COURSE DESCRIPTION

Monsters! Murderers! Ghosts! Vampires! The readings in this course are sure to thrill and chill, and may even make you sleep with the light on. This course examines the concept of the Gothic in British literature and culture from 1764 to the present. We will begin with the classic Gothic texts of the late eighteenth century, including the first Gothic novel, Horace Walpole’s *The Castle of Otranto*. We will then explore how the Romantics and Victorians re-imagine the Gothic in poetry, drama, short stories, and novels. Although we will focus on literature of the eighteenth and nineteenth centuries, we will also consider some twentieth- and twenty-first-century treatments of the Gothic. In addition to our primary literary texts, we will read some theories of the Gothic as well as recent critical approaches to Gothic literature.

COURSE LEARNING OUTCOMES

This class will teach you how to:

- Recognize specific periods in the history of Britain and understand the literature associated with and produced by those times (Addresses PLOs 1 and 3)
- And, vice versa, that is, to recognize specific moments in the history of the Britain that have been shaped or affected by literature (Addresses PLOs 1 and 3)
- Recognize both standard literary movements and genres and their genesis as well as contemporary interrogations of those ideas and literary practices (Addresses PLOs 1, 2, 3)

This will lead you to be able to:

- Interpret texts with due sensitivity to both textual and contextual cues (PLO 1)
- Appreciate the aesthetic qualities of texts and the cultures from which they’re drawn (PLO 2)
- Judge the value(s) of texts and contexts (Addresses PLO 2)
- Apply interpretive strategies developed in literary study to other contexts; (PLO 4)
- Articulate, cogently and with sensitivity to context, in both speech and writing, your interpretations and evaluations (PLO 5)

PROGRAM LEARNING OUTCOMES (PLOS) FOR THE ENGLISH MAJOR

1. Interpret texts with due sensitivity to both textual and contextual cues.
2. Articulate an appreciation of the aesthetic qualities of texts by the standards of their times and places.
3. Demonstrate historical, geographic, and cultural empathy by reading texts written in other times, places, and cultures.
4. Apply interpretive strategies developed in literary study to other academic and professional contexts.
5. Write cogently and with sensitivity to context.

This course particularly emphasizes the following four General Education Guiding Principles:

**Communication:** analyzing Gothic literature from various periods and communicating responses to it to the class and faculty member

**Aesthetic understanding and creativity:** appreciating the unique qualities Gothic literature

**Self and society:** Appreciation of diverse perspectives in both global and community contexts; learning about the historical and geographic contexts in which Gothic literature has been written and read.

**COURSE MATERIALS**

Your texts are an essential part of your toolbox for this course. In order to get the most out of this course, please come to class having read the assigned readings carefully and critically, and **please bring your assigned readings to class with you.** Failure to bring your readings to class not only reflects negatively on you but also diminishes your ability to participate actively in class discussion and becomes an unfair burden on your classmates who have brought their texts. Chefs don’t show up to *Top Chef* without their knives, lawyers don’t show up to the courtroom without their case notes, and doctors don’t show up to an examination room without their patient’s file. Please don’t show up to class without your texts.

**Required Texts:**

**Additional Readings:**
Other required readings are available as PDFs on our CatCourses website in the Resources folder. **Please print out these readings and bring them to class with you.** To conserve resources, use scratch paper, print multiple pages per sheet and/or use double-sided printing.
GRADE BREAKDOWN
Paper 1: 15%
Paper 2: 20%
Final Exam: 25%
Quizzes/Posts: 20%
Participation: 20%

COURSE REQUIREMENTS
Papers:
Paper 1: Comparative Analysis (5-6 pages)
Assigned: February 27; Due: March 16
Paper 2: Contemporary Gothic (7-8 pages)
Assigned: April 8; Due: May 12

Final Exam:
A final cumulative examination. No books or notes allowed. Our final exam is scheduled for Saturday, May 10, 3:00-6:00. Please note, there will be no make-up or early exams offered in this course. If you miss the exam and have a legitimate excuse (i.e. doctor’s note or equivalent) alternate arrangements might be able to be made but there is no guarantee.

Quizzes & Blog Posts:
I will periodically give a short quiz on the reading assigned for the day. If you are keeping up with the reading, you have no need to be anxious about these quizzes. Quizzes cannot be made up. I will drop your lowest quiz grade. Occasionally, I will ask you to contribute to our course blog “The Haunted Page,” which is accessible via our course website: http://eng129gothic.wordpress.com/. Due dates for blog posts will be included in the post prompts.

READING SCHEDULE
❖ Schedule subject to change. Changes will be announced in class and on CROPS
❖ Readings and assignments are to be completed by the day they appear on the syllabus.
❖ Please bring assigned readings to class with you. Failure to bring assigned readings to class will result in a participation grade of zero for the day.

Week 1: The Origins of Gothic Fiction
Tuesday, January 21: What does “Gothic” mean?

Thursday, January 23: Horace Walpole, The Castle of Otranto (pp. 5-38; Prefaces and Ch. I)

Week 2: The Origins of Gothic Fiction
Tuesday, January 28: Horace Walpole, The Castle of Otranto (pp. 39-79; Ch. II & III)
Thursday, January 30: Horace Walpole, *The Castle of Otranto* (pp. 80-115; Ch. IV & V); Ann Yearsley, “To the Honourable Horace Walpole, on Reading *The Castle of Otranto*. December, 1784” (CROPS)

**Week 3: Gothic Debates / The Radcliffe School of Terror**

Tuesday, February 4: Edmund Burke, excerpts from *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*; William Gilpin, excerpt from *Observations on the River Wye and Remarks on Forest Scenery*; Anna Laetitia Aiken (later Barbauld) and John Aiken, “On the Pleasure Derived from Objects of Terror; with Sir Bertrand, A Fragment”; Clara Reeve, Preface to *The Old English Baron: A Gothic Story* (CROPS)


**Week 4: The Radcliffe School of Terror**

Tuesday, February 11: *The Romance of the Forest* (Vol. II)

Thursday, February 13: *The Romance of the Forest* (Vol. III)

**Week 5: The Lewis or “German” School of Horror**


Thursday, February 20: *The Monk* (Vol. II)

**Week 6: The Lewis School of Horror / Street Gothic**

Tuesday, February 25: *The Monk* (Vol. III); Reviews of *The Monk* (CROPS)

Thursday, February 27: Sarah Wilkinson, *Albert of Werdendorff; or, The Midnight Embrace* (CROPS)  

**Paper 1 Assigned**
Week 7: Street Gothic / Gothic Romanticism
Thursday, March 6: Samuel Taylor Coleridge, “Christabel”; John Keats, “La Belle Dame Sans Merci” (CROPS)
**Pre-drafting Questions Due in Class**

Week 8: Gothic Romanticism
Tuesday, March 11: John Polidori, *The Vampyre*; Lord Byron, “A Fragment” (CROPS)
Thursday, March 13: Freud, “Uncanny” (CROPS); Mary Shelley, *Frankenstein* (pp. 1-68; Vol. I)

**Paper 1 Due: Upload to turnitin.com by 11:59pm on Sunday, March 16**

Week 9: Gothic Romanticism
Tuesday, March 18: *Frankenstein* (pp. 69-123; Vol. II)
**Hard Copy of Paper 1 Due in Class**
Thursday, March 20: *Frankenstein* (pp. 124-191; Vol. III)

Week 10: Spring Recess

Week 11: Victorian Gothic
Tuesday, April 1: James Malcolm Rymer, from *Varney the Vampire* (pp. 125-129 in *Carmilla*); G.W.M. Reynolds, from *Wagner, the Wehr-Wolf*; Elizabeth Gaskell, “The Old Nurse’s Story” (CROPS)
Thursday, April 3: Dom Augustin Calmet, excerpt from *The Phantom World* (pp. 110-111 in *Carmilla*); Sheridan Le Fanu, *Carmilla* (pp. 1-39; Ch. 1-6)

**Week 12: Victorian Vampires & Gothic Adaptations (aka preparing for Paper 2)**
Tuesday, April 8: Sheridan Le Fanu, *Carmilla* (pp. 40-83; Ch. 7-16)
**Paper 2 Assigned**
Thursday, April 10: Clemens, excerpts from *The Return of the Repressed* (CROPS)
Film Screening: Ridley Scott’s *Alien*

Week 13: Victorian Monsters: Evolution and Degeneration
Tuesday, April 15: Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (entire story); Appendices H, I, & K

Thursday, April 17: The Stage Version of *Dr. Jekyll and Mr. Hyde* (pp. 145-156); Appendix J

Week 14: Late Victorian Gothic (More Vampires!)
Tuesday, April 22: Bram Stoker, “Dracula’s Guest” (pp. 421-433); *Dracula* (pp. 29-138; Ch. 1-8); Appendices C, D, & E

Thursday, April 24: Bram Stoker, *Dracula* (pp. 139-245; Ch. 9-15)

Week 15: Late Victorian Gothic & Gothic Adaptations
Tuesday, April 29: Bram Stoker, *Dracula* (pp. 246-419; Ch. 16-end)

Thursday, May 1: Screening: *Dracula*: “The Blood Is the Life” (television show; episode 1)

Week 16: Late Victorian Gothic: The Female Gothic Revisited
Tuesday, May 6: Mary Elizabeth Coleridge, “The Other Side of a Mirror” and “The Witch”; Rosamund Marriott Watson, “A Ballad of the Were-Wolf” (CROPS)

Thursday, May 8: TBD
Mini-Paper Workshop (bring a hard copy of your Paper 2 draft)