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ARTS3049

Literary Animals, Monsters and Machines

Term One // 2020

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Course Details

Credit Points 6

Summary of the Course

Widespread in the humanities at the moment is a rethinking of what it means to be human. In this course you 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, you will investigate 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. In taking this course, you will develop a sense of the ethical, social, political and philosophical value of literature and film.

Course Learning Outcomes

1. Examine how the notions of the human and the nonhuman animal have developed historically
2. Develop theoretical arguments about the use of the notions of the human and the nonhuman in literature and film
3. Articulate how animals, monsters and machines function as others to human selves in literature and film

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 your questions, and you will develop the intellectual 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 online support will include a repository of course information.

Assessment

You may use any of the standard referencing systems in the humanities (MLA, Chicago or Harvard) in your assessments. The main thing is to be consistent in how you reference.

Project Muse (muse.jhu.edu) and jstor (jstor.org) are excellent research databases for your assessments.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Long Essay	60%	05/05/2020 05:00 PM	1,2,3
Research Exercise	40%	10/03/2020 05:00 PM	1,2,3

Assessment Details

Assessment 1: Long Essay

Start date:

Length: 2500 words

Details: 2500 word essay. Feedback provided via Turnitin.

Additional details:

This is a 2500-word essay, due on Tues May 5 (week 12). 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" as one of these three. You are encouraged to discuss the text on which you presented in the seminars.

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

Assessment 2: Research Exercise

Start date:

Length: 1000 words

Details: A 1000-word exercise preparing students for the long essay. Students will be asked to research secondary sources and identify a question emerging from those sources. Feedback provided via Turnitin.

Additional details:

Two of the key concepts we are learning about in the course are anthropomorphism and the grotesque. How does Franz Kafka use the concepts of anthropomorphism and the grotesque to criticise the idea of

the human in his short story “A Report to an Academy”?

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 and students do not see Turnitin similarity reports.

Attendance Requirements

You are expected to attend both lectures and seminars. You run the risk of failing the course if you do not attend at least 80% of lectures and seminars.

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 17 February - 21 February	Lecture	Introduction: A change of perspective
	Seminar	Kari Weil, "A Report on the Animal Turn" Franz Kafka, "A Report to an Academy" in <i>Metamorphosis and Other Stories</i>
Week 2: 24 February - 28 February	Lecture	Two guiding concepts for the course: anthropomorphism and the grotesque
	Seminar	John Berger, "Why Look at Animals?", in <i>About Looking</i> Extract from Mikhail Bakhtin, <i>Rabelais and His World</i> (Cont.) Franz Kafka, "A Report to an Academy"
Week 3: 2 March - 6 March	Lecture	<i>Gulliver's Travels</i>
	Seminar	<i>Gulliver's Travels</i> (supplementary reading) Laura Brown, "Mirror Scene: The Orangutan, the Ancients, and the Cult of Sensibility"
Week 4: 9 March - 13 March	Lecture	<i>Elizabeth Costello</i>
	Seminar	<i>Elizabeth Costello</i>
	Assessment	Research exercise due Tues March 10 by 5pm.
Week 5: 16 March - 20 March	Lecture	<i>Frankenstein</i>
	Seminar	<i>Frankenstein</i> (supplementary reading) Georges Canguilhem, "Monstrosity and the Monstrous"
Week 6: 23 March - 27 March	Reading	No lecture or seminar: reading week
Week 7: 30 March - 3 April	Lecture	<i>The Island of Doctor Moreau</i>
	Seminar	<i>The Island of Doctor Moreau</i> (supplementary reading) Jay Clayton, "Victorian Chimeras, or, What Literature Can Contribute to Genetics Policy Today"

Week 8: 6 April - 10 April	Lecture	<i>The Metamorphosis</i>
	Seminar	<i>The Metamorphosis</i>
Week 9: 13 April - 17 April	Lecture	<i>No lecture this week due to Easter Monday</i>
	Seminar	<i>No seminar this week due to Easter Monday</i>
Week 10: 20 April - 24 April	Seminar	<i>Metropolis</i>
	Seminar	<i>Metropolis</i>
Week 11: 27 April - 28 April	Lecture	<i>Do Androids Dream of Electric Sheep?</i>
	Seminar	<i>Do Androids Dream of Electric Sheep?</i> (supplementary reading) Illah Reza Nourbakhsh, "Dehumanizing Robots"

Resources

Prescribed Resources

Primary texts

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

John Berger, *About Looking* (Bloomsbury)

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

Mary Shelley, *Frankenstein* (Norton Critical Edition). We'll be using the 1818 edition of the text.

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

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

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. 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

Csicsery-Ronay, Istvan. "On the Grotesque in Science Fiction," *Science Fiction Studies* 29.1 (2002): 71-99. Available via jstor at <http://www.jstor.org/stable/4241045>

Daston, Lorraine and Gregg Mitman, eds. *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

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

After feedback about last year's course, I have moved *Elizabeth Costello* from week 10 to week 4 in the class schedule so that we can study its relationship to *Gulliver's Travels*. Students will be encouraged to fill out online survey forms at the end of the course so that improvements may be made.

Submission of Assessment Tasks

Submission of Assessment Tasks

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, assessment tasks 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.

For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

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/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

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 (<http://www.lc.unsw.edu.au/>). 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.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

<http://subjectguides.library.unsw.edu.au/elise/aboutelise>

Academic Information

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- examination procedures;
- special consideration in the event of illness or misadventure;
- student equity and disability;
- and other essential academic information, see

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Image Credit

Film poster by La Boca x Dark City Gallery (2017) in celebration of the 90th anniversary of **Metropolis (1927)**, Dir. **Fritz Lang**

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