

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number English 98tb
Course Title Eating the Other: Cannibalism and the Politics of Representation

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis XXX
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
 With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science _____
 With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course absolutely falls into the category of “Foundations of the Arts and Humanities” as it is a somewhat interdisciplinary study of different works of art.

It further meets the subgroup “Literary and Cultural Analysis” as students will be asked to analyze literature (and some films) and unpack the social and political ramifications of these aesthetic representations.

3. List faculty member(s) who will serve as instructor (give academic rank):

Julia K. Callander, Teaching Fellow (PhD student, third stage)

4. Indicate when do you anticipate teaching this course:

	2013-2014	Winter	_____	Spring	<u>XX</u>
GE Course Units	<u>5</u>	Enrollment	Enrollment	Enrollment	Enrollment

5. Please present concise arguments for the GE principles applicable to this course.

❑ General Knowledge

This course is really an introduction to the fields of food studies and literary analysis, albeit with a more specific focus.

❑ Integrative Learning

Course will draw on literary studies, film, anthropology, and philosophy.

❑ Ethical Implications

Course directly addresses the political impact of aesthetic representations in questions of race, gender, and sexuality.

❑ Cultural Diversity

Again, course directly addresses the political impact of aesthetic representations in questions of race, gender, and sexuality.

❑ Critical Thinking

Course is focused on critical analysis of texts through active discussion skills, and the writing and revision process.

❑ Rhetorical Effectiveness

Again, course is focused on critical analysis of texts through active discussion skills, and the writing and revision process. As a literary analysis-focused course, it also aims to unpack the impact of specific word and language choices in the texts studied.

❑ Problem-solving

Through shorter response papers, students will formulate their own questions about texts and bring them to the class for discussion.

❑ Library & Information Literacy

Course will include a visit to the library for a workshop on library resources and research skills.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>N/A</u>	(hours)
2. Discussion Section:	<u>3</u>	(hours)
3. Labs	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>N/A</u>	(hours)

(A) TOTAL Student Contact Per Week

3 (HOURS)

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>.5</u>	(hours)
2. Reading	<u>6.5</u>	(hours)
3. Group Projects:	<u>N/A</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>N/A</u>	(hours)
5. Information Literacy Exercises:	<u>N/A</u>	(hours)
6. Written Assignments:	<u>3</u>	(hours)
7. Research Activity:	<u>2</u>	(hours)

(B) TOTAL Out-of-class time per week

12 (HOURS)

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

15 (HOURS)

English 98tb

Eating the Other: Cannibalism and the Politics of Representation

Spring 2014

MW 0:00-0:00 x.m., Humanities X
 Course Website: <http://ccle.ucla.edu>

Instructor: Julia K. Callander
Office: Humanities A86
Mailbox: Humanities 146

Email: jcallanderucla@gmail.com
Office Hours: Xdays 0-0 x.m. & by appointment

Required Texts (correct editions required)

- Daniel Defoe, *Robinson Crusoe*, Penguin (ISBN 0141439823)
- Charles Brockden Brown, *Edgar Huntly*, Hackett (ISBN 0872208532)
- Tennessee Williams, *Suddenly Last Summer*, Dramatists Play Service (ISBN 0822210940)
- Margaret Atwood, *The Edible Woman*, edition info forthcoming
- Portia de Rossi, *Unbearable Lightness: A Story of Loss and Gain*, Atria (ISBN 1439177791)
- Jeanette Winterson, *Gut Symmetries*, Vintage (ISBN 0679777423)
- Course reader, available at the Ackerman textbook store
- You will also be required to watch two films on reserve at Powell in advance of class discussion: Peter Greenaway's *The Cook, the Thief, His Wife and Her Lover* (1989) and Jonathan Demme's *The Silence of the Lambs* (1991)

Course Description

From *Silence of the Lambs* and *True Blood*, to *The Walking Dead* and the media buzz about bath salts and face-eating, contemporary culture is brimming with representations of humans being consumed by marginally human creatures. That these particular baddies have been the object of fascination for centuries suggests that they're more than just good scary fun. This course aims to unpack some of the cultural work of these representations: Where does one draw the boundary between a human and a monster? Between the self and another? How are anxieties about capitalism projected onto the body of the individual consumer? How do these representations affect the ways in which we understand gender, sexuality, and racial difference?

This seminar will focus on texts (journals, novels, stories, poems, plays, and films) from the past three centuries in North America and Western Europe. We will begin by reading several important Early Modern texts about cannibals, paired with the work of anthropologists, philosophers, and other critics, to provide a framework for our investigations of cannibalism. From there, the focus will turn first to ethnographic writings which use consumption to establish or deconstruct racial difference, and then to texts in which the consuming or consumed body is implicated in the construction of gender and/or sexuality. Ultimately, this course is designed to introduce you to the field of food studies through a more specific thematic focus on cannibalism and difference, and a methodological reliance on the close reading of literary texts. There are no prerequisites for this class, but university-level composition skills and a willingness to jump into new materials and approaches will be expected.

This class is capped at 16 students to facilitate active discussion and engagement with each other's work; it is a class which focuses on discussion and process rather than lecture and evaluation. In this class, through a variety of discussion and writing activities and assignments, you will learn how to develop insightful, argumentative interpretations of a variety of texts and then how to communicate these interpretations in a clear and compelling way. In fact, these two goals are inextricably related. You will find that these analytical and writing skills will be useful to you no matter what professional field you plan to enter.

Grading

Participation and In-Class Assignments: 15%
 Reader Responses: 20% (5% each)
 Paper 1 (2-3 pgs.): 15%
 Paper 2 (5 pgs.): 20% (5% for presentation; 15% for paper)
 Paper 3 (12-15 pgs.): 30%

In order to pass this class, you must complete all class requirements.

Participation and In-Class Assignments

If you are absent or late, you are responsible for finding out about assignments and turning them in on time.

You'll earn a daily participation grade between 0 (absent) and 10 (prepared, engaged) for each class meeting, which will reflect the degree to which you are regularly engaged with the material and with the ideas of your classmates. It is of course not just about the number of comments you make in a given class period or getting "the right answer." Answering questions is not the only way to participate; asking questions, respectfully disagreeing, pointing us to a new passage, or making connections with other texts are all forms of participation. Although I will have specific activities for us to do in class, at times I will want you to take the lead in using class discussion for the issues and problems that interest you. To this end, I expect you to **come to every class with at least one topic or question about the readings that you wish to discuss.** Your participation grade also reflects the work you do during the **peer review workshop** (see below). **In-class assignments** include writing assignments and quizzes which cannot be made up.

A Note About Technology: Discussion can be hard to follow if you are digitally distracted. For this reason, please keep laptops, tablets, e-readers, and phones out of sight in the classroom.

Reader Responses

Reader responses will be assigned at several times throughout the quarter. You will post these responses on the course website, the evening before class, by 10 p.m. You receive credit only for a thoughtful and on-time post which includes at least **one cited page number.**

Papers

Each of your three paper assignments in this course will be based on readings from the course, and will ask you to engage critically with those readings and advance a specific claim (or "thesis").

Paper #1 (2-3 pgs.) is a short but focused close reading of a single passage. It should advance one central claim about the text, but this claim can be a problem or a paradox.

Paper #2 has two parts: a) a **short in-class presentation** of your work in progress (5-7 minutes), and b) a **5-pg. write-up and expansion** of your presentation. In both the presentation and the paper, your reading of one or two primary texts should be focused around a central thesis or set of research questions. This paper will typically form the basis of your final project.

Paper #3 (12-15 pgs.) is the final product of this seminar. Though the paper will focus on close readings of one or two primary texts, it should also involve outside research. A **5-pg. draft** of this paper will be due in advance of the tenth-week **peer revision workshop.**

Paper Policies: Papers should be uploaded to **turnitin** (accessible only through my.ucla.edu). The final paper must also be submitted in hard copy to **Humanities 146**. Late papers will be marked down 1/3 of a grade for each day late, including weekends. Papers should have a title page that includes your name, UID number, my name, the class title and number, and date. Papers should be formatted in Times New Roman, size 12 font, and with 1 inch margins.

Policies

Email

Please feel free to contact me via email with questions or concerns throughout the quarter. I will respond to emails within twenty-four hours during the Monday-Friday work week, except in the 24-hour period before a paper is due.

Office Hours

Office hours are for your benefit. During these times, I am available for help, consultation, and discussion. If you are not available to meet during my normal office hours, I am happy to make alternate arrangements to meet with you.

Plagiarism

Presenting another author's words or ideas as your own, whether intentionally or not, is a serious offense, both in academia and in the professional world. The course can be verbal, textual, or electronic: taking material from a book or an article, your textbook, a class lecture or interview, the Internet, or any other source, and failing to attribute and document that source properly, constitutes plagiarism. Any paraphrase of another author's words or ideas also must be documented properly. UCLA takes plagiarism seriously: I am required to report any suspected case of plagiarism to the Office of the Dean of Students for investigation and possible disciplinary action. If you have any questions about when or how to document your sources, feel free to ask me at any time. For further information about plagiarism and how to avoid it, you can consult the Dean of Students' website: (<http://www.deanofstudents.ucla.edu/assets/documents/StudentCC.pdf>).

Additional Resources

Tutoring Resources

The Student Writing Center (Humanities A61) offers UCLA undergraduates one-on-one sessions that address individual writing issues. The Center is staffed by peer learning facilitators, undergraduates trained to help at any stage in the writing process and with writing assignments from across the curriculum. Students can walk in, but appointments are preferred. For more information please visit <http://www.wp.ucla.edu> and click on "Student Writing Center/Make an Appointment." Academic Advancement Program (AAP) students can also use AAP Tutorials (1114 Campbell Hall, 310.206.1581).

Students with Disabilities

If you wish to request an accommodation due to a disability, please contact the Office for Students with Disabilities as soon as possible at A255 Murphy Hall, 310.825.1501 (310.206.6083 for telephone device for the deaf). Website: <http://www.osd.ucla.edu>.

Schedule of Assignments

Readings listed as 'CR' can be found in our course reader.

UNIT ONE: Foundational Texts

Week 1

T 1/3 Introduction; selections from Bible (CR); Mary Douglas, *Purity and Danger* (selections, CR)
 Th 1/5 François Rabelais, *Gargantua and Pantagruel* (selections, CR)

Week 2

M etc. Reader response #1 due on ccle forum, 10 p.m.
 T Michel de Montaigne, "Of Cannibals" (CR); Julia Kristeva, *Powers of Horror* (selections, CR)
 Th Jonathan Swift, *Gulliver's Travels*, Book 4 (CR)

Week 3

T Daniel Defoe, *Robinson Crusoe* (all); John Locke, *Essay Concerning Human Understanding* (selections, CR)
 Th Library research workshop—**Meet outside Powell at 0:00 x.m.**—and *Crusoe* concluded
 F **Paper #1 due to turnitin, 5 p.m.**

UNIT TWO: Conceptions of Racial Difference

Week 4

M Reader response #2 due on ccle forum, 10 p.m.
 T James Boswell, *Journal of a Tour of the Hebrides* (selections, CR); bell hooks, "Eating the Other" (CR)
 Th Matthew Lewis, *Journal of a West India Proprietor* (selections, CR)

Week 5

M Reader response #3 due on ccle forum, 10 p.m.
 T Charles Brockden Brown, *Edgar Huntly*
 Th Charles Chesnutt, *The Conjure Woman and Other Conjure Tales* (selections, CR)

UNIT TWO/THREE

Week 6

T Tennessee Williams, *Suddenly Last Summer* (all)
 Th *Suddenly Last Summer* concluded; **project presentations**

UNIT THREE: Gender and Sexuality

Week 7

T Jonathan Swift, poems to Stella (CR); Susan Bordo, *Unbearable Weight* (selections, CR)
 Th Margaret Atwood, *The Edible Woman*; Carol Adams, *The Pornography of Meat* (selections, CR)
 F **Paper #2 due to turnitin, 5 p.m.**

Week 8

T Portia Di Rossi, *Unbearable Lightness*
 Th Dorothy Allison, "A Lesbian Appetite" (CR); Elspeth Probyn, *Carnal Appetites* (selections, CR)

UNIT FOUR: Cannibalism in Contemporary Culture**Week 9**

- M** **Reader response #4 due on ccle forum, 10 p.m.**
T Jeanette Winterson, *Gut Symmetries*
Th Peter Greenaway, *The Cook, the Thief, His Wife & Her Lover* (on reserve in Powell—watch before class and take notes)
F **5 pages of final paper draft due to turnitin, 5 p.m.; drafts will be distributed to group members Friday evening**

Week 10

- T** Peer revision workshop—come to class with group members' drafts printed out; fill out revision sheet for each member's draft
Th Jonathan Demme, *The Silence of the Lambs* (on reserve in Powell—watch before class and take notes)

Finals Week

- W** **Final paper due to turnitin and also in hard copy to Humanities 149, 5 p.m.**



New Course Proposal

	English 98TB			
	Eating Others: Cannibalism and Politics of Representation			
Course Number	English 98TB			
Title	Eating Others: Cannibalism and Politics of Representation			
Short Title	CANNIBALISM-LIT			
Units	Fixed: 5			
Grading Basis	Letter grade only			
Instructional Format	Seminar - 3 hours per week			
TIE Code	SEMT - Seminar (Topical) [T]			
GE Requirement	Yes			
Major or Minor Requirement	No			
Requisites	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
Course Description	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of modern works of literature and film in which cannibalism plays important thematic or symbolic role, with focus on construction of race, gender, and sexuality in these texts, Letter grading.			
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
Syllabus	File English 98Tb syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.			
Supplemental Information	Helen Deutsch is the faculty mentor for this seminar.			
Grading Structure	participation and in-class assignments: 15% reader responses: 20% paper 1 - 15% paper 2 - 20% paper 3 - 30%			
Effective Date	Spring 2014			
Discontinue Date	Summer 1 2014			
Instructor	Name	Title		
	Julia Callander	Teaching Fellow		
Quarters Taught	Fall	Winter	Spring	Summer
Department	English			
Contact	Name	E-mail		
	CATHERINE GENTILE	cgentile@oid.ucla.edu		
Routing Help				

ROUTING STATUS

Role: Registrar's Office

Processing Completed

Status:**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 7/30/2013 1:21:54 PM**Changes:** Title, Description**Comments:** Edited course description into official version; corrected title.**Role:** Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 7/17/2013 3:15:17 PM**Changes:** Course Number, Short Title**Comments:** Changed '98Tb' to '98TB' in catalog number. Added a short title.**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 7/16/2013 3:13:11 PM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796**Status:** Approved on 7/8/2013 2:33:56 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 7/3/2013 3:19:25 PM**Changes:** No Changes Made**Comments:** Routing to Christina Palmer for FEC approval.**Role:** Department/School Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 6/17/2013 10:42:04 AM**Changes:** Course Number**Comments:** approved with 98TB added on behalf of Professor Kathleen Komar, chair, CUTF Program Committee**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 6/14/2013 9:07:59 AM**Changes:** No Changes Made**Comments:** Routing back to Cathie Gentile.**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 6/13/2013 1:56:15 PM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen Komar, chair, CUTF Faculty Advisory Committee**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 6/13/2013 1:54:09 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

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cims@registrar.ucla.edu or (310) 206-7045