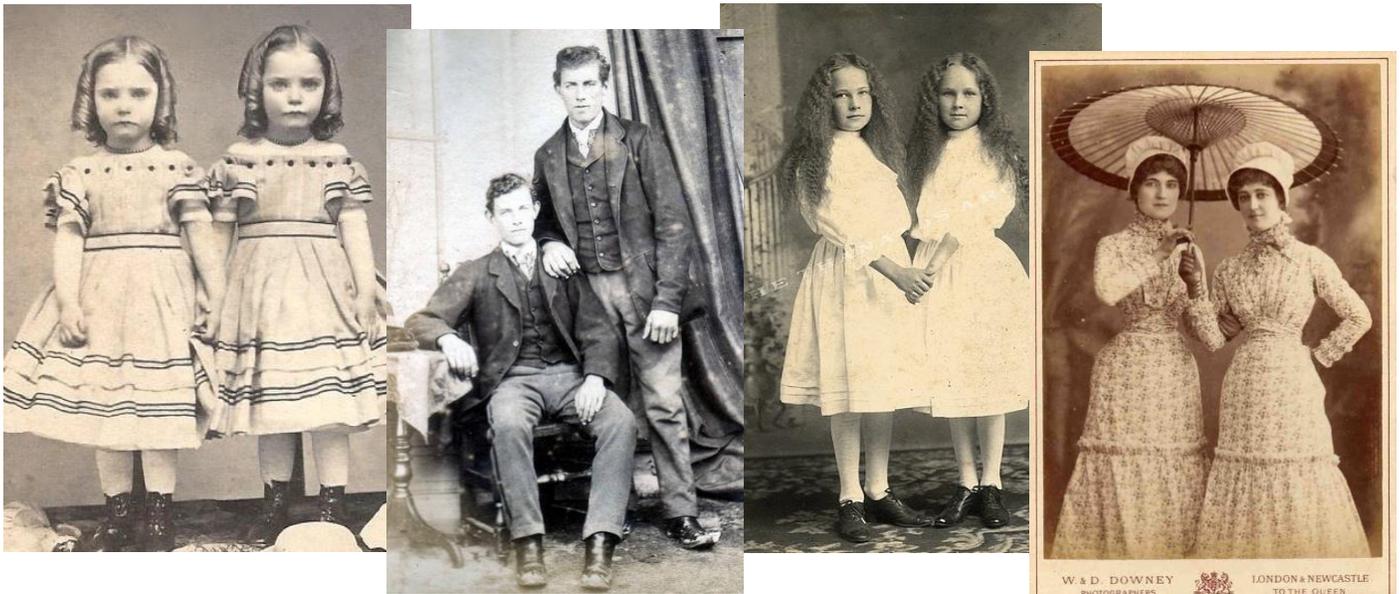


**ENL 4260 19<sup>th</sup>-Century British Literature**  
**Theme: "Alias Victorian: Multiples, Doppelgangers, Doubles, and Twins"**



Professor: Dr. Amy Kahrman Huseby  
 Discussion Meets: Tues./Thurs. 12:30-1:45 p.m.  
 Office Hours: Tues./Thurs. 2:00-3:00 p.m., and by appointment (email me!)  
 Office: AC1 Rm. 354

Email: [ahuseby@fiu.edu](mailto:ahuseby@fiu.edu)  
 Location: Wolfe UC 223 BBC

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Whether imagining divided personalities or representing characters who use an alias, nineteenth-century British literature is incessantly interested in the question of multiples, pairs, and doubles. In this class, we will think with nineteenth-century British authors about what such human and textual pluralities represent—self and other, *individua* and nation, public and private. By thinking about the ways that human identity can be multiplied and divided, added and subtracted, we will learn about key historical developments in nineteenth-century England, including industrialization, and imperial expansion. In addition, we will expand our exploration of multiples in the Victorian novel to twentieth-century literature that likewise takes up the figure of the double or twin. In an effort to identify what the characteristics of literary plurality and multiple identities might be, we will compare work by Octavia Butler, Neil Gaiman, and Arundhati Roy to Victorian novels by Emily Bronte, Elizabeth Gaskell, and Robert Louis Stevenson, along with poetry by Christina Rossetti and Robert Browning.

**Together, we will consider questions including:**

- Why is the figure of the twin or double so prominent in literature?
- In what ways do literary genres also double and multiply their forms and meanings?
- Are some genres of literature, such as the novel and dramatic monologue, uniquely suited for exploring what it means to be part of a pair or a multiple of something? And if so, why?
- Might multiple identities be a way of conceptualizing serial forms, repetition, or complex variations in period?
- Beyond recurrence and repetition, how do aliases, masks, veneers, and multiple selves enable express the multitudinousness of modernity, arrive at alternative understandings of time, or establish resemblance between human and object?
- How do literary representations of family resemblance, split personalities, secret identities problematize the concept of the individual and express the uncanny?
- And what does it mean to be an individual if one is also part of a pair, multiples, or even larger groups?

**TRIGGER WARNING:** Some of the reading in this course includes depictions of graphic violence and explicit discussions of sex. If this sort of imagery bothers, offends, or might be triggering for you, this may not be the right course for you.

**By the end of the semester, you will be able to:**

INTERPRETIVE OUTCOMES:

**Evaluate texts in diverse cultural contexts using critical and formal approaches**

- articulate familiarity with different genres of 19th-century writing
- generate claims about identity
- express how literature carries cultural and social values that emerge out of their historical contexts
- demonstrate critical reading skills, noticing subtle details and uses of language, connecting ideas and texts, asking questions, and identifying assumptions and values
- recognize genre expectations for a variety of forms
- demonstrate textual analysis and comprehension on a variety of texts
- extrapolate from theoretical and critical conversations to offer original interpretive insights
- reflect on and assess applicability of approaches to texts and your own lives

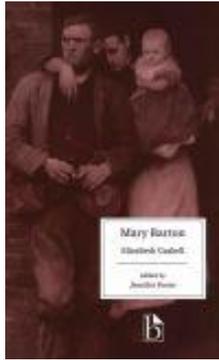
WRITING OUTCOMES:

**Write interpretative arguments of texts using those approaches**

- become a better critical writer, learning to make analytical arguments that are original, persuasively argued, clear, and well written
- select, narrow, and focus topics for argumentative, critical, and interpretive writing
- generate and organize ideas for argumentative, critical, and interpretive writing
- use textual evidence effectively
- demonstrate the conventions of academic writing
- find, evaluate, read, and incorporate (summarize, attribute, paraphrase) secondary sources
- demonstrate proper citation of sources, avoiding plagiarism
- revise and edit written projects for ideas, organization, logic, as well as lower order concerns, such as grammar

## What texts should you buy?

**BE AWARE:** If possible, please purchase these exact editions of the texts. New and used copies are available for less than \$60 total for this course. Texts can vary from edition to edition, depending on the editor and which manuscript versions were chosen. In other words, if you do not purchase or have scanned versions of these editions, your page numbers will not match and, in fact, the text itself might have different words from those in the version we are reading in class.

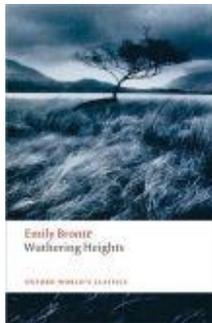


### *Mary Barton*

Author: Elizabeth Gaskell

Publisher: Broadview Press

ISBN: 9781551111698



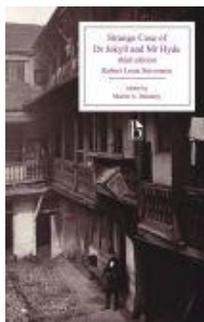
### *Wuthering Heights*

Author: Emily Brontë

Editor: Ian Jack

Publisher: Oxford UP

ISBN: 9780199541898

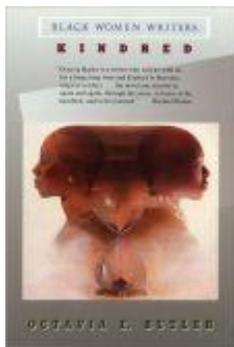


### *The Strange Case of Dr. Jekyll and Mr. Hyde*

Author: Robert Louis Stevenson

Publisher: Broadview Press

ISBN: 9781554810246

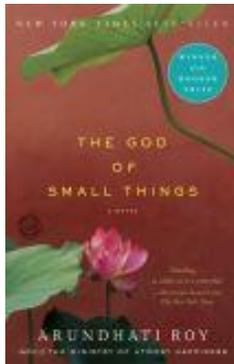


*Kindred*

Author: Octavia Butler

Publisher: Beacon Press

ISBN: 9780807083697



*The God of Small Things*

Author: Arundhati Roy

Publisher: Random House

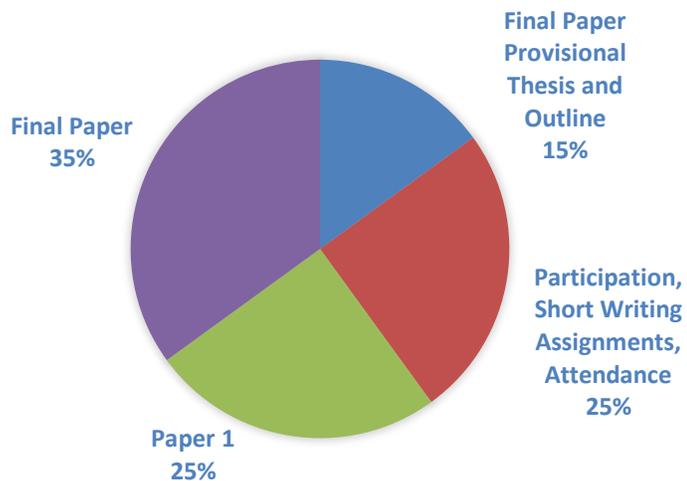
ISBN: 9780812979657

### **What texts will be provided to you on Canvas?**

All other texts will be provided to you on Canvas as scanned Adobe (.pdf) files or through internet links. On the course calendar, Canvas texts and websites are indicated in parenthesis, like so (C) or (W).

### **How will we evaluate your progress in this class?**

**BE AWARE:** This course is reading and writing intensive. This term, you will write on a weekly basis, either short responses or longer essay assignments. One of the major goals for this course is to strengthen your writing skills. Writing often is the way to do that. If you are used to waiting until the night before a paper is due to write your draft, that method will not lead to success in this course. I emphasize and teach that writing is process. The best way to grow and develop as a writer, and to turn in successful work, is to work on your projects a little bit each day.



### Grading Scheme:

	Top Range	Bottom Range	Out of 10 pts.	Out of 20 pts.
A	100	93	9.3-10	19-20
A-	92	90	9.2-9	18
B+	89	87	8.9-8.7	17.5
B	86	83	8.5	17
B-	82	80	8.2-8	16
C	79	71	7.9-7.1	15
D	70	51	5.1-7	13-14
F	50	0	<6	<12

## PROFESSIONALISM AND PARTICIPATION POLICIES

### How will you succeed in this course?

- 1) Because **this course is reading and writing intensive**, the best route to success is to develop the habit of reading and writing a little bit each day. You will read approx. 100 pages per week (that's about 1/5th the reading of graduate seminar and well within range for 3000-level course). Reading ahead and taking notes as you read is always recommended. Our duty with what we read is to interpret, objectively, the most meaningful and valuable points *in* the text, and to then compare and evaluate differing interpretations to formulate an analytical payoff *for* the text.
- 2) **Participation is key to your learning.** Everyone contributes to the success of this course. **Bringing your texts to class, completing your reading in advance, keeping notes on your reading, and preparing to contribute during discussion all count toward your participation grade.** Speaking up during class is easier for some than others. I can help out if you are unsure how to enter the conversation—talk to me after class or end me an email. If you have any concerns about participation in this course, please speak to me about options.

- 3) Come to class **prepared to think critically and carefully** about difficult problems. Argument is not always about fighting over what you “know” is right. Rather, argument is often about helping others explain an important point, entering a conversation, or helping others *help us* to understand this point. Argumentation is a way to illuminate important ideas that we have in common, to challenge received wisdom, and to rethink a world view.

#### How to prepare for class:

- **the text is your evidence** to back up your argument and claims
- prepare for discussions by **identifying specific examples** from the reading
- identifying this **textual evidence** will help you contribute to discussion, and also to help others think rigorously and responsibly through textual problems
- think of our conversations as an exercise in **critical analysis, reasoning, and persuasion.**

#### To help build an environment of mutual respect in the classroom:

- Come to class with a positive attitude, respect for your class-mates and our discussions, a sincere desire to understand, and a willingness to work towards common goals.
- While we might address controversial, and occasionally even uncomfortable, subject matter, it is crucial that we speak to one another respectfully and endeavor to listen attentively to the ideas of others.
- Listening attentively is an active form of learning, not passive reception.

#### Useful techniques to enhance your class participation skills:

- **prepare at least one comment or question** about the week’s reading for each discussion session.
- **write your questions down** and come prepared to raise your ideas in discussion.
- when you talk, **address your comments to the whole class**, not just to me.
- **identify suggestions** for things you would like to discuss (e.g., confusing passages, key terms).
- feel free to **ask questions** if something is unclear.

## Frequently Asked Questions

### What if I'm sick or miss class? (ABSENCES)

If you are feverish or come down with the flu or a nasty cold (are coughing, sneezing, or vomiting prior to class), notify me of your absence by email, and please do not attend class. The absence will count toward your **four (4) allowed absences**. You do not need to detail your symptoms or provide a doctor's note. If you anticipate that your illness will last longer than the **four (4) allowed absences**, please email me so we can consider your options. Beyond these four (4) allowed absences, FIU attendance policy will be enforced. That means you will have to provide a doctor's note, evidence of religious observance, or evidence of a death in the immediate family to have the absence excused. **More than four (4) absences in this course without an appropriate excuse can result in a failing grade for the course.**

### What if I can't turn work in on time? (LATE WORK)

You will do a lot of writing in this course. All work must be turned in on the date specified. No late work is accepted **unless you have spoken with me prior to the deadline**. If you have an emergency, I understand that. Emergencies happen. Please communicate with me as soon as possible so that we can plan together how you might complete your assignment. I am always open to and generous with allowing extensions IF you contact me in advance of the deadline. Once the deadline passes, then rules for late work will be applied. You must turn in all work for this course by the end of the term to pass the class.

### OK, but what if I still turn in late work? (LATE WORK)

If you do turn in late work and have not spoken with me in advance, then **a one half letter grade deduction per day late will be applied (e.g., if the work is two days late, you would drop from an A to a B)**. Once the deadline passes, then rules for late work will be applied. What this means is that, once an assignment is more than 20 days late, the assignment is no longer eligible to earn any points (20 days X .5 grade = 100 points lost). It's always better to turn in something rather than have a zero in the gradebook. You must turn in all work for this course by the end of the term to pass the class.

### What kind of assignments should I expect to do? (ASSIGNMENTS)

There will be short writing assignments in addition to reading and essay assignments. For these and the longer essays, you will be informed of the expectations and instructions for the assignment well in advance of the due date. We will also work together to peer review each assignment in advance of the due date. Doing so not only helps you to think about writing as a process (not something you do the night before!), but it will also teach you to provide constructive criticism to colleagues, a valuable skill both in college and in your future professions. You are always welcome to ask me questions about assignments in class, by email, or in office hours. I'd rather have you ask a question than be confused or spend time working on the wrong assignment.

### Can I use a laptop, tablet, or cell phone in class? (TECHNOLOGY)

In keeping with my comments above about an environment of mutual respect, the use of cellular phones is not allowed in my class without prior permission. Please turn off and put away your phone when you come to class. We have 2+ hours together each week. Let's make the most of that time! If I have to speak with you about texting, I will ask you to leave class and count you absent for the day. **Since this course involves reading many texts online, laptops or tablets needed for note taking or reading texts are allowed.** Cellular phones are not appropriate for the kind of close reading and textual analysis we will do in this course. With the devices, if I see that you are on social media or any other website not associated with our discussion, you will be asked to leave and counted absent that day.

## How will I find out about assignments and changes to the syllabus? (CHANGES)

Often assignments and instructions will be delivered via email. Reading my emails and coming prepared to class with any handouts you receive is your responsibility. Weekly assignments and coming prepared to class (this includes bringing your book or laptop for reading the texts) count toward your participation grade. If you have questions about the class, I always recommend checking your syllabus and assignment first or asking a classmate! The answers to your questions can frequently be found in this way. If you still need to email me with a question, feel free to do so. I'm happy to help!

## ABOUT PLAGIARISM - What is academic misconduct? How do I avoid it?

Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas and community service. All students should respect the right of others to have an equitable opportunity to learn and honestly to demonstrate the quality of their learning. Therefore, all students are expected to adhere to a standard of academic conduct, which demonstrates respect for themselves, their fellow students, and the educational mission of the University. All students are deemed by the University to understand that if they are found responsible for academic misconduct, they will be subject to the Academic Misconduct procedures and sanctions, as outlined in the Student Handbook.

Academic Misconduct includes: **Cheating** – The unauthorized use of books, notes, aids, electronic sources; or assistance from another person with respect to examinations, course assignments, field service reports, class recitations; or the unauthorized possession of examination papers or course materials, whether originally authorized or not. **Plagiarism** – The use and appropriation of another's work without any indication of the source and the representation of such work as the student's own. Any student who fails to give credit for ideas, expressions or materials taken from another source, including internet sources, is responsible for plagiarism.

In order to avoid plagiarism, please follow these procedures in all your assignments:

- If you reproduce statements verbatim, place them in quotation marks and explicitly state the author's name and cite your source. In the case of a block quotation, forego quotation marks (per MLA guidelines) but make sure to indent the quotation and clearly cite your source.
- If you reproduce or rephrase the general idea (not verbatim), forego quotation marks but still explicitly state the author's name and cite your source.

Learn more about the [academic integrity policies and procedures](#) as well as [student resources](#) that can help you prepare for a successful semester.

## What other resources are available to you as a student at FIU?

**Disability Resource Center:** I am committed to providing equitable access to learning opportunities for all students who I recognize may learn, participate, and engage in different ways. The Disability Resource Center collaborates with students, faculty, staff, and community members to create diverse learning environments that are usable, equitable, inclusive, and sustainable.

- The DRC provides FIU students with disabilities the necessary support to successfully complete their education and participate in activities available to all students.

- If you have a diagnosed disability and plan to utilize academic accommodations, please contact the Center at 305/348-3532 or visit them at the Graham Center (GC) 190.
- Please also notify me of any DRC accommodations as soon as possible. We can then work together to best coordinate your accommodations for this course.

Whether or not you have a DRC plan for academic accommodations, if you anticipate any issues related to the requirements, structure, or format of this course, please reach out to me so we can discuss ways to ensure your full participation and success in this course.

**Digital Accessibility Resources:** Please visit our [ADA Compliance](#) webpage for information about accessibility involving the tools used in this course. Please visit [Blackboard's Accessibility Commitment](#) webpage for more information. For additional assistance please contact FIU's [Disability Resource Center](#).

**Policy on Children in Class:** Currently FIU does not have a formal policy on children in the classroom. The policy described here is a reflection of my own commitment to students, staff, and faculty parents:

- 1) All exclusively breastfeed babies are welcome in class as often as is necessary;
- 2) For older children and babies, I understand that unforeseen disruptions in childcare often put parents in the position of having to miss class to stay home with a child. While this is not meant to be a long-term childcare solution, occasionally bringing a child to class in order to cover gaps in care is perfectly acceptable;
- 3) I ask that all students work with me to create a welcoming environment that is respectful of all forms of diversity, including diversity in parenting status;
- 4) In all cases where babies and children come to class, I ask that you sit close to the door so that, if your little one needs special attention and is disrupting learning for other students, you may step outside until your child's need has been met;
- 5) Given that the content in this course is geared toward adult learners and is of an adult nature, please be mindful of the content when deciding whether you choose to bring your child to class;
- 6) Finally, I understand that often the largest barrier to completing your coursework once you become a parent is the tiredness many parents feel once children have *finally* gone to sleep. While I maintain the same high expectations for all students in my classes regardless of parenting status, I am happy to problem-solve with you in a way that makes you feel supported as you strive for school-parenting balance.

**Violence and Harassment Resources:** Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, sexual orientation, etc. If you or someone you know has been harassed or assaulted, you can file a complaint through FIU's Equal Opportunity Programs & Diversity Office. You may file a complaint with one of the Title IX coordinators listed below. Alternatively, you may file an anonymous complaint using our Ethical Panther Reporting Line, Convercent by calling 844-312-5358 or online at <https://compliance.fiu.edu/hotline.html>

**Crisis Resources:** You can also find the appropriate resources at the Dean of Students Office (305-348-2797). If you are in crisis, you can find the appropriate resources at Counseling & Psychological Services (CAPS). Counseling & Psychological Services provides free and confidential mental health services to students that will facilitate and enhance their personal learning, emotional well-being, and academic skills development, contributing to their success at Florida International University. In addition to campus programs and services, additional resources are available in the community.

CAPS Modesto Maidique  
Campus  
UHSC 270  
305-348-2277

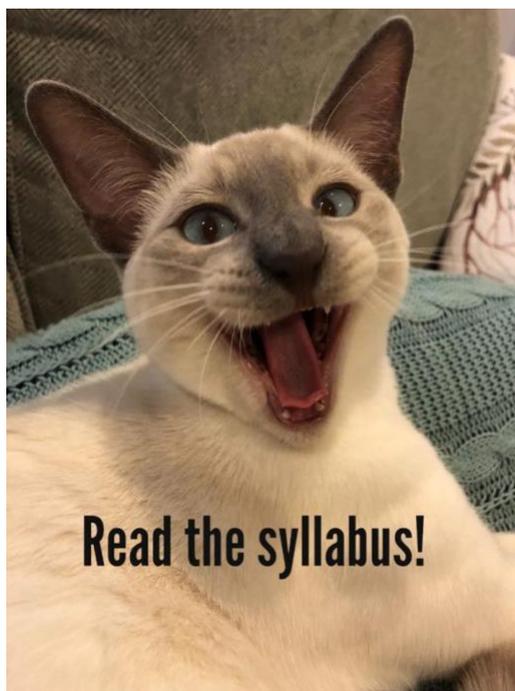
CAPS Biscayne Bay Campus  
WUC 320  
305-919-5305

**Food insecurity resources:**

The Student Food Pantry is an initiative to address the prevalence of food insecurity on campus. This project assists students who are experiencing financial difficulty to purchase groceries. No proof of need is required and students can access the pantry once a week.

Modesto Maidique Campus  
DM 166  
305-348-6995  
Biscayne Bay Campus  
WUC 307  
305-919-5620 Ext. 4

**\*\*\*In closing, my cat Mulligan wants to remind you of where you can find the answers to many of your urgent questions this term\*\*\***



**LOOKING FORWARD TO A TERRIFIC TERM!**

## ENL 4260: Schedule of Discussions and Readings

**T = Text you purchase**

**C = Text on Canvas**

**W = Text on a website**

### Week 1:

Jan. 8 Greetings, Introduction, Syllabus

**TODAY'S DISCUSSION:**

Double, Double: Literature and the Figure of the Double

**WORK FOR NEXT TIME:** Syllabus Quiz due 1/10 in class

**READING FOR NEXT TIME:**

(1) Emily Brontë, *Wuthering Heights*, Part I Chs. 1-6

Jan. 10

**DUE: Syllabus Quiz in class**

**TODAY'S DISCUSSION:**

(1) Emily Brontë, *Wuthering Heights*, Part I Chs. 1-6

**WORK FOR NEXT TIME:** Student Information Form due 1/15 in class or by email

**READING FOR NEXT TIME:**

(1) Emily Brontë, *Wuthering Heights*, Part I Chs. 7-24

(2) Bennett and Royle, "Me" **(C)**

### Week 2:

Jan. 15

**DUE: Student Information Form class or by email**

**TODAY'S DISCUSSION:**

(1) Emily Brontë, *Wuthering Heights*, Part I Chs. 7-24

(2) Bennett and Royle, "Me" **(C)**

**READING FOR NEXT TIME:**

(1) Emily Brontë, *Wuthering Heights*, Part II Chs. 1-8

Jan. 17

**TODAY'S DISCUSSION:**

(1) Emily Brontë, *Wuthering Heights*, Part II Chs. 1-8

**READING FOR NEXT TIME:**

(1) Emily Brontë, *Wuthering Heights*, Part II Chs. 9-end

### Week 3:

Jan. 22

Introduction to First Paper instructions

**TODAY'S DISCUSSION:**

(1) Emily Brontë, *Wuthering Heights*, Part II Chs. 9-end

**READING FOR NEXT TIME:**

- (1) Robert Browning, "Porphyria's Lover", "My Last Duchess" (C)  
(2) Isobel Armstrong, "Introduction: Rereading Victorian Poetry"  
Jan. 24

**TODAY'S DISCUSSION:**

- (1) Robert Browning, "Porphyria's Lover", "My Last Duchess" (C)  
(2) Isobel Armstrong, "Introduction: Rereading Victorian Poetry"

**READING FOR NEXT TIME:**

- (1) Elizabeth Barrett Browning, "The Cry of the Children" (C)  
(2) Friedrich Engels, "The Great Towns" from *Condition of the Working Class in England*

Week 4:

Jan. 29

**TODAY'S DISCUSSION:**

- (1) Elizabeth Barrett Browning, "The Cry of the Children" (C)  
(2) Friedrich Engels, "The Great Towns" from *Condition of the Working Class in England*

**READING FOR NEXT TIME:**

- (1) Elizabeth Gaskell, *Mary Barton*, pp. 9-59

Jan. 31

**TODAY'S DISCUSSION:**

- (1) Elizabeth Gaskell, *Mary Barton*, pp. 9-59

**READING FOR NEXT TIME:**

- (1) Elizabeth Gaskell, *Mary Barton*, pp. 50-159

Week 5:

Feb. 5

**TODAY'S DISCUSSION:**

- (1) Elizabeth Gaskell, *Mary Barton*, pp. 50-159

**READING FOR NEXT TIME:**

- (1) Elizabeth Gaskell, *Mary Barton*, pp. 160-210

Feb. 7

**DUE: DRAFT First Paper (Thesis and Introduction only) uploaded to Canvas for digital peer workshop by midnight**

**TODAY'S DISCUSSION:**

- (1) Elizabeth Gaskell, *Mary Barton*, pp. 160-210

**READING FOR NEXT TIME:**

- (1) Elizabeth Gaskell, *Mary Barton*, pp. 211-310

Week 6:

Feb. 12

(1) Elizabeth Gaskell, *Mary Barton*, pp. 211-310

**READING FOR NEXT TIME:**

(1) Elizabeth Gaskell, *Mary Barton*, pp. 311-359

Feb. 14

**DUE: Comments to your partner on their DRAFT First Paper (Thesis and Introduction only) uploaded to Canvas for digital peer workshop by midnight**

**TODAY'S DISCUSSION:**

(1) Elizabeth Gaskell, *Mary Barton*, pp. 311-359

**READING FOR NEXT TIME:**

(1) Elizabeth Gaskell, *Mary Barton*, pp. 360-end

Week 7:

Feb. 19

**TODAY'S DISCUSSION:**

(1) Elizabeth Gaskell, *Mary Barton*, pp. 360-end

**WORK FOR NEXT TIME:**

(1) Work on finalizing your First Paper

Feb. 21 **NO CLASS TODAY – AMY TRAVELING TO PRESENT A PAPER**

**READING FOR NEXT TIME:**

(1) Christina Rossetti, "Goblin Market" (C)

(2) Sigmund Freud, "The Uncanny" (C)

Week 8:

**DUE: First Paper uploaded by to Canvas by midnight**

Feb. 26

**TODAY'S DISCUSSION:**

(1) Christina Rossetti, "Goblin Market" (C)

(2) Sigmund Freud, "The Uncanny" (C)

**READING FOR NEXT TIME:**

(1) Christina Rossetti, "Goblin Market" (C)

(2) Bennett and Royle, "The Uncanny" (C)

Feb. 28

**TODAY'S DISCUSSION:**

(1) Christina Rossetti, "Goblin Market" (C)

(2) Bennett and Royle, "The Uncanny" (C)

**READING FOR NEXT TIME:**

(1) Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, pp. 30-59

Week 9:

Mar. 5

**TODAY'S DISCUSSION:**

Introduction to Final Paper instructions

(1) Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, pp. 30-59

**READING FOR NEXT TIME:**

(1) Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, pp. 60-end

(2) Greg Buzwell, "Man is not truly one, but truly two": duality in Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*" (C; W)

<https://www.bl.uk/romantics-and-victorians/articles/duality-in-robert-louis-stevensons-strange-case-of-dr-jekyll-and-mr-hyde>

Mar. 7

**TODAY'S DISCUSSION:**

(1) Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, pp. 60-end

(2) Greg Buzwell, "Man is not truly one, but truly two": duality in Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*" (C; W)

<https://www.bl.uk/romantics-and-victorians/articles/duality-in-robert-louis-stevensons-strange-case-of-dr-jekyll-and-mr-hyde>

**READING FOR NEXT TIME:**

(1) Octavia Butler, *Kindred*, prologue through "The Fire" chapter

(2) Review Freud, "The Uncanny" and Bennett and Royle, "The Uncanny"

(3) Rebecca Rae Ross, "Uncanny Race and Octavia Butler" (C)

**\*\* SPRING BREAK MARCH 11-16 \*\***

Week 10:

Mar. 19

**TODAY'S DISCUSSION:**

(1) Octavia Butler, *Kindred*, prologue through "The Fire" chapter

(2) Review Freud, "The Uncanny" and Bennett and Royle, "The Uncanny"

(3) Rebecca Rae Ross, "Uncanny Race and Octavia Butler" (C)

**READING FOR NEXT TIME:**

(1) Octavia Butler, *Kindred*, "The Fall"

Mar. 21

**TODAY'S DISCUSSION:**

(1) Octavia Butler, *Kindred*, "The Fall"

**READING FOR NEXT TIME:**

(1) Octavia Butler, *Kindred*, "The Fight" through "The Storm"

(2) Sarah Eden Schiff, "Recovering (from) the Double: Fiction as Historical Revision in Octavia E. Butler's *Kindred*"

Week 11:

**DUE: Provisional Thesis for Final Paper uploaded to Canvas by midnight**

Mar. 26

**TODAY'S DISCUSSION:**

- (1) Octavia Butler, *Kindred*, "The Fight" through "The Storm"
- (2) Sarah Eden Schiff, "Recovering (from) the Double: Fiction as Historical Revision in Octavia E. Butler's *Kindred*"

**READING FOR NEXT TIME:**

- (1) Octavia Butler, *Kindred*, "The Rope" through end

Mar. 28

**TODAY'S DISCUSSION:**

- (1) Octavia Butler, *Kindred*, "The Rope" through end

**READING FOR NEXT TIME:**

- (1) Neil Gaiman, *Coraline*, pp. 1-45 (C)

Week 12:

Apr. 2

**TODAY'S DISCUSSION:**

- (1) Neil Gaiman, *Coraline*, pp. 1-45 (C)

**READING FOR NEXT TIME:**

- (1) Neil Gaiman, *Coraline*, pp. 46-end (C)
- (2) David Rudd, "An eye for an I: Neil Gaiman's *Coraline* and Questions of Identity"

Apr. 4

**TODAY'S DISCUSSION:**

- (1) Neil Gaiman, *Coraline*, pp. 46-end (C)
- (2) David Rudd, "An eye for an I: Neil Gaiman's *Coraline* and Questions of Identity"

**READING FOR NEXT TIME:**

- (1) Arundhati Roy, *The God of Small Things*, Chs.1-7

Week 13:

Apr. 9

**TODAY'S DISCUSSION:**

- (1) Arundhati Roy, *The God of Small Things*, Chs. 1-7

**READING FOR NEXT TIME:**

- (1) Arundhati Roy, *The God of Small Things*, Chs. 8-11

Apr. 11

**TODAY'S DISCUSSION:**

- (1) Arundhati Roy, *The God of Small Things*, Chs. 8-11

**READING FOR NEXT TIME:**

- (1) Arundhati Roy, *The God of Small Things*, Chs. 12-end

Week 14:

Apr. 16

(1) Arundhati Roy, *The God of Small Things*, Chs. 12-end

**READING FOR NEXT TIME:**

Finish revisions to Final Paper/Project

Apr. 18

**Due: Final Paper/Project uploaded to Canvas by midnight**

**Due: All course extra credit uploaded to Canvas by midnight**

Course Wrap Up & Evals