



ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

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

Academic Unit College of Letters and Sciences Department IHC

Subject ENG Number 329 Title 19th Century British Fiction Units: 3.0

Is this a cross-listed course? No
If yes, please identify course(s) _____

Is this a shared course? Yes If so, list all academic units offering this course: CLAS
Course description: _____

Requested designation: Literacy and Critical Inquiry-L
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. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

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.

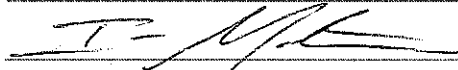
Contact information:

Name Ian Moulton Phone 480 727-1172

Mail code 0180 E-mail: ian.moulton@asu.edu

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Ian Moulton Date: 2/3/15

Chair/Director (Signature): 

Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

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

ASU - [L] CRITERIA		
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:		
YES	NO	Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p>
		syllabus
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p style="text-align: left; margin-left: 20px;">C-1</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>
		syllabus
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p style="text-align: left; margin-left: 20px;">C-2</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>
		syllabus
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".</p> </div> <p style="text-align: left; margin-left: 20px;">C-3</p>		

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	syllabus
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 20px auto; width: 80%;"> <p style="background-color: yellow; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> </div> <p>C-4</p>			

Course Prefix	Number	Title	General Studies Designation
ENG	329	19 th Century British Fiction	L

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 checklist)	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	Course grade is almost entirely based on writing assignments.	97% of the course grade is based on written work: 2 short "mini-analysis" papers of 2-3 pages, a 5-7 page creative writing assignment, and a 5-7 page final paper, plus Blackboard Discussion posts.
2	Writing is analytical in nature.	Except for the Creative Writing assignment (15 % of course grade) all writing involves gathering, interpreting and evaluating evidence.
3	Writing is sustained and grade is based on lengthy assignments.	Both the creative writing assignment and the final paper are substantial writing assignments in both length required and depth of engagement and analysis. The 2 mini-analysis assignments, while relatively brief, are thesis driven and reflect critical inquiry and evaluation.
4	Feedback on writing is constant throughout the semester.	Writing assignments are due throughout the semester: Feb. 2, Feb 26, March 23, and May 1.

Catalog Description:

ENG 329 19th-Century British Fiction

Includes such authors as Austen, Dickens, Eliot, and Conrad.

The Gothic Tradition



ENG 329 – 19th Century British Fiction
Arizona State University
Spring 2015 – Online
Instructor: Dr. Melanie Pitts
Office: Polytechnic Campus, Santa Catalina 233z
E-mail: Melanie.Pitts@asu.edu
Office Hours: by appointment

Welcome to the class!

"In a fit of enthusiastic madness I created a rational creature and was bound towards him to assure, as far as was in my power, his happiness and well-being . . . I refused, and I did right in refusing, to create a companion for the first creature. He showed unparalleled malignity and selfishness in evil; he destroyed my friends . . . The task of his destruction was mine, but I have failed."

--Shelley, *Frankenstein* (Chapter 24)

Our Theme: The Gothic Tradition

What's your favorite scary story?

Whether you picked *Dracula*, *The Shining* or some other horror tale, your answer was certainly rooted in the Gothic. Ever since "horror" stories became the best-sellers of the late 18th century, the Gothic has been an important and influential literary genre. It has given us such conventions as claustrophobic castles, tormented heroines, and animated corpses. More importantly, the Gothic genre has explored many important themes: the dialectic between reason and irrationality (and science and religion), the limits of human knowledge, the conflict between the individual and society, and tensions concerning race, gender and Imperialism.

Since the late 1970s, the Gothic has become a highly popular field of academic study. Many books have been published on Gothic styles, subgenres, and individual authors. A journal, [Gothic Studies](#), has been established, and is connected to the [International Gothic Association](#). This section of ENG 329 will focus on the evolution of the Gothic tradition in 19th century Britain. We will start by examining the beginning of Gothic fiction (around 1770) and trace how the tropes and themes associated with Gothic developed over 130 years.

Please note, this course is offered by the School of Letters and Sciences. For more information about the school, visit our website: <https://sls.asu.edu/>. If you have questions or concerns, please contact me first. If I cannot answer your question, send an inquiry to sls@asu.edu.

In this course students will:

- 1) Read a variety of Gothic fiction written in 19th century Britain
- 2) Situate these fictional texts within the cultural and historical realities of 19th century Britain (the industrial revolution, the rise of science, Imperial concerns, increased anxieties about the "new woman")
- 3) Analyze Gothic fiction (and scholarly approaches) both in online discussions and extended essays
- 4) Apply knowledge learned from analysis of 19th century British literature to identify and analyze contemporary Gothic texts (and situate them within our own cultural and historical realities)
- 5) Create a fictional Gothic text in the form of a short ghost story

Readings:

I've ordered copies of the following books, which should be available at the bookstore. You may want to order books online. PLEASE NOTE: in most cases there are critical readings in these particular editions that will be required. Please be sure to buy these editions for the class. I've included ISBN numbers in case you are ordering online:

Bronte, Emily. *Wuthering Heights* (Penguin Classics Edition – ISBN 978-0-14-143955-6)
Conrad, Joseph. *Heart of Darkness* (Penguin Classics Edition – ISBN 978-0-141-44167-2)
Shelley, Mary. *Frankenstein* (Norton Critical Edition – ISBN 0-393-96458-2)
Stoker, Bram. *Dracula* (Norton Critical Edition – ISBN 978-0-393-97012-8)
Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde* (Penguin Classics Edition – ISBN 978-0-14-143973-0)
Wells, H.G. *The Island of Dr. Moreau* (Penguin Critical Edition – ISBN 978-0-14-144102-3)

We will be reading other articles and short stories which will be provided online via files or links to websites.

Required Assignments (more detail is provided at the Blackboard site):

(14 x 3 = 42 points total) Discussion Posts and replies: Students will participate in online discussions based on various texts throughout the term. Prompts for each of these discussions are posted on the Discussion Board forums. For these assignments, I am looking for 2 things, 1) that you participate in the discussion by giving feedback or "replying" to previous postings, and 2) that you post a 300-400 word response as a new thread to the question/prompt that shows you have completed and evaluated the reading.

(2 x 10 = 20 points total) Mini – Analyses: In addition to Discussion Posts, students will write Mini-Analyses on some of the works we will read. The Mini-Analysis should be 2-3 pages double-spaced (500-600 words) have a thesis, and focus on a theme/issue from the work. Students should feel free to take a theme/issue discussed in class and expand the discussion into a more formal analysis.

(15 points) Creative Writing Assignment (5-7 pages): For this assignment students will write either a short story or a missing chapter from one of the texts discussed in class.

C1
C2
C3

(20 points) Final Paper: Gothic in the 21st Century (5-7 pages): There has been a resurgence of gothic films and texts in the last 20 or so years in the US. For this project students will chose 2 contemporary texts, movies, video games, or other cultural artifacts (any combination) that represent the gothic tradition in contemporary society. For the first part of the paper, students should describe the texts/items and argue and provide evidence for why and how they are gothic (that is, how they connect to the elements of gothic discussed during the term and continue the gothic tradition). For the second part of the paper, students should discuss how the gothic tradition has evolved (what it looks like today) how the current tradition connects to current cultural/social anxieties and issues. Feel free to include images or other media in your paper.

C1
C2
C3

Discussion Posts	42 points (14 posts x 3 pts each)
Mini-Analyses	20 points (2 papers x 10 pts each)
Creative Paper	15 points
Final Paper	20 points
Participation	<u>3 points</u>
	100 points

Grading Scale: *Please note there is no weighing of grades in this class. The assignments above total 100 points*

99 – 100	A+	80 – 82	B-
93 – 98	A	77 – 79	C+
90 – 92	A-	70 – 76	C
88 – 89	B+	60 – 69	D
83 – 87	B	59 - 0	E

****Late Work:****

Responses / Online Postings: Take careful note of the due dates listed on the syllabus. Late responses/ postings will not receive credit without a valid excuse e-mailed to me in advance.

Assignments: The syllabus indicates deadlines for major Writing Assignments to be submitted. Late assignments will lose one letter grade for each day past the due date.

COURSE POLICIES AND PROCEDURES:

Attendance:

YES – There is attendance in online classes!!!

- o Definition of missed attendance in online classes: A student who fails to post an acceptable assignment (participate in discussion) to the class website during the assigned "window" of time will be counted absent for that class day. More than 3 "absences" will impact your final grade by resulting in a "0" for participation.
- o Technical problems online: While these do occur either at home or from an on-campus connection, they are usually not valid reasons for failing to fulfill the requirements for attendance on that day. Students are responsible for allocating enough time to complete online assignments, and they should include the possibility of technical "glitches." Thus students need to allow enough time to try again later or to travel to a campus computer lab or alternative place to complete the assignment and therefore avoid an absence for the day. Exceptions may be made by the instructor in the event of widespread computer viruses or some

other large-scale event affecting ASU's computer network, but exceptions will not be made for routine computer problems.

****NOTE:** Students enrolled in **hybrid/online courses** must make every reasonable attempt to attend class or contact the instructor during the first week. After the first week those who do not show up either in person or by calling or e-mailing the instructor may be dropped.

Contacting Me & Staying on Track:

My office is located at the Polytechnic Campus (Santa Catalina Hall, 233Z). The best way to contact me is via e-mail – I check it several times a day. I will be e-mailing you at least 1-2 times per week with notes and reminders about the class. And, I hope to hear from you this term with questions or just notes to check in or say “hello.” I’m never bothered by e-mails from students.

Although you should feel free to e-mail me anytime, there are certain circumstances where you should absolutely e-mail me, including when and if:

- you have a question about an assignment
- you are concerned about a grade
- you are unclear about any instructions connected to the class
- you face life circumstances that are interfering with your course work
- you have questions about your degree program
- you are considering taking time off from school

Along with teaching this class my main priority is to help you stay on track to complete your educational goals. Don't hesitate to give a “shout out” if you find yourself in any of these situations!

Replying to Your Peers on the Discussion Board

Online discussions can be one of the richest elements of your online experience. Electronic discussions offer a unique opportunity to be “heard.” You don't need to raise your hand and wait to be called on. You can think carefully about what you want to say and look it over before you post it. You can consider the contributions of your peers more thoughtfully and go back to comments again when a second reading offers clarification and a deeper understanding.

I value your contributions to our discussions. You have a great deal to offer and to learn from one another. In addition to your main response to the assignment questions, you will need to respond to your peers to receive full points. When you reply to the posts of others try to do so in a way that advances the conversation. You might, for instance:

- Post an opinion based on reading/research you do on the topic.
- Respond thoughtfully to a topic from your own experience.
- Provide links and resources related to the topic that would be of interest to other participants.
- Pose a thought-provoking question related to the topic.
- Collect multiple perspectives on a topic or provide an alternate perspective to the one currently dominating the discussion.
- Thoughtfully (and respectfully) rebut another participant's comments.
- Synthesize the current class discussion by summing up arguments or discussion points.

University Resources

ASU Libraries - offers 24/7 access to librarians through “Ask a Librarian” online chat and help by librarians in person at the Reference Desk during most hours the libraries are open.
www.asu.edu/lib/

Counseling and Consultation – provides confidential mental health and career counseling services for all ASU students. <http://students.asu.edu/counseling>

Student Success Centers – the Student Success Center (SSC) on each ASU campus provides an array of support services that promote students' academic success. The SSC supports classroom instruction by helping students become better learners and gain the confidence and skills to achieve their greatest possible academic success. <http://studentsuccess.asu.edu/>

Career Services – offers assistance to students in choosing a major, setting career goals, interviewing and job hunting strategies. <http://students.asu.edu/career>

Student Financial Aid Office – offers information and applications for student funding such as grants, loans, scholarships and student employment. <http://students.asu.edu/financialaid>

Student Health and Wellness Center – provides non-emergency medical health care to all ASU students regardless of insurance status. Most visits with a physician or nurse practitioner are free of charge, but fees will be incurred for x-rays, lab results, etc. www.asu.edu/health/

Student Recreational Center – offers individual and group fitness opportunities, as well as information on nutrition and wellness, and massages. Use of the general facilities (weights, circuit training and cardio machines) are free, other services (yoga classes, massages) are fee-based. www.asu.edu/src/

Student Legal Assistance – provides legal advice and counsel free of charge to all ASU students in areas such as landlord-tenant law, credit reports and collection issues, taxability of scholarships and grants, etc. Notary service is also available at no charge. <http://www.asu.edu/studentaffairs/mu/legal/>

Technology Help

Help Wiki – provides a frequently asked questions resource for technology users at ASU. <http://wiki.asu.edu/help/>

E-mail Issues be sure you are checking ASU email or have it forwarded properly to a different account. Problems? Check these sites <http://help.asu.edu/> and <http://help.asu.edu/node/99>

ASUonline -- many resources for online students
<http://asuonline.asu.edu> and <http://asuonline.asu.edu/student-support/index.cfm>

Online Tutorials for Students

They cover a number of things here...be sure to check if you are wondering how to do something. Their general site is <http://asuonline.asu.edu/student-resources>. Or click here for a more direct link to the tutorials <http://asuonline.asu.edu/student-resources/online-tutorials>

Plug-ins for Software for Students – if you need a Word viewer, Adobe, etc.

<http://asuonline.asu.edu/student-resources/student-plugin-ins>

Information Technology

Help Desk 480-965-6500

myasu-q@asu.edu

Student Support Services

Student Conduct: Students are required to adhere to the behavior standards listed in Arizona Board of Regents Policy Manual Chapter V – Campus and Student Affairs: Code of Conduct (http://www.abor.asu.edu/1_the_regents/policymanual/chap5/chapter_v.htm#C.%20CODE%20F%20CONDUCT), ACD 125: Computer, Internet, and Electronic Communications

(<http://www.asu.edu/aad/manuals/acd/acd125.html>), and the ASU Student Academic Integrity Policy (http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm).

Students are entitled to receive instruction free from interference by other members of the class. If a student is disruptive, an instructor may ask the student to stop the disruptive behavior and warn the student that such disruptive behavior can result in withdrawal from the course. An instructor may withdraw a student from a course when the student's behavior disrupts the educational process under USI 201-10 (<http://www.asu.edu/aad/manuals/usi/usi201-10.html>).

Accommodations for Disabilities: The Americans with Disabilities Act (ADA) is a federal antidiscrimination statute that provides comprehensive civil rights protection for persons with disabilities. One element of this legislation requires that all qualified students with documented disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation please contact the Disability Resource Center at ASU Polytechnic located in Student Affairs Quad # 4 or call 480-727-1039 / TTY: 480-727-1009. Eligibility and documentation policies online: <http://www.asu.edu/studentaffairs/ed/drc/>

The Public Nature of the Class (Writing and Discussion): Part of becoming an effective writer is learning to appreciate the ideas and criticisms of others, and in this course our purpose is to come together as a community of writers. Remember that you will often be expected to share your writing with others. Avoid writing about topics that you may not be prepared to subject to public scrutiny or that you feel so strongly about that you are unwilling to listen to perspectives other than your own. You are free to express your perspectives in writing and discussion, but you also need to write responsibly, contemplating the possible effects on others and on yourself.

Academic Integrity

See the Student Affairs web page at <http://www.asu.edu/studentaffairs/studentlife/judicial/> and <http://provost.asu.edu/academicintegrity> as well as the School of Letters and Sciences web page <http://sls.asu.edu/bis/forms.html> for policies to which we adhere. Read them.

The Purdue University Writing Lab is a great resource for all types of writing issues. Look through lots of handouts and materials there...see information on research and documenting sources, paraphrasing, etc. <http://owl.english.purdue.edu/>

Schedule and due dates (subject to change): *NOTE*** The reading and posting of assignments should be COMPLETED by midnight on the date indicated on the left, so be sure you are looking ahead to the next few due dates. I will periodically post additional instructions as Announcements on the course webpage and/or in mass e-mails.**

DUE

DATES: TOPICS, READINGS, and ASSIGNMENTS:

PART I: Gothic Beginnings and Gothic and Romantic

Week 1 - Introduction to the class & Gothic Beginnings

M 1/12 -Go to the Course Website via MyASU. Review the syllabus carefully under Course Information.

- Go to Literary Gothic (http://www.litgothic.com/index_fl.html) and explore the website (this is a resource we will use often in the class)
- Go to the Discussion Board and the "Virtual Lounge" forum. Introduce yourself to the class and socialize a bit.
- If you are new to Literature courses (or would like a review), click the "reading Literature" tab and review the Elements of Fiction and the PDF file on reading fiction
- Click the "Learning Units" tab and begin working on "Learning Unit 1: Gothic Beginnings." You have a post due Monday

R 1/15

~~Due learning Unit 1: Readings, Posts, Replies (by midnight)~~

- Check for Announcements
- Begin working on Learning Unit 2 – Gothic and Romantic – Click the Learning Units tab

Week 2 – Gothic and Romanticism (Shelley's Frankenstein)

T 1/20

~~Due Learning Unit 2 – Readings, Posts, Replies (by midnight)~~

Start reading:

- 1) Click the Frankenstein tab and read the Intro notes and Reading questions for Shelley's text
 - 2) Before you read the story, read Mary Shelley's "Introduction to Frankenstein, Third Edition (1831)" on pages 169-173 in the Norton Critical Edition. Here she discusses how she came up with the idea.
- Begin reading Frankenstein (Volumes I and II) and work on the next discussion

R 1/22

~~Due tonight: Discussion post and replies on Shelley's Frankenstein.~~ Go to the Discussion Board and find the forum for today with the discussion prompt.

- For next time: VIDEO: Click on the Frankenstein tab and watch Anne K. Mellor's lecture on Shelly and Frankenstein (given at ASU 2009). Mellor is a leading scholar on Romanticism and literature, especially women writers in the period. Your Norton critical edition includes Mellor's article "Possessing Nature: The Female in *Frankenstein*" (pages 274-286). Feel free to read this over too if you like, but the Video lecture is required.
- Finish reading the novel (Vol III) and work on the next discussion

Week 3 - Shelley cont.

M 1/26

~~Due tonight: Discussion post and replies on Shelley's Frankenstein.~~ Go to the Discussion Board and find the forum for today with the discussion prompt.

- Read Ellen Moers "Female Gothic: The Monster's Mother" (pages 214-224 in the Norton Critical Edition)
- Work on your Mini-analysis

R 1/29

Work on Shelley Mini-Analysis

Week 4 – Victorian Gothic – Realism & Romance (Bronte’s Wuthering Heights)

- M 2/2 - ~~Due tonight: Mini-Analysis on Frankenstein~~ (click the Writing Assignments tab for details on the Mini-analysis). Post to the discussion board.) C4
- R 2/5 - Begin working on Learning Unit 3 – Victorian Gothic (readings only – there is no assignment for this unit). Click the Learning Units tab. This unit provides background on the Victorian age and Victorian Gothic which will inform our discussions over the next few weeks.
-After you read the notes and article in Learning Unit 3.....
1) Click the Wuthering Heights tab and read the Intro notes and Reading questions for Bronte’s text
2) Begin Reading Bronte, “Wuthering Heights” (Vol 1, chapters 1-10). SPOILER ALERT: The Introduction to the Penguin edition gives away the ending. You may want to wait until after you read the story to read the introduction.

Week 5 – Victorian Gothic – Realism & Romance (Bronte’s Wuthering Heights)

- M 2/9 - ~~Due tonight: Discussion post and replies on Wuthering Heights.~~ Go to the Discussion Board and find the forum for today with the discussion prompt.
-Continue reading (Vol 1, chapter 11- Vol 2, chapter 2 minimum)
-Read: The Introduction to the Penguin edition beginning on page 15 (xv)
- R 2/12 -Finish the Novel (through Vol. 2 chapter 20)
-Read Charlotte Bronte’s Editor’s Preface beginning on page 50 (I).

Week 6 – Bronte, cont.

- M 2/16 - ~~Due tonight: Discussion post and replies on Wuthering Heights.~~ Go to the Discussion Board and find the forum for today with the discussion prompt.

- Begin working on Learning Unit 4 – Victorian Ghost Stories – Click the Learning Units tab
-Check for Lecture Notes on the Creative Writing Assignment
- R 2/19 - ~~Due Learning Unit 4 – Readings, Posts, Replies (by midnight)~~

Week 7 – Creative papers

- M 2/23 Start working on Creative Writing papers
- R 2/26 ~~Creative Writing papers due by midnight. Please post to the Discussion Board as a Word attachment.~~) C4

Week 9 - Gothic & Degeneration (Stoker)

- M 3/2** -Begin working on Learning Unit 5 – Gothic in the 1890s (readings only – there is no assignment for this unit). Click the Learning Units tab. This unit provides background on the Late Victorian Gothic which will inform our discussions over the next few weeks.
-Read the brief Preface to *Dracula* in the Norton edition
-Begin reading Stoker's *Dracula* (Chapters 1-9 minimum)
- R 3/5** ~~-Due tonight: Discussion post and replies on Stoker's Dracula.~~ Go to the Discussion Board and find the forum for today with the discussion prompt.

-Read *Dracula* (through chapter 19 minimum)
- ~~-Due tonight: Discussion post and replies on Stoker's Dracula.~~ Go to the Discussion Board and find the forum for today with the discussion prompt.

-Finish reading *Dracula*
-Read Arata article, "The Occidental Tourist: *Dracula* and the Anxiety of Reverse Colonization" on pages 462-470 in the Norton edition

SPRING BREAK 8-15th

Week 10 – Gothic & Degeneration (Stoker)

- M 3/16** Continue reading *Dracula* text and articles
- R 3/19** ~~-Due tonight: Discussion post and replies on Stoker's Dracula.~~ Go to the Discussion Board and find the forum for today with the discussion prompt.

Week 11 – Gothic & Degeneration

- M 3/23** ~~-Due tonight: Mini-Analysis on Dracula~~ (click the Writing Assignments tab for details on the Mini-analysis). Post to the discussion board. } C4
- R 3/26** -Read the short Preface to the *Strange Case of Dr. Jekyll and Mr. Hyde* in the Norton Edition
-Read the text (pages 7- 62 in the Norton)
-Read pages 132-136 in the Norton (Scientific Concepts)

Week 12 – Gothic, Imperialism, and Degeneration

M 3/30 Due tonight: Discussion post and replies on Stevenson's Jekyll and Hyde. Go to the Discussion Board and find the forum for today with the discussion prompt.

R 4/2 -Read Wells, *The Island of Doctor Moreau* (pages 7-131 in the Penguin edition)
-Read the Introduction to the Penguin edition (note: the plot is given away in the Intro – so you may want to read it after you read the text)

Week 13 – Gothic, Imperialism, and Degeneration

M 4/6 Due tonight: Discussion post and replies on Wells' Island of Dr. Moreau. Go to the Discussion Board and find the forum for today with the discussion prompt.

R 4/9 1) Click the Heart of Darkness tab and read the Intro notes and Reading questions for Conrad's text
2) Read Conrad, "Heart of Darkness" (pages 3-96 in the Penguin edition)
3) Read the Introduction to the Penguin edition (note: the plot is given away in the Intro – so you may want to read it after you read the text)

Week 14 – Conrad

M 4/13 Due tonight: Discussion post and replies on Conrad's Heart of Darkness. Go to the Discussion Board and find the forum for today with the discussion prompt.

R 4/16 Click the "Heart of Darkness" tab and read the two articles on Heart of Darkness as Gothic fiction (the first two items – one is a Word attachment and the other is a PDF file)

Week 15 – Final Projects

M 4/20 Due tonight: Discussion post and replies on Conrad's Heart of Darkness. Go to the Discussion Board and find the forum for today with the discussion prompt.

R 4/23 -Begin working on your final papers:
1) Click the Assignments tab and read over the instructions for the Final Paper.
2) Click the Contemporary Gothic tab and read over the 3 articles reviewing Gothic in contemporary society. Use these articles as starting points for your thinking on your final topic.
3) Begin brainstorming and outlining your paper

F 5/1 FINAL Projects due by midnight (please post to the Discussion Board)

) C4

years as a post-doctoral fellow at Merton College, University of Oxford. In 1997 he became the editor of Penguin Classics, and now works in London as a consultant. His publications include an edition of Oscar Wilde's poems for Everyman Paperbacks, and a study of Victorian Gothic fiction for Oxford University Press (1999). He has also edited Oscar Wilde's *The Picture of Dorian Gray* for Penguin Classics. He is a Fellow of the Royal Society of Arts.

ROBERT LOUIS STEVENSON

THE STRANGE CASE OF
DR JEKYLL AND MR HYDE

AND OTHER TALES OF TERROR

Edited by

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literary prophecy. Since 1986 he has been Professor of English at the University of Reading.

MARGARET ATWOOD was born in 1939 in Ottawa and grew up in northern Ontario and Quebec, and Toronto. She received her undergraduate degree from Victoria College at the University of Toronto and her master's degree from Radcliffe College.

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Margaret Atwood currently lives in Toronto with novelist Graeme Gibson.

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H. G. WELLS

The Island of Doctor Moreau

Edited by PATRICK PARRINDER
With an Introduction by MARGARET ATWOOD
and Notes by STEVEN MCLEAN

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EMILY BRONTË

Wuthering Heights

Edited with an Introduction and Notes by

PAULINE NESTOR

Preface by LUCASTA MILLER

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Companion to Conrad (2000) (with Gene M. Moore). Advisory Editor of *The Conradian*, he has edited Conrad's *Almayer's Folly* (1995), and has co-edited *A Portrait in Letters: Correspondence to and about Joseph Conrad* (1996) and, for Cambridge University Press, Volumes VI and IX (2002 and forthcoming) of *The Collected Letters of Joseph Conrad*.

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JOSEPH CONRAD

Heart of Darkness

Edited with Introduction and Notes by

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The Congo Diary

Edited with Notes by

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 Preface

You've heard the name: you know his story. But you may well know it from films, TV, and conversation, and you may not know whether Frankenstein is the monster or his scientist-creator (it's the latter). And you may not be aware that the story comes from a nineteenth-century novel by a young woman — only eighteen when she conceived the story and began to write it, not yet twenty when she finished it — who created it for a kind of ghost-story contest. The story of how the book came to be written by Mary Shelley is almost as mysterious and convoluted as the story *Frankenstein* itself tells. It too is a story of beauty and terror, ambition and disappointment, intellectual reaching and fear of knowledge, love and hate.

Frankenstein the book came about almost by accident. Weary of the boredoms of everyday life in England and irritated by the torments of conventional family values there, the author (with her lover and infant son) embarked in the summer of 1816 on a trip to Switzerland. There, among a small group of young English writers and intellectuals, she participated in intense literary and philosophical discussions. On stormy June nights on the shores of Lake Lemman (near Geneva, almost within the shadow of the Alps), the group began lengthy readings of ghost stories, and she was drawn into an agreement (later abandoned by most of the others) to write a story of the supernatural — something that would involve sublimity, terror, and the unknown. She had not deliberately set out to write a book (not, anyway, at this moment), and in the beginning she apparently had no particular idea for a plot, only an intention of inventing a scary story. But other stories were read and told (there was then a great vogue of ghost stories, and a lot of published material was available), and the group talked about contemporary science and current theories of the origins of life, matters that were to become prominent in the narrative Mary Shelley ultimately wrote. The immediate occasion of the writing thus involved both serious intellectual issues and a simpler desire to entertain and tell a compelling story.

Even though she was still a teenager, Mary Shelley brought to the occasion a background of grim experience, vivid fears, and powerful ambition. Her own mother had died in the aftermath of giving her life, and she grew up in a chaotic family that included a half-sister, a stepmother, a stepbrother, and a stepsister, in addition to her brilliant but

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Preface

Though *Dracula* was published in 1897, it is difficult to detach the novel from its vigorous twentieth-century life: we tend to superimpose on Bram Stoker's enigmatic monster Bela Lugosi's intonations or Frank Langella's sinuous seductiveness or Gary Oldman's tears. Stoker's vampire story is far more important to us than it was to its contemporary Victorians, who relished it as a good potboiler but never made Bram Stoker or his monster famous. A novel that seemed commonplace in its time unfurled into a legend haunting and defining the next century.

Dracula seemed commonplace in 1897 in part because it was one of many fantastic adventure stories pitting manly Englishmen against foreign monsters. Throughout the 1880s and 1890s, authors such as H. Rider Haggard, Rudyard Kipling, Robert Louis Stevenson, and H. G. Wells turned out hordes of tales—several more eloquent and sophisticated than *Dracula*—in which fabulous creatures from remote corners of the earth (or beyond) threatened the integrity of the British home and empire. Sometimes these creatures arose from within: in Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, a hideous alien reminiscent of a monkey, a Cockney, and an overgrown boy springs out from within a doctor even more respectable than Stoker's John Seward. *Dracula's* essential formula of invasion and appropriation was by 1897 cozily familiar to readers of adventure tales.

But unlike Rider Haggard's *She* or the Beast People in H. G. Wells's *The Island of Doctor Moreau*, *Dracula* is an adaptable monster—more so in Stoker's novel than in its many flamboyant film adaptations—and this may be why we continue to believe in him. When we meet the vampire, he has never left his native Transylvania, but his English is more elegant and lucid than that of the Englishmen he accosts, many of whom are tangled in the thickets of their own dialect.

Moreover, *Dracula* is a monster only to those who know him. Humans instinctively shy away from Stevenson's Mr. Hyde as an alien, though he has no visible deformity; *Dracula* blends into London as if he belongs there, even sporting a straw hat. When we strip away the mannerisms of movie *Draculas*, we meet a vampire with the potential to be at home everywhere.

Dracula may be less alien than he seems, but he is a monster of his time in that he embodies a threat that haunted *fin-de-siècle* England: