STUDIES IN THE NOVEL
ENG 565
4 credits
PREREQ: graduate student standing

Rationale for conversion: This course is frequently taken by MFA students who are building graduate-level skills in critical as well as creative writing. The conversion will build writing strengths by establishing small peer editing groups for review and revision of work in progress.

The four credit version will:
- Increase writing requirement to include weekly peer editing groups;
- Add instruction appropriate to peer editing groups for critical/analytical and creative assignments.

Catalog Description: Particular novelists, movements, conventions, and types of the novel throughout its history. Topics change from term to term.

Course topic: The Uncanny Novella

In this course we will study the appearance of “the uncanny” in literature, studying its definitions in Freud, Royle, and Vidler, and observing its behavior in six novellas ranging from 16th century Germany to contemporary Great Britain, North and South America. Along the way, we will consider the origins and properties of the novella (sometimes a long story, sometimes a short novel), and study the craft of a few literary masters as they step into the realm of the psychologically disturbed and possibly supernatural.

Undergraduate requirements: a midterm, a final 6-8 page paper, several short written analyses, and 1 short creative exercise. Graduate requirements: two 10-12 page papers, several short written analyses, a creative exercise, and a research presentation.

Required Texts Available at OSU Bookstore:


The Uncanny, Sigmund Freud
Supernatural Horror in Literature, H. P. Lovecraft
Rappaccini’s Daughter, Nathaniel Hawthorne
The Lifted Veil, George Eliot
The Turn of the Screw, Henry James
The Vet’s Daughter, Barbara Comyns
We Have Always Lived in the Castle, Shirley Jackson
Pedro Paramo, Juan Rulfo
The King in the Tree, Steven Millhauser (we will read “Revenge”)

On Reserve at Valley Library Circulation Under VR402:
Excerpt from *The Uncanny* (intro and Chapter One) by Nicholas Royle

**Course Requirements for 4 credit version in 565:**

Two papers: 10-12 pgs: 30% each  
Research presentation: 10%  
Take home short analyses and quizzes: 15%  
Short creative exercise: 5%  
Peer review groups: 10%

*I’ll provide a sign up sheet for the creative exercises: essentially, a one page single spaced “riff” on one of the term’s writers. You’ll provide copies for myself and the whole class (31 total) and will, I hope, read your piece to the class on the day you turn it in.

**Course outcomes for ENG 565:**

1. To develop a sophisticated understanding of the relationship between form and content in the novella.  
2. To learn something of the history and development of the theory of “the uncanny” from its first definition in Freud’s work, to its articulation in contemporary scholarship by Vidler and Royle, and more crucially, through examples of its appearance in literary works from the 17th to the 20th century.  
3. To identify and explore recurring themes and structural tendencies of the uncanny novella.  
4. To demonstrate your understanding of this theory and literary practice through verbal and written analysis.

**Differentiation: Further outcomes for ENG 565.**  
This course may be offered in a 4/500 level section (with ENG 465) or in a 500-only section. In addition to outcomes stated above, the 500 level course adds three additional outcomes specific to graduate study of the novel.

5. To demonstrate the ability to translate this knowledge into sustained critical and creative writing at the graduate level through training and practice in peer review and revision.  
6. To strengthen research in the novel and oral presentation skills appropriate to graduate level study of the novel and its traditions.  
7. To develop and practice your own literary teaching skills.

**Plagiarism Policy:**

You will flunk the course if you plagiarize, even once. Plagiarism is the act of taking ideas, sentences, passages, or any other form of the *writings of others and using them without documentation*. Your analytical essays, exams, and homework assignments will *not* be research papers—I am interested in *your thinking, based on your reading*. Plagiarism is a serious offense that results in a failing grade on the essay, a failing grade in the course, and a report to the appropriate university office. Common instances of
plagiarism include copying sentences from another student’s paper, turning in papers written by someone else, failing to cite your source, and borrowing wording from the internet. I regularly check work for plagiarism.

*Graduate Research presentations:* Make sure that in your research presentation you cite all sources scrupulously. Use direct quotes whenever possible. Grade will drop by a whole letter from insufficient citation.

**Link to Statement of Expectations for Student Conduct:**
https://oregonstate.edu/admin/stucon/achon.htm.

**Statement Regarding Disability Access Services:**
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

**COURSE CALENDAR** (subject to revision).

**WEEK ONE**
9/29: Introduction
10/1 “The Sandman,” ETA Hoffmann

**WEEK TWO**
10/8: *Rappaccini’s Daughter* group A analysis due. Graduate Research Presentations on Hawthorne. 3 creative exercises

**WEEK THREE**
10/13: *The Lifted Veil* Eliot Research Presentations Group B analysis due
10/15: Finish discussion of *The Lifted Veil.* Quiz. 3 creative exercises

**WEEK FOUR**
10/20: Read first half of Lovecraft’s “Supernatural Horror in Literature” (to the end of the Poe chapter). “William Wilson” and “The Fall of the House of Usher.” Poe Research Presentations. 3 creative exercises
WEEK FIVE

10/27: “Turn of the Screw,” chapters 8 through to end. **Group D analysis due. 3 creative exercises**

10/29: “The Shadow Over Innsmouth,” H.P. Lovecraft research presentation. **3 creative exercises. Everyone: Please bring a discussion-question to class.**

WEEK SIX

11/3: (MIDTERM EXAMINATION for undergraduates): **No class for graduate students**


WEEK SEVEN

11/10 *The Vet’s Daughter*, Barbara Comyns. **Group A analyses due. 3 creative exercises.**

11/12 *We Have Always Lived in the Castle* (pp 1-105.) (Graduate students’ first essays due). **3 creative exercises**

WEEK EIGHT

11/17 Finish *Castle*. Jackson Research Presentations **Group B analyses due**


WEEK NINE

11/24 *Pedro Paramo*, pp. 38-82. **Group C written analysis due. 3 creative exercises.**

11/26 Thanksgiving—does the bird look different?

WEEK TEN

12/1 “Revenge.” Millhauser Research Presentation. Quiz. **Group D analysis due. 3 creative exercises PLEASE NOTE: This is our last day of class. Quiz Prizes awarded.**

12/3 Stay home. Work on your final papers.

FINALS WEEK

Final papers for ALL due TBA:

**Grads:** 10 to 12 pages