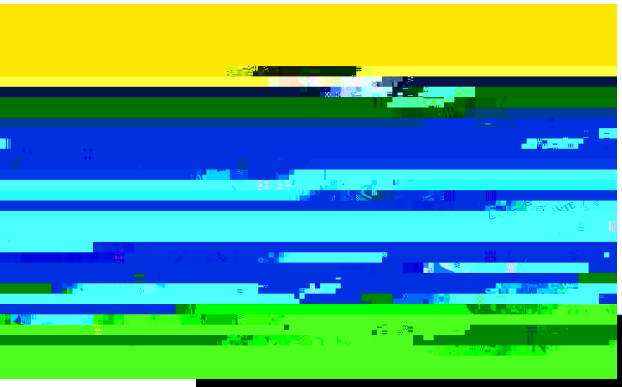

ARTS3049

Literary Animals, Monsters and Machines

Term One // 2019

School of the Arts and Media // UNSW Arts and Social Sciences

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	

Course Details

Credit Points 6

Summary of the Course

Subject Area: *C l ejgqf*
This course can also be studied in the following specialisation: *K cbg_* * A sjrspc _ l b R ca f l mjmew*

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.

This is a 2500-word essay, due on Tues May 7 (week 12). No questions will be set for this assignment.

		(supplementary reading) Jay Clayton, “Victorian Chimeras, or, What Literature Can Contribute to Genetics Policy Today”

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, *?`msr Jmmigle* (Bloomsbury)

(Norton Critical Edition)Jonathan Swift, *Esjjgtcpqq Rp_tcjq* (Norton Critical Edition)

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

H. G. Wells, *Rfc Gqj_Ib md Bmarmp Kmpc_s* (Broadview Edition)

Franz Kafka, *Kcr_kmpnfmqgq _Ib Mrfcp Qrmpgcq* (Penguin Edition)

Phillip K. Dick, *Bm ?IbpmgbqBpc_k md Cjcarpga Qfccn=*

Illah Reza Nourbakhsh, “Dehumanizing Robots.” *Pm`mr Dsrspcq* (Cambridge, Massachusetts: MIT Press, 2013): 49-64.

Recommended Resources

Further recommended reading

Diamond, Cora. “The Difficulty of Reality and the Difficulty of Philosophy,” *N_prg_j ?lqucpq8 ? Hmspl_j md Jgrcp_rspc _lb rfc Fgqrmpw md Gbc_q* 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. *Rfc Dgjkq md Dpgrx J_le8 ?jjcempgcq md Tgqgml _lb Kmbcplgrw* (London: British Film Institute, 2000). S 791.430233/118

Norris, Margot. *@c_qrq md rfc Kmbcpl Gk_egl_rgml8 B_pugl* Lgcrxqafc* l_di_* Cplqr* $ J_upclac*. (Baltimore: The Johns Hopkins University Press, 1985). 809.93384/13

Nourbakhsh, Illah Reza. *Pm`mr Dsrspcq* (Cambridge, Massachusetts: MIT Press, 2013).

Philmus, Robert M. *Glrm rfc Slilmul8 Rfc Ctmjsrgml md Qagclac Dgargml dpmk Dp_lagq Embugl rm F, E, Ucjjq* (Berkeley: University of California Press, 1970). S 809.3876/3

Richter, Virginia. *Jgrcp_rspc ?drcp B_pugl8 Fsk_l @c_qrq gl Ucqrcpl Dgargml* /637+/717* (Basingstoke: Palgrave Macmillan, 2011).

Weil, Kari. *Rfgligle ?lgk_jq8 Ufw ?lgk_j Qrsbgcq Lmu?* (New York: Columbia University Press, 2012). Available online via the UNSW library.

Warner, Marina. *D_lr_qrga Kcr_kmpnfmqcq* Mrfcp Umpjbq8 U_wq md Rcjjgle rfc Qcjd* (Oxford: Oxford University Press, 2007).

Wolfe, Cary. *Uf_rGq Nmqrfsk_lgqk=* (Minneapolis: University of Minnesota Press, 2010). 149/44

Course Evaluation and Development

This is the first time that the course has run in the new 10-week term. 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

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

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

Academic Information

For essential student information relating to: