

**San José State University**  
**Department of English & Comparative Literature**  
**ENGL 10: Great Works of Literature, Section #1, Spring 2016**

**Course and Contact Information**

<b>Instructor:</b>	Professor Williams
<b>Office Location:</b>	Faculty Offices Building 116
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<b>Office Hours:</b>	TR 12:00-13:00
<b>Class Days/Time:</b>	TR 10:30-11:45
<b>Classroom:</b>	Engineering 232
<b>Prerequisites:</b>	None
<b>GE/SJSU Studies Category:</b>	GE C2 Arts and Letters

**Faculty Web Page and MYSJSU Messaging**

Course materials such as syllabus, handouts, notes, and assignment instructions can be found on the Canvas learning management system course website. You are responsible for checking the messaging system through MySJSU to learn of any updates.

**Course Description**

General Course Description

In this course, Great Works of Literature representing different forms and genres from various cultures, traditions, and historical periods will be studied, with an emphasis on critical appreciation. Assignments include extensive reading, oral and written responses, presentations, research papers, and exams.

**Learning Outcomes and Course Goals**

**GE Goals**

1. To examine the interaction of analytical and creative processes in the production and perception of significant works of the human intellect and imagination;
2. To examine the significance of the historical and cultural contexts in which such works are created and interpreted;
3. To prepare students to participate in social and cultural communities associated with artistic and literary endeavors to enrich their personal and professional lives.

**GE Learning Outcomes (GELO)**

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

1. Recognize how significant works illuminate enduring human concerns—students will read, examine, and study a representative variety of important texts in World Literature, with a focus on recurrent themes such as war and peace, self and other, love, quest for meaning, etc.;
2. Respond to such works by writing both research-based critical analyses and personal responses—students will write analytical/response statements based on the reading, with at least one of the assignments ALSO incorporating critical and/or reference materials derived from library research;

3. Write clearly and effectively—students will learn about the principles and methods of writing effective response statements and professionally constructed critical research papers from library workshops and in-class presentations on writing and research, as well as, where appropriate, additional exercises in revising and peer-editing.

### ENGL 10 Course Goals

1. To examine, in relevant contexts, great works of literature from various parts of the world;
2. To explore significant as well as recurrent themes in the works of literature studied;
3. To address, by way of great works of literature, topics related to important aspects of the world's civilizations, cultures, histories, social formations, and political processes;
4. To study a variety of texts representative of the oral and literary traditions of the world;
5. To appreciate, through exposure to and analysis of the formalistic and stylistic aspects of the oral and written works studied, the literary and aesthetic qualities of great works of literature;
6. To understand and recognize the relevance and importance of ethnic and cultural identities in the study of literature.

### ENGL 10 Learning Outcomes (CLO)

Upon successful completion of the course, as demonstrated in their class discussions, presentation projects, written assignments, and quizzes and exams, students will be able to

1. Recognize and identify great works of literature from around the world, past and present;
2. Understand and articulate how such great works of literature continue to shape the civilizations, cultures, histories, and politics of the world;
3. Analyze texts intelligently and critically to illustrate their appreciation of their unique aesthetic qualities and their universal or significant themes.

### ENGL 10 Course Content

The following contents and activities will be incorporated into the course as you engage in the subject matter of the course:

1. **Issues of diversity** such as race, language, culture, and gender will be addressed in this course.
2. **Active learning** activities such as small group and large group discussions, presentations, and the sharing of experiences and perspectives will be used to help students to appreciate topics and issues from different perspectives and to value individual experiences and views.
3. **Writing assignments** exceeding 1500 words in a language and style appropriate to the subject area of this course include a series of written assignments in response to the texts read, as well as exercises, tests, and film and play reviews where appropriate; writing will be assessed for the quality of ideas, correctness, clarity, and conciseness.
4. **Other assignments, class activities, and take-home projects** involving critical thinking skills, information competency, critical writing and reading skills and effective group interactions.

Overall, this course opens up a set of unique opportunities for GE students in the following manner:

1. The reading materials examined and studied in this course **provide students an opportunity to experience significant works of the human intellect and imagination;**
2. The lectures, discussions, presentations, projects, and assignments **provide students an opportunity to understand the historical and cultural contexts in which such specific texts were created;**
3. Representing many aspects of the world's traditions and civilizations, the range of authors and texts selected for this course, by addressing a broad variety of topics and recurrent themes, **provides students an opportunity to recognize the accomplishments of and issues related to women and diverse cultures reflected in such texts.**

### Required Texts/Readings

#### Textbooks

*Monsters: A Bedford Spotlight Reader*, Andrew J. Hoffman, Bedford/St. Martin's, 2016. ISBN: 978-1-4576-9030-3.

*The Original Frankenstein*, Mary Shelley (with Percy Shelley), Ed. Charles E. Robinson, Vintage Classics, 2009. ISBN: 978-0-307-47442-1.

*Dr. Jekyll and Mr. Hyde*, Robert Louis Stevenson, Signet Classics, 2012. ISBN: 978-0-451-53225-1.

*Night Shift*, Stephen King, Anchor Books, 2011. ISBN: 978-0-307-74364-0.

*The Everyday Writer*, Lunsford, electronic version available for free via your Canvas account.

## Other Readings

There are several readings available via Canvas that include short stories and poems. Print the readings and bring them to class on the days they are listed on the calendar. Always check the calendar for required readings and read them before coming to class on the days they are assigned.

Always bring the books or printed out readings to class on the days they are assigned. No ebooks or other ereaders will be used in class unless you have an exception from the AEC.

## Recommended Readings

*Monster Verse: Poems Human and Inhuman*, Eds. Tony Barnstone and Michelle Mitchell-Foust, Everyman's Library, 2015. ISBN: 978-0-375-71240-1.

## Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

## Exams

There will be two exams, a midterm and a final. Each exam will address material that's been covered up to that point. The final exam will cover material from the midterm on, not back to the beginning of the course. Details about exams will be discussed in class with ample time for students to prepare. See calendar for when exams are scheduled. If you cannot meet on the exam date, you must notify me in writing two weeks prior to the exam date to reschedule it. Only serious and compelling reasons for rescheduling an exam will be considered.

## Written Assignments

**Formal Writing Assignments:** Students will write two formal essays in response to specific questions about the texts we are studying: see the table below for how each essay aligns with the GE C2 and ENGL 10 course learning outcomes.

Essays must be turned in on time.

- Late essays will lose 10 points (10%) for each calendar day late, until the next class meeting. After the next class meeting, essays will automatically receive a grade of F.
- Essays will be turned in on paper and uploaded to Canvas and routed through turnitin.com via Canvas.
- Uploading essays late will result in up to a 20 point deduction (20%) in the essay grade, until the next class meeting. Essays uploaded after the next class meeting will automatically receive a grade of F.
- No emailed essays will be accepted.
- Essays will follow MLA guidelines for formatting and citations, which are included in *The Everyday Writer* (available through Canvas), and at OWL online. (Find OWL's MLA resource here: <https://owl.english.purdue.edu/owl/resource/747/01/>). All pages must be stapled. Failure to follow MLA guidelines will result in point deductions on the essay grade.
- Read and closely follow all instructions for essay assignments, which will be distributed via Canvas and discussed in class.

**Reader Responses:** Students will write several informal assignments, both in class and as homework, designed to provide opportunities to respond to the texts, the questions raised by the texts, and directed questions from me about the texts. These are your opportunity to directly interact with the texts, a practice that is necessary for a deep understanding of anything you read. Some reader response assignments will ask you to answer specific questions, so carefully follow instructions that will be posted on Canvas. *All reader response assignments ask that you deeply and critically engage the texts and write more than a plot summary. To earn full credit, you must do more than offer a plot summary; you must show you are thoughtfully engaging the text and making connections between it and other texts, between it and your experiences, or between it and current events.*

- Reader responses will be graded on their quality of the content and clarity of expression.
- To earn full credit, carefully follow instructions for each reader response.
- Reader responses will be uploaded to Canvas on time and a hardcopy turned in if the assignment requires it.
- No emailed responses will be accepted.
- Late responses will not earn credit.
- Some reader responses must be printed and brought to class (check calendar and assignments).

## Reading Assignments

Readings are listed on the calendar section of the syllabus. Students are expected to complete the readings BEFORE coming to class on the day the readings are listed. Students are expected to ALWAYS bring their books or printouts of the readings to class on the day they are assigned. No ebooks or other ereaders will be allowed unless you have an exception from the AEC.

*Please note that this is a reading intensive class!* Keep up with the readings; engage them by annotating them with your responses or writing responses in a separate notebook. This will help you get the most out of every reading. Success in this class depends heavily on thoughtfully engaging the readings, which will be assessed in your class participation, reader responses, quizzes, essays, and exams.

## Class participation

Class participation is crucial to the learning experience. The better students participate in all activities, the more students will learn and the more interesting the class will become for all of us. Because this is a literature class, most participation will consist of lively discussions of the readings. I expect to hear from all students, even shy ones, so I will prod and expect students to engage in all activities. And while SJSU does not grade on attendance, participation is a part of the course grade.

- Your presence in class is necessary for participation, and all class activities count as participation.
- Class participation cannot be made up.
- Participation will be assessed on the quality of content (thoughtful comments or questions about the texts) and decorum (you will share the discussion equally and respectfully with your peers).

## Quizzes

There will be quizzes throughout the course, some scheduled and some "pop" quizzes, depending on how well students are keeping up with the readings. Quizzes cannot be made up.

## Grading Policy

Requirements for particular assignments will vary, but in all cases essay grades will reflect the paper's effectiveness, which is broken down into three major areas: content (this includes maturity and sophistication of thought), organization, and expression.

- Essays are graded on a traditional A-F scale, including +/-.
- Exams are graded on a point basis, with a total of 100 points available and based on short answer questions and longer answer questions (essay length).
- Reader responses, quizzes, and participation are graded on a point basis, up to 5 points per reader response and participation, and varying for quizzes depending on the number of questions. Points are cumulative and will be

turned into a letter grade at the end of the semester based on the total number of points earned divided by the total number of points available.

- There is no extra credit in this course.
- Penalties for late assignments are listed above and listed on the assignments themselves.
- Quizzes and participation may not be made up.

### Grading System to Determine Course Grade

Assignment	GELO	CLO	Percent of Course Grade (out of 100% total)
Participation (Based on keeping up with readings and all class activities)	1	1, 2	7
Reader Responses and Quizzes	1, 2	1, 2	13
Essay #1	1-3	1-3	15
Essay #2 (Research Informed)	1-3	1-3	25
Midterm Exam	1, 2	1, 2	20
Final Exam	1, 2	1, 2	20

Grading A-F Scale: 93-100=A, 90-92=A-, 87-89=B+, 83-86=B, 80-82=B-, 77-79=C+, 73-76=C, 70-72=C-, 67-69=D+, 63-66=D, 60-62=D-, 0-59=F.

**Grades possible for this course:** A-F. A passing grade in the course signifies that the student has developed those writing, reading, and research abilities necessary for upper-division work in the English major.

The Department of English reaffirms its commitment to the differential grading scale as defined in the official SJSU *Catalog* (“The Grading System”). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure. Courses graded according to the A,B,C,NoCredit system shall follow the same pattern, except that NC, for NoCredit, shall replace D or F. In A,B,C,NoCredit courses NC shall also substitute for W (for Withdrawal) because neither NC nor W affects students’ grade point averages.

In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of the ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs.

The following are the criteria by which essays are typically evaluated in first-year writing courses:

An “A” essay is organized and well-developed, demonstrating a clear understanding and fulfillment of the assignment, written in a unique and compelling voice. It will show the student’s ability to use language effectively with a solid command of grammar, mechanics, and usage.

A “B” essay demonstrates competence in the same categories as an “A” essay, but it may show slight weakness in one of these areas. It will respond to the topic suitably and may contain some grammatical, mechanical or usage errors.

A “C” essay will complete the requirements of the assignment, but it will show weaknesses in fundamentals, such as development. It may show weakness in mastery of grammar, mechanics, usage, or voice.

A “D” essay will neglect to meet all the requirements of the assignment or may be superficial in its treatment of the topic. It may lack development or fail to stay on topic. It may contain grammatical, mechanical, and/or usage errors that interfere with reader comprehension.

An “F” essay does not fulfill the requirements of the assignment.

### Classroom Protocol

In order to promote an atmosphere of inclusion that is supportive of all students and the learning process, these are my policies and expectations of students:

- You will be on time to class and stay the entire time. Arriving late or leaving early will result in decreased participation points.
- All electronic devices will be turned off and stowed before entering class, unless you have an exception from the AEC. Using electronic devices during class without prior permission will result in zero participation points for the day.
- You will not talk or text while someone else is speaking. Not only is this rude, but it is distracting to me and those around you. This behavior will earn you zero points for the day, and you may be asked to leave.
- You will come to class prepared to participate, having read the assigned readings for the day, completed any homework, and prepared questions or comments about the assigned readings. Failure to do so will be evident in your participation grade.
- You will bring your book(s) or printed excerpts from which we have assigned readings for the day to class, or you may be asked to leave class. Relying on others for material you are responsible for is an unfair imposition on your colleagues and will not be tolerated. **(If you have difficulty in obtaining the required materials, let me know immediately.)**
- If you miss a class, ask a classmate what you missed, including assignments, before contacting me.
- If you miss two or more consecutive classes due to illness or other serious issues, please contact me to let me know as soon as possible. Even a legitimate absence can become troubling if left undisclosed too long.

## University Policies

### General Expectations, Rights and Responsibilities of the Student

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU's policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. See [University Policy S90-5](http://www.sjsu.edu/senate/docs/S90-5.pdf) at <http://www.sjsu.edu/senate/docs/S90-5.pdf>. More detailed information on a variety of related topics is available in the [SJSU catalog](http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html), at <http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html>. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not serve to address the issue, it is recommended that the student contact the Department Chair as a next step.

### Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](http://www.sjsu.edu/provost/services/academic_calendars/) at [http://www.sjsu.edu/provost/services/academic\\_calendars/](http://www.sjsu.edu/provost/services/academic_calendars/). The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

### Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”

- It is suggested that the greensheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
- In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

### **Academic integrity**

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

### **Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at [http://www.sjsu.edu/president/docs/directives/PD\\_1997-03.pdf](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

### **Accommodation to Students' Religious Holidays**

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See [University Policy S14-7](http://www.sjsu.edu/senate/docs/S14-7.pdf) at <http://www.sjsu.edu/senate/docs/S14-7.pdf>.

### **Student Technology Resources**

Computer labs for student use are available in the [Academic Success Center](http://www.sjsu.edu/at/asc/) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

### **SJSU Writing Center**

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter>.

## **SJSU Counseling Services**

The SJSU Counseling Services is located on the corner of 7<sup>th</sup> Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit [Counseling Services website](http://www.sjsu.edu/counseling) at <http://www.sjsu.edu/counseling>.

## English 10, Great Works of Literature, Spring 2016 Course Schedule

*The schedule is subject to change with fair notice that will be communicated via Canvas or in class.*

Legend: R=Readings, D=Discussion, RR=Reader Response, Bolded items=Assignment Due Dates and Exams, Underlined items=Assignments you receive that day, M=*Monsters: A Bedford Spotlight Reader*

### Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	January 28	R: Syllabus; M, "Introduction"; and "Introduction: Distorting Mirrors, Split Selves, and the Origin of Monsters," Barnstone and Mitchell-Foust (available in .pdf in Canvas) D: Syllabus Review, bring a printout of the syllabus to class with any questions you have. Defining great works, monsters/monstrosity, and monster theory
2	February 2	R: <i>Beowulf</i> excerpts (available in .pdf in Canvas.) Read the first section (his fight with Grendel). D: Anglo-Saxon culture and otherness; epic poetry (genre expectations—alliteration, speeches, flashbacks, legendary material)
2	February 4	R: <i>Beowulf</i> excerpts, the second and third sections. RR: Write a reader response to <i>Beowulf</i> that includes your response to the story and the poetry. Post to Canvas. D: Monstrous mothers, ages of man
3	February 9	<i>Aliens</i> D: Analyzing Films: plot, character, setting, music, lighting, color, editing
3	February 11	<i>Aliens</i> RR: What connections do you see between <i>Beowulf</i> and <i>Aliens</i> ? Post to Canvas by February 12th at noon. <u>Assignment: Essay #1, 1000 words</u> D: Conducting a close reading and analysis of literary passages
4	February 16	R: "Bisclavret," and "Laustic," Marie de France (available in .pdf in Canvas). RR: What are your reactions to the lays? Who/what are the monsters? D: Lays (expectations of the genre), Chivalry, authorship
4	February 18	R: M, "Birthright," Konstantinos and "Werewolves in Psyche and Cinema: Man-Beast Transformation and Paradox," Lawrence. Read also "Of Men Who Turn Themselves into Wolves," Master Patrick of Ireland (available in .pdf in Canvas). RR: How do the analyses of werewolves affect your understanding of "Bisclavret"? D: Analyzing poetry and critical analyses
5	February 23	R: "Introduction," 16-38, and Appendices A, B, and C, 430-43, of <i>Frankenstein</i> . Read also "My Son Throws Sticks in the River," Davidson; "Bride," Smith; and "The Bride of Frankenstein," Field. D: Novel (expectations of the genre), gothic literature and cultural contexts
5	February 25	R: <i>Frankenstein</i> , 42-80 RR: What are your initial impressions of <i>Frankenstein</i> ? D: Setting and tone

Week	Date	Topics, Readings, Assignments, Deadlines
6	March 1	R: <i>Frankenstein</i> , 80-125 D: What's coming up in Volume II?
6	March 3	R: <i>Frankenstein</i> , 128-86
7	March 8	R: <i>Frankenstein</i> , 186-245 Quiz
7	March 10	<b>DUE: Essay #1</b> <u>Essay #2, 1500 words</u> <i>Edward Scissorhands</i> (or alternative film)
8	March 15	<i>Edward Scissorhands</i> R: <i>M</i> , "Why Modern Monsters Have Become Alien to Us," McCormick RR: Discuss monstrosity in <i>Frankenstein</i> and <i>Edward Scissorhands</i> . Post to Canvas by March 16th by noon. D: Adaptations and humanity in monsters
8	March 17	R: "The Conqueror Worm" and "Ligeia," Poe (available in .pdf in Canvas). Also read <i>M</i> , "Why Vampires Never Die," del Toro and Hogan. D: Poe's works, short stories (expectations of the genre), symbolism
9	March 22	R: "The Oval Portrait" and "The Black Cat," Poe (available in .pdf in Canvas). D: Character, Point of View, and Poe's theory of composition
9	March 24	<b>Midterm Exam:</b> all works and genres studied up to now
10	March 29	<b>**Spring Break**</b>
10	March 31	<b>**Spring Break**</b>
11	April 5	R: "To Each His Chimera," Baudelaire; "The Erl-King," Goethe; and "The Haunted Mind," Hawthorne (available in .pdf in Canvas). D: Imagination, liminality, language
11	April 7	R: "Young Goodman Brown," Hawthorne (available in .pdf in Canvas) D: Hawthorne, setting, tone, ambiguity
12	April 12	R: "Rappaccini's Daughter," Hawthorne RR: What do you find most beautiful and most terrifying in Hawthorne's works? Be specific, referring to excerpts from the text. Post to Canvas. D: Eden complex, monstrous control, imagery
12	April 14	R: The Introduction and Introductory Essay in <i>Dr. Jekyll and Mr. Hyde</i> , 7-45. Read also <i>M</i> , "Monsters and the Moral Imagination," Asma. Quiz: Hawthorne and poetry since spring break D: Morality, the nature of good versus evil, split selves, and doppelgängers
13	April 19	R: <i>Dr. Jekyll and Mr. Hyde</i> , 47-86 D: Plot and character
13	April 21	R: <i>Dr. Jekyll and Mr. Hyde</i> , 87-141 RR: What's the most beautiful passage in the novel? What's the most disturbing part of

Week	Date	Topics, Readings, Assignments, Deadlines
		the story and why? Use specific excerpts from the text and post to Canvas. D: Psyche, motivation, language
14	April 26	<i>Psycho</i> D: Great films
14	April 28	<b>DUE: Essay #2</b> <i>Psycho</i> RR: What connections do you see between <i>Psycho</i> and <i>Dr. Jekyll and Mr. Hyde</i> ? Refer to specific parts of the film and novel. Post to Canvas by April 29 at noon.
15	May 3	R: <i>M</i> , "From <i>Dracula</i> ," Stoker; "Life Among the Undead: An Interview with Neil Jordan," McGrath. Also read "Here There Be Monsters," Gailey; "From <i>The Sphinx</i> ," Wilde; and review "Ligeia," Poe. D: Monstrous sex
15	May 5	R: "Jerusalem's Lot" and "One For the Road," from <i>Night Shift</i> , King. Also review "Young Goodman Brown," Hawthorne. D: Great stories and great works
16	May 10	R: "Children of the Corn," King. Also read <i>M</i> , "Ethical Aliens: The Challenge of Extreme Perpetrators to Humanism," Myers. D: Monstrous children, empathy
16	May 12	R: "Yellow Wallpaper," Perkins-Gilman; "The Lottery" and "Biography of a Story," Jackson (available in .pdf in Canvas). D: Monstrous society as context for and response to literature
Final Exam	Wednesday, May 18, 9:45-12:00	<b>Final Exam:</b> All works since spring break