

Honors 300 (4 credits)  
Spring 2024  
TTH 1:00-2:15

Cynthia Richards  
Office #: Hollenbeck 122  
PiiiT Swamps, closets, occasional summer camp, haunted  
corner lot: that's where the monsters of our childhoods  
either tightly shut away or securely removed from when  
disruption and political change, monsters can seem far  
separate from our daily lives grow thin. Rather, we  
self and our own identity made strange through the pris  
words, to acknowledge a darkness within.

It is these very times that this course will be interested  
at the revolutions of the eighteenth century and how th  
literary and cultural beneficiaries of this revolutionary a  
the norm and may find its representations of the monst  
spitting images. Or as we become denizens of a digital  
revolution, these norms may have started to seem sligh  
section—two of them iconic—will be Jonathan Swift's  
Brown's early American novel, (1798 and Mary  
(1818).

The nineteenth century unleashed a revolution of a mo  
status of the domestic space and consequently the sens  
power for women. Writers and artists of the period reg

alternative for Orwell's *1984*. Written from the point of view of *1984*'s secondary female character, Julia, it makes language less the center of its monstrous vision and instead focuses on the threats to bodily autonomy that play out most spectacularly when directed at the female body. In shifting the focus of Orwell's text, this latter work also implicitly acknowledges that at least one of Orwell's most feared states has already taken place—surveillance culture normalized through social media and a 24/7 online public presence that threatens to eliminate the private or the “within” altogether by bringing everything routinely to light.

Perhaps partly in response to the surveillance culture that emerged post World War II in America, being *1984* assumed an elevated status in 20<sup>th</sup> century American literature. To get at this phenomenon, we will conclude our survey by looking at the true crime story and the culture of American violence it encodes, starting with Alfred Hitchcock's still haunting 1968 *Marnie* and moving to Truman Capote's still controversial 1966 *In Cold Blood*. Each speaks to the American tendency to find something sympathetic in the villain, and in the case of these two stories of well-known serial killers, even something that borders on the heroic. At a time in which mass shootings have become neatly an everyday event

- 2) Learning Outcome 10: Students will analyze problems, issues, or representations using knowledge, theories and/or methods appropriate to the humanities.

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- As mentioned earlier, this paper will span the course of the semester and will be composed of three parts: personal narrative, historical/cultural overview, and literary analysis. Drafts of these three sections will be due at various dates during the semester. (See schedule of readings for details.) You will meet with writing groups throughout the semester to work on this paper.
- In this paper, you will diagnose the source of the monster in one of the literary or film texts we have reviewed. You will use the expertise acquired in your major to make this diagnosis. You will present the findings orally first and then a week later provide a formal written analysis. A draft of the paper will be due at the time of the oral presentation.
- Our first paper will be a comparative analysis of the monsters discussed in the first part of the course and will introduce you to the practice of literary analysis. Students will write two drafts of this paper; the second will be graded.

A 96-100; A- 92-96; B+ 88-91; B 84-87; B- 80-83; C+77-79; C- 73-76; C- 70-72; D+ 67-69; D- 63-66; D- 60-62.

The time needed for out-of-class work will vary from week to week in class and will vary depending on the speed at which you read and write. There is an expectation that readings are completed at the time in which they are discussed. The average reader reads one page (250-300 words) per minute. That means that some assigned readings will take three-to-four hours to complete, and others will take far less. Weeks when formal papers are due will require considerably more time than others, and it is good to plan for those. I will hand out formal paper assignments at least one week before the first draft is due and two weeks before the final draft

is due. In general, students should expect to spend at least twice as much time out of class doing work for each course as they spend in class, and often more.

Services and arrange to talk with me about your learning needs privately in a timely manner. Early identification at the start of the term is essential to ensure timely provision of services as accommodations are not retroactive. If you have questions or would like more information about services for students with disabilities, please contact the Accessibility Services office at [accessibilityservices@wittenberg.edu](mailto:accessibilityservices@wittenberg.edu).

I use Moodle in the following ways:

- to post lecture notes
- to post primary readings for class
- to post contextual, secondary readings for class
- to post supplemental videos for class, including recorded lectures
- to keep attendance

I do NOT use Moodle to post grades. The best way to calculate your grade is to keep track of the grades you have received on individual assignments, and to use the percentages provided in the syllabus to determine your current grade status. Feel free to contact me via email about your grade if you require more information and/or if you would like to know your class participation grade.

The easiest ways to get hold of me are either through my email account or in person at my office. I am typically on campus Monday, Tuesday, Thursday, and Friday, and am available to answer questions and to make appointments whenever you see my door open. I answer my email from 8 in the morning to 5 in the evening, and as noted above, this is one of the easiest and most reliable ways to get hold of me. It is also how I will typically contact you and/or the class.

I am really looking forward to this course, and I have high hopes that you will find it engaging as well. But these readings are challenging, and our pace crisp. For many of you, it may also be your first foray into collegiate level literary analysis. So, please don't hesitate to come talk to me if you start to feel overwhelmed by the material or unsure of where the course is going. I am also happy to talk more generally about the course and how you can me

*(Tentative: syllabus subject to change depending upon the needs of the course.)*

January 9

Introduction to the course

February 15

: Read and discuss



April 9

Discuss

April 11