Body Politics

You are a little soul, carrying a corpse.

—Epictetus

When and how does the biological become the political? How do we make public our most private physical sensations, and why is it important that we do? Who decides what is ugly or abject or disabled, and why? Is disgust—a psychosomatic reflex—socially constructed? Topics include torture as public spectacle, the commodification of the body, the way we speak about pain, and the racial politics of beauty.

This course is first and foremost an introduction to academic writing. Close reading the works of others and drafting your own, you will learn to identify a problem, make an arguable claim, support that claim with evidence, and articulate a motive. Requirements include writing assignments, in-class workshops, presentations, and one-on-one instructor conferences.

Required Texts:
- Course packet available for purchase at Tyco.

I may occasionally ask you to print and read material from Canvas. You are responsible for bringing hard copies of the assigned readings with you to class.

Grading Distribution:

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<thead>
<tr>
<th>Assignment</th>
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<tr>
<td>Paper 1 (3-4 pages)</td>
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<td>Paper 2 (4-5 pages)</td>
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<td>Paper 3 (8-10 pages)</td>
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<tr>
<td>Presentation</td>
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<td>Participation</td>
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Due Dates:
- Paper 1, First Draft: Th, July 5
- Paper 1, Final Draft: M, July 9
- Paper 2, First Draft: Th, July 12
- Paper 2, Final Draft: T, July 17
- Paper 3, Partial First Draft: M, July 23
- Paper 3, Complete First Draft: Th, July 26
- Paper 3, Final Draft: T, July 31
Course Policies

Submission of Assignments
All papers should be uploaded to Canvas. Late submission will prevent you from receiving feedback from both your peers and me. For each day an essay is late, one third of a letter grade will be deducted from that essay’s final grade.

Formatting of Assignments
All papers should be double-spaced and have a title. Use one-inch margins, Times New Roman, twelve-point font. Write your full name, date of submission, and your instructor’s name on the upper left corner of the first page; write your surname and page number in the right header. Consult formatting guidelines for MLA or Chicago style. Failure to follow instructions may lower the grade for that paper.

Attendance and Participation
Because your understanding of course materials depends on your presence in class, I take absences seriously. Unexcused absences will negatively affect your grade; more than four absences will result in a failing grade. Repeated tardiness will damage your participation grade.

Technology
Turn off and put away all electronic devices in the classroom (no laptops, no phones). If you require the use of such devices, please come speak to me. You must bring a copy of the text under discussion, a notebook, and a pen or pencil to each class.

Email
I do not take questions about grades over email. Feel free to write to me about other logistical or professional matters. Please observe basic email etiquette (this means opening with a greeting, writing coherent sentences, signing off with your name, etc.)

Outside Assistance
I am happy to meet with you outside class to discuss your work. You can drop by during my office hours or email me (at least 24 hours in advance) to make an appointment if you have a scheduling conflict. You should also make use of the talented tutors available in the colleges and the Yale College Writing Center. They can help you at any stage of your writing process. See http://www.yale.edu/writing for more information.

Academic Honesty
One of the goals of this course is to help you understand how to use published research—that is, the result of someone else’s hard work—to support your own thinking, both in speaking and in writing. Plagiarism demonstrates contempt for your instructor, your peers, and the purposes of liberal education. Accordingly, any instance of plagiarism or any other form of academic dishonesty, such as unauthorized collaboration, may result in a failing grade or suspension from the university. Consult Yale’s policies on this matter at http://yalecollege.yale.edu/content/undergraduate-regulations, as well as the advice from the Writing Center on using sources at http://ctl.yale.edu/writing/using-sources.
Course Schedule

All assignments and readings should be completed before the class meeting on the dates listed below. This schedule may be subject to minor changes.

Unit One. The Body as Spectacle

Week 1
M, Jul. 2 Course introduction
Essay #1 assigned

W, Jul. 4 Michel Foucault, “The Body of the Condemned”
Gerald Graff and Kathy Birkenstein, Chapters 1-4 from *They Say/I Say*

Th, Jul. 5 **Paper #1 (first draft) due at 9AM on Canvas**

F, Jul. 6 Foucault, “The Body of the Condemned”
Paper #1 workshop
Bring peer reviews to class
Graff and Birkenstein, Chapters 5-7, 9 from *They Say/I Say*

Unit Two. Speaking About Pain

Week 2
M, Jul. 9 **Paper #1 (final draft) due at 9AM on Canvas**
Essay #2 assigned
Elaine Scarry, “Introduction” from *The Body in Pain*
Virginia Woolf, “On Being Ill”

W, Jul. 11 Susan Sontag, “Illness as Metaphor”
Leslie Jamison, “Grand Unified Theory of Female Pain”

Th, Jul. 12 **Paper #2 (first draft) due at 9AM on Canvas**

F, Jul. 13 Essay #2 workshop
Bring peer reviews to class
Strunk and White, Excerpt from *The Elements of Style*
Eric Hayot, “Pronouns” from *The Elements of Academic Style*

Unit Three. Race, Disability, Beauty

Week 3
M, Jul. 16 Paper #3 Assigned
Library Session
Wayne Booth et al., “From Problems to Sources” and “Engaging Sources” from *The Craft of Research*

Th, Jul. 17 **Paper #2 (final draft) due at 9AM on Canvas**
W, Jul. 18    Umberto Eco, excerpts from *On Ugliness*
Julia Kristeva, “Approaching Abjection”

F, Jul. 20    Research proposal and working bibliography due at the beginning of class (bring two printed copies)
Anne Cheng, “Ornamentalism: A Feminist Theory for the Yellow Woman”
Monica Miller, “Stylin’ Out” from *Black Dandyism and the Styling of Black Diasporic Identity*

**Week 4**

**M, Jul. 23**    Essay #3 (partial draft) due at beginning of class (Introduction with claim, at least three body paragraphs, and detailed outline with quotes—bring two printed copies)
Eric Hayot, “The Chinese Body in Pain” from *The Hypothetical Mandarin*
Joseph M. Williams, “Elegance” from *Style: Lessons in Clarity and Grace*
William Zinsser, “Simplicity” and “Clutter” from *On Writing Well*

W, Jul. 25    Screening of *Elephant Man* (dir. David Lynch)

**Th, Jul. 26**    Essay #3 (complete draft) due at 9AM on Canvas

**F, Jul. 27**    Paper #3 workshop
Bring peer reviews to class
Eric Hayot, “The Uneven U”
Jela Krečič and Slavoj Žižek, “Ugly, Creepy, Disgusting and Other Modes of Abjection”

**Unit Four. The Body as Commodity**

**Week 5**

**M, Jul. 30**    Presentations Assigned
David Foster Wallace, “Big Red Son”
Zadie Smith, “Ten Notes on Oscar Weekend”
Roxane Gay, from *Hunger*

**T, Jul. 31**    Essay #3 (final draft) due at 9AM on Canvas

**W, Aug. 1**    Panels 1 and 2
David Foster Wallace, “Twenty-Four Word Notes” from *Both Flesh and Not*

**F, Aug. 3**    Panels 3 and 4
Steven Pinker, “Why Academics Stink At Writing”