"I do believe," said he, soberly, "or, at least, I would believe, if I chose, that there is a devil in this pile of blotted papers. You have read them, and know what I mean—that conception, in which I endeavored to embody the character of a fiend, as represented in our traditions and the written records of witchcraft. Oh! I have a horror of what was created in my own brain, and shudder at the manuscripts in which I gave that dark idea a sort of material existence. Would they were out of my sight!" --Nathaniel Hawthorne, “The Devil in Manuscript,” The Snow-image, 1852

This course begins with a survey of perceptions of the devil and “evil” in Western civilization, from antiquity to the present, with particular attention to the function of the devil in literature. The objective is to place conceptions of the devil in their historical context and to trace changes in the depiction of the devil in theology, in popular imagination, in literature, in music, and in art. In addition to increasing your understanding of the history of perceptions of the devil and the rhetoric of “evil,” the course is designed to be a culmination of study in the English major in which students use their coursework and literary interests to choose a research project which will become part of a published anthology of essays from the class. This semester we will pursue student-chosen seminar projects that incorporate the premises of our topic.

Course Objectives:
1. To examine current theoretical and practical issues in the discipline of literary studies.
2. To become conversant with representative texts and a selected issue in literary studies that allows for integration of the aims of the discipline.
3. To read, understand, and discuss representations of evil in various media; to consider these representations within a wide range of contemporary theoretical perspectives, such as New Historicism and postcolonialism; and to analyze various literary texts.
4. To work independently and in a collaborative environment toward production of an anthology of essays by class members.
5. To propose, research, and execute a substantive literary argument with regard to the topic of the seminar.
6. To make effective oral presentations (both individual and collaborative) on reading assignments.
7. To participate in an end-of-the-quarter exit survey to assess how the course and the
major have served students' professional goals.

Texts:


Assorted Articles and Excerpts, available online via CourseDen, Docutek (Ingram Library), or the numerous databases available via GALILEO

Requirements:

Attendance, participation in workshops, daily work (20%) You'll see on the syllabus that there are readings every day. I've included an interdisciplinary assortment of recent articles about the devil and evil to serve as counterpoints to our more literary discussions. You are responsible for reading everything assigned. As you can see, participation matters a great deal.

Response Papers (10%): Students will write weekly one-page papers that respond to and consider more deeply the texts and theories and histories discussed during the week. While these are informal pieces of writing, I will be grading them, largely on engagement and thoughtfulness. They will be turned in via CourseDen by Friday morning of each week. You may skip one paper without penalty. (So, as an example: say we read Hamlet one week and then a piece of criticism about the Danish prince’s inability to act being a psychological defect. This might make me think about madness in other texts we've read and how those are the same or different, and what that might matter. I’d write a page of prose [in complete sentences] about my thinking, and I’d take a shot at making an argument. These are great places for you and me to have smaller discussions about your writing and the course content.)

Short analytical essay/presentations (20%)

a. Students will write a short analytical essay (3-5 pages) focused on their devilish text. The argument will involve contextualizing their text within our larger discussion and theorization of evil and the devil. Essays must argue a specific thesis and should support that thesis with clearly organized, well-written textual analysis. Essays must be typed, double-spaced with 1-inch margins in a standard font and should adhere to MLA guidelines. A three to five source bibliography is required.

b. From each essay, students will prepare a ten-minute oral presentation that "teaches" the rest of the class your text and how critics have theorized the presence of evil or the devil in that text. Students will sign up on the first day of class for specific dates/texts, so deadlines for this assignment will vary, depending on what you choose from this schedule. Presentations will be used as a starting point for discussion of primary texts.

Seminar Project (50%):

Seminar Paper: By the end of the term, each student will have produced a 15-20 page piece of critical writing on the seminar topic. This paper must offer a thesis-driven analysis of a primary text or texts examined through the lens of the seminar's critical focus. As a formal writing
assignment, the paper must be clearly organized, should support its thesis with specific, well-explained examples and should express itself with stylistic and grammatical clarity. All papers must adhere to MLA documentation style.

- **Prospectus:** As a preliminary step in the drafting of this seminar paper, each student will, in consultation with the seminar and with me, draft a two page proposal for the project. Students are free to use any primary text or texts (generally no more than three) of their choosing, as long as their approach to that material engages in a significant way the critical issues and theories explored in the first half of the course. The prospectus should present your primary materials—text(s) and critical backgrounds—and set out a tentative approach to the project: what is your working thesis and what larger questions will you explore in the process of working out that thesis? The prospectus will not receive a specific grade, but failure to turn in a prospectus on time or failure to complete the assignment adequately will result in a deduction from the grade of your final paper. Each student will present the prospectus in class, where both the instructor and other students will offer feedback.

- **Drafts:** After completing the prospectus, students will begin the process of editing and drafting their final paper. Students will complete three drafts of varying lengths due over the course of the second half of the term. These drafts will be exchanged with other students for commentary and reviewed by the professor. As with the prospectus, each draft will not receive a specific grade, but incomplete and/or late drafts will count against your final grade on the project as a whole.

- **Editorial Work:** While the class is engaged in the editing process, students will participate in rotating groups to evaluate and comment on each other’s’ work. As the papers near completion, the class will be responsible for deciding which essays are included in the anthology, and in what form. Your participation in this process is vital to the success of the seminar as it will not only provide feedback for others but also force you to ask questions of yourself and your own writing.

**Course Policies**

**Attendance:**
You are expected to attend every class session regularly. What we cover in class is what you need to know. If you are absent, it is your responsibility to contact another student for an explanation of what was covered (in other words, not me). I offer you 3 absences to do with as you like—use them wisely for the inevitable "stuff" that will mess up your semester: illness, traffic, death in the family, etc. I do not care whether they are excused or not. **If you miss 4 classes for whatever reason, however, you will not pass this class. You’re responsible for counting.**

**Miscellaneous classroom notes:**
- I don’t want computers in my classroom unless it’s a peer-review day. They bring nothing to our learning environment except distraction. This includes laptops, tablets, smart phones and whatever other new technologies may appear by the time this class takes place.
● If your phone rings/chirps/buzzes, I cannot guarantee my response or your safety.

**Deadlines and Late Papers:**
All papers and drafts are due online via Course Den (or via email in case of server trouble) at a deadline established on the syllabus. I will grade the paper using “track changes” in MS Word and return it to you via CourseDen or email. Every day that passes after the due date means that your paper loses a letter grade. I will only accept essays electronically this semester. Extensions will be granted only in cases of verifiable emergency and/or if we have spoken about it beforehand.

**Formatting and Submitting Papers:**
All out of class assignments will be turned in using our CourseDen page. However, they should still have all the appropriate formatting required by MLA standards. All papers should be typed in a simple font in 10-12 point typeface. Always leave one-inch margins on each side. Papers are always to be double-spaced. Always cite your sources. And finally, always make a back-up copy of every paper you write.

You will sometimes find it necessary to email me your papers, such as when you would like me to look over your draft. Please send papers to megp@westga.edu or, if that’s not working, to mfpearson@gmail.com. When I receive your email with an attachment, I will email you back right away to say “Got it.” If you submit something to me, not to CourseDen, and I do not email you back within 24 hours, I have not received your paper. Resend it.

CourseDen will let you know when you’ve submitted, and you can double check it yourself. If you have having troubles with CourseDen, please get in touch with the University ITS people or Distance Learning (http://uwgonline.westga.edu/). I cannot help you, sadly. Plan for such technological failures. They are part of life.

The departmental grading rubric for all upper-division written work may be found [here](http://www.westga.edu/~megp). I have lots of writing tips and terms and links on my website, too: [http://www.westga.edu/~megp](http://www.westga.edu/~megp).

**Academic Honesty:**
The Department of English and Philosophy defines plagiarism as taking personal credit for the words and ideas of others as they are presented in electronic, print, and verbal sources. The Department expects that students will accurately credit sources in all assignments. An equally dishonest practice is fabricating sources or facts; it is another form of misrepresenting the truth. Plagiarism is grounds for failing the course. *Not sure about something? ASK ME!*

If an idea does not come fully-sprung from your own skull, you need to figure out whose idea it is and give them credit through citation. If you cheat in my class, you will receive an automatic F for the class. *Do not test this.*
Extra Help:
If you feel you need help or if you have any questions regarding the class, come by my office, Room 2240 in the TLC. I will always be in my office and prepared to offer assistance during my office hours. If for some reason you are unable to see me during my office hours, we will arrange an alternative meeting time. Contact me via email to set up an appointment. Also, do not forget about the Writing Center where the instructors and staff work to assist writers at any point in the writing process. For more information or to make an appointment, e-mail the Writing Center at writing@westga.edu.

Contacting Me:
I am most easily tracked down using email: megp@westga.edu. (Please note that mpearson@westga.edu is NOT ME. Poor Mike Pearson is very tired of hearing from my students.) You may also contact me using the email function in CourseDen. Please e-mail me from your university account in order to make it easier to identify the sender of the e-mail and to avoid unnecessary security or virus risks.

Special Needs:
The University of West Georgia adheres to the Americans for Disabilities Act, known as ADA, which requires that all programs at the university be accessible to people with disabilities. If you have a registered disability that will require accommodation, please see me in my office at the beginning of the semester. If you have a disability that you have not yet registered through Disability Services Office, please contact them in 272 Parker Hall at (678) 839-6428.

<table>
<thead>
<tr>
<th>Monday</th>
<th>Wednesday</th>
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<tr>
<td>1/7</td>
<td>1/9</td>
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<tr>
<td>HMWK for Wed: The Devil You Know</td>
<td>Read: Marcus Singer article (CourseDen)</td>
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<tr>
<td><em>Easy Peasy Syllabus Quiz via CourseDen before Wed class!</em></td>
<td>Sign up for dates in class, sign up for your text by Friday, January 11th, via CourseDen.</td>
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<td>1/14</td>
<td>1/16</td>
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<td></td>
<td>Response Paper Friday</td>
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<td>1/21 MLK – NO CLASS</td>
<td>Drop Period ends Friday, 1/18!</td>
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<td></td>
<td>1/23</td>
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<td></td>
<td>Read <em>On Evil, Intro and Chapter 1</em></td>
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¹ Check the library or look here: http://www.eldritchpress.org/nh/ygb.html
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading</th>
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<tr>
<td>1/28</td>
<td>Read <em>On Evil Chapters 2-3</em></td>
<td><strong>Homework:</strong> Everyone should track down two reviews of Eagleton’s book and come to class Wednesday ready to summarize and share what you learned.</td>
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<tr>
<td>1/30</td>
<td>Presentations begin today</td>
<td><strong>Response Paper Friday</strong> <strong>Reviews of Eagleton</strong> <strong>Campbell, Erik.</strong> &quot;The Death Of Satan: A Novice Poet's Ode To His Innocence, Classic Heavy Metal, &amp; The Creativity Of Imaginary Evil.&quot; <em>Massachusetts Review</em> 46.1 (2005): 105-120. Via GALILEO</td>
</tr>
<tr>
<td>2/4</td>
<td>Presentations and Discussion</td>
<td><strong>Response Paper Friday</strong> <strong>Mallowe, Mike.</strong> &quot;Is Evil Just The Devil In Disguise? (Cover Story).&quot; <em>U.S. Catholic</em> 60.4 (1995): 6. VIA Galileo</td>
</tr>
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### 3/4 W DAY
Last Day of Presentations


End of reading--discuss research proposals

### 3/6
**NO CLASS – UG Research Conference**

### 3/11
One page paper proposal due--to be read and reviewed in class

Discuss Parts of a Full Argument

### 3/13
Discuss the Anthology Project, Revised Prospectuses Due; peer review Parts of a Full Argument, particularly narratio; Annotated Bibliography assigned

### 3/18 SPRING BREAK

### 3/25
New Theoretical Approaches and Creating Context. Three + annotated bibliography entries due, draft narratio due (at least 2 full paragraphs)

### 3/27
Circulate revised proposal and 1-3 paragraphs from elsewhere in the paper

### 4/1
Writing and Anthology Workshop: Cover Design.

Complete Outline due; 2-4 pages due

### 4/3
Anthology Development and Workshop. Three-five pages of draft due (from any section of the paper)

### 4/8
Anthology Workshop: five to seven pages due

### 4/10
Rough Draft of ten pages due (and no less than eight).

### 4/15
**Complete Draft of Paper Due. Minimum fifteen pages.**

Course Evaluations.

### 4/17
Anthology and Editing Workshop.

**PAPER DUE**

### 4/22
Author biographies due in class. Set Anthology Table of Contents

Exam week classtime  Monday, 2:00-4:30 pm

### 4/24

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**1992-2012, a selection**


"The 'Axis of Evil' Metaphor and the Restructuring of Iranian Views toward the US," (with Daniel Heradstveit) [http://faculty.maxwell.syr.edu/gmbonham/Bonham.pdf](http://faculty.maxwell.syr.edu/gmbonham/Bonham.pdf)

**Selected Critical Collections**

*The Anatomy of Evil*, Michael H. Stone (Author)

"-[His definition of evil] 1. It must be breathtakingly horrible; 2. Malice aforesought (evil intention) will usually precede the act; 3. The degree of suffering inflicted will be wildly excessive; 4. The nature of the act will appear incomprehensible, bewildering, beyond the imagination of ordinary people in the community (22)

*The Problem of Evil: A Reader*, ed. Mark Larrimore

A reader that includes the main theological texts regarding good and evil.

*Evil in Modern Thought: An Alternative History* (Paperback)by Susan Neiman

"what happened on September 11 was hardly the product of mindless agents whose self-serving and self-pitying actions led to evils they never quite intended. On the contrary: the Al Qaeda terrorists knew exactly what they did. Their clear intentions, and thoughtfulness in realizing them, were evident at every turn – down to the pilots who sought lessons in flying planes without learning to land them. Their goals were as perfectly calculated as they were perfectly malicious. That they were underwritten by an ideology is unimportant; most actions are.” (xii-xiii)


“In a sense, this is a political philosophy of Satan.” (3)

He offers four secular conceptions of evil: the Monstrous (creatures who are non-human somehow), the Pure (capacity for pure evil lies in all human agents), the Impure (merely human evil), and the Psychological (reject existence of evil and make it about the human condition) (14-17)

Andrew Delbanco, *The Death of Satan*

Francesco Maria Guazzo, *Compendium Maleficarum*