



LIT 2000:
INTRODUCTION TO LITERATURE

“NATURE, *READ IN TOOTH AND CLAW*”:
LITERARY ECOLOGIES AND ENVIRONMENTS

FALL 2016

*“Who trusted God was love indeed
And love Creation’s final law
Tho’ Nature, red in tooth and claw
With ravine, shriek’d against his creed”*
—Alfred Lord Tennyson, *In Memoriam A.H.H.* (1850), Canto 56

PROLOGUE

This course will teach you to approach literary and cultural texts (including fiction, poetry, essays, drama, film, and music) with a critical and creative eye. You will learn the art of close reading and literary analysis as you continue to develop your college-level writing skills, all of which will help prepare you to excel in your major, your career, and at being a sharp, thoughtful, well-rounded citizen of the world.

The theme I have chosen for this course is Literary Ecologies and Environments.¹ Tennyson’s famous Canto 56 of *In Memoriam* (above) portrays a violent rift between beast (“Nature, red in tooth and claw”) and man, between wildness and domesticity. Our readings and discussions will deconstruct conspicuous sites of conflict between humans and their physical environment (such as historical frontiers and climate change) but will also explore many different ways that physical environments shape—and are shaped *by*—biological and social forces including gender, class, race, ethnicity, hybridity, monstrosity, urban vs. rural, land vs. sea, nature vs. culture, and wildness vs. domesticity.

MEETING TIME AND LOCATION

Monday/Wednesday 1-2.15pm @ Building 52 / Room 152.

CONTACT INFORMATION

Instructor: Kelly Bushnell
Office: Building 50 / Room 244
kbushnell@uwf.edu
Office Hours: Monday/Tuesday, 3-4pm and by appointment.

REQUIRED TEXTS

I’ve tried to keep your textbook costs down by only requiring that you purchase two novels:

- Mary Shelley, *Frankenstein, Or the Modern Prometheus (the 1818 text)*, ed. by Marilyn Butler, Oxford UP (2009) — ISBN 9780199537150
- Edgar Allan Poe, *The Narrative of Arthur Gordon Pym of Nantucket and Related Tales*, ed. by J. Gerald Kennedy, Oxford UP (2008) — ISBN 9780199540471

¹“*Ecology* (n): 1a. The branch of biology that deals with the relationships between living organisms and their environment. Also: the relationships themselves. 1b. Chiefly *sociological*. The study of the relationships between people, social groups, and their environment. Frequently with modifying words such as *cultural ecology*, *social ecology*, *urban ecology*.” (*OED*)

I *implore you* to buy these exact editions; they are readily available in the UWF bookstore and online (new and used), for under \$10 each. Having a different edition means that not only will you be missing the supplemental information specific to these editions but your page numbers will be different which will cause you unnecessary headaches.

I have made the rest of our readings (short stories, poetry, essays, and criticism) available as PDFs on our eLearning course page. Most of them are quite short (stories and essays under ten pages, and most of the poems are only one page); thus, you *must* print the material and bring it to class with your annotations on it. Do not expect to look at texts on your tablet/computer/phone.²

STUDENT LEARNING OUTCOMES

The official SLOs:

- Critical Thinking (Analysis and Evaluation): Exhibit discipline-based higher order thinking skills.
- Communication (Writing): Communicate effectively and persuasively in multiple writing modes.

My goals for you:

- Gain a familiarity with reading and analyzing a range of literary forms and genres including fiction, poetry, essays, criticism, music, film, and other media and cultural texts.
- Learn how to craft thoughtful arguments about what a text is trying to say.
- Use specific literary and critical terms when speaking and writing about assigned works.
- Recognize common themes about the human condition that are present in literary and cultural texts.
- Continue to sharpen our critical eyes toward the myriad “texts” always around us, to speak and write lucidly about them, and take these skills into our other studies and our careers.

LIT 2000 is designated as a General Education course. The General Education curriculum at the University of West Florida is designed to provide a cohesive program of study that promotes the development of a broadly educated person and provides the knowledge and skills needed to succeed in university studies. This course has been approved as meeting your requirement in the **Humanities** area. The major General Education learning outcomes for this course are **Writing** and **Diversity Skills**:

- **Writing:** Communicating effectively and persuasively in multiple writing modes.
- **Diversity Skills:** Interacting effectively with individuals who do not share your heritage.

If you are interested in a major in English you should contact the English Department. If you are undecided about your major you should contact your academic advisor or the Career Center at 850-474-2254.

ASSIGNMENTS, QUIZZES/EXAMS, AND GRADING

You will write four two-page responses (50 points each)...

Response #1 – Wed 9/7

Response #2 – Wed 10/5

Response #3 – Wed 10/12

Response #4 – Wed 11/16

...Two essays (with drafts and one revision)...

Essay #1 Draft (50 pts) – Mon 9/19

Essay #1 Final (100 pts) – Wed 9/21

Essay #2 Draft (50 pts) – Mon 10/24

Essay #2 Final (100 pts) – Wed 10/26

Essay #2 Revision (100 pts) – Wed 11/30

...and take ten reading quizzes (10 points each)...

Quiz #1 – Mon 9/12

Quiz #6 – Mon 11/9

Quiz #2 – Wed 9/28

Quiz #7 – Mon 11/14

Quiz #3 – Mon 10/10

Quiz #8 – Wed 11/16

Quiz #4 – Wed 11/2

Quiz #9 – Mon 11/21

Quiz #5 – Mon 11/7

Quiz #10 – Mon 11/28

² There is nothing inherently wrong with reading on a device, but for this introductory literature class we will need to circle, to highlight, to cross out, to make notes, to flip pages, to doodle in margins, to look at multiple pages at once, and to brave the ever present threat of paper cuts to get at the heart of what literature can really do.

...and one final exam (200 pts) Finals Week 16.³

So grading breaks down as follows...

Responses – 20%
Essays – 40%
Quizzes – 10%
Final Exam – 20%
Attendance – 10%

...and is on the standard 100-point scale: A (100-93), A- (92-90), B+ (89-88), B (87-83), B- (82-80), C+ (79-78), C (77-73), C- (72-70), D+ (69-68), D (67-60).

Important: You must receive a grade of C- or higher to satisfy your General Education requirement.

LATE WORK

Late work will have 5% deducted for every day it is late. Failing to turn in an assignment at all will make it practically impossible for you to pass the course.⁴

ATTENDANCE POLICY

Attendance is absolutely, completely, totally crucial and non-negotiable. For literature courses like ours, the classroom is where the magic happens when all of our different perspectives (and my decades of rigorous intellectual training) all collide in a fabulous swirling eddy of ideas. If you must miss class you are responsible for what you missed and should arrange to get notes and assignments from a classmate.⁵ Furthermore, arriving late to class is disrespectful and disruptive, and will count as one half of one absence.

Here is the attendance policy as dictated by the state of Florida: Attendance policies for General Studies courses such as LIT 2000 are dictated by the General Studies Course Attendance Policy for FTIC (First Time in College) Students, which reads “Student attendance in General Studies Courses is mandatory” (AC-33.01-12/14). This is a General Education course for which regular attendance and participation is required. Classes will include short attendance assignments that may only be turned in during the class meeting time. If you miss class or do not complete the attendance record or task, you are absent. Only those absences that are defined in the University class attendance policy will be considered excused absences. You are allowed 2 unexcused absences in this class. If you have more than 2 unexcused absences, your final grade will be reduced by one step (e.g. B to B-).

Information for students who receive financial aid: To receive financial aid on the normal distribution timeline, attendance must be confirmed within seven calendar days of the course start date. A student may review confirmed attendance status by using the "My Classes" app in MyUWF. A student who stops attending class for any reason will **not** automatically be withdrawn and will still be responsible for any missed work. A student who stops attending class may be awarded a grade of NF. This grade may affect financial aid eligibility or require repayment of funds awarded.

A FEW NOTES ON CLASSROOM ENVIRONMENT

Being prepared for class looks like this: You are on time, in your seat, with your text out, and I can clearly see that you have annotated said text.⁶ Your phone is out of sight⁷ along with anything else distracting, and while

³ LIT 2000 is a “Gordon Rule” class, which means you are legally required to write at least 6,000 words. This sounds like a lot, but I think you’ll find I’ve broken it into very manageable chunks.

⁴ If a [sharknado](#) touches down on your residence hall and you are forced to flee into the night I might grant you an extension provided it is properly documented (doctor’s note for your bite wound, etc). *Please* do not leave your assignments until the night before they are due, because that is when the (real and emotional) sharknados always hit.

⁵ Please do not sidle up to me when you come back and ask, “Did I miss anything important?” because I will go into my sad place.

⁶ Perhaps take your cue from Uriah in Charles Dickens’ *David Copperfield*: “I found Uriah reading a great fat book, with such demonstrative attention, that his lank forefinger followed up every line as he read, and made clammy tracks along the page (or so I fully believed) like a snail.”

⁷ A ringing phone will be placed in a tank of live piranhas and the owner will be asked to retrieve it.

there is no food allowed in classrooms you might sip along on a coffee or tea. It's nice to talk about books with friends over a coffee or tea.

We are all adults here, and this is an educational institution, so I expect you to act accordingly. This classroom is a safe space for the exchange and development of ideas. We are here to learn together; I will always listen to you respectfully and expect the same from every member of the class. Instructors reserve the right to remove disruptive or disrespectful students from class.

I make no assumptions about anyone's gender identities. Please let me know if there is a name or set of pronouns other than what is listed on my roster by which you wish to be known.

ACADEMIC CONDUCT AND PLAGIARISM

The Student Code of Conduct sets forth the rules, regulations, and expected behavior of students enrolled at UWF. Violations of any rules, regulations, or behavioral expectations may result in a charge of violating the Student Code of Conduct. It is the student's responsibility to read the Student Code of Conduct and comply with these expectations. The Academic Misconduct Policy defines various forms of academic misconduct and describes the procedures an instructor should follow when he or she suspects that a student has violated the Academic Misconduct Policy.

Plagiarism is a very serious problem on college campuses; thus, most instructors (myself included) use a plagiarism detection software. Plagiarism is the use of anyone else's ideas or words without giving proper credit. Cheating includes copying someone else's work, turning in work done by someone else, or turning in work that has been submitted in another class by you or anyone else. The consequences of either plagiarism or cheating are an automatic zero on the work in question (and likely failure of the course) and discipline by the college. See the excellent UWF library resources on Using Sources Ethically here: http://uwf.edu/library/research_help/using-sources-ethically/.

ASSISTANCE FOR STUDENTS WITH SPECIAL NEEDS

The University of West Florida supports an inclusive learning environment for all students. If there are aspects of the instruction or design of this course that hinder your full participation, such as time-limited exams, inaccessible web content, or the use of non-captioned videos and podcasts, reasonable accommodations can be arranged. Prior to receiving accommodations, you must register with the [Student Disability Resource Center](#) (SDRC). Appropriate academic accommodations will be determined based on the documented needs of the individual. For information regarding the registration process, e-mail sdrc@uwf.edu or call 850.474.2387.

VETERANS RESOURCE CENTER

The UWF Military & Veterans Resource Center (MVRC) serves as a leading campus advocate for military and veteran students, working to ensure the needs of these individuals are met through coordinating with multiple university offices and services. The center provides assistance with the following: GI Bill education benefits, active duty tuition assistance, out of state fee waiver, tutoring, paper reading, counseling, disability accommodations, coordinating academic advising and referral to state /federal resources and services. The MVRC is located in Building 38. For more information on MVRC service, call 474-2550 or visit <http://uwf.edu/militaryveterans>.

UWF WRITING LAB (AND AN EXTRA-CREDIT OPPORTUNITY)

UWF has a spectacular Writing Lab with a range of *free* services. Book a one-on-one paper-reading appointment with one of the "Labbies"⁸ who will assist you with revisions in content, form, mechanics, and style of your essays, and here's the best part: submit the Writing Lab's feedback copy with the final draft of your essays and I'll give you *five* glorious points extra credit when I see that you incorporated their suggestions into your final draft.⁹ Check out their services here: <http://uwf.edu/cassh/support-resources/writing-lab/>.

LASTLY, PLEASE BE PROACTIVE ABOUT YOUR EDUCATION. If at any time you have questions or concerns about the class, please see me. Furthermore, I understand that you all have responsibilities outside of class to

⁸ They are humans, not Labradors (but don't hold it against them, they are just as wonderful).

⁹ The fine print: Only valid for your two formal essays, and this doesn't mean you can skip our in-class draft workshop.

family, work, etc. If there is something major happening in your life that you feel comfortable sharing with me I hope you will, so that I know how to best support you in your studies during that time.

COURSE SCHEDULE

LIT2000: Introduction to Literature “Nature, *read* in tooth and claw”: Literary Ecologies and Environments

Some pro tips regarding the Course Schedule:

1. Read primary texts and criticism in the order listed.
2. Annotate texts thoroughly, keeping in mind our discussion items for the day. (See handout: How to Annotate Literary Text.)
3. Check out some or all of the Above and Beyond (a.k.a. Non-Required Reading) material. These are films, texts, essays, or articles that I’ll likely reference in class but you are not required to have read, and they will not appear on reading quizzes. (I will, however, be super impressed that you’ve gone, yes, “Above and Beyond.”) You are also welcome to write your response papers on an Above and Beyond text (provided you relate it to the discussion themes).

WEEK 1 – “INTRODUCTION TO ‘INTRODUCTION TO LITERATURE’”	
<p>Monday 8/22</p> <p>Introductions to each other and to the course, and intro material packet:</p> <ul style="list-style-type: none"> • Abcarian, et al, “Responding to Literature” • Kelly J. Mays, “Why Read/Study Literature?” • Tory Young, “Reading, and a Love of Literature” • Tory Young, “Very Brief History of Reading and Writing” • Tory Young, “Intertextuality” • David Lodge, “Intertextuality” from <i>the Art of Fiction</i> 	<p>Themes and issues: “Real world” literary studies</p> <p>Lit terms: Literature Text Literary canon Literary criticism Literary theory Intertextuality Poetry vs. prose Form and genre</p>
<p>Wednesday 8/24</p> <p>The “nature” of literature:</p> <p>Kate Chopin, “The Storm” (<i>Warning: PG-13 for adult situations.</i>)</p> <p>Criticism:</p> <ul style="list-style-type: none"> • David Lodge, “Weather” from <i>The Art of Fiction</i> • David Lodge, “Symbolism” from <i>the Art of Fiction</i> • Stephen Siddall, “Symbolic Nature” <p>Above and beyond:</p> <ul style="list-style-type: none"> • William Blake, “Nature as Imagination” • Tory Young, “Bakhtin and Dialogue” • David Lodge, “Fancy Prose” from <i>the Art of Fiction</i> <p>★ Introduce yourself on eLearning message board.</p> <p>★ Review intro material packet (above).</p>	<p>Themes and issues: Ecology Environment</p> <p>Lit terms: Annotations Ecocriticism Pathetic fallacy Symbol/ism Settings: - Historical - Geographic - Physical</p>
WEEK 2: YOUR INSTRUCTOR BRIEFLY ABANDONS YOU	
<p>Monday 8/29 and Wednesday 8/31</p> <p>KB in London this whole week: Use this time to read ahead and write your first response paper! (Due Week 3)</p>	

WEEK 3: SHORT FICTION / AMERICAN SOIL, “FRONTIERS,” AND WILDERNESSES

Monday 9/5
Labor Day – No Class

Wednesday 9/7

Native American Writing:

Sherman Alexie, “Ghost Dance” (*Warning: Ultra-violent zombie mayhem and salty language.*)

Criticism:

- Noël Sturgeon, “The Ecological Indian” and “Saving the Planet is Saving the Family”
- Tory Young, “Stories, Narrative, and Identity”

Above and beyond:

- Chuck Klosterman, “My Zombie, Myself: Why Modern Life Feels Rather Undead”
- Sherman Alexie, “This is What it Means to Say Phoenix, Arizona”
- *Smoke Signals* (1998 film based on “This is What it Means...”)
- Louise Erdrich, “The Strange People” and “The Red Sleep of Beasts”
- M. Moore (ed), *Genocide of the Mind: New Native American Writing*
- Frederick Jackson Turner, *The Significance of the Frontier in American History*

Way above and beyond (applying frontier theories to outer space!):

- Noël Sturgeon, “Extraterrestrialism and U.S. Militarism in Space”
- Slavoj Žižek, “Return of the Natives (The Brutal Racism of *Avatar*)”

★ **Response #1 Due (on any text you read for today)**

★ **Essay #1 Assigned**

Themes and issues:

Frontiers
Wilderness
Monsters
Un-death
The “native”

Lit terms:

Narrative
Narrator
Point of view:
– 1st/2nd/3rd
– Limited/
omniscient
Realism
Protagonists/
Antagonists
In medias res

WEEK 4: SHORT FICTION / ECOFEMINISM AND QUEER ECOLOGIES

Monday 9/12

Gender(ed) Frontiers and Wildernesses:

Annie Proulx, “Brokeback Mountain”

Criticism:

- Richard White, “Brokeback Mountain as Western”
- Henry David Thoreau, “Writing the Wilderness”

Above and beyond:

- Annie Proulx, “55 Miles to the Gas Pump”
- Annie Proulx, “The Blood Bay”
- *Brokeback Mountain* (2005 Ang Lee film)
- Adrian J. Ivakhiv, *Ecologies of the Moving Image: Cinema, Affect, Language*
- *The Revenant* (2015 Alejandro Iñárritu film)
- Keller and Jones, “*Brokeback Mountain*: Masculinity and Manhood”
- Greta Gaard, “Toward a Queer Ecofeminism”
- Shawna Dempsey, *Lesbian National Parks and Services Field Guide to North America: Flora, Fauna, and Survival Skills*
- James Mills, “In Search of Diversity in Our National Parks”

★ **Reading Quiz #1**

Themes and issues:

Frontier
Wilderness
“The West”

Lit terms:

Feminist theory
Queer theory
Queer ecologies
Ecofeminism
Flash/microfiction
Novella
Archetype/“stock”
characters
Tone/mood
Plot:
– Conflict
– Exposition
– Subplot
– Crisis
– Climax
– Resolution/
denouement

<p>Wednesday 9/14</p> <p>Ecofeminism and Queer Ecologies at the End of the World:</p> <p><i>Mad Max: Fury Road</i> (2015 film) (<i>Warning: Dystopian gore.</i>)</p> <p>Criticism:</p> <ul style="list-style-type: none"> • Noël Sturgeon, Ecofeminism and Environmental Justice Overview • Kate Soper, “Naturalized Woman and Feminized Nature” • Sarah Mirk, “The Ecofeminism of <i>Mad Max</i>” <p>Above and beyond:</p> <ul style="list-style-type: none"> • Cormac McCarthy, <i>The Road</i> (and 2009 Jon Hillcoat film) • <i>The Walking Dead</i> (AMC television series) • Lorraine Anderson (ed), <i>Sisters of the Earth: Women’s Prose and Poetry About Nature</i> • Carol J. Adams: <i>Ecofeminism: Feminist Intersections with Other Animals and the Earth</i> 	<p>Themes and issues: Film as text Apocalypse Dystopia The Bechdel Test</p> <p>Lit terms: Catastrophe fiction Queer theory Ecofeminism</p>
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WEEK 5: SHORT FICTION / MORE DYSTOPIA AND APOCALYPSE

<p>Monday 9/19</p> <p>★ Essay #1 Draft Due (Workshop)</p>	
<p>Wednesday 9/21</p> <p>More Dystopia and Apocalypse:</p> <ul style="list-style-type: none"> • Paolo Bacigalupi, “The Tamarisk Hunter” • Margaret Atwood, “Time Capsule Found on the Dead Planet” <p>Criticism:</p> <ul style="list-style-type: none"> • David Lodge, “Imagining the Future” from <i>the Art of Fiction</i> <p>Above and beyond:</p> <ul style="list-style-type: none"> • Helen Simpson, “Diary of an Interesting Year” • <i>Children of Men</i> (2001 Alfonso Cuarón film, based on the novel) <p>★ Essay #1 Due</p>	<p>Themes and issues: Sci-Fi vs. “Cli-fi” Apocalypse/ Catastrophe fiction Dystopia</p>

WEEK 6: FIRST NOVEL / THE NARRATIVE OF ARTHUR GORDON PYM OF NANTUCKET

<p>Monday 9/26</p> <p>Edgar Allan Poe, <i>The Narrative of Arthur Gordon Pym of Nantucket</i> Preface to Ch. IV (pp. 1-41)</p> <p>Criticism:</p> <ul style="list-style-type: none"> • Tory Young, “What Do Novels Know?” <p>Above and Beyond:</p> <ul style="list-style-type: none"> • J. Gerald Kennedy’s introduction (in the Oxford version of <i>Pym</i>, pp. vii-xx) 	<p>Themes and issues: Wild vs. domestic Ships</p> <p>Lit terms: Bildungsroman Setting</p> <p>(Start making notes on your <i>Pym</i> reading guide.)</p>
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<p>Wednesday 9/28</p> <p><i>Pym</i>, Ch. V to XI (pp. 41-90) Prometheus myth</p> <p>★ Reading Quiz #2</p>	<p>Themes and issues: Bloodthirsty dogs and birds</p>
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Week 7: PYM CONTINUES (...OR DOES HE?)	
<p>Monday 10/3</p> <p><i>Pym</i>, Ch. XII to XVII (pp. 90-130)</p> <p>★ Essay #2 Assigned</p>	<p>Themes and issues: Cannibalism Sharks Antarctica</p> <p>Lit terms: Pym as narrator Motif: teeth/jaws</p>
<p>Wednesday 10/5</p> <p><i>Pym</i>, Ch. XVIII to Afterword 'Note' (pp. 130-178)</p> <p>Above and Beyond:</p> <ul style="list-style-type: none"> Sara L. Crosby, "Beyond Ecophilia: Edgar Allan Poe and the American Tradition of Ecohorror" Mat Johnson, <i>Pym</i> (2010 novel inspired by Poe) Toni Morrison, <i>Playing in the Dark</i> <p>★ Response #2 Due (on any aspect of <i>Pym</i>)</p>	<p>Themes and issues: Hybridity Race Queerness Monstrosity Terror vs. horror</p>

WEEK 8: POETRY / ECOPOETICS	
<p>Monday 10/10</p> <ul style="list-style-type: none"> Billy Collins, "Introduction to Poetry" Haiku selection e.e. cummings, Selected Poems (Bonus Q: Why did e.e. cummings choose not to capitalize his name?) William Carlos Williams, "The Red Wheelbarrow" Ezra Pound, "In a Station of the Metro" Robert Frost, "Nothing Gold Can Stay" (and criticism) <p>★ Reading Quiz #3</p>	<p>Themes and issues: What is poetry? Relationship between form and meaning (esp. in nature poetry) Brevity</p> <p>Lit terms: Ecopoetics Explication Verse Stanza Speaker Imagery Tone Personification Metaphor Concrete/visual poetry Fixed/closed form vs. free Rhyme Narrative Scansion</p>

<p>Wednesday 10/12</p> <p>Into the Depths:</p> <ul style="list-style-type: none"> • Adrienne Rich, “Diving Into the Wreck” (and attached criticism) • Brooks Haxton, “Submersible” <p>Above and beyond:</p> <ul style="list-style-type: none"> • WS Merwin, “For a Coming Extinction” • Percy Bysshe Shelley, “A Vision of the Sea” • William Carlos Williams, “The Sea-Elephant” • Stanley Kunitz, “The Wellfleet Whale” • DH Lawrence, “Whales Weep Not!” (<i>Warning: Whale porn.</i>) <p>★ Response #3 Due (on poem for today)</p>	<p>Themes and issues: Myth/ology Light vs. dark Silence History/extinction</p> <p>Lit terms: Symbol Allegory Speaker/persona Subject (speaking to whom?) “Craft”</p>
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WEEK 9: POETRY / SOUTHERN ECOLOGIES

<p>Monday 10/17</p> <p>African-American Voices:</p> <ul style="list-style-type: none"> • Maya Angelou, “My Arkansas” • Listen: Langston Hughes, “The Negro Speaks of Rivers” (https://www.poets.org/poetsorg/poem/negro-speaks-rivers) • Watch: Billie Holiday, “Strange Fruit” (https://www.youtube.com/watch?v=h4ZyuULy9zs) <p>Criticism:</p> <ul style="list-style-type: none"> • bell hooks, “Touching the Earth” (Bonus Q: Why does bell hooks choose not to capitalize her name?) <p>Above and beyond:</p> <ul style="list-style-type: none"> • Langston Hughes, “Daybreak in Alabama” • W.E.B. Dubois, <i>Darkwater</i> • Lawrence J. Oliver, “Apocalyptic and Slow Violence: The Environmental Vision of W.E.B. DuBois’s <i>Darkwater</i>” 	<p>Themes and issues: History Decay Light and dark</p> <p>Lit terms: Personification Metaphor Simile Symbol Pastoral (Southern) Gothic</p>
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<p>Wednesday 10/19</p> <p>Southern Creatures:</p> <ul style="list-style-type: none"> • William Heyen, “The Swamp” • Mary Oliver, “Alligator Poem” <p>Essays:</p> <ul style="list-style-type: none"> • Charles Bergman, “Manatees and the Metaphors of Desire” • John Muir, from <i>A Thousand Mile Walk to the Gulf</i> <p><i>Strongly Recommended:</i></p> <ul style="list-style-type: none"> • Karen Russell, “Ava Wrestles the Alligator” • Elizabeth Bishop, “Florida” <p>Above and beyond:</p> <ul style="list-style-type: none"> • Karen Russell, <i>Swamplandia!</i> (Novel based on the short story “Ava Wrestles the Alligator”) • William Heyen, “Blackbird Spring” • Frank Oppel (ed), <i>Tales of Old Florida</i> • Marjory Stoneman Douglas, <i>The Everglades: River of Grass</i> 	<p>Themes and issues: (Natural) history Alligators a symbol/motif “Native” Connections to land</p> <p>Lit terms: Symbol Pastoral</p>
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WEEK 10: POETRY / TENTACLES AND SLIME

Monday 10/24

★ Essay #2 Draft Due (Workshop)

Wednesday 10/26

Tentacles:

- Alfred Lord Tennyson, “The Kraken”
- Sarah Lindsay, “Carnivorous Sponges of the Antarctic Ocean”

Strongly Recommended:

- Sarah Lindsay, “Isolated Octopus”
- Sarah Lindsay, “Speaking of the Octopus”
- Sarah Lindsay, “The Arms of a Marvelous Squid”
- Sarah Lindsay, “Cephalopod and Star and Sea”
- Sarah Lindsay, “Debt to the Bone-Eating Snotflower”
- Sarah Lindsay, “Adaptive Behavior”
- Sarah Lindsay, “Eye in the Sea”
- Sarah Lindsay, “Whale Feathers”

Above and beyond:

- Richard Maxwell, “Unnumbered Polypi”
- James Donald Welch, “Tennyson’s Landscapes of Time, and a Reading of “The Kraken””

★ Essay #2 Final Due

Themes and issues:

Depth
Form(lessness)
Cephalopods
Scientific language

Lit terms:

Rhyme and meter
Sonnet
Mythology
Enjambment
Closed/fixed vs. open form
Speaker
Cacophony

WEEK 11: FRANKENSTEIN

Monday 10/31

Mary Shelley, *Frankenstein* (Preface + Letters 1-4)
Robert Frost, “Fire and Ice”

★ Essay #2 Draft Due (Workshop)

Themes and issues:

Light & fire
Knowledge
The Shelley circle
Polar expeditions

Lit terms:

Epistolary novel
Framing narrative
Romanticism
Foreshadowing

Wednesday 11/2

Mary Shelley, *Frankenstein* (Ch. 1-5)
Jeffrey J. Cohen, “Monster Theory (Seven Theses)”

Above and beyond:

Chapter 13, JK Rowling, *Harry Potter and the Sorcerer’s Stone*

★ Reading Quiz #4

It’s alive!!!**

(**Actually that line isn’t even in the book, but this *is* the day you’ll see the creature come to life.)

Themes and issues:

Natural philosophy
Light & fire
Knowledge
The body
Death/decay
Body-snatching
Galvanism
What is a monster?

Lit terms:

Narration/POV
The Gothic

WEEK 12: FRANKENSTEIN**Monday 11/7**

Mary Shelley, *Frankenstein* (Ch. 6-10)
 Selections from Edmund Burke, *The Sublime and the Beautiful*

Above and Beyond:
 John Milton, *Paradise Lost*, Book I

★ Reading Quiz #5**Themes and issues:**

Women
 Country vs. city
 Ice & fire
 The monster's narrative

Lit terms:

Epistolary narration
 THE SUBLIME

Wednesday 11/9

Mary Shelley, *Frankenstein* (Ch. 11-14)

★ Reading Quiz #6**Themes and issues:**

Creation
 Knowledge
 Domestic vs. wild
 Fire
 The monster's reflection in a pool of water
 Identity
 Family

WEEK 13: FRANKENSTEIN**Monday 11/14**

Mary Shelley, *Frankenstein* (Ch. 15-20)
 Martha Serpas, "Our Life, Between Sea and Oil" (*NY Times*, on *Frankenstein* and the 2010 Gulf oil spill)
<http://www.nytimes.com/2010/07/11/opinion/11serpas.html>

★ Reading Quiz #7**Themes and issues:**

Literacy
 Pro/Creation
 Anti/feminism
 Wilderness
 The sea

Lit terms:

Foil

Wednesday 11/16

Mary Shelley, *Frankenstein* (Ch. 21-24 + Walton's final letters)

Review Prometheus myth (from *Pym* discussion)
 Review "Rime of the Ancient Mariner" (from *Pym* discussion)

★ Response #4 Due (on any aspect of *Frankenstein*)**★ Reading Quiz #8****Themes and issues:**

Illness
 Abortion
 In/humanity
 How is Frankenstein the "Modern Prometheus"?
 Scientific ethics
 Frankenstein as sci-fi, as horror

Lit terms:

Suspense/Climax

WEEK 14: FRANKENSTEIN

Monday 11/21

Adapting *Frankenstein*:

Watch: *Frankenstein*, dir. J. Searle Dawley (7-minute silent film, 1910)
<http://www.rc.umd.edu/editions/frankenstein/Pop/frank10.html>

Watch or read any one of the *many* adaptations of *Frankenstein* (take notes and bring for discussion):

- Full list of film adaptations see:
<http://www.rc.umd.edu/editions/frankenstein/Pop/filmlist.html>
- Other adaptations:
<http://www.rc.umd.edu/reference/misc/ficrep/frankenstein.html>

★ Reading Quiz #9

Think about the nature of adaptation, and how/why adaptations from different times and places emphasize different issues.

Why do you suppose *Frankenstein* has been so widely adapted?

Wednesday 11/23

No class wed or Thurs for T-day and travel

WEEK 15: CONCLUSIONS

Monday 11/28

Reflecting on our most immediate environments:

David Foster Wallace, "This is Water"

★ Reading Quiz #10

What is water?

What literary devices is DFW using?

Wednesday 11/30

★ Essay #2 Revision Due

FINAL EXAM – WEEK 16