Course Description: The excessive motifs of Gothic plots—haunted houses, trembling virgins, cruel aristocrats, family curses, madness and sexual transgression—continually fascinate readers. The collision of vampires and virgins suggests the centrality of the body in Gothic texts. How do bodies—pursued, imprisoned, threatened—reveal the cultural anxieties of the time; that is, how is gothic a subversive genre that takes on “real” terrors in the paradigm of imagined ones? This course explores how notions of perversion, desire, criminality and monstrosity pervade gothic texts. We will begin with 18th and 19th century gothic fiction,
include Coleridge’s lesbian vampire poem *Christabel* and Rossetti’s parabolic *Goblin Market*. Along the way we will consider the cultural function of urban gothic in the film *Fight Club*, queer gothic in *Bride of Frankenstein*, the uncanny in *The Haunting of Hill House* as well as postmodern gothic in fiction of Angela Carter. We will also explore significant theoretical studies of gothic (including the multiple definitions of “genre” itself). Students will work in groups to collect cutting-edge theories of gothic as well as explore gothic in pop culture/music.

**Required Texts:** *The Haunting of Hill House*, *Dracula*, *The Bloody Chamber*, films *Bride of Frankenstein*, *Fight Club*, online versions of Coleridge and critical theory, esp. Botting’s *Gothic*; additional readings accompanying oral reports

**Course Objectives:**
1. To read a diverse set of texts from the gothic genre, understanding the conventions of the genre to be culturally-specific across time and geographical space, with special attention to the representation of the body.
2. To understand the history of the growth of the gothic novel in particular, including the forms it has taken from the mid-eighteenth century to the present.
3. To explore the intersections of different kinds of theoretical models (feminist, queer, postmodern, and psychoanalytic theory in particular) in scholarship of the gothic.

**Departmental Program Goals and Learning Outcomes for M.A. in English:**

A. Graduate students will be able to demonstrate advanced mastery of content within the discipline by answering comprehensive questions about specific writers, genres, texts, and literary periods that they have studied.

B. Graduate students will be able to demonstrate that they have achieved refined skills in professional and scholarly writing. This expectation presumes a command of pertinent critical assumptions, methodologies, and practices.

C. Graduate students will be able to demonstrate a facility in relating the facts and ideas of the discipline to cognate fields and to explore their correspondence, particularly within the context of Western intellectual history.

D. Graduate students will be able to demonstrate a keen awareness of contemporary issues in the study of literature, including those which emanate from an understanding of the differences among cultural value systems.

**Departmental Course Description:** An intensive examination of the formal, social, cultural and historical contexts of a single literary genre as well as the theoretical concerns that underlie its
analysis. May be repeated for credit as genre or topic varies. Students may enroll up to three semesters.

Course Assignments and Evaluation:

Course Requirements:
Students will complete the following assignments:
1. Two analytical essays (5 pages each)
2. Midterm and final exams
3. Researched paper, 12-15 pp, including prospectus.

Evaluation Procedures:
Students will be evaluated by the following:
Participation  10%
Oral Report 10%
Response essays 40%
Exams 20%
Research Paper 20%

Plagiarism & Academic Dishonesty Policy

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. Students will be reported to the appropriate university officials.

UWG Policies, Services, and Requirements for all courses:
http://www.westga.edu/assetsDept/vpaa/Common_Language_for_Course_Syllabi.pdf

August

W 15  Introduction to the course /sites of gothic

M 20  Read Botting 1-8 (courseden) / Experimenting with the gothic label: read online and bring copy to class: Owen, “Strange Meeting,” and Keats’ “La Belle Dame Sans Merci”

W 22  History of gothic: Oral Reports / Walpole and Radcliffe / Horror vs. Terror Gothic / Goths and Medievalism

M 27  Coleridge “Christabel”

W 29  Coleridge cont’d / Vampires and Sexuality in the Gothic (Oral Report)
September
M  3  Labor Day Holiday
W  5  The Frankenstein Myth: Shelley and James Whale / Cinemyth, doppelganger, cultural subtexts (Oral Report)
M 10  Out of Town Conference: No class. View *Bride of Frankenstein* and choose scene to analyze
W 12  Film discussion, *Bride of Frankenstein*

M 17  Film cont’d
W 19  Rosetti, “Goblin Market”/ gothic as allegory, allegory as gothic/ assign essay #1

M 24  *Dracula*: students bring in passage/image from pp 1-30 to explore
W 26  *Dracula*

October
M  1  *Dracula*
W  3  *Dracula* and its afterlife

M  8  Midterm Exam / Withdrawal Deadline
W 10  Online readings / American Gothic / No class meeting

M 15  Gilman, “The Yellow Wallpaper”
M 22  Jackson
W 24  Angela Carter, *The Bloody Chamber* / select stories TBA
M 29  Carter / assign Essay #2
W 31  Essay #2 Workshop

November
M  5  Urban Gothic, film *Fight Club* / assign scene analysis / essay 2 due
W 7   Finish film / scene analyses

M 12  Parody of gothic: excerpt from Austen’s *Northanger Abbey* / assign research paper
W 14  Gothic and Music (Oral Report?) / assign Contemporary Example presentation

M 19, W 21  Thanksgiving Holiday

M 26  Research Paper Outline Workshop / Q and A
W 28  Contemporary Example Presentation

December
M 3  Contemporary Example Presentation
W 5  Contemporary Example Presentation