

**Carleton University  
Department of English  
Fall 2013**

**ENGL 2005A Theory and Criticism  
Critical Approaches to Horror and the Fantastic**

[Prerequisite: 1.0 credit in ENGL at the 1000 level]

**Time:** 2:25 p.m. – 3:55 p.m. Tuesday and Thursday

**Location:** 520 Southam Hall

**Professor:** B. Johnson

**Office:** 1917DT

**Telephone:** (613) 520-2600 ext. 2331

**Office Hours:** Tuesdays 4:05-5:30 p.m.

**Email:** brian\_johnson@carleton.ca

**Course Website:** <http://engl2005.wordpress.com/>



*"I suddenly arose in my ghostly attire and in a moment was upon him." —Page—*

An introduction to theories and methods of literary analysis through the study of ghost stories and horror fiction. Students will explore some of the major approaches to literary and cultural analysis, including: narratology, structuralism/ post-structuralism, postcolonialism, psychoanalysis, feminism, queer theory, critical race theory, Marxism, and ecocriticism. As we examine

the kinds of questions that each of these approaches helps us to pose about literary texts, we will think about how such theorizing helps to illuminate the complex relationship between literary form, subjectivity, ethics, and ideology in late nineteenth- and early twentieth-century texts that emphasize fantastic or supernatural elements. Our engagement with literary theory and criticism will also involve an exploration of the disciplinary history of English studies and a look at the debates around the function and value of studying English. Recommended for English Majors.

## TEXTS (Available at the Campus Bookstore)

Peter Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory*, Third Edition (Manchester)

John Grafton (ed.), *Great Ghost Stories* (Dover)

Henry James, *The Turn of the Screw* (Norton Critical Edition)

M. R. James, *Casting the Runes and Other Ghost Stories* (Oxford)

Angela Carter, *The Bloody Chamber* (Penguin)

H. P. Lovecraft, *The Call of Cthulhu and Other Weird Stories* (Penguin)

## METHOD OF EVALUATION

Essay #1	A formalist reading of a selected ghost story that demonstrates awareness of the links between structure, theme, motifs, and effect. Topics TBA.	1250 words	20%	Oct. 8
Essay #2	A theoretically-informed reading of a selected story. Topics TBA.	2500 words	40%	Dec. 5
Final Exam*	Passage Identifications and Commentaries / Essay	3 hrs.	40%	TBA

**\*The final exam and airplane ticket bookings:** The final exam period is December 11-22, 2013 (including Saturdays). Since the Registrar's Office does not set exam dates until well into the term, you must plan to be available throughout the entire examination period. Do not purchase plane tickets with departure dates prior to December 23, 2013. Exams will not be rescheduled for students who take on other commitments.

## COURSE PROCEDURES, GRADES, AND GRADING

**Basic Preparation:** As a matter of course you are expected to: (1) attend the lectures, (2) complete the scheduled readings beforehand, (3) arrive prepared to discuss what you have read, (4) bring the relevant text(s) to class. It is strongly recommended that you take detailed notes on the lectures and keep a record of the passages we discuss in class. Writing in the margins of your books and marking off key passages as you read is also a good idea.

**Handing In Assignments:** Assignments are due in class on the dates indicated. However, they can be handed in without penalty until 8:30 a.m. the morning *after* the due date, via the English Department's drop box, located on the 18<sup>th</sup> floor of Dunton Tower. Please do not slip the assignment under my office door. Emailed or faxed assignments are not acceptable and will not be marked. Keep a back-up copy of every assignment you hand in as an insurance policy in the highly unlikely event that I misplace your work.

**Confirming Receipt of Assignment:** Upon receipt of your assignment, I will enter a note (“R”) in the cuLearn gradebook for this class, confirming that I have it. It is your responsibility to check the gradebook the following afternoon to make sure your assignment has been received. In the unlikely event that it has gone astray, email me the completed assignment immediately and bring a hard copy to the next class.

**Late Penalty:** Except in rare cases for which corroborating documentation can be provided (such as a medical emergency or the death of an immediate family member), assignments handed in after the due date will be penalized by 1/3 of a letter grade per day. For example, a B+ essay due on Monday but handed in on Tuesday afternoon would drop to a B. If it wasn’t handed in until Wednesday it would receive a B-, etc. Saturday and Sunday count as 1 day each, so if you find yourself in the position of finishing up your late essay on Saturday afternoon and don’t want to lose 1/3 of a grade for Sunday too, email me the completed assignment immediately and submit an identical hard copy to the drop box on Monday. Late essays will be graded, but will not receive comments.

**Extensions:** Requests for extension may be granted in some instances, but only for compelling reasons. Any such request must be made in writing or in person to the professor (not one of the TAs) no later than 48 hours prior to the due date of the assignment. Requests for “retroactive” extensions (i.e. requests made on or after the due date of the essay) will not be considered.

**Grading Criteria:** Grades for term work will be based on insightfulness, originality, focus, organization of ideas, clarity of expression, scholarly rigor, correct use of MLA style, spelling, and grammar.

#### **Grade Scale:**

A+	90-100	12
A	85-89	11
A-	80-84	10
B+	77-79	9
B	73-76	8
B-	70-72	7
C+	67-69	6
C	63-66	5
C-	60-62	4
D+	57-59	3
D	53-56	2
D-	50-52	1
F	0-49	0

**Plagiarism:** Plagiarism means passing off someone else’s words or ideas as your own or submitting the same work in two different academic contexts (self-plagiarism). The consequences of plagiarism are severe and are issued by the Dean and the University Senate. In order to avoid plagiarism, you must correctly attribute the sources of the

ideas you pick up from books, the internet, and other people. For additional information, consult the section on Instructional Offenses in the *Undergraduate Calendar*.

## **ACADEMIC ACCOMMODATIONS**

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by the last official day to withdraw from classes in each term.

You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at <http://carleton.ca/equity/accommodation>

## **SCHEDULE OF TOPICS AND READINGS**

Many of the readings below are available online through the course website: <http://engl2005.wordpress.com/>. Any changes to the schedule of readings announced in class and/or posted on WebCT is considered official. Anything in the schedule designated “handout” will be a short excerpt distributed in class the day we study it.

## **SCHEDULE OF TOPICS AND READINGS**

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**Thursday, September 5**

**Introduction to Theory and Criticism**

**Tuesday, September 10****The Rise of Theory**

Yeats, "Leda and the Swan" (handout)  
 Margolis, "Yeats' 'Leda and the Swan'" (handout)  
 Cullingford, "Yeats and Gender" (handout)  
 Barry, "Theory Before 'Theory'—Liberal Humanism" (BT11-37)

**Thursday, September 12****Narration and Narratology**

Barry, "Narratology" (BT214-22, 233-38)  
 Poe, "The Oval Portrait" (BT318-21)

**Tuesday, September 17****Narratology and Genre: The English Ghost Story**

M. R. James, "The Rose Garden" (GG571-80)  
 Stoker, "The Judge's House" (GG532-46)  
 Edwards, "The Phantom Coach" (GG51-12)  
 Le Fanu, "Dickon the Devil" (GG523-31)  
TO DO: Come to class with a list of features these stories have in common. What are the "generic features" of the English Ghost Story?

**Thursday, September 19****"Fantastic" Literature: Structuralism, Genre, and the Symbolic Code**

Barry, "Structuralism" (BT38-58)  
 Todorov, from *The Fantastic* (handout)  
 M. R. James, "The Rose Garden" (GG571-80)  
 Stoker, "The Judge's House" (GG532-46)  
 Edwards, "The Phantom Coach" (GG51-12)  
 Le Fanu, "Dickon the Devil" (GG523-31)

**Tuesday, September 24****"Fantastic" Literature: Structuralism, Genre, and the Symbolic Code**

Barry, "Structuralism" (BT38-58)  
 Todorov, from *The Fantastic* (handout)  
 M. R. James, "The Rose Garden" (GG571-80)  
 Stoker, "The Judge's House" (GG532-46)  
 Edwards, "The Phantom Coach" (GG51-12)  
 Le Fanu, "Dickon the Devil" (GG523-31)

**Thursday, September 26****Spectres of the Unconscious: Basic Freud**

Barry, "Psychoanalytic Criticism" (focus on Freud: BT92-103)  
 Frost, "Mending Wall" (handout)  
 Frost, "Stopping By Woods on a Snowy Evening" (handout)  
 Holland, from *The Brain of Robert Frost* (handout)

**Tuesday, October 1**

## **Spectres of the Unconscious: Psychoanalysis and the Uncanny**

Freud, "The Uncanny" (ARES)

### **Thursday, October 3**

## **Spectres of the Unconscious: Psychoanalysis and the Uncanny (cont'd)**

Lovecraft, "Rats in the Walls" (CCOWS 89-108)

### **Tuesday, October 8**

## ***The Turn of the Screw* Narratology, Structuralism, and Genre**

James, *The Turn of the Screw*

James, "Preface to the New York Edition of *The Turn of the Screw*" (ToS)

Roellinger, "Psychical Research and 'The Turn of the Screw'" (ToS)

Essay #1 Due

### **Thursday, October 10**

## ***The Turn of the Screw* Psychoanalytic Criticism**

James, *The Turn of the Screw*

Harold C. Goddard, "A Pre-Freudian Reading of *The Turn of the Screw*" (ToS)

### **Tuesday, October 15**

## **Form, Politics, and the Other: From Russian Formalism to Marxist Criticism**

James, *The Turn of the Screw*

Barry, "Marxist Criticism" (BT 150-65)

Shklovsky, from *Art as Technique* (handout)

Jacobs, "The Monkey's Paw" (GG5 61-70)

Robbins, "Recognition: Servant in the Ending" (ToS)

### **Thursday, October 17**

## **Carnival, Grotesque Realism, and Transgression**

Bakhtin, from *Rabelais and His World* (ARES)

Carter, "Puss-in-Boots" (BC)

### **Tuesday, October 22**

## **Authors, Readers, and the Problem of Meaning**

Swain, "Bone to His Bone" (GG5 81-87)

Bierce, "The Moonlit Road" (GG5 53-60)

Iser, from "The Reading Process" (handout)

### **Thursday, October 24**

## **The Death of the Author?: Poststructuralism and After**

Barry, "Poststructuralism and Deconstruction" (BT 59-77)

Barthes, "The Death of the Author" (ARES)

Rabinowitz, "Actual Reader and Authorial Reader" (ARES)

## **FALL BREAK (October 29-November 1)**

**Tuesday, November 5****Madwomen in the Attic: Silence, Voice, and Gender**

Gilbert and Gubar, "The Female Swerve" (ARES)

Gilman, "The Yellow Wallpaper" (ARES)

Nesbit, "Man-Size in Marble" (ARES)

**Thursday, November 7****Fairy Tales and Feminism: Gender and Genre**

Carter, "The Bloody Chamber" (BC 7-41) and "The Tiger's Bride" (BC 51-67)

Barry, "Feminist Criticism" (BT 116-33)

**Tuesday, November 12****Textual Silences: Lesbian/Gay Criticism and "Homosexual Panic" (Part 1)**

Barry, "Lesbian/Gay Criticism" (BT 134-49)

Sedgwick, from "The Beast in the Closet: James and the Writing of Homosexual Panic" (handout)

James, *The Turn of the Screw*

**Thursday, November 14****Textual Silences: Lesbian/Gay Criticism and "Homosexual Panic" (Part 2)**

M. R. James, "An Episode of Cathedral History" (CTR 210-27); "A School Story" (CTR 97-104); and "Oh, Whistle, and I'll Come to You, My Lad" (CTR 57-77).

**Tuesday, November 19****Textual Silences: Reading for Race**

Morrison, "Black Matter(s)" (ARES)

Poe, "The Black Cat" (ARES)

**Thursday, November 21****Cultural Materialism and H.P. Lovecraft**

Barry, "New Historicism and Cultural Criticism" (BT 166-84)

Lovecraft, "The Call of Cthulhu" (CCOWS 139-69) and "The Festival" (CCOWS 109-118)

**Tuesday, November 26****Ghosts, Stories, Weird Tales, and Modernity: Technology and Anxiety**

M. R. James, "The Malice of Inanimate Objects" (CTR 288-92)

H. P. Lovecraft, "Nyarlathotep" (CCOWS)

Benson, "The Confession of Charles Linkworth" (GGS 88-100)

Sconce, from *Haunted Media: Electronic Presence from Telegraphy to Television* (ARES/reserve)

Bennett, "Disenchantment Tales" from *The Enchantment of Modern Life* (handout)

**Thursday, November 28****The Ghosts of Empire: Postcolonial Criticism**

Barry, "Postcolonial Criticism" (BT 185-95)

Jacobs, "The Monkey's Paw" (GGS 61-70)

Kipling, "The Mark of the Beast" (ARES)

**Tuesday, December 3****Postcolonialism and Ecocriticism: Nature's Monsters**

Barry, "Ecocriticism" (BT 239-61)

Poe, "The Black Cat" (ARES)

Kipling, "The Mark of the Beast" (ARES)

**Thursday, December 5****Exam Preparation and Review**

Essay #2 Due



## Understanding Your Essay Grade

12	90-100	<b>A+</b>	<b>Excellent.</b> The essay presents a clear, engaging thesis and follows through with a well-developed and well-supported argument. It shows good understanding of the text(s) and is perceptive and even original in its treatment, presenting more than a restatement of the lecture/tutorial discussion. The structure is logical and easy to follow, using effective transitions. Paragraphs are internally coherent; examples are well-integrated, relevant, and thoughtfully analyzed. The essay is grammatically correct and free of mechanical errors; sentences are balanced and varied in interesting and appropriate ways; the language is lucid, precise, and lively. The essay is formatted properly and all sources are accurately cited.
11	85-89	<b>A</b>	
10	80-84	<b>A-</b>	
9	77-79	<b>B+</b>	<b>Good.</b> The essay presents a clear thesis and follows through with a generally well-developed argument, though some parts of the argument need further clarification or support. It shows good understanding of the text(s) but is not especially insightful or original. The structure is logical but not always perfectly controlled (for instance, some transitions are weak or missing). Paragraphs are mostly coherent; most examples are well-chosen but discussion of them is not always sufficiently detailed. The essay is grammatically correct and mostly free of mechanical errors, but the prose is not particularly elegant or engaging. The essay is formatted properly and all sources are accurately cited.
8	73-76	<b>B</b>	
7	70-72	<b>B-</b>	
6	67-69	<b>C+</b>	<b>Adequate.</b> The essay presents a thesis, but not a clear or suitable one; it does not follow through with a consistent, well-supported argument. It shows basic understanding of the text(s) but misses, distorts, or misunderstands some aspects. The structure is loose in places, lacking transitions or wandering off topic. Paragraphs sometimes lack unity, and examples are not always relevant or simply inserted without adequate discussion. The essay has a number of grammatical and/or mechanical problems, and the writing style is uncertain and obscure in places. The essay is not formatted properly and/or sources are not correctly cited.
5	63-66	<b>C</b>	
4	60-62	<b>C-</b>	
3	57-59	<b>D+</b>	<b>Poor.</b> The essay does not present or argue consistently for a suitable thesis. It shows some substantial misunderstandings of the text(s); it paraphrases or summarizes instead of analyzing; its examples are simply inserted without proper connection to an argument and without discussion. The essay lacks structure and moves from idea to idea without any apparent logic. Paragraphs are not unified. The essay has many grammatical and mechanical errors and the style is generally faulty: phrases or sentences are frequently unintelligible. The essay is not formatted properly and/or sources are not correctly cited. (Essays with <b>all</b> of these problems will fail.)
2	53-56	<b>D</b>	
1	50-52	<b>D-</b>	
0	0-49	<b>F</b>	<b>Failure.</b> The essay is completely off topic or has no thesis and no argument; it simply paraphrases the text(s), or misunderstands them; it uses no appropriate evidence or fails to discuss its examples; it is incoherent, unintelligible, or has no discernible structure. It is stylistically and mechanically a disaster. It is not formatted correctly and/or sources are not properly cited. It does not meet the minimum requirements for the assignment.