



# Syllabus

**Course Title:** Monsters & Mysteries in the Literature of London

**Program and Date:** London Winter 26-27

**Instructor Name:** Jill Parrott

**Instructor Home Institution:** Eastern Kentucky University

**Instructor Email and Phone:** [jill.parrott@eku.edu](mailto:jill.parrott@eku.edu), 859-622-3087

**Academic Department:** English

## Get to Know Your Professor

Here's some Dr. Parrott Trivia!

- ⇒ I am a Professor of English at Eastern Kentucky University, where I specialize in Rhetoric & Composition
- ⇒ I grew up on a farm in East Tennessee and then moved to Alabama, Georgia, and Florida before settling in Lexington, Kentucky
- ⇒ In addition to university teaching, I also teach hot yoga! I teach vinyasa, yoga sculpt, Yoga Nidra, and yin yoga styles
- ⇒ I love true crime podcasts and reading modern adaptations of Greek mythology
- ⇒ I have visited 11 countries across the world: Britain, Canada, Ireland, Northern Ireland, Mexico, Belize, Greece, the Bahamas, the Dominican Republic, Spain, and France
- ⇒ My two cats are Horace and Sophie

## Course Description

"I am all in a sea of wonders. I doubt; I fear; I think strange things," says Londoner Jonathan Harker in Stoker's *Dracula*. London has served as inspiration and setting for literary monsters, mysteries, and imagination for centuries. Anchored by classics *Dracula* and Shelley's *Frankenstein*, our curriculum brings us face-to-face with our fears and the boundaries of human knowledge. *The Woman in White* and *Dr. Jekyll and Mr. Hyde* further connect Gothic themes of the supernatural, death, and isolation to the cityscape of London. Visits to Westminster Abbey and St. Paul's Cathedral, museums, and cemeteries will build context and history while walking tours manifest the mystery of our host city.

## Course Level and Credit Hours

Undergraduate, 3 hours  
Option for Honors



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## Prerequisite(s)

General Education writing courses

## Student Learning Outcomes

Upon completion of all coursework with a passing grade and full participation in course activities, students shall be able to:

1. **Recognize** and discuss Gothic themes, motifs, and symbols in literary texts.
2. **Apply** literary analysis to texts as well as physical and cultural spaces in and around London.
3. **Reflect** on how horror, science fiction, and detective/mystery genres reveal anxieties about science, identity, and morality.
4. **Produce** a creative or critical project connecting course readings with site experiences.

## Required Readings and Materials

Mary Shelley's *Frankenstein*  
Bram Stoker's *Dracula*  
Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*  
Wilkie Collins's *The Woman in White* (excerpts)

## Assignments and Grades

**Course Concepts (Pre-Departure):** Students will research a key aspect of Gothic, horror, or mystery writing and create a one-page "fact sheet" or infographic to share with classmates, creating a course resource. (100 points)

**Close Reading Essay (Pre-Departure):** Students will write a focused analysis of an excerpt of a course text. (200 points)

**Travel Journal:** Students will make connections between course texts and site visits by writing short, reflective entries into a course-long journal. (250 points)

**Site Analysis Presentation:** Students will choose a location on our itinerary to research and present on, emphasizing connections to course themes. (200 points)

**Creative or Critical Response (After Return):** Students may write a brief original poem, short story, visual, or multimedia response inspired by the course (accompanied by a short critical reflection) OR a critical academic essay that makes an argument about the student's chosen text or texts and relies on finding and reading secondary sources. (250 points)

### Honors Credit Option

Students enrolled in Honors may earn Honors credit in this study abroad course by completing additional, self-directed enrichment work that deepens academic engagement. Through Honors

work, students will push beyond the classroom to connect Gothic literature with London's spaces, examine how horror and mystery express cultural anxieties, and turn those insights into creative or analytical projects.

In consultation with the instructor, Honors students may choose one substantial project or a combination of two to three smaller projects, allowing them to pursue work that aligns with their interests, skills, and curiosity.

Possible Honors activities include, but are not limited to:

- A **photo essay** with embedded research and critical commentary
- A **short documentary or video essay** (3–5 minutes)
- An **interactive website or digital storytelling project**
- A **curated exhibition proposal**, developed as if for a museum or cultural institution
- Attendance at an **academic lecture, museum talk, or cultural event** not built into the course, followed by reflective and analytical commentary
- A **public-facing project** such as a guidebook chapter, mini-curriculum for future students, or other educational resource

All Honors work should demonstrate critical analysis, original insight, and thoughtful engagement with course themes and the study abroad experience. Final expectations and formats will be tailored in collaboration with the instructor.

## Grading Scale

The following scale will be used to compute your grade.

90-100% = A  
80-89% = B  
70-79% = C  
60-69% = D  
0-59% = F

## Onsite Learning Experiences and Activities

Onsite learning experiences in this class will likely include the following site visits. This is a tentative list which will be replaced with a detailed daily itinerary of class meetings and field trips prior to the departure date.

1. **Walking tour: Haunted London** (SLOs 1 & 2): Historic churchyards, execution grounds, haunted pubs, etc. will build a sense of why Gothic authors were drawn to London as a context for their stories.
2. **Walking tour: Jack the Ripper** (SLOs 1-3): Provides a real-world case study of the urban terror, sensationalism, and moral ambiguity that are central themes in gothic fiction.
3. **The Old Operating Theatre** (SLO 3): Will allow for a great discussion of the connection between the growing science of medicine and anxiety about human bodies in the 1800s.

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4. **Highgate Cemetery** (SLOs 1 & 2): Gothic poet Christina Rossetti is buried here. Will help students get a sense of setting for the literary works.
5. **Westminster Abbey** (SLOs 1 & 2): Westminster Abbey is one of the best examples of Gothic architecture in London, helping students to learn about how the values of a culture are exhibited in all its artistic genres.
6. **St. Paul's Cathedral** (SLOs 1 & 2): Old St. Paul's Cathedral had Gothic architecture, and the modern structure is often referenced to have an air of mystery and darkness.
7. **The Science Museum** (SLO 3): The Science Museum has an exhibit on electricity and early experiments, clearly connected to *Frankenstein* and 18<sup>th</sup> century anxieties about science and medicine.
8. **The British Museum** (SLO 3): The British Museum has many oft-cited connections to colonialism, cultural anxieties, and the idea of the "other," easy to connect to Gothic themes.
9. **The Sherlock Holmes Museum** (SLO 3): This Museum lends itself to a conversation on rationality, fear, and the Victorian obsession with crime.

## Attendance Policy

Attendance is mandatory at all scheduled activities and class meetings as well as field trip excursions. This includes any virtual meetings before and after the onsite experience. Repeated absences, including for ill health, will require documentation to be excused.

Program participants are expected to be punctual to and in attendance at all classes, meetings and required excursions, and to remain with the program for the full academic period. An unexcused absence from class, an excursion, or mandatory meeting will result in the lowering of the student's final grade by one letter grade. Any absence from an academic class session must be excused for medical reasons.

## Academic Integrity Policy

Academic integrity is a fundamental expectation of all students in this course. Academic integrity violations in this course may include, but are not limited to,

- doing work for another student,
- having another student do your work,
- using AI to generate content that you present as yours, and
- intentionally plagiarizing (copying verbatim, paraphrasing, or presenting the ideas or product of another person as your own or without citing the source).

Academic integrity violations in this course will result in severe academic penalty, including failing the assignment, failing the course, and/or dismissal from the program.



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## **Physical Expectations**

Program requires walking 3-5 miles per day on uneven pavement in all kinds of weather and long periods of standing. Students must be able to carry their own bags and belongings.

## **Disability Accommodation**

CCSA is committed to providing access to education abroad to the extent possible in a study abroad setting. The earlier CCSA and the faculty know the needs, the more likely we can accommodate them. At a minimum, students seeking accommodations are to contact both the CCSA office and the faculty one month in advance of the program's beginning. Students seeking such accommodation must provide CCSA with a copy of the letter on file with their own Office of Disability Services outlining what services they receive on their home campus.

## **Title IX Policy**

Sexual misconduct (including sexual harassment, sexual assault, and any nonconsensual behavior of a sexual nature) and sexual discrimination violate CCSA policies. Students experiencing such behavior may obtain support from the Onsite Program Director or the CCSA Executive Director. To report sexual misconduct or sex discrimination, contact either of these two officers. Disclosure to faculty instructors or CCSA officers of sexual misconduct, domestic violence, dating violence, or sex discrimination occurring on the program or involving a visitor, student or employee is not confidential under Title IX. Faculty and other CCSA employees are required to forward such reports, including names and circumstances, to the CCSA Executive Director.

## **Statement about Final Syllabus**

Please note that all CCSA syllabi are subject to change, but every effort will be made to ensure participants receive notice of such changes in a timely manner.