

# English 2341 – Introduction to Fiction

## Gothic Literature

Fall 2020

Dr. Roy Bearden-White / Department of English  
English 2341-H001: TTh 9:30 a.m. to 10:45 a.m. CM 117  
English 2341-002: TTh 9:30 a.m. to 10:45 a.m. CM 117

**Note: The material in this course at times deals with social issues that may be considered to be controversial; please be aware of this before you enroll.**

### Required Texts and Resources:

- Austen, Jane. *Northanger Abbey*. (1817). Dover, 2000.  
ISBN: 9780486414126 (\$4.99)
- Bearden-White, Roy. *Into The Darkness: An Anthology of Gothic Fiction*. Laughing Dogs Press, 2019.  
ISBN: 9781794780507 (\$15.00)
- Brown, Charles Brockden. *Wieland; or, the Transformation*. (1798). Dover, 2010.  
ISBN: 0486475999 (\$9.95)
- Hogg, James. *The Private Memoirs and Confessions of a Justified Sinner*. (1824). Dover Books, 1991.  
ISBN: 9780486492858 (\$3.99)
- James, Henry. *The Turn of the Screw*. (1898). Dover, 1991.  
ISBN: 0486266842 (\$2.99)
- Shelley, Mary. *Frankenstein*. (1831). Dover Books, 1991.  
ISBN: 9780486282114 (\$4.00)
- Walpole, Horace. *The Castle of Otranto*. (1764) Dover, 2004.  
ISBN: 0486434125

**N.B. Access to a computer with printer and Internet access is required.**

**Required means of communication:** All electronic correspondence for this class will be sent to your southplainscollege.edu address, so it is your responsibility to monitor the account on a regular basis.

### Suggested Texts and Supplies:

- A standard collegiate dictionary, such as *Merriam Webster Collegiate Dictionary*  
A flash drive or internet cloud storage.

**Course Description:** When the Ghost finally appeared in Matthew Lewis' premiere stage production of *The Castle Spectre* in 1797, not only did stagehands backlight the onstage character with real fire while the orchestra began playing dramatically, but several others throughout the theatre simultaneously burned sulfur. This performance marked the very first time that this combination of special effects had ever been employed so successfully. The next day, London newspapers reported that a great many audience members passed out from fright. Scary stories have always been popular, but the 18<sup>th</sup> and 19<sup>th</sup> centuries refined these type of stories into what we consider to be the Gothic Tradition. In this course, we will examine the development and evolution of this Literary Genre through classic texts of horror and fear. Along the way, we will attempt to determine what scares us and exactly why a great many of us like to be scared. We will question our attraction to things that go bump in the night in fictional narratives and how that affinity crosses over into reality. We will also consider ways in which this emotional reaction reflects larger cultural issues and concerns.

**Departmental Course Description and Purpose:** English 2341 introduces students to selected works of fiction. Works studied may be those considered "great works," or a representative selection from a geographic region or time period, or centered on a thematic focus. This course includes the general historical background, as well as the principles of literary criticism appropriate to the literature.

**Prerequisite:** English 1301 and English 1302

**This course satisfies a Core Curriculum Requirement** of the Language, Philosophy, and Culture Foundational Component Area

**Core Objectives addressed:**

- **Communications skills**—to include effective written, oral and visual communication
- **Critical thinking skills**—to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information
- **Social Responsibility**—to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities
- **Personal Responsibility**—to include the ability to connect choices, actions, and consequences to ethical decision-making.

**Student Learning Outcomes:** Upon successful completion of the course, students should be able to (1) Critically evaluate works of fiction in terms of the elements of fiction (plot, setting, characterization, symbolism, tone, point of view, figurative language, etc.); (2) Understand the biographical, cultural, and historical contexts of fictional works written during particular time periods; (3) Evaluate the distinguishing characteristics of works of fiction, especially in order to analyze literary works as expressions of individual or communal values within the social, political, cultural, or religious contexts of different literary periods; (4) Show an understanding and refinement of the skills of expository and argumentative writing already developed in English 1301 and 1302; (5) Apply critical thinking to the study of drama and to the writing of analytical papers; (6) Use a library and relevant internet sources for research purposes; (7) Research and write an accurately documented paper, using MLA style or other assigned documentation style; (8) Participate in class discussions or group work over the literature in the course

**Honors Section:** This course has been designed to provide creative avenues for Honors Students to investigate, question, and discuss academic topics in greater depth and context. This course should serve as an immersive introduction the scholarly approaches, practices, and methods of the discipline of English Literature. Not only will Honors Students understand how new questions for investigation are formed in this scholarly field, but will also give students practice forming their own questions for investigation. Honors Students in this course, beyond attaining a base understanding of how to view Gothic Literature through various theoretical lenses and cultural contexts, will be able to investigate and pursue their own interpretations and engage with current scholarly discussions through written responses and through a formal presentation at a simulated conference on December 4<sup>th</sup>, 2020.

**How to Contact me:**

Office: Levelland Campus, CM 100

Office Hours: Tuesdays and Thursdays 8:30 a.m. to 9:30 a.m.  
Tuesdays and Thursdays 11:00 a.m. to 12:15 p.m.  
Fridays 9:00 a.m. to 12:00 p.m.

Other times by Appointment

Office Phone: 806-716-4030

Email: [rbeardenwhite@gmail.com](mailto:rbeardenwhite@gmail.com) or [rbeardenwhite@southplainscollege.edu](mailto:rbeardenwhite@southplainscollege.edu)

**Virtual Conference:** I am available for online conferences through Blackboard Collaborate. In order to request a 15 minute conference, go to the main page of the Blackboard site and click on the scheduling link. The link will connect you with the Calendly Scheduling App and you can choose your meeting time.

Please note: Schedule a time that gives me at least 24 hours notice, so I can avoid last minute conflicts.

Please be prompt for the start of the conference.

If you are unable to attend an already scheduled conference, let me know in advance.

**Course work:** This is a reading-intensive course. Students will read a large variety of Gothic literature and consider the evolution of the idea of the Gothic from the beginning of the 18th Century to the present and evaluate the cultural impact of these works as popular literature. Through assigned readings and class discussions, students will consider texts in relation to the time in which they were written, the theme and message they represent, the public response, and their applicability to the present. Students will also respond to the texts and to issues raised by the texts in thoughtful, well-prepared, Response Papers. There will be a final exam in the form of a formal Research Paper. Regular attendance and participation in class discussion is absolutely required.

**Grading of Course work (see below for details):**

Response papers – see below for details	
Four (4) Response papers (2-3 pages, 12.5% each)	50%
Attendance of Honors Symposium (Date tba)	10%
Final Exam: One (1) Critical Response paper (4-5 pages)	30%
Class Participation/Discussion	10%

**Grading of Course work for Honors Credit (see below for details):**

Response papers	
Four (4) Response Papers (2-3 pages, 12.5% each)	50%
Final Exam: Presentation Paper Abstract (250-500 words)	5%
Actual presentation of paper (Date tba)	12%
Written Paper (10-12 pages)	24%
Class Participation/Discussion	10%

**Response Papers: (All Students)** Each written response will allow you to pursue and consider questions or issues raised within one of the texts with an aspect of the culture, the history, or other social implications surrounding the text. Papers that respond to more than one text will not be accepted. Since it is a formal response, each paper should constitute a firm and arguable opinion in a well-crafted essay, complete with thesis statement and supporting evidence. For each response, you need to produce two different copies:

- A printed copy needs to be handed in during the appropriate class session. This is the copy that I will comment on, grade, and return to you.
- An electronic copy needs to be posted on the appropriate discussion forum on Blackboard so that other students may read and comment on your response as well. The electronic version should be added to the discussion forum before the assigned date. All submitted assignments may be processed through Turnitin.Com to verify originality.
- The grading rubric for the response papers, along with example papers, can be found under the “Sample Response Papers” tab on Blackboard.
- Be sure to view these videos on Blackboard:
  - How to Interpret a Text
  - General MLA Formatting
  - How to Write a Response Paper

The response papers must be a minimum of 2-3 pages in length (500-750 words) and follow MLA guidelines. You will be given five opportunities to turn in a response paper, but only the scores for the best four will be used to calculate 50% of your final course grade.

**Critical Response Paper: (Non-Honors Students)** The final exam will be in the form of a Critical Response Paper. The paper will be a four to five page research-supported, analytical essay (1000-1250 words) on a single text from the assigned readings. Your analysis should attempt to determine a larger significance related by the author of the text. Organize your paper as a persuasive argument, driven by an interesting and concise thesis and supported by evidence from the text. As a minimum, besides at least one quote from the text you are

analyzing, you need to include quotes from at least one scholarly source. No quotes, however, should be included as part of the paper's length requirement. Your paper should conform to MLA standards, although other styles such as Chicago or APA will be acceptable with prior confirmation. The final essay should be typed or computer generated papers with all text in Times New Roman, 12 point font and should have 1" margins on the sides, top, and bottom. Your name, section number, and date should be in the upper left (or right) hand corner of the first sheet, and your last name with the page number should appear on the top right of any remaining pages. Failure to conform to the above guidelines without prior approval from me may result in a reduction of credit for that assignment. Remember also that all submitted assignments may be processed through Turnitin.Com to verify originality.

#### Other Considerations and Requirements:

- The text selected cannot be one that you have written about earlier in a response paper.
- The analysis you present must be your own. A good analysis must be consistent within the critical framework or lens that you use to view the text.
- Your source must be scholarly and reliable. By and large, avoid "surfing the web" for material. Sources such as Wikipedia, Schmoop, Cliffnotes, Sparknotes, Enotes, or any of the countless other sites from the open web that promise literary analyses are not allowed as source material. Use the library databases for discovering suitable sources.
- Your analysis must convey some sense of importance or meaning to your readers. It is not sufficient, for example, to only discuss the satire and imagery of Jonathan Swift's "A Modest Proposal." How does the effect of such a satirical style impact the readers? What relevant message imbedded within the style should readers gain from the text?
- Since you should assume that the audience for your paper is already familiar with the text you are analyzing, there is no need to either retell the narrative or relate the biography of the author.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.

**Presentation Paper: (Honors Students only)** For many scholars, the academic conference is the life blood of the discipline. The conference is where new concepts are pursued, questions are raised, and ideas are presented and disseminated to the field. Professional academics across a great many disciplines use conferences as a viable means to explore research with the help of their peers and to workshop future publications. For this course, the final exam will be in the form of a Presentation Paper, suitable for an academic conference. There will be three parts for the presentation paper that will be graded individually: the abstract, the actual presentation of the paper, and the final written paper. Overall, the Presentation Paper will account for 41% of your final semester grade.

**Abstract:** The abstract is the initial document a scholar uses to gain admittance to an academic conference. The emphasis should be on brevity and clarity. It should tell the reader what your paper is about, why the reader should be interested, and why the paper should be accepted. The abstract should be at least 250 words, but no more than 500 words. The abstract will be due during the twelfth week of the course.

**Presentation:** You will present your academic paper orally at a simulated conference during the last week of the course. Tentatively, the day of the conference will be Friday, December 4<sup>th</sup> and, depending upon our class size, will run for several hours. Each student will be allotted 20 minutes to present his or her paper to a public audience. Professional dress is expected and attendance will be mandatory.

**Written Paper:** The paper will be a ten to twelve page research-supported, analytical essay (2500-3000 words) on a single text from the assigned readings. Your analysis should attempt to determine a larger significance related by the author of the text. Organize your paper as a persuasive argument, driven by an interesting and concise thesis and supported by evidence from the text. As a minimum, besides at least one quote from the text you are analyzing, you need to include quotes from at least one scholarly source. No quotes,

however, should be included as part of the paper's length requirement. Your paper should conform to MLA standards, although other styles such as Chicago or APA will be acceptable with prior confirmation. The final essay should be computer generated with all text in Times New Roman, 12 point font and should have 1" margins on the sides, top, and bottom. Your name, section number, and date should be in the upper left (or right) hand corner of the first sheet, and your last name with the page number should appear on the top right of any remaining pages. Failure to conform to the above guidelines without prior approval from me may result in a reduction of credit for that assignment. Remember also that all submitted assignments may be processed through Turnitin.Com to verify originality.

#### Other Considerations and Requirements:

- The text selected may be one that you have written about earlier in a response paper and your final paper may expand that response.
- The analysis you present must be your own. A good analysis must be consistent within the critical framework or lens that you use to view the text.
- Your source must be scholarly and reliable. By and large, avoid "surfing the web" for material. Sources such as Wikipedia, Schmoop, Cliffnotes, Sparknotes, Enotes, or any of the countless other sites from the open web that promise literary analyses are not allowed as source material. Use the library databases for discovering suitable sources.
- Your analysis must convey some sense of importance or meaning to your readers. It is not sufficient, for example, to only discuss the satire and imagery of Jonathan Swift's "A Modest Proposal." How does the effect of such a satirical style impact the readers? What relevant message imbedded within the style should readers gain from the text?
- Since you should assume that the audience for your paper is already familiar with the text you are analyzing, there is no need to either retell the narrative or relate the biography of the author.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.

**Optional Reading Material:** The optional reading material is just that—optional. This material is provided for those who wish to explore certain topics in greater depth. In some cases, the optional material highlights important ideas, theories, or texts which we will not have time to cover during class. The optional reading material may be used as outside sources for the Critical Response Paper.

**Late Work:** Unless prior approval is received, late submission of assignments will result in a grade deduction of one half-letter grade for each calendar day (not including Saturdays, Sundays, or holidays) that the assignment is late.

**Attendance:** Regular attendance is imperative for successful completion of this course. Mere physical presence, however, is not enough to master the learning objectives outlined in this syllabus. You must also be prepared for each class. This includes having read the assignment, being ready to discuss the topic, and having completed any writing assignments that were due.

**Absences:** Regular class attendance is imperative for successful completion of this course. Any student who misses more than four class sessions may be dropped with a grade of "X" if the student has a passing grade average at that time. If the student is failing, due to poor work or missing assignments, the student may be given a grade of "F". In special cases because of extenuating circumstances, a student may miss more than four absences and not be dropped, but the student must immediately notify me of the attendance difficulty and **submit proof** of those extenuating circumstances, especially if the student already has surpassed the four allowed absences.

**South Plains College Absence Policy:** Students are expected to attend all classes in order to be successful in a course. The student may be administratively withdrawn from the course when absences become excessive as

defined in the course syllabus. When an unavoidable reason for class absence arises, such as illness, an official trip authorized by the college or an official activity, the instructor may permit the student to make up work missed. It is the student's responsibility to complete work missed within a reasonable period of time as determined by the instructor. Students are officially enrolled in all courses for which they pay tuition and fees at the time of registration. Should a student, for any reason, delay in reporting to a class after official enrollment, absences will be attributed to the student from the first class meeting. Students who enroll in a course but have "Never Attended" by the official census date, as reported by the faculty member, will be administratively dropped by the Office of Admissions and Records. A student who does not meet the attendance requirements of a class as stated in the course syllabus and does not officially withdraw from that course by the official census date of the semester, may be administratively withdrawn from that course and receive a grade of "X" or "F" as determined by the instructor. Instructors are responsible for clearly stating their administrative drop policy in the course syllabus, and it is the student's responsibility to be aware of that policy. It is the student's responsibility to verify administrative drops for excessive absences through MySPC using his or her student online account. If it is determined that a student is awarded financial aid for a class or classes in which the student never attended or participated, the financial aid award will be adjusted in accordance with the classes in which the student did attend/participate and the student will owe any balance resulting from the adjustment.

**Academic Integrity—Plagiarism and Cheating:** "It is the aim of the faculty of South Plains College to foster a spirit of complete honesty and a high standard of integrity. The attempt of any student to present as his or her own any work which he or she has not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offender liable to serious consequences, possibly suspension" (SPC General Catalog, p. 23). "Complete honesty is required of the student in the presentation of any and all phases of course work. This applies to quizzes of whatever length as well as to final examinations, to daily reports and to term papers" (SPC General Catalog, p. 23). Students should consult the General Catalog on p. 23 for the college's detailed policies on plagiarism and cheating. Failure to comply with these policies will result in an F for the assignment and can result in an F for the course if circumstances warrant.

**Student Code of Conduct Policy:** Any successful learning experience requires mutual respect on the part of the student and the instructor. Neither instructor nor student should be subject to others' behavior that is rude, disruptive, intimidating, aggressive, or demeaning. Student conduct that disrupts the learning process or is deemed disrespectful or threatening shall not be tolerated and may lead to disciplinary action and/or removal from class.

**Cell Phones, Ipods, Blackberries, Laptops, etc.:** I don't know many people who love electronic gizmos more than I do. Not only are they usually incredibly useful, informative, and even educational, they are also typically fun to use. Because of the enormous benefits technology can provide, I do not want to categorically forbid electronic devices from the classroom. With that said, however, electronic gadgets can be quite disruptive in a classroom. In order to negotiate this potential problem, I will need your cooperation in following two simple guidelines:

- The classroom is a communal environment which requires each student to respect the learning experiences of the others. Please consider how your devices may impact, and in some cases simply annoy, others who sit near you.
- You enrolled in, and paid for, this class with a specific purpose in mind, whether it is to improve your writing skills or to fulfill a core requirement. While surfing on Facebook, text-messaging a friend, or playing Pokémon Go might be more fun, realize that such actions will impair your progress in this class (and yes, by progress I do mean your final grade).

**Students with Disabilities:** Students with disabilities, including but not limited to physical, psychiatric, or learning disabilities, who wish to request accommodations in this class should notify the Disability Services Office early in the semester so that the appropriate arrangements may be made. In accordance with federal law, a student requesting accommodations must provide acceptable documentation of his/her disability to the

Disability Services Office. For more information, call or visit the Disability Services Office at Levelland Student Health & Wellness Center 806-716-2577, Reese Center (also covers ATC) Building 8: 806-716-4675, Plainview Center Main Office: 806-716-4302 or 806-296-9611, or the Health and Wellness main number at 806-716-2529.

**Statement of Nondiscrimination:** It is my policy not to discriminate on the basis of age, color, disability, ethnicity, gender, national origin, race, religion, sexual orientation, or veteran status.

**Statement of Diversity:** In this class, I will continually strive to establish and support an environment that values and nurtures individual and group differences and encourages engagement and interaction. Understanding and respecting multiple experiences and perspectives will serve to challenge and stimulate all of us to learn about others, about the larger world, and about ourselves. By promoting diversity and intellectual exchange, we will not only mirror society as it is, but also model society as it should and can be.

**Campus Concealed Carry:** South Plains College permits the lawful carry of concealed handguns in accordance with Texas state law and Texas Senate Bill 11. Individuals possessing a valid License to Carry permit, or the formerly issued Concealed Handgun License, may carry a concealed handgun at all campus locations except for the Natatorium. For a complete list of campus carry exclusions zones by event, please visit <http://www.southplainscollege.edu/campuscarry.php>

**Other concerns:** I strongly encourage you to visit me during my office hours to discuss any other problems or concerns that may affect your performance in this class.

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**Covid-19:** It is the policy of South Plains College for the Fall 2020 semester that as a condition of on-campus enrollment, all students are required to engage in safe behaviors to avoid the spread of COVID-19 in the SPC community. These requirements are necessary because not everyone who is contagious exhibits symptoms of infection. Students who feel ill should follow University and health care provider guidelines for evaluating their health status, both to ensure the best health outcome for the student and also to limit transmission of COVID-19. However, even students who do not exhibit symptoms must abide by these face covering and social distancing rules at all times while on campus. The full “Return to Campus Plan, Fall 2020” may be found at <https://www.southplainscollege.edu/emergency/SPCReturnToCampusPlans.pdf>

**Face masks:** all students will properly wear CDC-compliant face coverings while in SPC buildings including in classrooms, labs, hallways, and restrooms. Face masks need to be worn so as to cover both the student’s nose and mouth. Failure to comply with this policy may result in dismissal from the current class session. If the student refuses to leave the classroom or lab after being dismissed, the student may be referred to the Dean of Students on the Levelland campus or the Dean/Director of external centers for Student Code of Conduct Violation.

**Accommodations:** The Americans with Disabilities Act (ADA) regulations do not require or allow the college to alter operating policy as an accommodation. Anyone with concerns regarding health and the face covering policy may contact DeEtte Edens, BSN, RN at 806-716-2376 to request a reasonable accommodation. Reasonable accommodations may include allowing a person to wear a scarf, a loose face covering, or face shield instead of a face mask, offering appointments by telephone or video calls, or offering enrollment in online courses.

**Personal Hygiene:** All students are encouraged to implement good hygiene measures such as washing hands regularly, using hand sanitizer, and covering coughs/sneezes. Hand sanitizing stations will be installed across all SPC locations.

**Social Distancing:** Face coverings are not a substitute for social distancing. Students shall observe CDC approved distancing guidelines in all instructional spaces, both indoors and outdoors. Students should avoid congregating around instructional space entrances before and after class sessions. Students should exit the instructional space immediately after the end of class to help ensure social distancing and to allow for those attending the next scheduled class session to enter.

**Exposure:** If you believe that you have been exposed to COVID-19, you should remain off campus. Contact your instructor or Health Services, DeEtte Edens, BSN, RN. If you are tested positive, please contact Health Services, DeEtte Edens, BSN, RN at 806-716-2376 or dedens@southplainscollege.edu for quarantine guidance.

**Attendance:** If you test positive for Covid-19, you will not be penalized for absences as long as you've submitted appropriate documentation. However, you will still need to turn in all assignments in a responsible manner and keep up with the rest of the class.

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## **If the course needs to migrate online, the following policies will apply**

**Blackboard Collaborate Sessions:** Collaborate Sessions are virtual meetings on Blackboard. These synchronous meetings through Blackboard Collaborate use a chatroom-like environment with options to include audio or video or both. Collaborate Sessions provide an ideal opportunity to meet with me and other students for in-depth discussions of the assigned texts, the Response Papers, or any other issues raised throughout the course. If we move online, a Blackboard Collaborate schedule will be posted in the Announcements.

**Attendance in an Online Class:** Regular engagement with the course materials and requirements is imperative for successful completion of this course. As an online class, even though we will not meet in person. I still need to monitor your progress. Your 4<sup>th</sup> missed Assignment may result in being dropped from the class. However, it is your responsibility to drop the class if you are no longer able to meet the requirements.

**Online Etiquette:** Netiquette is the etiquette used online. Remember, every post on Blackboard came from a living, breathing human being. Shared Assignments should be a positive exchange of ideas. If you disagree with someone's post, address why in an academic manner. Do not troll or flame your fellow students. Remember to treat people with the same respect as you would in person. Please don't use ALL CAPS; this is the same as yelling. Do not use extra-large font to make your point or font that is hard for people to read. Use standard spelling and grammar. Simply put – be polite.

**Class Withdrawal:** Most SPC internet students live within driving distance of South Plains College, so if they need to drop a class, it is easily accomplished in person. However, some students live in Houston, Dallas, out-of-state, or even overseas. In order to withdraw from an online course:

- First, check the academic calendar on the SPC home page to see when the last day is to drop.
- Then log in to MySPC, click on Admissions and Records, find Student Forms and Tools, and download and print the Student Initiated Drop Form.
- Fill out and sign the form and arrange for me (your instructor) or your advisor to sign it also.
- Then you can take the drop form to the SPC Registrar's Office at the Levelland, Reese, or Lubbock campus. Call 806-716-2187 or 806-716-2375 for more information.

If you are not able to come in person to one of the campuses, then you need to submit an email requesting to be dropped to either amorin@southplainscollege.edu or aruiz@southplainscollege.edu and they will work with you. The email should be from your SPC email account and should include a brief statement that you wish to drop and the reason you are unable to come to an SPC campus to accomplish that task. Include your name and the course and section you need to drop.

**Grading of Course work (see below for details):**

Response papers – see below for details

    Four (4) Response papers (2-3 pages, 10% each) 40%

Quizzes (14 Video Quizzes and 15 Reading Quizzes) 40%

Final Exam (4-5 pages) – see below for details 20%

**Grading of Course work for Honors Credit (see below for details):**

Response papers

    Four (4) Response Papers (2-3 pages, 10% each) 40%

Final Exam: Final Paper Abstract (250-500 words) 5%

    Written Paper (10-12 pages) 25%

Quizzes (14 Video Quizzes and 15 Reading Quizzes) 30%

# English 2341 - Class Schedule

Fall 2020

The class will start the semester as a hybrid, so the left column of the schedule would apply. For the hybrid format, all assignments are to be completed before the day they are listed. For example, not only should you have read Barbauld's "On the Pleasure Derived from Objects of Terror, with Sir Bertrand, a Fragment" (on Blackboard) by Thursday, August 27<sup>th</sup> but you should also be prepared to discuss the text in class.

If the course needs to migrate online, then the right column of the schedule will apply. Submission of all assignments is the responsibility of the student. Please refer to the course syllabus for the complete class policy of late papers. I also reserve the right to modify this schedule according to class needs.

## Week One – Monday 8/24 to Sunday 8/30

<u>Hybrid</u>	<u>Online</u>
<p><u>Tuesday 8/25</u>  <b>In Class:</b> Introduction to class</p>	<p><b>Watch Video:</b> Introduction to Course  <b>Post on Blackboard:</b> Introduction to class: Post a message on the discussion board and tell a little bit about yourself and why you are taking this class. My introduction has already been posted.  <b>Watch Videos:</b> How to Interpret a Text                      General MLA Formatting                      How to Write a Response Paper  <b>N.B.</b> These three videos should be referenced throughout the class.  <b>Read:</b> Barbauld, Anna Lætitia. "On the Pleasure Derived from Objects of Terror, with Sir Bertrand, a Fragment" (1773), <i>Into The Darkness</i>, pages 5-10. All of the texts for this course can be found as electronic editions on Blackboard. Print versions may be purchased at the SPC Bookstore.  <b>Quiz:</b> Reading Quiz #1 due by 11:59 p.m. Sunday 8/30</p>
<p><u>Thursday 8/27</u>  <b>Read:</b> Barbauld, Anna Lætitia. "On the Pleasure Derived from Objects of Terror, with Sir Bertrand, a Fragment" (1773), <i>Into The Darkness</i>, pages 5-10. All of the texts for this course can be found as electronic editions on Blackboard. Print versions may be purchased at the SPC Bookstore.  <b>In Class:</b> What scares us and why?</p>	

## Week Two – Monday 8/31 to Sunday 9/6

<u>Hybrid</u>	<u>Online</u>
<p><u>Tuesday 9/1</u>  <b>Read:</b> Walpole, Horace. <i>The Castle of Otranto</i>. (1764), pages 27-67.</p>	<p><b>Watch Video:</b> Gothic Beginnings. It is recommended that Unit videos are watched prior to engaging in the readings. Be sure to also consider any optional readings in the "Notes To" sections.  <b>Quiz:</b> Video Quiz #1 due by 11:59 p.m. Sunday 9/6  <b>Read:</b> Walpole, Horace. <i>The Castle of Otranto</i>. (1764), pages 27-106.  <b>Quiz:</b> Reading Quiz #2 due by 11:59 p.m. Sunday 9/6  <b>Optional Reading:</b> Williams, Anne. "Horace in Italy: Discovering a Gothic Imagination." <i>Gothic Studies</i>, vol. 8, no. 1, May 2006, pp. 22–34.</p>
<p><u>Thursday 9/3</u>  <b>Read:</b> Walpole, Horace. <i>The Castle of Otranto</i>. (1764), pages 68-106.  <b>Optional Reading:</b> Williams, Anne. "Horace in Italy: Discovering a Gothic Imagination." <i>Gothic Studies</i>, vol. 8, no. 1, May 2006, pp. 22–34.</p>	

**Week Three – Monday 9/7 to Sunday 9/13**

<b><u>Hybrid</u></b>	<b><u>Online</u></b>
<p><u>Tuesday 9/8</u>  <b>Read:</b> Brown, Charles Brockden. <i>Wieland; or, the Transformation</i>. (1798), pages 1-60.</p>	<p><b>Watch Video:</b> American Gothic  <b>Quiz:</b> Video Quiz #2 due by 11:59 p.m. Sunday 9/13  <b>Read:</b> Brown, Charles Brockden. <i>Wieland; or, the Transformation</i>. (1798), pages 1-120.  <b>Quiz:</b> Reading Quiz #3 due by 11:59 p.m. Sunday 9/13</p>
<p><u>Thursday 9/10</u>  <b>Read:</b> Brown, Charles Brockden. <i>Wieland; or, the Transformation</i>. (1798), pages 61-120.  <b>Optional Reading:</b> Fussell, Edwin Sill. "Wieland: A Literary and Historical Reading." <i>Early American Literature</i>, vol. 18, no. 2, Sept. 1983, p. 171.</p>	<p><b>Collaborate Session #1:</b> Friday 9/11, 10:00 a.m. to 11:00 a.m. Collaborate Sessions are voluntary, hour-long virtual meetings on Blackboard. These synchronous meetings through Blackboard Collaborate use a chatroom-like environment with options to include audio or video or both. Collaborate Sessions provide an ideal opportunity to meet with me and other students for in-depth discussions of the assigned texts, the Response Papers, or any other issues raised throughout the course. See the full syllabus for more information.  <b>Optional Reading:</b> Fussell, Edwin Sill. "Wieland: A Literary and Historical Reading." <i>Early American Literature</i>, vol. 18, no. 2, Sept. 1983, p. 171.</p>

**Week Four– Monday 9/14 to Sunday 9/20**

<b><u>Hybrid</u></b>	<b><u>Online</u></b>
<p><u>Tuesday 9/15</u>  <b>Read:</b> Brown, Charles Brockden. <i>Wieland; or, the Transformation</i>. (1798), pages 121-180.</p>	<p><b>Watch Video:</b> Supernatural and Religion  <b>Quiz:</b> Video Quiz #3 due by 11:59 p.m. Sunday 9/20  <b>Read:</b> Brown, Charles Brockden. <i>Wieland; or, the Transformation</i>. (1798), pages 121-240.  <b>Quiz:</b> Reading Quiz #4 due by 11:59 p.m. Sunday 9/20</p>
<p><u>Thursday 9/17</u>  <b>Read:</b> Brown, Charles Brockden. <i>Wieland; or, the Transformation</i>. (1798), pages 181-240.  <b>Write:</b> Response paper #1 for <i>The Castle of Otranto</i> or <i>Wieland</i> (to be also posted on Blackboard).</p>	<p><b>Read:</b> Issues to Consider #1 (On Blackboard)  <b>Watch Video:</b> How to Submit a paper on Blackboard  <b>Response Paper #1</b> due by 11:59 p.m. Sunday 9/20 Be sure to read the section on Response Papers in the introductory announcement on Blackboard and look at the sample Response Papers before you write and submit your response. Remember that Response papers need to be posted in two places on Blackboard: the associated assignment drop box and the discussion board. When you post your essay on the discussion board, take the time to read and consider responses from other students. You may choose to respond to either the <i>The Castle of Otranto</i></p>

or *Wieland*, but your response should only focus on one text.

**Week Five – Monday 9/21 to Sunday 9/27**

<b><u>Hybrid</u></b>	<b><u>Online</u></b>
<p><u>Tuesday 9/22</u>  <b>Read:</b> Austen, Jane. <i>Northanger Abbey</i>. (1817), pages 1-59.</p>	<p><b>Watch Video:</b> Gothic Satire  <b>Quiz:</b> Video Quiz #4 due by 11:59 p.m. Sunday 9/27  <b>Read:</b> Austen, Jane. <i>Northanger Abbey</i>. (1817), pages 1-119.  <b>Quiz:</b> Reading Quiz #5 due by 11:59 p.m. Sunday 9/27  <b>Read:</b> How to review Response Paper Comments  <b>Watch Video:</b> How to View Comments on Submitted Papers  <b>Optional Reading:</b> <i>Persuasions: The Jane Austen Journal On-Line</i>, vol. 40, no. 1, 2019. (a special issue dedicated to “200 Years of Northanger Abbey: Real, Solemn History”  <a href="http://www.jasna.org/publications/persuasions-online/volume-40-no-1/">http://www.jasna.org/publications/persuasions-online/volume-40-no-1/</a></p>
<p><u>Thursday 9/24</u>  <b>Read:</b> Austen, Jane. <i>Northanger Abbey</i>. (1817), pages 60-119.  <b>Optional Reading:</b> <i>Persuasions: The Jane Austen Journal On-Line</i>, vol. 40, no. 1, 2019. (a special issue dedicated to “200 Years of Northanger Abbey: Real, Solemn History”  <a href="http://www.jasna.org/publications/persuasions-online/volume-40-no-1/">http://www.jasna.org/publications/persuasions-online/volume-40-no-1/</a></p>	

**Week Six – Monday 9/28 to Sunday 10/4**

<b><u>Hybrid</u></b>	<b><u>Online</u></b>
<p><u>Tuesday 9/29</u>  <b>Read:</b> Austen, Jane. <i>Northanger Abbey</i>. (1817), pages 120-179.</p>	<p><b>Watch Video:</b> The Intertextual Gothic  <b>Quiz:</b> Video Quiz #5 due by 11:59 p.m. Sunday 10/4  <b>Read:</b> Austen, Jane. <i>Northanger Abbey</i>. (1817), pages 120-179 and Polidori, John William. “The Vampyre” (1819), <i>Into The Darkness</i>, pages 38-67.  <b>Quiz:</b> Reading Quiz #6 due by 11:59 p.m. Sunday 10/4</p>
<p><u>Thursday 10/1</u>  <b>Read:</b> Polidori, John William. “The Vampyre” (1819), <i>Into The Darkness</i>, pages 38-67.</p>	

**Week Seven – Monday 10/5 to Sunday 10/11**

<b><u>Hybrid</u></b>	<b><u>Online</u></b>
<p><u>Tuesday 10/6</u>  <b>Read:</b> Irving, Washington. “The Legend of Sleepy Hollow” (1820), <i>Into The Darkness</i>, pages 68-94.  <b>Write:</b> Response paper #2 for <i>Northanger Abbey</i>, “The Vampyre,” or “The Legend of Sleepy Hollow” (to be also posted on Blackboard).</p>	<p><b>Watch Video:</b> The Gothic and Place  <b>Quiz:</b> Video Quiz #6 due by 11:59 p.m. Sunday 10/11  <b>Read:</b> Irving, Washington. “The Legend of Sleepy Hollow” (1820), <i>Into The Darkness</i>, pages 68-94.  <b>Read:</b> Hogg, James. <i>The Private Memoirs and Confessions of a Justified Sinner</i>. (1824), pages 1-61.  <b>Quiz:</b> Reading Quiz #7 due by 11:59 p.m. Sunday 10/11</p>
<p><u>Thursday 10/8</u>  <b>Read:</b> Hogg, James. <i>The Private Memoirs</i></p>	

<p><i>and Confessions of a Justified Sinner</i>. (1824), pages 1-61.</p> <p><b>Optional Reading:</b> Beveridge, Allan. “The Confessions of a Justified Sinner and the Psychopathology of the Double.” <i>Psychiatric Bulletin</i>, vol. 15, no. 6, 1991, pp. 344–345.</p>	<p><b>Read:</b> Issues to Consider #2 (On Blackboard)</p> <p><b>Response Paper #2</b> due by 11:59 p.m. Sunday 10/11 Before you write your second Response Paper, it would be a good idea to read my comments on your submitted, first response paper. You may choose to respond to either the excerpts from the <i>Northanger Abbey</i>, “The Vampyre,” or “The Legend of Sleepy Hollow,” but your response should only focus on one text.</p> <p><b>Optional Reading:</b> Beveridge, Allan. “The Confessions of a Justified Sinner and the Psychopathology of the Double.” <i>Psychiatric Bulletin</i>, vol. 15, no. 6, 1991, pp. 344–345.</p>
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**Week Eight – Monday 10/12 to Sunday 10/18**

<u>Hybrid</u>	<u>Online</u>
<p><u>Tuesday 10/13</u></p> <p><b>Read:</b> Hogg, James. <i>The Private Memoirs and Confessions of a Justified Sinner</i>. (1824), pages 62-122.</p>	<p><b>Watch Video:</b> Gothic and The Doppelganger</p> <p><b>Quiz:</b> Video Quiz #7 due by 11:59 p.m. Sunday 10/18</p>
<p><u>Thursday 10/15</u></p> <p><b>Read:</b> Hogg, James. <i>The Private Memoirs and Confessions of a Justified Sinner</i>. (1824), pages 123-187.</p>	<p><b>Read:</b> Hogg, James. <i>The Private Memoirs and Confessions of a Justified Sinner</i>. (1824), pages 62-187.</p> <p><b>Quiz:</b> Reading Quiz #8 due by 11:59 p.m. Sunday 10/18</p> <p><b>Collaborate Session #2:</b> Friday 10/16, 10:00 a.m. to 11:00 a.m.</p>

**Week Nine – Monday 10/19 to Sunday 10/25**

<u>Hybrid</u>	<u>Online</u>
<p><u>Tuesday 10/20</u></p> <p><b>Read:</b> Shelley, Mary. <i>Frankenstein</i>. (1831), pages 1-55.</p>	<p><b>Watch Video:</b> Gothic and the Industrial Revolution</p> <p><b>Quiz:</b> Video Quiz #8 due by 11:59 p.m. Sunday 10/25</p>
<p><u>Thursday 10/22</u></p> <p><b>Read:</b> Shelley, Mary. <i>Frankenstein</i>. (1831), pages 56-110.</p> <p><b>Optional Reading:</b> London, Bette. “Mary Shelley, <i>Frankenstein</i>, and the Spectacle of Masculinity.” <i>PMLA</i>, vol. 108, no. 2, 1993, pp. 253–267.</p>	<p><b>Read:</b> Shelley, Mary. <i>Frankenstein</i>. (1831), pages 1-110.</p> <p><b>Quiz:</b> Reading Quiz #9 due by 11:59 p.m. Sunday 10/25</p> <p><b>Optional Reading:</b> London, Bette. “Mary Shelley, <i>Frankenstein</i>, and the Spectacle of Masculinity.” <i>PMLA</i>, vol. 108, no. 2, 1993, pp. 253–267.</p>

**Week Ten – Monday 10/26 to Sunday 11/1**

<b><u>Hybrid</u></b>	<b><u>Online</u></b>
<p><u>Tuesday 10/27</u>  <b>Read:</b> Shelley, Mary. <i>Frankenstein</i>. (1831), pages 111-166.  <b>Write:</b> Response paper #3 for <i>The Private Memoirs and Confessions of a Justified Sinner</i> or <i>Frankenstein</i> (to be also posted on Blackboard).</p>	<p><b>Watch Video:</b> Gothic Posthumanism  <b>Quiz:</b> Video Quiz #9 due by 11:59 p.m. Sunday 11/1  <b>Read:</b> Shelley, Mary. <i>Frankenstein</i>. (1831), pages 111-166.  <b>Read:</b> Poe, Edgar Allan. “The Masque of the Red Death” (1842), “The Premature Burial” (1844), and “The Cask of Amontillado” (1846), <i>Into The Darkness</i>, pages 132-157.  <b>Quiz:</b> Reading Quiz #10 due by 11:59 p.m. Sunday 11/1  <b>Read:</b> Issues to Consider #3 (On Blackboard)  <b>Response Paper #3</b> due by 11:59 p.m. Sunday 11/1 For this Response Paper you will need to focus on the <i>The Private Memoirs and Confessions of a Justified Sinner</i> or <i>Frankenstein</i>  <b>Optional Reading:</b> Sun, Chunyan. “Horror from the Soul—Gothic Style in Allan Poe’s Horror Fictions.” <i>English Language Teaching</i>, vol. 8, no. 5, Jan. 2015, pp. 94–99.</p>
<p><u>Thursday 10/29</u>  <b>Read:</b> Poe, Edgar Allan. “The Masque of the Red Death” (1842), “The Premature Burial” (1844), and “The Cask of Amontillado” (1846), <i>Into The Darkness</i>, pages 132-157.  <b>Optional Reading:</b> Sun, Chunyan. “Horror from the Soul—Gothic Style in Allan Poe’s Horror Fictions.” <i>English Language Teaching</i>, vol. 8, no. 5, Jan. 2015, pp. 94–99.</p>	

**Week Eleven – Monday 11/2 to Sunday 11/8**

<b><u>Hybrid</u></b>	<b><u>Online</u></b>
<p><u>Tuesday 11/3</u>  <b>Read:</b> Hawthorne, Nathaniel. “Rappaccini’s Daughter” (1844), <i>Into The Darkness</i>, pages 158-185.</p>	<p><b>Watch Video:</b> Children of the Gothic  <b>Quiz:</b> Video Quiz #10 due by 11:59 p.m. Sunday 11/8  <b>Read:</b> Hawthorne, Nathaniel. “Rappaccini’s Daughter” (1844), Gaskell, Elizabeth. “The Old Nurse’s Story” (1852), and Hauff, Wilhelm. “The Severed Hand” (1869), <i>Into The Darkness</i>, pages 158-185 and 209-238.  <b>Quiz:</b> Reading Quiz #11 due by 11:59 p.m. Sunday 11/8  <b>Optional Reading:</b> Domínguez-Rué, Emma. “Nightmares of Repetition, Dreams of Affiliation: Female Bonding in the Gothic Tradition.” <i>Journal of Gender Studies</i>, vol. 23, no. 2, June 2014, pp. 125–136.</p>
<p><u>Thursday 11/5</u>  <b>Read:</b> Gaskell, Elizabeth. “The Old Nurse’s Story” (1852) and Hauff, Wilhelm. “The Severed Hand” (1869), <i>Into The Darkness</i>, pages 209-238.  <b>Optional Reading:</b> Domínguez-Rué, Emma. “Nightmares of Repetition, Dreams of Affiliation: Female Bonding in the Gothic Tradition.” <i>Journal of Gender Studies</i>, vol. 23, no. 2, June 2014, pp. 125–136.</p>	

**Week Twelve – Monday 11/9 to Sunday 11/15**

<b><u>Hybrid</u></b>	<b><u>Online</u></b>
<p><u>Tuesday 11/10</u>  <b>Read:</b> Kipling, Rudyard. “The Mark of the Beast” (1890) and Freeman, Mary Eleanor Wilkins. “Luella</p>	<p><b>Watch Video:</b> Gothic Genders  <b>Quiz:</b> Video Quiz #11 due by 11:59 p.m. Sunday 11/15</p>

<p>Miller” (1902), <i>Into The Darkness</i>, pages 239-250 and 282-294.</p> <p><b>Write:</b> Response paper #4 for “The Masque of the Red Death,” “The Premature Burial,” “The Cask of Amontillado,” “Rappaccini’s Daughter,” “The Old Nurse’s Story,” “The Severed Hand,” “The Mark of the Beast,” or “Luella Miller” (to be also posted on Blackboard).</p>	<p><b>Read:</b> Kipling, Rudyard. “The Mark of the Beast” (1890), Freeman, Mary Eleanor Wilkins. “Luella Miller” (1902), and Doyle, Arthur Conan. “Lot No. 249” (1892), <i>Into The Darkness</i>, pages 239-250, 282-294, and 251-281.</p> <p><b>Quiz:</b> Reading Quiz #12 due by 11:59 p.m. Sunday 11/15</p> <p><b>Write (Honors students only):</b> Abstract (250-500 words) for final paper.</p>
<p><u>Thursday 11/12</u></p> <p><b>Read:</b> Doyle, Arthur Conan. “Lot No. 249” (1892), <i>Into The Darkness</i>, pages 251-281.</p> <p><b>Optional Reading:</b> Battles, Paul. “The Mark of the Beast’: Rudyard Kipling’s Apocalyptic Vision of Empire.” <i>Studies in Short Fiction</i>, vol. 33, no. 3, Summer 1996, p. 333.</p> <p><b>Write (Honors students only):</b> Abstract (250-500 words) for final paper.</p>	<p><b>Optional Reading:</b> Battles, Paul. “The Mark of the Beast’: Rudyard Kipling’s Apocalyptic Vision of Empire.” <i>Studies in Short Fiction</i>, vol. 33, no. 3, Summer 1996, p. 333.</p>

**Week Thirteen – Monday 11/16 to Sunday 11/22**

<b><u>Hybrid</u></b>	<b><u>Online</u></b>
<p><u>Tuesday 11/17</u></p> <p><b>Read:</b> James, Henry. <i>The Turn of the Screw</i>. (1898), pages 1-43.</p>	<p><b>Watch Video:</b> Gothic and Perspective</p> <p><b>Quiz:</b> Video Quiz #12 due by 11:59 p.m. Sunday 11/22</p>
<p><u>Thursday 11/19</u></p> <p><b>Read:</b> James, Henry. <i>The Turn of the Screw</i>. (1898), pages 44-87.</p> <p><b>Optional Reading:</b> Cook, David A., and Timothy J. Corrigan. “Narrative Structure in the <i>Turn of the Screw</i>: A New Approach to Meaning.” <i>Studies in Short Fiction</i>, vol. 17, no. 1, Winter 1980, p. 55-65.</p>	<p><b>Read:</b> James, Henry. <i>The Turn of the Screw</i>. (1898), pages 1-87.</p> <p><b>Quiz:</b> Reading Quiz #13 due by 11:59 p.m. Sunday 11/22</p> <p><b>Read:</b> Issues to Consider #4 (On Blackboard)</p> <p><b>Response Paper #4</b> due by 11:59 p.m. Sunday 11/22 You may focus on “The Masque of the Red Death,” “The Premature Burial,” “The Cask of Amontillado,” “Rappaccini’s Daughter,” “The Old Nurse’s Story,” “The Severed Hand,” “The Mark of the Beast,” or “Luella Miller” (to be also posted on Blackboard).</p> <p><b>Collaborate Session #3:</b> Friday 11/20, 10:00 a.m. to 11:00 a.m.</p> <p><b>Optional Reading:</b> Cook, David A., and Timothy J. Corrigan. “Narrative Structure in the <i>Turn of the Screw</i>: A New Approach to Meaning.” <i>Studies in Short Fiction</i>, vol. 17, no. 1, Winter 1980, p. 55-65.</p>

**Week Fourteen – Monday 11/23 to Sunday 11/29**

<b><u>Hybrid</u></b>	<b><u>Online</u></b>
<p><u>Tuesday 11/24</u></p> <p><b>Read:</b> Blackwood, Algernon. “The Willows”</p>	<p><b>Watch Video:</b> Ecology of the Gothic</p> <p><b>Quiz:</b> Video Quiz #13 due by 11:59 p.m. Sunday</p>

<p>(1907), <i>Into The Darkness</i>, pages 295-339.  <b>Optional Reading:</b> Miller, John MacNeill. “Weird Beyond Description: Weird Fiction and the Suspicion of Scenery.” <i>Victorian Studies</i>, vol. 62, no. 2, Winter 2020, pp. 244–252.</p>	<p>11/29  <b>Read:</b> Blackwood, Algernon. “The Willows” (1907), <i>Into The Darkness</i>, pages 295-339.  <b>Quiz:</b> Reading Quiz #14 due by 11:59 p.m. Sunday 11/29  <b>Optional Reading:</b> Miller, John MacNeill. “Weird Beyond Description: Weird Fiction and the Suspicion of Scenery.” <i>Victorian Studies</i>, vol. 62, no. 2, Winter 2020, pp. 244–252.</p>
<p>Thursday 11/26      <i>Thanksgiving Break</i>  <b>No Class</b></p>	

**Week Fifteen – Monday 11/30 to Sunday 12/6**

<b><u>Hybrid</u></b>	<b><u>Online</u></b>
<p><u>Tuesday 12/1</u>  <b>Read:</b> Gautier, Théophile. “The Mummy’s Foot” (1908) and Loring, F. G. “The Tomb of Sarah” (1910), <i>Into The Darkness</i>, pages 340-363.</p>	<p><b>Watch Video:</b> The Gothic and Mankind  <b>Quiz:</b> Video Quiz #14 due by 11:59 p.m. Sunday 12/6  <b>Read:</b> Gautier, Théophile. “The Mummy’s Foot” (1908), Loring, F. G. “The Tomb of Sarah” (1910), and Lovecraft, H. P. “The Call of Cthulhu” (1926), <i>Into The Darkness</i>, pages 340-391.  <b>Quiz:</b> Reading Quiz #15 due by 11:59 p.m. Sunday 12/6</p>
<p><u>Thursday 12/3</u>  <b>Read:</b> Lovecraft, H. P. “The Call of Cthulhu” (1926), <i>Into The Darkness</i>, pages 364-391.  <b>Write:</b> Response paper #5 for “Lot No. 249,” Henry. <i>The Turn of the Screw</i>, “The Willows,” “The Mummy’s Foot,” “The Tomb of Sarah,” or “The Call of Cthulhu” (to be also posted on Blackboard).  <b>Optional Reading:</b> Evans, Timothy H. “A Last Defense against the Dark: Folklore, Horror, and the Uses of Tradition in the Works of H. P. Lovecraft.” <i>Journal of Folklore Research</i>, vol. 42, no. 1, 2005, pp. 99–135.</p>	<p><b>Read:</b> Issues to Consider #5 (On Blackboard)  <b>Response Paper #5</b> due by 11:59 p.m. Sunday 12/6 The fifth Response Paper should focus on a issue “Lot No. 249,” Henry. <i>The Turn of the Screw</i>, “The Willows,” “The Mummy’s Foot,” “The Tomb of Sarah,” or “The Call of Cthulhu” (to be also posted on Blackboard).  <b>Optional Reading:</b> Evans, Timothy H. “A Last Defense against the Dark: Folklore, Horror, and the Uses of Tradition in the Works of H. P. Lovecraft.” <i>Journal of Folklore Research</i>, vol. 42, no. 1, 2005, pp. 99–135.</p>
<p><u>Friday 12/4</u>  <b>Conference:</b> Tentative date for Conference</p>	

**Week Sixteen – Finals week**

<b><u>Hybrid</u></b>	<b><u>Online</u></b>
<p><u>Exam Day</u>  <b>Write:</b> Final Paper due.</p>	<p><b>Final Exam:</b> Critical Response paper due by 11:59 p.m. Monday 12/7 The final exam will be in the form of a Critical Response Paper. The paper will be a four to five page research-supported, analytical essay on a single text from the assigned readings. <b>(Honors students will be required to write 10-12 pages)</b> Your analysis should attempt to determine a larger significance related by the author of the text. Organize your paper as a persuasive argument, driven by an interesting and concise thesis and supported by evidence from the text. As a</p>

minimum, besides at least one quote from the text you are analyzing, you need to include quotes from at least one scholarly source. No quotes, however, should be included as part of the paper's length requirement. Your paper should conform to MLA standards, although other styles such as Chicago or APA will be acceptable with prior confirmation. The final essay should be typed or computer generated papers with all text in Times New Roman, 12 point font and should have 1" margins on the sides, top, and bottom. Your name, section number, and date should be in the upper left (or right) hand corner of the first sheet, and your last name with the page number should appear on the top right of any remaining pages. Failure to conform to the above guidelines without prior approval from me may result in a reduction of credit for that assignment. Remember also that all submitted assignments may be processed through Turnitin.Com to verify originality.

Other Considerations and Requirements:

- The text selected cannot be one that you have written about earlier in a response paper.
- The analysis you present must be your own. A good analysis must be consistent within the critical framework or lens that you use to view the text.
- Your source must be scholarly and reliable. By and large, avoid “surfing the web” for material. Sources such as Wikipedia, Schmoop, Cliffnotes, Sparknotes, Enotes, or any of the countless other sites from the open web that promise literary analyses are not allowed as source material. Use the library databases for discovering suitable sources.
- Your analysis must convey some sense of importance or meaning to your readers. It is not sufficient, for example, to only discuss the satire and imagery of Jonathan Swift's “A Modest Proposal.” How does the effect of such a satirical style impact the readers? What relevant message imbedded within the style should readers gain from the text?
- Since you should assume that the audience for your paper is already familiar with the text you are analyzing, there is no need to either retell the narrative or relate the biography of the author.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.