ENC1145: Writing about Ghosts
(Section 3309, Class# 12627)
FALL 2023

Macbeth Seeing the Ghost of Banquo by Théodore Chassériau

COURSE INFORMATION:

Instructor	Debakanya Haldar
E-mail I.D.	d.haldar@ufl.edu
Class Meetings	MWF 5 (11:45 AM – 12:35 PM) in MAT 009
Office Hours	Wednesday - 10:30 AM to 11:30 AM in TUR 4212 Friday – 10:30 AM to 11:30 AM in TUR 4212 Or by appointment
Course Website	Canvas

COURSE DESCRIPTION:

The ghost as a spectral entity is a trope that has been long established in literary narratives. In such stories, the dead are known to haunt the living, and the emotions extracted from such encounters usually include fear, guilt, or grief. If we were to closely speculate on this figure of 'absent-presence', how do we define that which is dead and that which is living? How do we mark the distinctions between the haunting and the haunted? How do emotions play a role in defining this other-worldly relationship? If the phenomenon is merely psychological, how do bodies figure in the definitions of ghosts?

We will speculate on such questions in this course by looking at novels such as Toni Morrison's *Beloved* (1987), Neil Gaiman's *The Graveyard Book* (2008) and the more recent work *Lincoln in the Bardo* (2017) by George Saunders. We will also look at shorter fictions including Amelia B. Edwards' "The Phantom Coach" (1864), Oscar Wilde's "The Canterville Ghost" (1887), Edgar Allan Poe's "The Fall of the House of Usher" (1839), James Joyce's "The Dead" (1914) and Viet Thanh Nguyen's "Black-Eyed Women" (2017). For visual texts, we will look not at canonical ghost films but at the seemingly benign romantic drama *45 Years* (2015) by Andrew Haigh.

Course assignments will consist of four position papers, digital annotations through Perusall, short reflections, a creative project, and a final analytical research paper. Students will learn how to close read texts, critically engage with the weekly materials, and develop sound argumentative skills in their writing.

COURSE OBJECTIVES:

By the end of this course, students will be able to:
1. Have a working knowledge of certain literary tropes, canonical and non-canonical texts across different time periods.
2. Closely read texts and make logical and critical observations.
3. Write college-level analysis papers containing clear thesis statements, strong textual evidence, and well-integrated secondary materials.
4. Participate confidently in roundtable seminars and conference panels with a sound understanding of the professional expectations.

GENERAL EDUCATION OBJECTIVES:

• This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).

• Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.

• Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and

contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.

• The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

GENERAL EDUCATION LEARNING OUTCOMES:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication, and critical thinking:

• **Content**: Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.

• **Communication** : Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.

• **Critical Thinking**: Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

REQUIRED TEXTS:

TEXTS	AUTHOR
"The Phantom Coach" (1864) [short story]	Amelia B. Edwards
"The Canterville Ghost" (1887) [short story]	Oscar Wilde
The Graveyard Book (2008) [novel]	Neil Gaiman
"The Fall of the House of Usher" (1839) [short story]	Edgar Allan Poe
Beloved (1987) [novel]	Toni Morrison
"Black-Eyed Women" (2017) [short story]	Viet Thanh Nguyen
"The Dead" (1914) [short story]	James Joyce

TEXTS	AUTHOR
45 Years (2015) [film]	Andrew Haigh
Lincoln in the Bardo (2017) [novel]	George Saunders

Other materials will include selected essays from:
1. *The Ghostly and the Ghosted in Literature and Film: Spectral Identities* (2013). Edited by Lisa Kroger and Melanie R. Anderson. University of Delaware Press.

ASSIGNMENTS:
(See the following section for word-count and points.)

• <u>Perusall annotations</u>: The course requires you to complete five Perusall annotations. Students will engage with the given text and make one original observation and one peer-response per annotation assignment.

• <u>Peer Review</u>: There will be one peer-review activity in this course. Students will have to submit their paper drafts by the activity due date, following which a peer will be assigned to review the draft. The review will consist of extensive annotations pointing out scopes of improvement, spelling and syntactical checks, as well as constructive feedback on the strengths and weaknesses of the draft.

• <u>Reflections</u>: There will be four reflection activities in this course. In these assignments, the instructor will ask students to answer open-ended and subjective questions based on the modules that have been covered. Reflection activities help students to introspect on their learning curves.

• <u>Quizzes</u>: There will be three short quizzes in this course that will test the students' knowledge on the materials covered.

• <u>Creative Project</u>: Students must prepare a creative project on "Ghosts". The project can be a material creation, an audio-visual work, or a visual or written work of art. Students must submit a 500-word write-up on their project.

• <u>Response Papers</u>: Students are required to complete three response papers in this course. The response paper can be on any of the texts covered in class. Students are expected to comment and elaborate on one aspect of the text that interests them – formal structures, themes, characterization, plot, cultural contexts, etc.

• <u>Workshop Participation</u>: In this course, there will be two workshop sessions. In these sessions, students will learn how to write a critical analysis paper and conduct library research. Students are expected to participate in both the sessions. Participation includes attendance, answering

questions, completing the assigned short homework, and submitting workshop drafts for correction.

- Paper pitch: There will be one paper pitch activity in this course towards the end of the semester. This will be related to the final critical analysis paper. Students will prepare a 400-word proposal of their critical analysis paper. In class, they will present a 3-minute version of this proposal to their peers, essentially "pitching" their papers. At the end of the presentation, students will be expected to field 2-3 questions about their work.

- Critical Analysis Paper: As their final course project, students must submit a critical analysis paper. In the paper, you will engage with at least four academic and peer-reviewed articles, ask an intriguing question regarding the text, and then use textual evidence to arrive at an answer/conclusion. You may use any of the texts described in this course as your primary source. If you want to work on another text, please consult me before proceeding. Remember: texts can include any media.

- Attendance and participation: Your attendance and participation is necessary for holistic discussions on the topic and the given texts. Every student needs to talk about their experience of engaging with the texts.

ASSIGNMENTS OVERVIEW:

ASSIGNMENT	WORD COUNT	POINTS
Perusall annotations (5)	120x5 = 600	20x5 = 100
Peer Review (1)	-	20x1 = 20
Reflection (4)	350x4 = 1400	15x4 = 60
Response Papers (3)	500x3 = 1500	100x3 = 300
Critical Analysis Paper (1)	1500x1 = 1500	200x1 =200
Creative Project (1)	400x1 = 400	100x1 = 100
Paper Pitch (1)	400x1 = 400	20x1 = 20
Workshop participation (2)	100x2 = 200	20x2 = 40
Quizzes (3)	-	20x3 = 60
Attendance and Participation	-	100
TOTAL	**6000 words**	**1000 points**

COURSE POLICIES:

1. You must complete **all assignments** to receive credit for this course.

2. <u>Attendance</u>: Like all lecture-discussion courses, this one needs you! Use your allotted absences wisely (for emergencies, major illness) as you would for any job. **You will fail the course if you accrue more than five 50-minute absences.** You will earn a lowered course grade if you accrue four absences. Please contact me ahead of time to have your absence excused and to see what content you will miss. UF attendance policies: https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/

3. <u>Tardiness</u>: Although we all run late sometimes, please try to be on time, as we have a lot of material to cover and little time. Multiple tardies or arriving more than 15 minutes late may count as an absence. If you are running late, be sure to chat with me at the end of class to catch up on any announcements you may have missed.

4. <u>Classroom Behavior and Netiquette</u>: Whether you are participating in person, via Zoom, or on Canvas: treat each other, your instructor, and yourself with respect. Remember that you don't know what's going on in others 'lives. We all come from diverse cultural, economic, and ethnic backgrounds. If you are disruptive, disrespectful, rude, or otherwise engaging in inappropriate behavior, you will be asked to leave and counted absent.

5. <u>UF's policy on Sexual Harassment</u>: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: https://titleix.ufl.edu/about/title-ix-rights/

6. <u>Paper Format & Submission</u>: All papers will be submitted through Canvas by 11:59 p.m. on the day they're due (unless otherwise specified). Your assignments should be in MLA format, Times New Roman 12-point font, double spaced, with one-inch margins. Be sure to cite all sources in MLA format, including any films you may be citing. (If you have MLA questions, check the Purdue OWL website first, then ask me if you're still unsure.) Include your last name and the page number in the upper right-hand corner. The first page should also include your name, my name, the class, and the date on the top left.

7. <u>Late Papers/Assignments</u>: Any extensions are granted at my discretion and **only if you ask in advance of the due date.**

8. <u>Paper Maintenance Responsibilities</u>: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

9. <u>Academic Honesty and Definition of Plagiarism:</u> UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (https://sccr.dso.ufl.edu/policies/student-honor-code-student-

conduct-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions.

The current UF Student Honor Code defines plagiarism this way: A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

- Stealing, misquoting, insufficiently paraphrasing, or patch-writing.

- Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.

- Submitting materials from any source without proper attribution.

- Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

10. <u>Students with disabilities</u> who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, https://disability.ufl.edu/), which will provide appropriate documentation to give your instructor early in the semester.

11. <u>Students who are in distress or who are in need of counseling or urgent help</u>: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: https://counseling.ufl.edu/

12. For information on UF Grading policies, see: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

13. <u>Grade Appeals</u>: In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.

14. Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Toward the end of the semester, you will receive email messages requesting that you do this online: https://ufl.bluera.com/ufl/

COURSE SCHEDULE (Tentative):
Subject to change—watch for Canvas announcements or messages regarding any updates.

WEEK	DATE	READING	ASSIGNMENT
1	8/23	Introduction to the course	
	8/25	Ghosts in literature – A History (Part 1)	
2	8/28	Ghosts in literature – A History (Part 2)	
	8/30	"The Phantom Coach" by Amelia B. Edwards	
	9/1	"The Canterville Ghost" by Oscar Wilde	
3	9/4	Holiday	
	9/6	*The Graveyard Book* by Neil Gaiman (1-2)	
	9/8	*The Graveyard Book* (3-4)	Annotation 1
4	9/11	*The Graveyard Book* (5-6)	
	9/13	*The Graveyard Book* (7-8)	
	9/15	Reflection 1	
5	9/18	Quiz 1	
	9/20	"The Fall of the House of Usher" by Edgar Allan Poe	Annotation 2
	9/22	"The Fall of the House of Usher" (contd.)	
6	9/25	*Beloved* by Toni Morrison (Foreword)	Response Paper 1 (any text covered so far)
	9/27	*Beloved* (1-3)	
	9/29	*Beloved* (4-7)	
7	10/2	*Beloved* (8-10)	
	10/4	*Beloved* (11-15)	Annotation 3
	10/6	Holiday	
8	10/9	*Beloved* (16-18)	
	10/11	*Beloved* (19-20)	
	10/13	*Beloved* (21-25)	Annotation 4
9	10/16	*Beloved* (26-28)	
	10/18	"Black-Eyed Women" by Viet Thanh Nguyen	
	10/20	Workshop 1: How to write a critical analysis paper	Response Paper 2 (any text covered so far)

10	10/23	"The Dead" by James Joyce	
	10/25	*45 Years* by Andrew Haigh	
	10/27	Reflection 2	
11	10/30	Quiz 2	
	11/1	*Lincoln in the Bardo* by George Saunders (1-20)	
	11/3	*Lincoln in the Bardo* (21-40)	Annotation 5
12	11/6	*Lincoln in the Bardo* (41-60)	
	11/8	*Lincoln in the Bardo* (61-76)	
	11/10	Holiday	
13	11/13	*Lincoln in the Bardo* (77-100)	
	11/15	*Lincoln in the Bardo* (101-108)	Response Paper 3 (any text covered so far)
	11/17	Workshop 2: Library Research	
14	11/20	Quiz 3	
	11/22	Holiday	
	11/24	Holiday	
15	11/27	Paper Pitches	
	11/29	Peer Review 1	
	12/1	Creative Project Exhibition	
16	12/4	Reflection 4	
	12/6	Writing Day	Critical Analysis Paper

GRADING SCALE AND RUBRIC:

A minimum grade of C is required for general education credit.

A	4.0	94-100	940-1000		C	2.0	74-76	740-769
A-	3.67	90-93	900-939		C-	1.67	70-73	700-739
B+	3.33	87-89	870-899		D+	1.33	67-69	670-699
B	3.0	84-86	840-869		D	1.0	64-66	640-669

B-	2.67	80-83	800-839		D-	0.67	60-63	600-639
C+	2.33	77-79	770-799		E	0.00	0-59	0-599

A	4.0	94-100	Shows an exceptional level of thoughtful engagement with the text(s), complex, creative, and well-reasoned arguments, and a clear prose style. The paper uses several logical examples to fully develop a persuasive thesis and is organized in such a way that invites the reader to follow along. The prose is clear and interesting, and there are no errors in formatting, grammar, syntax, or spelling.
A-	3.67	90-93	
B+	3.33	87-89	Needs more attention to one or two of these areas: sophistication and nuance of arguments (a more arguable thesis statement, use of more evidence or analysis, qualification of arguments, etc.), prose style/formatting (sentence structure, diction, clarity), or organization (paragraph construction, flow of ideas).
B	3.00	84-86	
B-	2.67	80-83	
C+	2.33	77-79	Needs to push further in order to go beyond a surface-level interpretation. Needs more textual evidence and analysis to support them. The overall argument might not be clearly or convincingly articulated. A 'C' paper also needs improvement in clarity of prose and/or organization.
C	2.0	74-76	
C-	1.67	70-73	
D+	1.33	67-69	Indicates a superficial engagement with the text, and inattention to argument, prose style, and mechanics. The paper uses few or no examples, and the argument is unclear and unpersuasive. The organization is difficult to follow. The prose is unclear, and there are major errors in formatting, grammar, syntax, or spelling that impede comprehension.
D	1.00	64-66	
D-	0.67	60-63	
E	0.00	0-59	Shows little understanding of the assignment, is turned in extremely late, and/ or shows extreme problems with argument and grammar. Or, you may have committed any one of the following failing errors: failure to meet the word count, plagiarism, or failure to address the prompt.