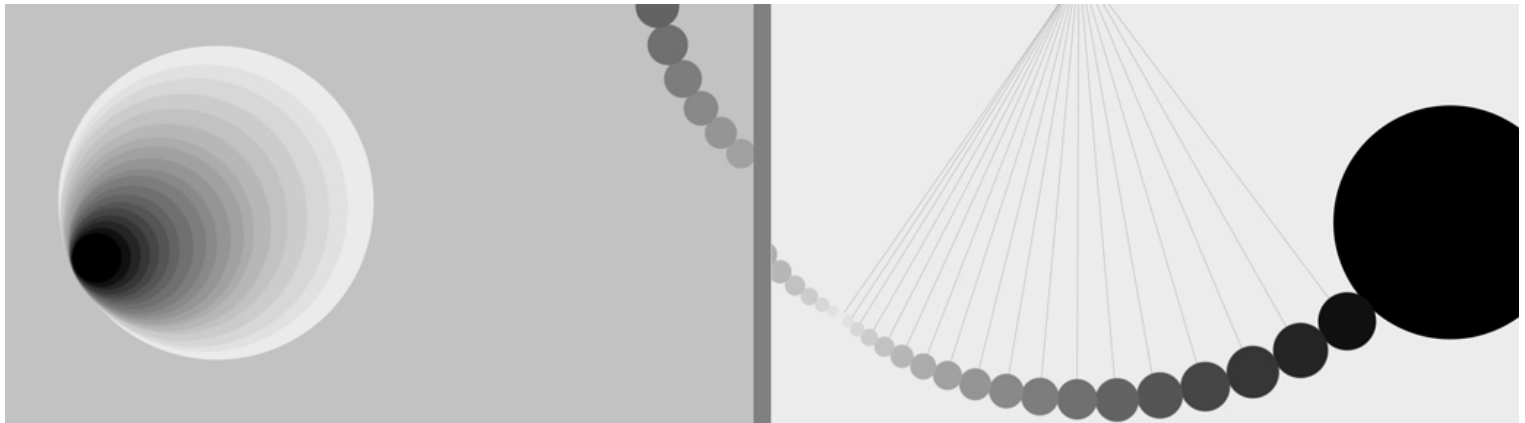




UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



ARTS3049

Literary Animals, Monsters and Machines

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
Sean Pryor	s.pryor@unsw.edu.au	On appointment	Robert Webster 213	93857315

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information

All SAM students must make a valid attempt at all assessments in order to pass the course.

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies

and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *English*

This course can also be studied in the following specialisation: *Media, Culture and Technology*

Widespread in the humanities at the moment is a rethinking of what it means to be human. This course will look at how literature and film use the nonhuman subjectivity of animals, monsters and machines to shape our understanding of the human. By examining the changing presentation of animals, monsters and machines in a range of texts from the seventeenth century through to the beginning of the twenty first century, the course will show how aesthetic practices such as literature and film extend and test our sympathetic imagination by allowing us to inhabit subject positions that we are normally unable to inhabit. Students taking the course will develop a sense of the ethical, social, political and philosophical value of literature and film.

At the conclusion of this course the student will be able to

1. Understand how the notions of the human and the nonhuman animal have developed historically
2. Develop theoretical arguments about the human and the nonhuman in literature and film
3. Understand how animals, monsters and machines function as others to human selves in literature and film
4. Understand literature as a medium for thinking about the nature of identity
5. Identify the relationship between literary texts and their social and cultural contexts

Teaching Strategies

The lectures will rehearse the presentation of ideas and argument in relation to historical and theoretical conceptions of the role of animals, monsters and machines in literature. The lectures will be interactive, including time for student questions, and they will develop the student community of the course.

The seminars require detailed preparation, which forms the basis for high level discussion. Seminars will include both whole group discussions and small group discussions. The group presentation assessment requires students to lead the group discussion about a particular text for 30-40 mins in groups of 3 or 4. Students present a 5-minute paper on their own and then lead the class discussion for 15 minutes. This will help students to work together and to understand the intellectual needs of their peers.

The online support will include a repository of course information.

Assessment

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Major essay	50%	2800 words	1 June	null
Minor essay	30%	1200 words	6 April	null
Seminar presentation	20%	null	null	null

Assessment Details

Assessment 1: Major essay

Details: 2800 word essay. This is the final assessment task. Students receive written feedback and a mark.

Additional details:

This is a 2800-word essay, due on 1 June. No questions will be set for this assignment. You are expected to develop your own question in consultation with your tutor. In your essay, you must analyse in detail three of the course's set texts, but you may not discuss Kafka's "A Report to an Academy." You may, however, discuss the text on which you presented in the seminars.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Understand how the notions of the human and the nonhuman animal have developed historically
- Develop theoretical arguments about the human and the nonhuman in literature and film
- Understand how animals, monsters and machines function as others to human selves in literature and film
- Understand literature as a medium for thinking about the nature of identity
- Identify the relationship between literary texts and their social and cultural contexts

Assessment 2: Minor essay

Details: 1200 word essay. Students receive written feedback and a mark.

Additional details:

This is a 1200-word essay, due on 7 April. Question:

How does Franz Kafka's short story "A Report to an Academy" use anthropomorphism and the grotesque to criticise the idea of the human? You are expected to draw on some secondary critical sources in your answer. This might include secondary criticism on Kafka's story or the critical material on anthropomorphism and the grotesque which we have discussed in lectures and seminars.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Develop theoretical arguments about the human and the nonhuman in literature and film
- Understand how animals, monsters and machines function as others to human selves in literature and film
- Understand literature as a medium for thinking about the nature of identity

Assessment 3: Seminar presentation

Details: Students will lead the class discussion of a particular text for 10 minutes. Students receive written feedback and a mark.

Additional details:

Each student will deliver a ten-minute presentation on the set text one week, and then to field questions from the class about your presentation and the text. You are expected to engage in the presentation with secondary sources relating to your chosen text.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Develop theoretical arguments about the human and the nonhuman in literature and film
- Understand how animals, monsters and machines function as others to human selves in literature and film
- Understand literature as a medium for thinking about the nature of identity
- Identify the relationship between literary texts and their social and cultural contexts

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website:
<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices;

Paraphrasing, summarising, essay writing and time management

Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Course Schedule

Timetable

Date	Type	Content
Week 1: 27 February - 5 March	Lecture	Introduction: A change of perspective
	Seminar	Kari Weil, "A Report on the Animal Turn"
Week 2: 6 - 12 March	Lecture	Anthropomorphism
	Seminar	John Berger, "Why Look at Animals?", in <i>About Looking</i>
Week 3: 13 - 19 March	Lecture	The grotesque
	Seminar	Franz Kafka, "A Report to an Academy" Extract from Mikhail Bakhtin, <i>Rabelais and His World</i>
Week 4: 20 - 26 March	Lecture	<i>Gulliver's Travels</i>
	Seminar	<i>Gulliver's Travels</i>
Week 5: 27 March - 2 April	Lecture	<i>Gulliver's Travels</i>
	Seminar	<i>Gulliver's Travels</i> Laura Brown, "Mirror Scene: The Orangutan, the Ancients, and the Cult of Sensibility"
Week 6: 3 - 9 April	Lecture	<i>Frankenstein</i>
	Seminar	<i>Frankenstein</i> Georges Canguilhem, "Monstrosity and the Monstrous"
Week 7: 10 - 16 April	Lecture	<i>The Island of Doctor Moreau</i>
	Seminar	<i>The Island of Doctor Moreau</i> Jay Clayton, "Victorian Chimeras, or, What Literature Can Contribute to Genetics Policy Today"
Week 8: 24 - 30 April	Lecture	<i>The Fatal Eggs</i>

Date	Type	Content
	Seminar	<i>The Fatal Eggs</i>
Week 9: 1 - 7 May		
	Lecture	<i>The Metamorphosis</i>
	Seminar	<i>The Metamorphosis</i> Gerald L. Bruns, "What Is Human Recognition? (On Zones of Indistinction)"
Week 10: 8 - 14 May		
	Lecture	<i>Metropolis</i>
	Seminar	<i>Metropolis</i>
Week 11: 15 - 21 May		
	Lecture	<i>Do Androids Dream of Electric Sheep?</i>
	Seminar	<i>Do Androids Dream of Electric Sheep?</i> Illah Reza Nourbakhsh, "Dehumanizing Robots"
Week 12: 22 - 28 May	Lecture	<i>Elizabeth Costello</i>
	Seminar	<i>Elizabeth Costello</i>

Resources

Prescribed Resources

- Primary texts

These texts are available from the UNSW bookshop. You may use other editions, if you already have them.

Please note that we are using the 1818 edition of *Frankenstein*.

John Berger, *About Looking* (Bloomsbury)

Jonathan Swift, *Gulliver's Travels* (Norton Critical Edition)

Mary Shelley, *Frankenstein* (Norton Critical Edition)

H. G. Wells, *The Island of Doctor Moreau* (Broadview Edition)

Mikhail Bulgakov, *The Fatal Eggs* (Alma Classics Edition)

Franz Kafka, *Metamorphosis and Other Stories* (Penguin Edition) Phillip K. Dick, *Do Androids*

Dream of Electric Sheep? (Phoenix House) J. M. Coetzee, *Elizabeth Costello: Eight*

Lessons (Vintage)

Copies of all these texts are available in the High Use Collection of the UNSW library.

Fritz Lang (Director), *Metropolis* (1927) [Film]. You are expected to see this film in your own time. It is available from the library.

Secondary texts

Some of these are available electronically from the UNSW library or from the academic databases jstor and Project Muse. Those that are not available electronically will be posted as PDFs on the course Moodle site.

Kari Weil, "A Report on the Animal Turn." *Thinking Animals: Why Animal Studies Now?* (New York: Columbia University Press, 2012): 1-24. Available online via the UNSW library.

Mikhail Bakhtin, *Rabelais and His World*, trans. He?le?ne Iswolsky (Bloomington: Indiana University Press, 1984). CFA 843/RAB/1

Laura Brown, "Mirror Scene: The Orangutan, the Ancients, and the Cult of Sensibility."

Homeless Dogs and Melancholy Apes: Humans and Other Animals in the Modern Literary Imagination

(Ithaca: Cornell University Press, 2010): 27-63. 823/81

Georges Canguilhem, "Monstrosity and the Monstrous." *Knowledge of Life*, trans. Stefanos Geroulanos & Daniela Ginsburg (New York: Fordham University Press, 2008): 134-48. 570/42

Jay Clayton, "Victorian Chimeras, or, What Literature Can Contribute to Genetics Policy Today." *New Literary History* 38.3 (2007): 569-591. Available via Project Muse at https://muse.jhu.edu/journals/new_literary_history/v038/38.3clayton.html

Gerald L. Bruns, "What Is Human Recognition? (On Zones of Indistinction)." *On Ceasing To Be Human* (Stanford: Stanford University Press, 2011): 31-46. Available online via the UNSW library.

Illah Reza Nourbakhsh, "Dehumanizing Robots." *Robot Futures* (Cambridge, Massachusetts: MIT Press, 2013): 49-64.

Recommended Resources

- Further recommended reading

All items with call numbers have been placed in High Use Collection of the Library. The UNSW Library

website is <http://www.library.unsw.edu.au/>

Agamben, Giorgio. *The Open: Man and Animal*, trans. Kevin Attell (Stanford: Stanford University Press,

2004). S 128/130

Armstrong, Philip. *What Animals Mean in the Fiction of Modernity* (London: Routledge, 2008).

Asma, Stephen T. *On Monsters* (Oxford: Oxford University Press, 2009).

Attridge, Derek. *J. M. Coetzee and the Ethics of Reading: Literature in the Event* (Chicago: The University of Chicago Press, 2004). S 823.9/COE/C-7

Bailly, Jean-Christophe. *The Animal Side*, trans. Catherine Porter (New York: Fordham University Press, 2011).

Bakhtin, Mikhail. *Rabelais and His World*, trans. He?le?ne Iswolsky (Bloomington: Indiana University Press, 1984). CFA 843/RAB/1

Brown, Laura. *Homeless Dogs and Melancholy Apes: Humans and Other Animals in the Modern Literary Imagination* (Ithaca: Cornell University Press, 2010). 823/81

Bruns, Gerald L. *On Ceasing To Be Human* (Stanford: Stanford University Press, 2011). Available online via the UNSW library.

Canguilhem, Georges. "Monstrosity and the Monstrous." *Knowledge of Life*, trans. Stefanos Geroulanos & Daniela Ginsburg (New York: Fordham University Press, 2008). 570/42

Cavaliere, Paola, Matthew Calarco, John M. Coetzee, Harlan B. Miller and Cary Wolfe. *The Death of the Animal: A Dialogue* (New York: Columbia University Press, 2009). 179.3/63

Clayton, Jay. "Victorian Chimeras, or, What Literature Can Contribute to Genetics Policy Today," *New Literary History* 38.3 (2007): 569-591. Available via Project Muse at https://muse.jhu.edu/journals/new_literary_history/v038/38.3clayton.html

Csicsery-Ronay, Istvan. "On the Grotesque in Science Fiction," *Science Fiction Studies* 29.1

(March 2002): 71-99. Available via jstor at <http://www.jstor.org/stable/4241045>

Daston, Lorraine and Gregg Mitman, *Thinking with Animals: New Perspectives on Anthropomorphism* (New York: Columbia University Press, 2005). Available online via the UNSW library.

Derrida, Jacques. *The Animal That Therefore I Am*, trans. David Wills (New York: Fordham University Press, 2008).

Diamond, Cora. "The Difficulty of Reality and the Difficulty of Philosophy," *Partial Answers: A Journal of Literature and the History of Ideas* 1.2 (June 2003): 1-29. Available via Project Muse at http://muse.jhu.edu/journals/partial_answers/v001/1.2.diamond.html

Gunning, Tom. *The Films of Fritz Lang: Allegories of Vision and Modernity* (London: British Film Institute, 2000). S 791.430233/118

Haber, Edythe C. "The Social and Political Context of Bulgakov's 'The Fatal Eggs,'" *Slavic Review* 51.3 (1992): 497-510. Available via jstor at <http://www.jstor.org/stable/2500057>

Norris, Margot. *Beasts of the Modern Imagination: Darwin, Nietzsche, Kafka, Ernst, & Lawrence*. (Baltimore: The Johns Hopkins University Press, 1985). 809.93384/13

Nourbakhsh, Illah Reza. *Robot Futures* (Cambridge, Massachusetts: MIT Press, 2013).
Philmus, Robert M. *Into the Unknown: The Evolution of Science Fiction from Francis Godwin to H. G.*

Wells (Berkeley: University of California Press, 1970). S 809.3876/3
Richter, Virginia. *Literature After Darwin: Human Beasts in Western Fiction, 1859-1939* (Basingstoke:

Palgrave Macmillan, 2011).

Weil, Kari. *Thinking Animals: Why Animal Studies Now?* (New York: Columbia University Press, 2012). Available online via the UNSW library.

Warner, Marina. *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (Oxford: Oxford University Press, 2007).

Wolfe, Cary. *What Is Posthumanism?* (Minneapolis: University of Minnesota Press, 2010). 149/44

Course Evaluation and Development

In response to previous feedback, we have changed the weighting of the individual and group presentation marks. Students will be encouraged to fill out online survey forms at the end of the course so that more improvements may be made.