habitual tardiness can lead to a failing grade.

All students are expected to conduct themselves in a manner befitting a college classroom. *Please do not use laptops, tablets, cellphones, ipods and other electronic devices during class*. lease refrain from leaving the room during class time; if you know you must leave early, alert the instructor and sit near the door.

On the use of laptops in class, please seethes article from the *Chronicle of Higher Education*: <http://chronicle.com/blogs/linguafranca/2014/08/25/why-im-asking-you-not-to-use-laptops/>

**Note:** ASU policy states that email is an official means of communication and that students are responsible for checking it. See: <http://www.asu.edu/aad/manuals/ssm/ssm107-03.html>

**Establishing Eligibility for Disability Accommodations:** Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Students should contact the Disability Resource Center on the campus that your class is being held. Campus-specific [location and contact information](https://eoss.asu.edu/drc/contactus) can be found on the DRC website. DRC offices are open 8 a.m. to 5 p.m. Monday – Friday. Check the [DRC website](http://eoss.asu.edu/drc) for eligibility and documentation policies

**Caveat Emptor.** Academic dishonesty (cheating, plagiarism and copying)will not be tolerated. Plagiarism means “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 ASU *Student Academic Integrity Policy* (p. 2 §H and p. 8): <https://provost.asu.edu/sites/default/files/AcademicIntegrityPolicyPDF.pdf> and on Blackboard.

*Nota Bene*.No tape recording for any reason (without prior permission) or notetaking for commercial use allowed.

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**Course Itinerary**

All readings – including headnotes for the authors and works on the itinerary – should be completed *before* the class period in which they are discussed. Please bring your books to each class period.

# Week One

Mon. 1/12 Course Introduction

Wed. 1/14 Principles of reading and interpretation

# Week Two

Mon. 1/19 *Martin Luther King Day*

Wed. 1/21 Sophocles, *Antigone*

# Week Three

Mon. 1/26 Sophocles, *Antigone*

Wed. 1/28 Sophocles, *Antigone*

Review Research tools

# Week Four

Mon. 2/2 Shakespeare, *Hamlet*

Wed. 2/4 Shakespeare, *Hamlet*

# Week Five

Mon. 2/9 Shakespeare, *Hamlet*

Wed. 2/11 Shakespeare Sonnets

# Week Six

Mon. 2/16 Poetry (17th-19th centuries)

 **First paper due**

Wed. 2/18 Poetry (17th-19th centuries)

**Week Seven**

Mon. 2/23 Poetry (17th-19th centuries)

Wed. 2/25 Henrik Ibsen, *A Doll’s House*

**Week Eight**

Mon. 3/2 Henrik Ibsen, *A Doll’s House*

Wed. 3/4 **Midterm**

# SPRING BREAK MARCH 8-15

# Week Nine

Mon. 3/16 Modernist poetry: Yeats

Wed. 3/18 Modernist poetry: Stein, HD, Pound, Eliot, Stevens, Williams

Review Research tools

# Week Ten

Mon. 3/23 Stein and Co., cont.

Wed. 3/25 Franz Kafka, “The Penal Colony”
 Flannery O’Connor, “Parker’s Back”

# Week Eleven

Mon. 3/30 Nabokov, *Lolita*

 **Second paper due**

Wed. 4/1 Nabokov, *Lolita*

# Week Twelve

Mon. 4/6 Nabokov, *Lolita*

Wed 4/8 Beckett, *Endgame*

# Week Thirteen

Mon. 4/13 Beckett, *Endgame*

Wed. 4/15 Contemporary poetry and/or stories

# Week Fourteen

Mon. 4/20 Don DeLillo, *The Body Artist*

Wed. 4/22 Don DeLillo, *The Body Artist*

# Week Fifteen

Mon. 4/27 Peter Trachtenberg, *7 Tattoos: A Memoir in the Flesh*

Wed. 4/29 Peter Trachtenberg, *7 Tattoos: A Memoir in the Flesh*

 **Third paper due**

###### **Final Examination** **Monday, May 4, 2:30-4:20 p.m.**

Course Withdrawal Deadline April 5 **///** Complete Withdrawal Deadline May 1