“And the Word became flesh...’: Bodies, Desires and the Catholic Imagination in Western Culture”

COURSE DESCRIPTION
To be a human being is to be embodied; part of being human means having a body. By extension, to be embodied includes having desires, specifically sexual desires, a signal of that hunger all have to unite oneself to that “special other”. Throughout the history of Western culture the body and sexuality have been seen as sources of temptation. In addition, the idea that God can be grasped insofar as one transcends the body and desires has been institutionalized. However, the integration of the corporeal and the spiritual, of body and spirit, is at the heart of the Christian doctrine of the Incarnation, of God becoming a human being. Thus, despite the fact that the human body and sexuality participate in the sacred and are thus capable of transforming lives from being disconnected to being connected alienation abounds. There is alienation from oneself (when bodies are seen as either foreign to one or as pleasure machines), from others (when intimacy and vulnerability are feared or when bodies are used as a way to dominate and/or exploit others), and from God (when bodies are seen as an impediment to any kind of relationship with God or ignore God’s relationship to them altogether). This alienation in turn grounds dualisms around gender and sexuality, inequalities which influence how human beings relate to each other. The course seeks to explore, investigate and analyze the relationship between the body and the soul, flesh and spirit, in light of the Catholic imagination and its sacramental principle throughout the history of Western culture in different contexts. It employs various theological, philosophical, literary, musical, theatrical, and visual texts in order to understand dualistic thinking around the corporeal and the spiritual and its consequences. Issues having to do with gender, sexuality and relationships will also be part of the course’s focus.

STUDENT LEARNING OUTCOMES

A. FFYS learning outcomes:
By the semester’s end the students should:

- Understand and appreciate the intellectual rigor and academic excellence that defines an LMU education
- Engage critically and reflectively in scholarly discourse
- Learn to read critically and carefully
- Exercise critical thinking in oral discussion and writing
• Be able to evaluate sources for quality (e.g., by learning to differentiate between scholarly and popular sources)
• Acquire library skills including the use of the library catalogue and electronic databases to retrieve books or articles, whether in print or online

B. This particular seminar’s learning outcomes:
By the semester’s end the students should arrive at a deeper understanding of:
• The continuity and discontinuity in Christianity, specifically Catholicism, with notions and leitmotifs about the corporeal and the spiritual inherited from Judeo-Christian Scripture and tradition and Greco-Roman philosophy and literature;
• The history of representing gender and sexuality in Western culture as conditioned by notions about the relationship between body and spirit; and
• The history of Western culture through its trends, styles, figures and texts.
The students will arrive at this point by:
• Reading, viewing, analyzing and discussing written texts, visual art and audio recordings representing a wide variety of historical periods, styles and cultures in the context of more theoretical scholarship concerning the relationship between the corporeal and the physical and gender and sexuality vis a vis the Catholic imagination;
• Writing two-page reaction papers that aim at isolating significant questions and issues raised by reading/viewing assignments;
• Completing four information literacy tutorials online, taking the corresponding quizzes, and applying their content to class assignments
• Meeting with the course’s writing instructor on a weekly basis
• Working collaboratively with other members of the class by preparing presentations and participating in class discussions;
• Writing a take-home mid-term exam; and
• Writing a research paper that includes giving a formal presentation

REQUIRED PAPERBACK TEXTS
Chrétien de Troyes, Arthurian Romances
García Lorca, Federico, Three Tragedies
Plato, Symposium
Racine, Jean, Phaedra
Williams, Tennessee, A Streetcar Named Desire

ELECTRONIC TEXTS
Besides the books required for the class (see above) students will access additional primary and secondary material through an electronic reader available at no cost through ERes (the library’s Electronic Reserve module). There are two ways to access ERes:
#1: Go to the Library homepage, click on Services for undergraduate students, go to Class resources and click on ERes, click ERes course pages, click Pages for Instructor, select my name (Badenes), click course (FYS 1000.34), and enter password (Desire) or #2: Go to mylmuconnect and click on this course, access the homepage, and click on the ERes icon on the left hand column; the folders should appear without having to use the
password. The following (except for the operas and the Tarnas chapters which are in the Content area of mylmuconnect) can be found in ERes:

- Miles, Margaret R. “The Female Body as Figure.” In *Carnal Knowing: Female Nakedness and Religious Meaning in the Christian and Post-Christian West.* Boston: Beacon Press, 1989. 117-144.
- Ovid. *Metamorphoses.* New York, Penguin Classics,

**COURSE EVALUATION**

- **Attendance and participation (10%):** Regular and committed participation in class activities is assumed. Thus, advance and consistent preparation of material and work assigned, engaging in intelligent discussions and collaborating with the instructor and other students are essential for achieving the objectives of the course and enjoying the class. Since participation implies attendance, attendance is mandatory. Therefore, failure to attend class will significantly affect the final grade. Please note that **more than three unexcused absences result in the lowering of the final grade by one interval.** (for example: B to B-). Excessive tardiness may also result in the lowering of the final grade. **Also, please note that excessive tardiness or unexcused absences may result in failure.** It is strongly recommended that each student be in contact with at least one other student from the class so that in the event of an absence that student can be informed of the
material covered. If, because of an emergency, a student cannot attend class on a particular day, (s)he must see the instructor (preferably in advance).

- **Reaction papers (15%):** During the course of the semester students will write 16 reaction papers of **no more than two and a half pages** (typed and double-spaced with a 12 font and 1” margins), a personal but critical and substantive response to the primary reading/viewing of the course focusing on an aspect of the text (theme, character, etc) or around a question occasioned by the text for the particular class period. Since they are meant to stimulate discussion for a specific class, reaction papers must be **turned in in class.** Therefore, **no late reaction papers will be accepted under any circumstance.** The reaction papers will be graded for content and style as A (5 pts), A- (4.5 pts), B+ (4 pts), B (3.5 pts), B- (3 pts), C+ (2.5 pts), C (2 pts), C- (1.5 pts), D (1 pt), and F (0 pt).

- **Presentations (10%):** Students will frequently be required throughout the course to present articles as well as summaries of particular texts and their own analyses and interpretations of them. These presentations will be graded using the same grade grid as the reaction papers.

- **Examination (15%):** There will be a take-home **mid-term examination.** Details will be given during the course of the semester. Please note that **make-up exams are not permitted under any circumstances, except in the case of an illness, for which the student will bring a note from the doctor or the dean of his/her school.**

- **Final paper and presentation (30%):** In order to reflect more critically on the relationship between the corporeal and the spiritual and its related issues students will write a **8-10 page research paper (20%) on a particular literary, visual or musical text not seen in class through one of the class’ focuses: bodies, gender and sexuality, flesh vs spirit, the Catholic imagination, etc.** Whereas the student will choose the area (s)he is interested in (visual arts, music, literature) and the particular focus, the professor will choose for the student the text to be analyzed. The area, text and focus must be **approved by the professor.** Some representative texts from each of the areas are:
  a) Visual arts: Leonardo DaVinci, Raphael, Caravaggio, Bernini, etc
  b) Opera: *Thais* (Massenet), *La Traviata* (Verdi), *Samson et Dalila* (Saint Saens), etc
  c) Literature: *Blood Wedding* (Lorca), *Yerma* (Lorca), *The Love of Don Perlimplin* (Lorca), *The Night of the Iguana* (Williams), *Summer and Smoke* (Williams), *Le Cid* (Corneille), etc

Papers must be written according to the standards of formal written English using MLA style for citations. Please consult the most recent MLA handbook of English usage and style in writing the paper and see the writing instructor. The paper grade will reflect an evaluation of both content and style. **In addition, you will give a formal presentation of your paper (10%) during the last two days of class and hand in the essay after the presentation on the day assigned.** Details will be given after the second half of the semester.

- **Information literacy modules (10%)**
  One of the requirements for all FYS courses is assessed information literacy, including completion of standardized online tutorials prepared by the Library.
There are 4 information literacy modules, each of which has been assigned separately as homework assignments during the first five weeks of the semester. Each module takes 1 hour to complete. Each module has test questions throughout that are automatically graded, along with a standalone quiz in Blackboard that is also graded. The professor will receive all quiz scores through the Grade Center automatically once the student completes each tutorial. The scores from all 4 modules constitute 10% of the final grade and fulfill the FYS’s information literacy requirement. **Please note that each module with its corresponding quiz must be taken by the date assigned on the syllabus. NO LATE QUIZZES WILL BE ACCEPTED. FAILURE TO COMPLETE A TUTORIAL AND QUIZ BY THE DATE ASSIGNED MEANS THAT THE STUDENT HAS FAILED THE QUIZ AND RECEIVES A SCORE OF 0 FOR THAT MODULE.** To access the modules:
1. Log in to MYLMU Connect and click on FYS 1000.34 or the name of the course to enter the course site.
2. Click on the “Information Literacy” link in the menu on the left-hand side of the page.
3. Click the link for the tutorial you are assigned. The tutorial will open in a new window.

- **Writing instructor tutorials (10%)**
Mr. Andrew Ogilvie, a PhD candidate at UC Santa Barbara who has taught writing and literature courses at LMU for the past five years, is the course’s writing instructor. Mr. Ogilvie will have some in-class sessions throughout the semester designed to help students with their writing assignments and help them become more confident and compelling writers. In addition, students in this course **MUST meet with him at least once a week** for writing tutorials. His office hours are Mondays, 11:00 a.m.-3:00 p.m, Tuesdays 12:30 p.m-2:00 p.m, and Thursdays 12:30 p.m.-2:45 p.m. He is also available at other times and via email (andrew.ogilvie@lmu.edu). Please email him to set up an appointment or with any question. Mr. Ogilvie will keep a record of your weekly visits and will assign the percentage allotted for this part of the grade accordingly.

**GRADING SCALE**

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**STUDENT EXPECTATIONS**

- **As an LMU Lion, by the Lion’s Code, you are pledged to join the discourse of the academy with honesty of voice and integrity of scholarship and to show respect for staff, professors, and other students.**
- **Please come on time. Consistent tardiness severely affects the class participation grade and may result in failure.**
- **Please TURN OFF and PUT OUT OF SIGHT all electronic devices, including cell phones, iPods, iPhones, Blackberries, etc. Don’t check them, text or read**
messages during class*. The interruptions and/or distractions they cause disrupt class and interfere with the learning process.

- The use of laptop computers is not permitted in class, unless indicated by the professor.
- Please do not drink (except water and coffee) or eat (including chewing gum) during class.
- At times the professor will communicate with the entire class using campus email systems. It is essential that students regularly check their lion.lmu.edu email address or forward email from it to their personal accounts.
- Per LMU’s Credit Hour Policy, students are expected to spend a minimum of six hours per week on class-related assignments for this course.

*PLEASE NOTE THAT IF A STUDENT IS FOUND CHECKING OR READING TEXTS, TEXTING, ETC DURING CLASS, THE PROFESSOR WILL CONFISCATE THE PHONE FOR THE DURATION OF THE CLASS PERIOD AND THE STUDENT WILL HAVE HIS/HER CLASS PARTICIPATION GRADE (10%) LOWERED BY 2 POINTS EACH TIME.

ACADEMIC INTEGRITY

- The course follows the policy on PLAGIARISM and ACADEMIC HONESTY AND INTEGRITY as outlined in the “LMU Honor Code and Process” in the LMUBulletin http://www.lmu.edu/about/services/registrar/Bulletin/Bulletins in PDF Format.htm). Students who violate University standards of academic integrity are subject to disciplinary sanctions, including failure in the course and suspension from the University. Use of unauthorized notes or assistance during an exam will result in failure of the assignment or the course. Plagiarism will also result in failure of the assignment or the course. Plagiarism occurs in any instance where one submits as one’s own work statements or ideas taken from another source but not properly acknowledged as such. Any material copied or derived from another source must be acknowledged by giving a reference. For direct quotes, always use quotation marks and provide a reference. If you paraphrase something, you must provide a reference to acknowledge where you found the material. Internet sources, if used, must be cited. Since dishonesty in any form harms the individual, others students and the University, academic integrity policies will be strictly enforced. The Department assigns a grade of “F” for the first assignment that contains plagiarism. A second offense results in a grade of “F” for the entire course.

SPECIAL ACCOMMODATIONS

Students with special needs who require reasonable modifications, special assistance, or accommodations in this course should promptly direct their request to the Disability Support Services (DSS) Office. Any student who currently has a documented disability (ADHD, Autism Spectrum Disorder, Learning, Physical, or Psychiatric) needing academic accommodations should contact the DSS Office (Daum Hall 2d floor, 310-338-4216) as early in the semester as possible. All discussions will remain confidential. Please visit www.lmu.edu/dss for additional information.

EMERGENCY PREPAREDNESS
To report and emergency or suspicious activity, contact the LMU Department of Public Safety by phone (x222 or 310-338-2893) or at the nearest emergency call box. In the event of an evacuation signage throughout the building to the designated safe refuge area where you will receive further instruction from Public Safety or a Building Captain. For more safety information and preparedness tips, visit http://www.lmu.edu/emergency. A longer syllabus insert is also available at http://www.lmu.edu/cte.
Class Calendar

The professor reserves the right to make changes in the syllabus or calendar as deemed necessary to achieve the educational objectives of this course

* Indicates primary reading  
** Indicates to hand-in  
+ Indicates required text  
++ Indicates mylmuconnect/ERes

Week 1

Tuesday, August 27: Introduction to the course

Thursday, August 29: The Greco-Roman tradition I: Greco-Roman mythology
Due:
- Select Greco-Roman myths *++
- *The Passion of the Western Mind* (Tarnas), pp 16-18 ++
- Reaction paper 1**

Friday, August 30 is the last day to add/drop classes

Week 2

Tuesday, September 3: The Greco-Roman tradition II: Plato
Due:
- *The Symposium* *
- Select passages from *Phaedrus* *++
- *The Passion of the Western Mind* (Tarnas), pp 31-47+
- Presentation: *A Hidden Love* (Fernandez), pp 16-29++
- Reaction paper 2**

Thursday, September 5: The Greco-Roman tradition III: Plato (cont), Aristotle and Hellenistic philosophies
Due:
- *The Passion of the Western Mind* (Tarnas), pp 55-68,73-79,84-87 ++
- Information literacy Quiz 4
Week 3

Tuesday, September 10: The Jewish tradition: The Old Testament
Due:
- Select passages from the Old Testament (Bible)*
- Reaction paper 3**

Due:
- Select passages from the New Testament (Bible)*
- *The Passion of the Western Mind* (Tarnas), pp 120-137 ++
- Reaction paper 4**
- Information literacy Quiz 1

Week 4

Tuesday, September 17: The Christian tradition II: Early Christianity and Saint Augustine
Due:
- St Augustine, *Confessions*, Book VIII and Book X (sections 27-34)*+*
- *The Passion of the Western Mind* (Tarnas), pp 138-148 ++
- Reaction paper 5**

Due:
- *Love in the Western World* (de Rougemont) pp 75-91, 123-26++
- Information literacy Quiz 2

Week 5

Tuesday, September 24: The Medieval tradition II: Arthurian romances and courtly love: Chrétien de Troyes
Due:
- *The Knight of the Cart (Lancelot)*+
- Reaction paper 6**
Thursday, September 26: The Early Modern tradition I: The visual arts
Due:
- Information literacy Quiz 3

Week 6

Tuesday, October 1: The Early Modern tradition II: The visual arts
Due:
- Select paintings from Michelangelo’s *Sistine Chapel* frescoes and Mathias Grunewald’s *Isenheim altarpiece* (mylmuconnect)*
- Reaction paper 7**

Thursday, October 3: The Early Modern tradition III: The visual arts: Michelangelo
Due:
- Presentation: *The Perfectible Body* (Dutton), pp 53-71
- Select art (mylmuconnect) and poetry++ of Michelangelo*
- Reaction paper 8**

Week 7

Tuesday, October 8: The Early Modern tradition IV: The visual arts: Artemisia Gentileschi
Due:
- Presentation: Miles, Margaret. “The Female Body as Figure” in *Carnal Knowing*. Boston: Beacon Press, 1989. 117-144*++
- Reaction paper 9**

Thursday, October 10: The Classical tradition I: Jean Racine: *Phaedra* (Introduction)
Due:
- *The Passion of the Western Mind* (Tarnas), pp 233-247

Week 8

Tuesday, October 15: The Classical tradition II: Jean Racine: *Phaedra*
Due:
- *Phaedra* *++*
- Reaction paper 10**
Thursday, October 17: The Romantic tradition I: Italian and French 19th c opera
(Introduction)
Due: MIDTERM

Week 9

Tuesday, October 22: The Romantic tradition II: Italian 19th c opera
Due:
- View the opera *Lucia di Lammermmor* (Donizetti) (DVD on reserve)*
- Reaction paper 11**

Thursday, October 24: The Romantic tradition III: French 19th c opera
Due:
- View the opera *Carmen* (Bizet) (DVD on reserve)*
- Reaction paper 12**

Friday, November 4 is the last day to withdraw from the course

Week 10

Tuesday, October 29: The fin de siècle tradition I: Oscar Wilde: *Salome*
(Introduction)
Due:
- *Decadence and Catholicism* (Hanson), pp 1-26++
- TOPICS FOR FINAL PAPER**

Thursday, October 31: The fin de siècle tradition II: Oscar Wilde: *Salome*
Due:
- *Salome**+
- Reaction paper 13**

Friday, November 1 is the last to withdraw from the class or apply for credit/no credit

Week 11

Tuesday, November 5: The Modernist tradition I: Federico García Lorca: *The House of Bernarda Alba* (Introduction)

- Due: THESIS STATEMENT AND ABSTRACT FOR PAPERS**
Thursday, November 7: The Modernist tradition II: Federico García Lorca: *The House of Bernarda Alba*
- *The House of Bernarda Alba*+
- Reaction paper 14**

**Week 12**

Tuesday, November 12: The mid-20th century I: Tennessee Williams: *A Streetcar Named Desire* (Introduction)

Due: BIBLIOGRAPHY FOR PAPERS

Thursday, November 14: The mid-20th century II: Tennessee Williams: *A Streetcar Named Desire*
Due:
- *A Streetcar Named Desire* ++
- Reaction paper 15**

**Week 13**

Tuesday, November 19: The contemporary world: Alienations and integrations between body and spirit.
Due:
- Bordo, Susan. “Reading the slender body”. In *Unbearable weight: Feminism, Western culture and the body.* Berkeley: U of California P, 1993. 185-212* ++
- Reaction paper 16**

Due: DRAFTS OF PAPER DUE TO WRITING INSTRUCTOR

Thursday, November 21: Conclusions. Evaluations

**Week 14**

Tuesday, November 26: PRESENTATIONS OF FINAL PAPER
Due: FINAL PAPER**

Thursday, November 28: NO CLASS: THANKSGIVING

**Week 15**
Tuesday, December 3: PRESENTATIONS OF FINAL PAPER
Due: FINAL PAPER**

Thursday, December 5: PRESENTATIONS OF FINAL PAPER
Due: FINAL PAPER**