

Class schedule:

Week one:

M Jan 8: **Introduction:** Why *Frankenstein*? Building the body of *Frankenstein*: Frameworks (creative scholarship/class projects); Reading Lessons: Critical lenses (how to read literature)

W Jan 10: **Laying the groundwork:** *Frankenstein, or the Modern Prometheus*. Dedication page (4); Preface (Percy Shelley [5]); Mary Shelley's "Introduction" [165-169]); Framing narratives (7-18).

Week two:

M Jan 15: NO CLASS

W Jan 17: Shelley, Mary. *Frankenstein* (18-40)—Victor's tale.

***Frontispiece assignment due in class:** Find the 1831 frontispiece to *Frankenstein*; provide a scholarly caption for it.

*How does it function as a framing device? How does it motivate your reading of the novel?

*What kind of argument about the novel can you build on this visual object? What kind of critical work does a frontispiece do?

Contexts:

Balfour, Ian. "Allegories of Origins: *Frankenstein* After the Enlightenment." *SEL*, 1500-1900. 56. 2016.

Week three:

M Jan 22: Mary Shelley, *Frankenstein* (40-70)

What's in a letter? Female identity in the Romantic period

Thinking about genre: the epistolary novel; the *Bildungsroman*; travel writing

*Mapping the narrative structure of the novel in visual terms—Melanie Hubbard presents

W Jan 24: Mary Shelley, *Frankenstein* 70-84—A monster's tale

Contexts:

Yousef, Nancy. "The Monster in a Dark Room: *Frankenstein*, Feminism, and Philosophy." *Modern Language Quarterly*. 63.2. (June 2002): 197-226.

Moers, Ellen, "Female Gothic: The Monster's Mother" (*NCE* 317-327)

Week four:

M Jan 29: Mary Shelley, *Frankenstein* (84-105) (The De Lacey's story; monster's request)

Contexts:

Neff, D.S., "Safie/Saphie: Mungo Park's Travels in the Interior Districts of Africa and the De Lacey Episode in *Frankenstein*." *ANQ: A Quarterly Journal of Short Articles, Notes and Reviews*, 21:1, 45-50.

W Jan 31: Mary Shelley, *Frankenstein* (107-125)—Marriage vows; touring England with Clerval; making the female monster

Critical perspectives:

McGavran, James Holt. “‘Insurmountable barriers to our union’: Homosocial Male Bonding, Homosexual Panic, and Death on the Ice in *Frankenstein*.” *European Romantic Review*. 11.1. (2000): 46-67

Week five:

M Feb 5: *Frankenstein* (125-133)--An Irish interlude; Victor on trial!

Contexts:

Grossman, Jonathan. “Mary Shelley’s *Legal Frankenstein*.” *The Art of the Alibi: English Law Courts and the Novel*.

W: Feb 7: *Frankenstein* (133-151)—Marriage and death.

Week six:

M Feb 12: *Frankenstein* (151-161)—Walton in continuation...on endings.

W Feb 14: **Critical approaches:** Literary sources of *Frankenstein*. ST Coleridge’s *The Rime of the Ancient Mariner*; extracts from Milton’s *Paradise Lost*.

***Close reading due in class**

Week seven:

M Feb 19: ***The Limits of the human***. PB Shelley’s “Mont Blanc”; extracts from Mary Wollstonecraft’s *Letters Written during a Short Residence in Sweden*, etc. and *A Vindication of the Rights of Woman*.

Contexts:

Outka, Paul. “Posthuman/Postnatural: Ecocriticism and the Sublime in Mary Shelley’s *Frankenstein*.”

W Feb 21: ***It’s alive!: The Afterlife of Frankenstein***. Richard Brinsley Peake, *Presumption; or, the Fate of Frankenstein* (1823).

Week eight:

M Feb 26:

*Selecting and discussing final research projects that combine visual, textual, and (perhaps) audio elements. What facet of *Frankenstein* do you want to explore? Presenting research material in a cogent, compelling way to a broader audience. What will you create from the body of *Frankenstein*? Interdisciplinary projects: exploring different interpretive paths. Non-verbal paths? Demonstrating vs. telling.

W Feb 28: James Whale’s *Frankenstein* (1931)

Critical approaches:

Heffernan, James. "Looking at the Monster: *Frankenstein* and Film" (NCE 444-467)

SPRING BREAK, March 5-9

Week nine:

M March 12: Mel Brooks, *Young Frankenstein* (1974).

W March 14: Shelley Jackson, *The Patchwork Girl*.

* Precis of secondary source is due.

Week ten:

M March 19: *Frankenstein* in the art and sciences. Explore popular manifestations of the novel. Think about how *Frankenstein* has been deployed in your field of inquiry. Say you're examining Romantic scientific practices, you might look at how the popular media uses it as a kind of shorthand to indicate the fusion of the human with the animal; or to demonstrate the "horrors" of technological innovations in terms of human/animal reproduction.

W March 21: PROPOSALS DUE (5-7 minute presentations)

Week eleven:

M March 26: WORKSHOP

W March 28: No classes—Easter holiday

Week twelve:

M April 2: WORKSHOP

W April 4: Individual meetings with me and Melanie Hubbard

Week thirteen

M April 9: Individual meetings with me and Melanie Hubbard

W April 11: **DRAFTS DUE (class critiques)**

Week fourteen:

M April 16: **DRAFTS DUE (class critiques)**

W April 18: CONCLUSION

Week fifteen:

M April 23: FINAL ORAL PRESENTATIONS (10 minutes)

W April 25: FINAL ORAL PRESENTATIONS (10 minutes)

Week sixteen: Finals week: Building the Body of *Frankenstein*, final project unveiled!