

English 170

The Year Without a Summer

Meeting Time: M/W/F 10:00-10:50 am
Professor: Dr. Stephen Grandchamp
Email: sgrandch@iwu.edu
Office: Ames Library 134

Classroom: State Farm Hall 22
Term: Fall 2017
Office Phone: 309-556-3287
Office Hours: M/F 11:00 am-1:00 pm

UNIVERSITY COURSE DESCRIPTION

Critical reading and interpretation of literary texts. Encourages close reading as well as oral and written work in articulating understanding. May be repeated for credit if subject matter is not duplicated; does not count toward the English-Writing major. Offered occasionally.

THE YEAR WITHOUT A SUMMER: THE BIRTH OF MODERN HORROR

The vacation plans of the Shelleys, Lord Byron, and John Polidori were interrupted due to 1816's abnormally cold conditions. Fortuitously, the group's unexpected sequestering produced stories that established modern horror. This course explores these stories' legacy through *Frankenstein's* portrayal of mental illness and *The Vampire's* utilization of a romantic villain.

COURSE OBJECTIVES

In order to develop students' critical and imaginative talents, the readings, assignments, and activities in this section of ENGL 170 will aim to:

- 1) Help students to recognize and understand the importance of the structure and style of a literary text.
- 2) Encourage students to engage their imaginative faculties when they read.
- 3) Enable students to connect the literature they read to the cultural and social contexts in which it was written or which it portrays.
- 4) Develop students' ability to interpret literary texts.
- 5) Facilitate students' inventiveness through the production of original creative work.

REQUIRED TEXTS

Texts are required in these particular editions. All other readings will be provided for students.

Morrison, Toni. *Beloved*. Vintage, 2004. ISBN: 9781400033416

Rice, Anne. *Interview with the Vampire*. Ballantine, 1991. ISBN: 9780345337665

Shelley, Mary. *Frankenstein: The Original 1818 Text*. 3rd ed., Broadview, 2012. ISBN: 9781554811038

Stevenson, Robert Louis. *Strange Case of Dr Jekyll and Mr Hyde*. 3rd ed., Broadview, 2015. ISBN: 9781554810246

Stoker, Bram. *Dracula*. Broadview, 1997. ISBN: 9781551111360

SUPPLEMENTARY TEXT

The supplementary text is not required, although it is a useful anthology that can provide broader context for the writing assignments.

Ryan, Alan, editor. *The Penguin Book of Vampire Stories*. Penguin, 1989. ISBN: 9780140124453

FINAL GRADE CALCULATION

Final grades will be calculated according to the following distribution:

Close Readings	5 %
Literary Analysis Essay	15 %
Social Argument Essay	20 %
Film	10 %
Film Festival Presentation	5 %
Midterm Exam	10 %
Final Exam	10 %
Reading Quizzes	10 %
Participation	15 %

GRADING OF COURSE PERFORMANCE

All work will be graded on a 100-point scale. At the end of the semester, final grades will be assigned according to the following criteria:

A	94-100	C	74-76
A-	90-93	C-	70-73
B+	87-89	D+	67-69
B	84-86	D	64-66
B-	80-83	F	63 and below
C+	77-79		

ASSIGNMENT OVERVIEW

The requirements and grading criteria for a particular assignment will be described on a separate assignment sheet. Assignments may be summarized as follows:

Close Readings: brief argumentative analyses (300 words) of a single passage from assigned reading

Literary Analysis Essay: a narrow argument (1,200 words) about one passage (no more than two pages) from *Frankenstein* or *Strange Case of Dr Jekyll and Mr Hyde* that demonstrates writing ability, interpretive skill, and the synthesis of textual evidence while exploring the ways this passage supports, complicates, or undermines a theme of the entire novel

Social Argument Essay: a focused argument (1,500 words) about the relationship between a course reading and a social or historical issue

Film: a horror film (minimum five minutes) created in groups that comments on larger social or historical issue with essay (600 words) written individually that explicates this issue

Film Festival Presentation: a brief presentation (5 minutes) and question-and-answer session (5 minutes) in groups focused on the themes of the submitted film

Midterm Exam: an essay exam (one session) in which students demonstrate proficiency in reflecting on the course's themes and texts

Final Exam: a comprehensive essay exam (one session) in which students demonstrate proficiency in reflecting on the course's themes and texts

*Note: Late work will not be accepted. Students must pass the Literary Analysis Essay, Social Argument Essay, Film, Midterm Exam, and Final Exam in order to receive a passing grade in the course.

PARTICIPATION

Because this is a discussion-based course facilitated in a seminar style, active participation throughout the semester is required of all students. Expected types of participation include: completing the assigned readings, contributing daily to course discussions, asking incisive questions, responding respectfully to classmates' ideas, and approaching all course activities with enthusiasm. Students should also refrain from using cellphones or laptops unless prompted to do so by the professor. Therefore, students should bring print copies of the readings listed for a particular session. Participation will be assessed midway through the course and at the end of the semester. Additionally, students may ask for an assessment of their participation score at any point during the semester.

ATTENDANCE

Students are required to attend all sessions of ENGL 170. However, students are granted three no-questions-asked absences to account for emergencies, illnesses, etc. Missed individual conferences also count as an absence. Beginning with the fourth missed session, students will receive a penalty of five points for each absence. For example, a final grade of 90 would be lowered to 80 in the event of five total absences. The professor does not discriminate between excused and unexcused absences; therefore, students must use their three no-questions-asked absences wisely.

OFFICE HOURS/EMAIL COMMUNICATION

Office hours will be held between 11:00 am and 1:00 pm on Monday and Friday. Students are encouraged to visit office hours with questions, concerns, or course-related topics for discussion. If students would like to meet at another time, they should contact the professor via email in order to set up an appointment. Students should feel free to email the professor at other times with questions or concerns. However, the professor does not review drafts via email. Instead, students should discuss papers in face-to-face meetings to ensure clear communication. The professor checks his email inbox every weekday at 3 pm. In order to receive an answer on a particular day, students must email the professor before this time.

SUBMISSION OF WORK

All documents should be submitted in hard copy at the beginning of the course session (with the exception of the Film, which will be submitted electronically). All student work will be returned with grades and comments.

PLAGIARISM

Because ENGL 170 is an original exploration of cultural ideas, intellectual dishonesty will not be tolerated. As such, students should not use the ideas or language of others in course assignments without proper attribution. Methods of proper attribution will be covered in class reading and discussion. Additionally, students should not repurpose assignments from previous courses. Cases of plagiarism may lead to failure of the assignment or course. Students can and should ask the professor for help or clarification related to citations at any point in the semester. However, they should seek this guidance before submitting their work.

COURSE SCHEDULE

Students are expected to complete the listed readings before the designated date. Assignments should be submitted at the beginning of the listed class session.

Unit I: Horror as an Allegory of Mental Illness

8/28 (M)	Course Introduction
8/30 (W)	Mary Shelley, <i>Frankenstein</i> (1818): 31-34
9/1 (F)	John Clubbe, "The Tempest-toss'd Summer of 1816: Mary Shelley's <i>Frankenstein</i> " (1991)
9/4 (M)	NO CLASS (Labor Day)
9/6 (W)	Mary Shelley, <i>Frankenstein</i> (1818): 49-110
9/8 (F)	Mary Shelley, <i>Frankenstein</i> (1818): 111-160
9/11 (M)	Mary Shelley, <i>Frankenstein</i> (1818): 161-221
9/13 (W)	No Reading
9/15 (F)	CLOSE READING #1 DUE
9/18 (M)	Robert Louis Stevenson, <i>Strange Case of Dr Jekyll and Mr Hyde</i> (1886): 33-69
9/20 (W)	Henry Maudsley, "The Double Brain" (1889): 190-194 (in <i>Strange Case</i>)
9/22 (F)	Robert Louis Stevenson, <i>Strange Case of Dr Jekyll and Mr Hyde</i> (1886): 69-101
9/25 (M)	CLOSE READING #2 DUE James Sully, "The Dream as Revelation" (1893): 199-203 (in <i>Strange Case</i>)
9/27 (W)	Toni Morrison, <i>Beloved</i> (1987): 1-59
9/29 (F)	Toni Morrison, <i>Beloved</i> (1987): 60-100
10/2 (M)	Toni Morrison, <i>Beloved</i> (1987): 101-146
10/4 (W)	LITERARY ANALYSIS ESSAY DUE Toni Morrison, <i>Beloved</i> (1987): 147-180
10/6 (F)	Toni Morrison, <i>Beloved</i> (1987): 180-247
10/9 (M)	Toni Morrison, <i>Beloved</i> (1987): 247-324
10/11 (W)	MIDTERM EXAM
10/13 (F)	No Reading

Unit II: The Seductive Horror of the Vampire

10/16 (M)	John William Polidori, <i>The Vampyre: A Tale</i> (1819): 293-312 (in <i>Frankenstein</i>)
10/18 (W)	Lord Byron, "A Fragment" (1819): 287-291 (in <i>Frankenstein</i>)
10/20 (F)	NO CLASS (Fall Break)
10/23 (M)	J. Sheridan Le Fanu, <i>Carmilla</i> (1872): 71-102 (in <i>Penguin Book of Vampire Stories</i>)
10/25 (W)	J. Sheridan Le Fanu, <i>Carmilla</i> (1872): 103-137 (in <i>Penguin Book of Vampire Stories</i>)
10/27 (F)	Bram Stoker, <i>Dracula</i> (1897): 29-57
10/30 (M)	Bram Stoker, <i>Dracula</i> (1897): 58-108
11/1 (W)	Bram Stoker, <i>Dracula</i> (1897): 109-138
11/3 (F)	Bram Stoker, <i>Dracula</i> (1897): 139-199

- 11/6 (M) Bram Stoker, *Dracula* (1897): 200-256
- 11/8 (W) Bram Stoker, *Dracula* (1897): 257-286
- 11/10 (F) Bram Stoker, *Dracula* (1897): 286-328
- 11/13 (M) Bram Stoker, *Dracula* (1897): 329-384
- 11/15 (W) Bram Stoker, *Dracula* (1897): 385-419
- 11/17 (F) SOCIAL ARGUMENT ESSAY DUE
- 11/20 (M) Anne Rice, *Interview with the Vampire* (1976): 3-95
- 11/22 (W) NO CLASS (Thanksgiving)
- 11/24 (F) NO CLASS (Thanksgiving)
- 11/27 (M) Anne Rice, *Interview with the Vampire* (1976): 95-200
- 11/29 (W) NO CLASS
MEETINGS WITH PROFESSOR (FILM IDEAS)
- 12/1 (F) Anne Rice, *Interview with the Vampire* (1976): 203-250
- 12/4 (M) Anne Rice, *Interview with the Vampire* (1976): 250-277
- 12/6 (W) Anne Rice, *Interview with the Vampire* (1976): 277-342
- 12/8 (F) FINAL EXAM
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- 12/12 (T) Final Exam Period
3:30-5:30 pm FILM FESTIVAL PRESENTATION
FILM DUE