



Faculty of Arts and Social  
Sciences

School of the Arts and Media

# ARTS3049

## Literary Animals, Monsters and Machines

Session 1, 2016

## Staff contact details

Position	Name	Email	Availability	Location	Phone
Course Authority	Sean Pryor	<a href="mailto:s.pryor@unsw.edu.au">s.pryor@unsw.edu.au</a>	By appointment	Robert Webster 213	9385 7315
Tutor					

## School of the Arts and Media contact information

Room 312, level 3 Robert Webster Building Phone: 9385 4856

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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. PLEASE NOTE: ATTENDANCE WILL BE TAKEN AT LECTURES.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- 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 for SAM students**

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 credit points: 6**

## **Summary of the course**

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.

## **Student learning outcomes**

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 and rationale**

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

Task	Weighting	Length	Learning outcomes assessed	Due date
Seminar Presentation	20%	10 minutes	2, 3, 4, 5	Weekly
Minor Essay	30%	1200 words	2, 3, 4	7 April
Major Essay	50%	2800 words	1, 2, 3, 4, 5	2 June

### *Seminar Presentation*

In groups of 3 or 4, you will lead the class discussion on the set text of the week. The group presentations will involve two stages. First, each person in the group will present on their own for 10 mins. It is expected that you will consult in your group as to what each person will say in their individual presentation so that there is not too much repetition of material. Then for 15-20 minutes after the final member of the group delivers their individual presentation, the group as a whole will lead the class discussion on the text for that week. You are expected to engage in the presentation with secondary sources relating to your chosen text. Each person in the group will receive a different mark for their group presentation, based on how well they (1) facilitate the class discussion and (2) work in the group. Your individual presentation mark will count for 75% and your group presentation for 25% of your overall mark in this assignment.

### *Minor Essay*

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.

### *Major Essay*

This is a 2800-word essay, due on 2 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.

*In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.*

## Submission of assessment tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. 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](mailto: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 submission**

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## **Extension procedure**

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

## **Special consideration**

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

## **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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf-<https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example:

- 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

Lecture: Monday 12 p.m. – 1 p.m., Colombo Theatre B  
 Seminars: Monday 1 p.m. – 3 p.m., Goldstein Hall G02  
 Monday 4 p.m. – 6 p.m., Red Centre M010  
 Wednesday 1 p.m. – 3p.m., Quadrangle G054

Week	Lecture	Seminar
Week 1	Introduction: A change of perspective	Kari Weil, “A Report on the Animal Turn”
Week 2	Anthropomorphism	John Berger, “Why Look at Animals?”, in <i>About Looking</i>
Week 3	The grotesque	Franz Kafka, “A Report to an Academy” Extract from Mikhail Bakhtin, <i>Rabelais and His World</i>
Week 4	<i>Gulliver’s Travels</i>	<i>Gulliver’s Travels</i>
Mid Semester Break		
Week 5	<i>Gulliver’s Travels</i>	<i>Gulliver’s Travels</i> Laura Brown, “Mirror Scene: The Orangutan, the Ancients, and the Cult of Sensibility”
Minor Essay due 7 April		
Week 6	<i>Frankenstein</i>	<i>Frankenstein</i> Georges Canguilhem, “Monstrosity and the Monstrous”
Week 7	<i>The Island of Doctor Moreau</i>	<i>The Island of Doctor Moreau</i> Jay Clayton, “Victorian Chimeras, or, What Literature Can Contribute to Genetics Policy Today”
Week 8	<b>NO LECTURE</b> <b>Public Holiday</b>	<b>NO SEMINAR</b>
Week 9	<i>The Fatal Eggs</i>	<i>The Fatal Eggs</i>
Week 10	<i>The Metamorphosis</i>	<i>The Metamorphosis</i> Gerald L. Bruns, “What Is Human Recognition? (On Zones of Indistinction)”
Week 11	<i>Metropolis</i>	<i>Metropolis</i>
Week 12	<i>Do Androids Dream of Electric Sheep?</i>	<i>Do Androids Dream of Electric Sheep?</i> Illah Reza Nourbakhsh, “Dehumanizing Robots”

Week 13	<i>Elizabeth Costello</i>	<i>Elizabeth Costello</i>
Major Essay due 2 June		

## 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. Hélène 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](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.

#### 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. Hélène 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](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](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 CATEI forms at the end of the course so that more improvements may be made.