

Dr. Elon Lang
emlang@austin.utexas.edu
Office: Waggener Hall 401C
Office Hours: M 2-4pm, T 1-3pm, or by appointment

CTI 345
#34120
T Th 11:00a-12:30p
PAR 302

Satan and the Idea of Evil

Spring 2013

Required Texts (to be supplemented with handouts made available in class or on Blackboard):

- Baudelaire, Charles. *The Flowers of Evil*. Trans. Oxford University Press, 2008. ISBN: 9780199535583
- Duncan, Glenn. *I, Lucifer*. Grove Press, 2003. ISBN: 9780802140142
- Goethe, Johann Wolfgang von. *Faust*. Trans. Walter Arndt. Ed. Cyrus Hamlin. W. W. Norton, 2001. (orig. 1829 and 1832). ISBN: 9780393972825
- Hogg, James. *The Private Memoirs and Confessions of a Justified Sinner*. Oxford University Press, 2010. (orig. 1824). ISBN: 9780199217953
- Lewis, C. S.. *The Screwtape Letters*. Harper Collins, 1996. (orig. 1942). ISBN: 9780060652890
- Marlowe, Christopher. *Doctor Faustus*. W. W. Norton, 2005. (orig. 1604 or 1616). ISBN: 9780393977547
- Milton, John. *Major Works*. Oxford University Press, 2008. (orig. 1667 and 1671). ISBN: 9780199539185
- Twain, Mark. *No. 44, The Mysterious Stranger*. University of California Press, 2003. (orig. 1908). ISBN: 9780520270008

Online Resources:

- Charles Baudelaire's *Fleurs du mal / Flowers of Evil*. <http://fleursdumal.org/>
- William Blake's *The Marriage of Heaven and Hell*. <http://www.gailgastfield.com/mhh/mhh.html>
- The William Blake Archive. <http://www.blakearchive.org/blake/main.html>

Optional Text:

- Blake, William. *The Marriage of Heaven and Hell*. Bodleian Library/University of Chicago Press, 2011. ISBN: 9781851243662

Course Description and Objectives:

Since antiquity, writers have attempted to understand and define the idea of evil by giving it a voice. From the perspective of the Devil, some of the world's greatest creative thinkers have sought to challenge the intellectual resolve and rigor of their faiths while encouraging their characters and audiences to query the strength and doctrine of their own beliefs. As a result, through temptation narratives, morality dramas, cultural satires, and Faustian dilemmas, explorations of "the Adversary" have yielded some of the most compelling stories and characters ever imagined. In this course students will become familiar with the history and breadth of Satan's role as a character (or merely background presence) in literature while developing close-reading techniques for literary analysis that can be applied across diverse eras, forms, and genres. Students will be asked to strengthen their critical reading and writing skills and to consider how our class topic can help illuminate aspects of our present-day culture and its history.

Required readings will be drawn from several periods of English and American literature, and European literature in translation. Along with selections from the Bible and Medieval poetry, drama, and mystical writing (including Dante's *Inferno*) we will be reading Milton's *Paradise Lost* and *Paradise Regained*, Marlowe's *Dr. Faustus*, Goethe's *Faust*, William Blake's *Marriage of Heaven and Hell*, Charles Baudelaire's *Flowers of Evil* (selections), James Hogg's *Private Memoirs and Confessions of a Justified*

Sinner, Mark Twain's *No. 44—The Mysterious Stranger*, C. S. Lewis's *Screwtape Letters*, and the early 21st-century novel by Glen Duncan titled *I, Lucifer*.

Writing Flag and Writing Center:

This course carries the Writing Flag. Writing Flag courses are designed to give students experience with writing in an academic discipline. In this class, you can expect to write regularly and informally during the semester, to complete substantial writing projects, and to receive feedback from your instructor to help you improve your writing. You will also have the opportunity to revise one or more assignments, and to read and discuss your peers' work.

Additionally, I strongly encourage you to use the **Undergraduate Writing Center**, FAC 211, 471-6222: <http://www.uwc.utexas.edu/>). The UWC offers free, individualized, expert help with writing for any UT undergraduate, by appointment or on a drop-in basis. These services are not just for writing that has "problems;" getting feedback from an informed audience is a normal part of a successful writing project. The UWC's trained consultants work with students from every department on both academic and non-academic writing. Using methods that preserve the integrity of your work, they help you develop strategies to improve your writing and become a more independent writer. Whether you are writing a lab report, a resume, a term paper, a statement for an application, or your own poetry, UWC consultants will be happy to work with you.

Course Requirements and Evaluation:

Participation, Preparation, Punctuality, Posting	20%
<i>Regular class attendance and adherence to the policy below, careful preparation of the readings, timely submission of all written work and online postings, active participation in class discussions, in-class written and review activities, and online forums.</i>	
Short Written Assignments, plus 1 revision	60%
<i>Four short essays of various lengths will be assigned totaling 16-20 pages, including a close reading of Milton, a comparative analysis of Faust narratives, a creative response to Baudelaire, an analysis paper in response to a prompt about Blake, Hogg, and/or Twain plus one paper will be revised and resubmitted after receiving feedback from both peers and the instructor.</i>	
Final Project	20%
<i>This may be a detailed comparative analysis of themes across several course texts, an analysis of a modern novel not appearing on the syllabus, or a significant work of creative writing that engages the literary tradition explored in class</i>	

Attendance and Participation Policy:

Attendance and participation are the keys to a successful literature studies course. Vigorous and profitable discussion during class meetings and in our online forums depends upon the presence and participation of the entire class. Therefore, at my sole discretion, you will be awarded **10%** of your final grade based upon your effort to participate actively in class. Instead of taking attendance, after each class I informally note who is making an effort to participate, what interesting things were discussed, and who seems conspicuously absent or copiously reticent. If you cannot attend a class due to an illness or unforeseen conflict, you should make every effort to contact your classmates to go over what you missed in our discussions. You should *also* contact me with interesting observations you've made and questions you have about the reading and writing assignments. While a one-to-one conversation in office hours or emails cannot replace the dynamic discussions that occur in the classroom, I do consider such conversations to indicate your level of engagement with the course when I assign your final participation grade.

Also, in lieu of quizzes, on several occasions throughout the semester this class will utilize the online group communication features of Blackboard (most likely Blogs or Discussion Threads) to foster preliminary discussion on the readings and gauge your response to it. These individual pieces of writing will be ungraded and freeform, but an **additional 10%** of your participation grade will be awarded to you for your attentive engagement in these online forums.

Finally, if you feel like your ability to participate actively in the course is being hampered by *any* circumstances, please arrange to meet with me to discuss your concerns as soon as possible.

Paper Submission Policy, SafeAssign, and Formatting Guidelines:

All drafts and papers must be typed, proofread, spell-checked, and submitted at the beginning of class on the date specified in the assignment **both in hard copy and as an email attachment**. I require redundant submissions because I use various modes of marking student assignments throughout each term and because I often review them with a plagiarism-detection tool called SafeAssign. Papers should have one-inch margins, double-spacing, 12-point Times or Times New Roman font, MLA-style parenthetical citations, and page numbers. **ALL HARD COPIES SHOULD BE STAPLED, NOT PAPER-CLIPPED.** Email attachments should be formatted as Microsoft Word *.doc or *.docx files. **Late papers will be penalized one letter grade per day unless you request a deadline extension and it is granted 48 hours prior to the deadline.** A paper submitted after class on the date of the deadline will be considered one day late unless one of the two submitted copies is handed/mailed to me by the beginning of class.

Academic Dishonesty:

I do not anticipate that intentional academic dishonesty will be an issue, but it is an area in which I recommend considerable caution. Any ideas or language originating from any source other than the student should be properly documented in all submitted work. It is considered plagiarism to use any ideas or language conceived or composed by anyone other than the student without properly citing the source. This includes online and offline summaries, articles, books, papers, notes, conversations, and any source other than the student's own invention. Even if a student expresses the same idea as a source in different language, the paraphrase is still considered plagiarism if the source is not cited. Omitting the proper citation of a source's idea (willfully or accidentally) while representing it as one's own is an example of academic dishonesty and will result in the maximum penalties available under university policies.

University of Texas Honor Code:

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

Students with Disabilities:

Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, 471-6259, <http://www.utexas.edu/diversity/ddce/ssd/>.

Use of E-Mail for Official Correspondence to Students:

E-mail is recognized as an official mode of university correspondence; therefore, you are responsible for reading your e-mail for university and course-related information and announcements. You are responsible to keep the university informed about changes to your email address. You should check your e-mail regularly and frequently—I recommend daily—to stay current with university-related

communications, some of which may be time-critical. You can find UT Austin's policies and instructions for updating your email address at <http://www.utexas.edu/its/policies/emailnotify.php>.

Behavior Concerns Advice Line (BCAL):

If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The University of Texas Police Department (UTPD). Call 512-232-5050 or visit <http://www.utexas.edu/safety/bcal>.

Course Calendar:

Please note that the following is just an outline of the schedule of our readings and assignments. Specific portions of texts, page ranges, assignment descriptions, and supplemental reading material (whether in hard-copy handouts or online files) will be detailed on a daily and weekly basis in class and/or through online communication. All of this information is subject to change so that I can accommodate our needs as a class. It is your responsibility to keep current.

DATE			ASSIGNMENTS DUE	
Jan.	15	T	Giving the Devil his Due: Satan's Prolific Cultural History (Course Intro)	
	17	Th	Biblical Sources	
	22	T	Dante, Virgil	Online Post: Dante
	24	Th	Langland, Julian of Norwich, some history from Jeffrey Burton Russell	
	29	T	Mystery Plays	Online Post: Medieval Devils
	31	Th	Milton Bkgrnd., <i>Paradise Lost</i> Bk. 1	
Feb.	5	T	<i>Paradise Lost</i> Bk. 2, 3, 4 (lines 1-538)	Milton Close Reading Essay
	7	Th	<i>Paradise Lost</i> Bk. 5 (line 451-end), 6, Args. for Bks. 7 & 8	
	12	T	<i>Paradise Lost</i> Bk. 9, 10, Args. for 11 & 12, Conclu. of 12	
	14	Th	critical essays on P.L.	
	19	T	<i>Paradise Regained</i> , Bks. 1-4	Milton Close Reading Essay
	21	Th	critical essays on P.L. and P.R.	Revision/Expansion Online Post: Response to Milton Criticism
	26	T	Marlowe Bkgrnd., <i>Doctor Faustus</i> B-Text	
	28	Th	<i>Faustbuch</i>	
Mar.	5	T	Goethe Bkgrnd, <i>Faust</i> Pt. 1 lines 1-3373	
	7	Th	<i>Faust</i> Pt. 1 lines 3374-4612 (end)	Online Post: Initial Faust Comparisons

	12	T	NO CLASS: Spring Break	
	14	Th	NO CLASS: Spring Break	
	19	T	<i>Faust</i> Pt. 2, Act V (and summaries of Acts I-IV)	
	21	Th	Shapiro "Progress of Faust," critical essay, Blake Bkgrnd.	Faust Comparative Analysis Essay
	26	T	Blake, <i>The Marriage of Heaven and Hell</i>	
	28	Th		Online Post: Blake
Apr.	2	T	Baudelaire, <i>The Flowers of Evil</i>	
	4	Th		
	9	T	Hogg, <i>Private Memoirs and Confessions of a Justified Sinner</i>	Baudelaire Creative Response
	11	Th		
	16	T	Twain, <i>No. 44: The Mysterious Stranger</i>	
	18	Th		Analysis Essay 19C Authors
	23	T	C.S. Lewis, <i>The Screwtape Letters</i>	Online Post: Reactions to C.S. Lewis
	25	Th	Duncan, selections from <i>I, Lucifer</i>	
	30	T		Online Post: Final Project Descriptions
May	2	Th	Informal Presentations of Final Projects-in-Process	
	10	F	Final assignment deadline	Final Projects