



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit New College Department School of Humanities, Arts & Cultural Studies
Subject PHI Number 412 Title Philosophy and Literary Criticism Units: 3
Is this a cross-listed course? No
Is this a shared course? No

This courses explores dynamic tensions between philosophical and literary critical approaches to texts and aims to identify distinct ways that literature and critical practices "philosophize" about truth, moral dilemmas or existential struggles.

Requested designation: Humanities, Arts and Design-HU
Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas.

Checklists for general studies designations:

- Complete and attach the appropriate checklist
Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
Criteria Checklist for the area
Course Catalog description
Course Syllabus
Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:

Name Shari Collins Phone (602)543-6099
Mail code 2151 E-mail: sharicc@asu.edu (cc: tracy.encizo@asu.edu)

Department Chair/Director approval: (Required)



ARIZONA STATE UNIVERSITY

Chair/Director name (Typed): Louis Mendoza Date: 12/9/14

Chair/Director (Signature): 

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Please see syllabus.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Please see syllabus.
<input type="checkbox"/>	<input checked="" type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	Please see syllabus.
<input type="checkbox"/>	<input checked="" type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	Please see syllabus.
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
PHI	412	Philosophy and Literary Criticism	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1.	Through interdisciplinary methodologies and analysis of key figures in literature and literary criticism.	Readings and application of philosophy of Plato, Nussbaum, Nietzsche and in literature including Kundera, Ortega y Gasset, and Stevens.
2.	Lectures, reading reflections, essays, guest speakers employ analysis and demonstrate critical positions.	Readings in philosophy and literature are analyzed via lecture and written exercises (see pages 1 - 5 in syllabus).
4.	The course focuses on utilizing philosophy and critical theory to engage literary criticism as well as contemporary cultural life.	Readings in philosophy and literature are analyzed via lecture and written exercises (see pages 1 - 5 in syllabus) as well as student presentations and a guest speaker.

PHI 412: Philosophy and Literary Criticism

Instructor: Dr. Patricia Huntington

Office: FAB N237

Office Phone: (602)543-3251

Email: patricia.huntington@asu.edu

Office Hours: Thurs 2:00pm-4:00pm, Tues By Appointment

Course Description:

This course explores dynamic tensions between philosophical and literary critical approaches to texts and aims to identify distinct ways that literature and critical practices “philosophize” about truth, moral dilemmas or existential struggles. We will probe the challenges that each form of inquiry, philosophical and critical, poses for the other and seek to enhance understanding of the philosophical underpinnings of key literary works. Poetry, novels and other media may be addressed.

Course Objectives:

This course will employ interdisciplinary methodologies and engage key figures and texts in literature and literary criticism and will provide students with a systematic understanding of philosophical theories by working across interdisciplinary lines and by cultivating analytical skills in the study of literature.

Learning Objectives:

Upon successful completion of this course, students will be able to:

- Provide an outline of the major developments in theories of literary criticism from Plato to the present.
- Discuss the ways in which critical theory can be applied to literary texts and contemporary cultural life.
- Develop a vocabulary of theoretical terms and identify their derivation; perform close analyses of difficult and unfamiliar theoretical language
- Describe how various theoretical positions both illuminate and conflict with each other; scrutinize the internal contradictions in a given theoretical position
- Express critical positions with compelling and well-supported arguments; to strategically employ theory in graduate-level interpretative practices

Required Textbooks

1. Kundera, Milan. *The Art of the Novel*. Harper Perennial Modern Classics). Reprint edition, 2003. ISBN-13: 978-0060093747, ISBN-10: 0060093749.
2. Kundera, Milan. *The Unbearable Lightness of Being: A Novel*. Harper Perennial Modern Classics, Edition: Deluxe., 2009. ISBN-13: 978-0061148521, ISBN-10: 0061148520
3. Ortega y Gasset, José. *Meditations on Quixote*. W. W. Norton & Company . 1963. ISBN-13: 978-0393001259, ISBN-10: 0393001253.
4. Pieper, Josef. “*Divine Madness*”: *Plato's Case Against Secular Humanism*. Ignatius Press, 1995. ISBN-10: 0898705576, ISBN-13: 978-089870557.

5. Plato, W.H.D. Rouse (Translator). *Great Dialogues of Plato*. Signet Classics, 2008.
ISBN-13: 978-0451530851 ISBN-10: 0451530853

Several additional readings will be provided on Blackboard.

Weekly Schedule

Week	Date	Reading Schedule	Due dates & Options
		The “First” Enlightenment: The Birth of Metaphysics as a Quarrel Between Poesy & Philosophy?	Complete any 2 variables
I	Jan 16	Plato, <i>Ion</i> (all) Plato, <i>Republic</i> excerpts Books III, VI-VII & X (BB) Julia Annas, “Plato on the Triviality of Literature” (BB)	Various Reflections (V) 1
II	Jan 23	Plato, <i>Symposium</i> (all) Pieper, “Divine Madness” (all) Julius Moravcsik, “Noetic Aspiration and Artistic Inspiration” (BB)	V2 or W 1/29 –Guest speaker option
III	Jan 30	Plato, <i>Phaedrus</i> (BB) Martha Nussbaum, “‘This Story Isn’t True’: Poetry, Goodness, and Understanding in Plato’s <i>Phaedrus</i> ” (BB)	V3
IV	Feb 6	Share key aspects of your essays Read: Nietzsche, “On Truth and Falsity” (BB) as an introduction to the next part of the course.	Essay One due! (No V)
		Fallout from the “Second” Enlightenment: Overcoming Metaphysics & the Turn to Textuality	Complete any 2 variables
V	Feb 13	Milan Kundera, <i>The Art of the Novel</i> , Parts One and Two Jose Ortega y Gasset, <i>Meditations on Quixote</i> , “Introduction” by Julian Marias and Ortega’s “To the Reader”	V4
VI	Feb 20	Ortega, MQ: “Preliminary Meditation” Kundera, <i>The Art of the Novel</i> , Part Four	V5
VII	Feb 27	Ortega, MQ: “First Meditation” Jason Wirth, <i>Commiserating with the Devastated Things</i> , ch. I, “Tamina at the Border” (BB)	V6

VIII	Mar 6	Kundera, <i>The Unbearable Lightness of Being</i> , Parts One to Three Wirth, <i>Commiserating</i> , ch. II, “Caught Looking” (BB)	V7
IX	Mar 9-16	Spring Break	No class
X	Mar 20	Kundera, <i>The Unbearable Lightness of Being</i> , Parts Three to Five Kundera, <i>The Art of the Novel</i> , Six Vaclav Havel, <i>The Memo</i> (Wirth next week)	V8
XI	Mar 27	Kundera, <i>Unbearable Lightness</i> , Six & to Seven Wirth, <i>Commiserating</i> , ch. IV, “Dogs and History” (BB)	V9
XII	Apr 3	<u>3:00 - 4:30 PM Guest Lecture: Dr. Wirth, FAB S331C</u> <u>"Dogs and History: Milan Kundera and the Universe of the Novel"</u> Reading assignment: Wallace Stevens, NA: “The Noble Rider and the Sounds of Words” (BB) Gerald Bruns, “The Poetic Experience of Language” (BB)	V10 (on readings or guest speaker).
XIII	Apr 10	Heidegger, DT: “Conversation on a Country Path” in DT Wallace Stevens, “The Figure of Youth as Virile Poet” (both BB)	V9
XIV	Apr 17	Stevens, “Effects of Analogy” & “Imagination as Value” Heidegger, DT: “Memorial Address”	V10
XV	Apr 24	Presentations & Course evaluations if possible.	
XVI	May 1	Presentations	Essay Two due!
XVII	May 8	Presentations	

Course Requirements

1. Two (2) Essays 700 points total, essay 1 = 300 + essay 2 = 400)

- Essay 1 will center on Part I. Length: 1500 – 1800 words or 5 to 7 pages.
- Essay 2 or the final essay will address key thinkers and themes in Part II of the course and may require you to relate these topics back to questions arising in Part I. Length: 2700 - 3600 words or 9-12 pages; graduate students 15 pages + end materials.

2. One (1) Creative Presentation (100 points)

3. Various Reflections (200 points, 40 points each)

Complete six (5) out of eleven (10). Two (3) must be completed prior to Spring Break and three (3) after the break. You will have a chance to complete one of these options each week during weeks I-III & V-VIII + X-XIV. Week IV is eliminated because an essay will be due and week IX is Spring Break.

Grading Summary		1 presentation	100 points
Essay #1	300 points	-----	
Essay #2	400 points	Total	1000 points
5 variables, 40 each	200 points		

Grading Scale

A+ = 990-1000	B+ = 890-899	C+ = 790-799	D = 600-699
A = 920-989	B = 820-889	C = 720-789	F = 599 or less
A- = 900-919	B- = 800-819	C- = 700-719	

A = consistently excellent work, demonstrating an independent and creative understanding and interpretation of course materials and themes

B = substantially good work, indicating solid comprehension, thoughtfulness, and above satisfactory work

C = satisfactory completion of the minimum requirements; entirely acceptable

D = below satisfactory; does not meet the full set of requirements or exhibits lack of understanding

F = wholly inadequate; deficient in or failure to complete most, some or all course requirements

Grading: Grading will be based on depth of understanding and personal insight, knowledge of the subject matter, a capacity to work well with texts, an ability to organize your thought coherently, and grammar.

Course Evaluations: The course/instructor evaluation for this course will be conducted online 7-10 days before the last official day of classes of each semester or summer session. Your response(s) to the course/instructor are anonymous and will not be returned to your instructor until after grades have been submitted. The use of a course/instructor evaluation is an important process that allows our college to assess our instructional success.

Syllabus Disclaimer: The instructor views the course syllabus as an educational contract between the instructor and students. Every effort will be made to avoid changing the course schedule during the semester, but the possibility exists that events will make syllabus changes necessary. The instructor reserves the right to make changes to the syllabus as deemed necessary. Students will be notified via Blackboard of any syllabus changes.

Course expectations: You are expected to arrive to class on time to have read and studied the assigned materials before the schedule class, and to be ready to work with texts and discuss them in between lectures.

Cell Phones: Use of cell phones is not permitted in class.

Attendance & Tardiness: You must attend 80% of the classes in order to pass this course. Two absences are free. Every additional absence carries a 15 point penalty. Documented absences for illness can be excused if not too many. Tardiness counts as only ½ day of attendance.

Plagiarism or academic dishonesty: All relations in a course, whether teacher-student or student-student, are based on trust. Reproducing another person's words or ideas as your own constitutes plagiarism and will result in a 0 for the assignment and possible failure of the course. The incident will be reported to the Dean. Be kind to yourself and trust yourself by writing your own work. Honor the educational process.

Disruptive, Threatening, or Violent Behavior: All incidents and allegations of violent or threatening conduct by an ASU student (whether on- or off-campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

Copyright policy: All printed materials used in class or on blackboard are protected by US copyright laws. Multiple copies or sales of any of these materials is strictly prohibited.

Email and Internet: You must have an active ASU e-mail account and access to the Internet. All instructor correspondence will be sent to your ASU e-mail account. Please plan to check your ASU email account regularly for course-related messages.

Technical Support Contact Information: For technical assistance 24 hours a day, 7 days a week, contact the University Technology Office Help Desk: Phone 480-965-6500, email helpdesk@asu.edu.

Accessibility Statement: In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act of 1990, professional disability specialists and support staff at the Disability Resource Centers (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities. DRC staff coordinate transition from high schools and community colleges, in-service training for faculty and staff, resolution of accessibility issues, community outreach, and Collaboration between all ASU campuses regarding disability policies, procedures, and accommodations. Students who wish to request an accommodation for a disability should contact the Disability Resource Center (DRC) for their campus.

Tempe Campus, 480-965-1234 (Voice), 480-965-9000 (TTY)

Polytechnic Campus, 480-727-1165 (Voice), 480.727.1009 (TTY)

West Campus, 602-543-8145 (Voice)

Downtown Phoenix Campus, 602-496-4321 (Voice), 602-496-0378 (TTY)

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