

CLIT 240 B Summer 2020 A-term  
Class Time: MTWTH 12:00-2:10  
Course Website: <https://canvas.uw.edu/courses/1418173>

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Office Hours: by appointment  
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Class format: Zoom live lectures and discussions on Mondays and Wednesdays; asynchronous assignments on Tuesdays and Thursdays. Zoom lectures will be recorded in case you miss some of our classes.

## CLIT 240 B: The Doppelgänger

In this class, we deal with the genre of fantastical and the uncanny. We will explore the effects and implications of the theme of Doppelgänger—a spiritual double, an evil “twin,” or a monster within. Stories of these mysterious second selves continue to fascinate consumers of fictional works. Plots of doublings create at once a sense of horror and aesthetic pleasure: audience of these works are held temporarily in abeyance, wavering between reality and fantasy. We will read a set of 19th century literary works which popularize the motif of the Doppelgänger and examine the relation between the rise of these works and their social contexts. We will then continue with several Expressionist films, a form that forges the elements of doubling and fragmentary identity into a visible and tangible force.

Where does the appeal of the Doppelgänger come from? What does it have to do with our unending journey of quest of the self? And what can it teach us about radical uncertainty and its remedy? We will approach these issues by practicing close reading, comparative analysis, and writing analytical papers. You are required to write two essays throughout the term, each about 1000 words in length.

### Readings:

- “The Sandman” by E.T.A. Hoffmann
- *Frankenstein* by Mary Shelley
- *Amphitryon* by Heinrich von Kleist
- “Borges and I” by Jorge Luis Borges
- “The Uncanny” by Sigmund Freud

### Films:

- *The Cabinet of Dr. Caligari* (1920)
- *Metropolis* (1927)
- Optional: *Faust* (1926)

## LEARNING OBJECTIVES

- Familiarity with a set of early 19<sup>th</sup> century British and German fictions belonging to the genres of horror and fantasy.

- Close reading and critical analysis of literary texts. We'll learn to read both empathetically and interrogatively, and to understand a text within its context.
- Using theoretical frameworks like psychoanalysis to analyze fictional works.
- Basic film analysis skills; familiarity with the German Expressionist movement in film history.
- Writing as an ongoing and metacognitive practice.

## **COURSE ASSIGNMENTS**

- Two essays (20% \* 2): 1000-1500 words
- Reading and film quizzes (15%), there will be extra credit questions
- Reading and film responses, or e-posts (20%)
- Participation (25%) including day-to-day assignments and participation in class discussions

### Notes:

1. There will be several quizzes throughout the quarter, based on the materials you've read or watched in preparation for class. These quizzes will be composed of basic factual questions.
2. There are altogether 4 e-posts, or online reading responses that you'll need to complete in this class. These will be due on Sundays.
3. Extra credits: you could earn extra credits by writing a film review of one of the required or recommended films. Your review should be 2-3 pages in length and related to what we discussed in class.

## **IN-CLASS DISCUSSION:**

Please be prepared to speak in every class meeting. You will be called upon to talk about some general impressions or questions you have about a required reading/film to start a conversation. You could also respond to your fellow classmates' comments or questions to get credits for participation. It means you need to come to class prepared, having finished reading a text or watching a film **BEFORE** the class where the work is discussed, and also having thought about these works a little beforehand.

## **LEARNING ONLINE**

All classes, face-to-face or remote, are about learning, which necessarily involves the exchange of ideas. However, the tone and intention behind that exchange are important. Civility, politeness, reasonableness, and willingness to listen to others are always expected of you, even when passions run high. While this is a remote class with a degree of anonymity, we will communicate with each other with the same level of care and respect as would be expected in a face-to-face class. Any abusive language, harassment of other students, or failure to adhere to basic standards of courtesy can jeopardize your participation grade in this course and lead to further disciplinary sanctions.

## **Privacy**

Please respect the privacy of your fellow students by refraining from sharing class materials (eg. recorded class videos) with non-class member. Students may not record any part of a class session

without the express consent of the instructor, unless approved as a disability accommodation. Individual course instructors may record course sessions but only for use by registered class members for instructional purposes. All recordings will be housed on secure platforms authorized by UW.

### **Synchronous Instruction Privacy**

Since some of us are located in different time zones and will not be able to participate in class meetings, our Zoom class sessions will be recorded for learning purposes. The recording will capture the presenter's audio, video and computer screen. Student audio and video will be recorded if they share their computer audio and video during the recorded session. The recordings will only be accessible to students enrolled in the course to review materials. These recordings will not be shared with or accessible to the public.

The University and Zoom have FERPA-compliant agreements in place to protect the security and privacy of UW Zoom accounts. Students who do not wish to be recorded should:

- Change their Zoom screen name to hide any personal identifying information such as their name or UW Net ID, and
- Not share their computer audio or video during their Zoom sessions.

## **ONLINE STUDENT RESOURCES**

### **CLUE**

This is a great Online Tutoring program. They have unique hours - as late as midnight - and are available online this summer, making them ideal for those with a packed schedule. Find them [HERE](#).

### **Odegaard Writing Center**

You are strongly encouraged to make virtual appointments with The Writing Center Tutors and Consultants for each of your assignments. Schedule your online appointments [HERE](#).

### **Free Technology Rentals**

As of June 19, 2020, the Student Technology Loan Program is still active. Using [THE LINK HERE](#), you can navigate the live inventory.

### **Counseling, Advising, FIUTS, Food Access and Q Center**

UW Counseling Center workshops include a wide range of issues including study skills, thinking about coming out, international students and culture shock, and much more online [HERE](#). For Academic Advising while the UW is operating online, you can visit online advising [HERE](#). The Q Center continues to offer gender, sex, and sexuality support and advocacy through online community forums [HERE](#). FIUTS, a nonprofit for both International and Undocumented Students, is offering virtual support [HERE](#). Finally, Any Hungry Husky Food Pantry, at the time of this writing (June 19, 2020), is open [HERE](#).

## **ACADEMIC INTEGRITY**

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing—as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

## TENTATIVE COURSE CALENDAR (subject to change)

| WEEK 1   | IN-CLASS ACTIVITIES  | HOMEWORK   |
|----------|--|--|
| Mon 6/22 | Zoom meeting 1: course introduction, syllabus, testing technology  | Read: "Borges and I,"  |
| Tue 6/23 | Asynchronous assignment: preliminary paper   |  |
| Wed 6/24 | Zoom meeting 2: "Borges and I," genre and terms for literary analysis  | Read: "The Sandman"  |
| Thu 6/25 | Watch: "The Cabinet of Dr. Caligari"   | quiz 1 ("Sandman," "Caligari"), e-post 1                           |
| WEEK 2   |  |  |
| Mon 6/29 | Zoom meeting 3: "The Sandman," "Dr. Caligari"  | Read: Freud "The Uncanny"  |
| Tue 6/30 | Study keywords "mise-en-scene" on <a href="#">Yale Film Analysis</a> ; office hour: review of "mise-en-scene" and paper one workshop | e-post 2 : scene analysis  |
| Wed 7/1  | Zoom meeting 4: Freud, Complex argument  | Read: <i>Frankenstein</i> volume I                                 |
| Thu 7/2  | Paper one draft  | Paper 1 draft due on Sunday;                                       |
| WEEK 3   |  |  |
| Mon 7/6  | Zoom meeting 5: <i>Frankenstein</i>  | Read: <i>Frankenstein</i> volume II                                |
| Tue 7/7  | Peer review on paper 1   | Read: <i>Frankenstein</i> volume III                               |
| Wed 7/8  | Zoom meeting 6: <i>Frankenstein</i> cont.  | Paper one revision   |
| Thu 7/9  | Quiz 2 ("The Uncanny" and <i>Frankenstein</i> ), e-post 3  | Read: <i>Amphitryon</i> Act I; paper one final draft due on Sunday |
| WEEK 4   |  |  |
| Mon 7/13 | Zoom meeting 7: <i>Amphitryon</i>  | Read: <i>Amphitryon</i> Act II & III                               |
| Tue 7/14 | Watch: <i>Metropolis</i>   | e-post 4   |
| Wed 7/15 | Zoom meeting 8: <i>Metropolis</i> & <i>Amphitryon</i>  |  |
| Thu 7/16 | Study materials: using quotes, MLA formatting  | Quiz 3 ( <i>Amphitryon</i> and <i>Metropolis</i> )                 |
| WEEK 5   |  |  |
| Mon 7/20 | Zoom meeting 9: Research questions, scholarly sources  |  |
| Tue 7/21 | Wrap up, individual paper workshops  | Research paper   |