

English 5306: British Gothic Literature  
Dr. Sharon Hileman  
Spring 2016

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**Course Description:** This is a class in which you will meet monstrous “others,” hero-villains, ghosts, vampires, mysterious doubles, and demonic characters. We will investigate how such beings, as well as the structures and themes of Gothic literature, reflect social, political, economic, and gender concerns contemporaneous with their development. Our study will begin with the inception of Gothic literature in late eighteenth-century novels, consider its relationship to Romanticism during the nineteenth century, and trace its development in twentieth-century fiction. Readings will include novels, novellas, short stories, and critical essays.

**Course Learning Outcomes:** By taking this class, students will

- Become familiar with the history of the Gothic genre
- Recognize political, economic, and cultural influences on the Gothic during different eras
- Understand the literary themes, conventions, and motifs characteristic of Gothic literature
- Make connections between the historical Gothic genre and its contemporary manifestations
- Develop close reading, analytical writing, and online research skills

**Program Learning Outcomes:** English graduate students will be able to

- Demonstrate an understanding of the significance of major authors, literary works in different genres, and definitive literary movements in British and American literature
- Explicate literary works representative of two periods or genres in British literature and two periods or genres in American literature
- Employ methodology and terminology used in creative writing or linguistics
- Conduct substantial research to support original interpretations of literary works, provide original applications of literary or linguistic theories, or present literature reviews of authors or genres that have inspired creative writing projects

**Course Requirements:** Students will read assigned texts and web site materials. Assignments will include blog posts, reading and response questions, a research project, and a final exam.

Here is the point distribution:

Blog posts	240 points
Reading/response questions	300 points
Research Project	260 points
Final exam	200 points

Grades will be given based on these points: A=900-1000 points, B=800-899 points, C=700-799 points, D=600-699 points, F= below 600 points

## Course Policies:

- Students are expected to check their Sul Ross e-mail and the course announcements page regularly for announcements pertaining to the class. The Sul Ross e-mail address should also be used when corresponding with the instructor. Please ALWAYS SIGN e-mails sent to the instructor!
- Due dates are provided for all assignments; this is not a work-at-your-own-pace class. Detailed information about each assignment can be viewed on the Assignments page.
- Late work will be penalized for each day it is late.
- Online exams must be taken at the times they are scheduled unless there is a documentable emergency or technical difficulty.
- Attendance is not a web class requirement, but students are required to access the course regularly and submit assignments in a timely fashion. If you do not turn in four successive assignments, you will be eligible to be dropped.

**Required Texts:** The following books are required, and we will read them in the order they are listed. Please note that you will be assigned critical articles from books in the *Norton Critical Editions* and the *Case Studies in Contemporary Criticism*, so be sure to obtain the texts specified below:

- Mary Shelley, *Frankenstein*, 2<sup>nd</sup> edition in *Norton Critical Editions*, ISBN: 9780393927931
- Emily Brontë, *Wuthering Heights*, 2<sup>nd</sup> edition in *Case Studies in Contemporary Criticism*, ISBN: 9780312256869
- Robert Louis Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde*, *Norton Critical Edition*, ISBN: 9780393974652
- Bram Stoker, *Dracula*, *Norton Critical Edition*, ISBN: 9780393970128
- Joseph Conrad, *Heart of Darkness*, *Case Studies in Contemporary Criticism*, ISBN: 9780312457532
- Susan Hill, *The Woman in Black*, ISBN: 9780307745316
- Angela Carter, *Burning Your Boats: The Collected Short Stories*, ISBN: 9780140255287

**Distance Education Statement:** Students enrolled in distance education courses have equal access to the university's academic support services, library resources, and instructional technology support. For more information about accessing these resources, visit the SRSU website. Students should submit online assignments through Blackboard or SRSU email, which require secure login information to verify students' identities and to protect students' information. The procedures for filing a student complaint are included in the student handbook. Students enrolled in distance education courses at Sul Ross are expected to adhere to all policies pertaining to academic honesty and appropriate student conduct, as described in the student handbook. Students in web-based courses must maintain appropriate equipment and software, according to the needs and requirements of the course, as outlined on the SRSU website.

**Americans With Disabilities Act Statement:** Sul Ross State University is committed to equal access in compliance with the Americans With Disabilities Act of 1973. It is the student's responsibility to initiate a request for accessibility services. Students seeking accessibility services must contact Mary Schwartz, M. Ed., L.P.C., in Counseling and Accessibility Services, Ferguson Hall, Room 112. The mailing address is P.O. Box C-122, Sul Ross State University, Alpine, Texas 79832. Telephone: 432-837-8203. E-mail: mschwartz@sulross.edu .

**Week of January 19:** Read the information in entries 1 through 3 on the Web Links page.

On the second web links entry (from the Norton Anthology) under "Texts and Contexts," skim the short excerpts from Horace Walpole's *The Castel of Otranto*, Ann Radcliffe's *The Mysteries of Udolpho*, and Matthew Lewis's *The Monk* to get a sense of the motifs and characters in eighteenth century novels.

View this 20-minute video introduction to the Gothic:  
[https://www.youtube.com/watch?v=UpA\\_3NL\\_S7E](https://www.youtube.com/watch?v=UpA_3NL_S7E)

Introduce yourself to the class by posting on the first course blog (due January 23 by midnight). Detailed instructions are given on the Blogs page.

**Week of January 25:** Read *Frankenstein*.

Read entry 4 ("The Sublime") and 5 ("Female Gothic") on the Web Links page.

Post on the course blog by January 30 (midnight).

*Frankenstein* (click here to access reading questions)

**Week of February 1:** Read these materials in the Norton Critical Edition:

"Female Gothic: The Monster's Mother" by Ellen Moers (pp. 317-27)

"Possessing Nature: The Female in *Frankenstein*" by Anne K. Mellor (pp. 355-68)

"*Frankenstein, the True Story; or Rousseau Judges Jean-Jacques* " by Lawrence Lipking (I recommend that you to read from pp. 416-24, although you may read the entire article if you like. The remaining ten pages argue that Shelley's source for *Frankenstein* was Rousseau's *Emile*.)

"The Reading Monster" by Patrick Brantlinger (pp. 468-76)

Submit answers to reading questions by February 6 (midnight).

**Week of February 8:** Read Wuthering Heights

Read entry 6 ("The Satanic/Byronic Hero") on the Web Links page.

Post on the course blog by February 13 (midnight).

Wuthering Heights (click here to access reading questions)

**Week of February 15:** Read these materials in the Case Study in Contemporary Criticism text:

"A Critical History of Wuthering Heights" (pp. 333-47)

"The Absent Mother in Wuthering Heights" by Philip Wion (pp. 364-78)

"Reverse Imperialism in Wuthering Heights" by Susan Meyer (pp. 480-502)

Either Eagleton's Marxist analysis ("Myths of Power: A Marxist Study on Wuthering Heights") or Pykett's feminist analysis ("Changing the Names: The Two Catherines").

Submit answers to reading questions by February 20 (midnight).

**Week of February 22:** Read Strange Case of Dr. Jekyll and Mr. Hyde

Read "London in the 1880's" by Judith Walkowitz, which is in the Norton Critical Edition.

Post on the course blog by February 27 (midnight).

Strange Case of Dr. Jekyll and Mr. Hyde (click here to access reading questions)

**Week of February 29:** Read these materials in the Norton Critical Edition:

"Literary Contexts: Doubles, Devils, and Monsters"--read all three short entries in this section (pp. 124-31)

"Instabilities of Meaning, Morality, and Narration" by Peter Garrett (pp. 189-97)

"An Unconscious Allegory about the Masses and Mass Literacy" by Patrick Brantlinger (pp. 197-204)

"Sex, Secrecy and Self-Alienation in Strange Case of Dr. Jekyll and Mr. Hyde" by Katherine Linehan (pp. 204-13)

Submit answers to reading questions by March 5 (midnight).

**Week of March 7:** Read Dracula.

Read the excerpt from Transylvanian Superstitions (pp. 331-35 in the Norton Critical Edition) and the entry for vampires on the Web Links page.

Post on the course blog by March 12 (midnight). **Week of March 14:** SPRING BREAK

Dracula (click here to access reading questions)

**Week of March 21:** Read these materials in the Norton Critical Edition:

"Suddenly Sexual Women in Bram Stoker's Dracula" by Phyllis Roth (pp. 411-21)

"Dracula: The Unseen Face in the Mirror" by Carol Senf (pp. 421-31)

"The Occidental Tourist: Dracula and the Anxiety of Reverse Colonization" by Stephen Arata (pp. 462-70)

Submit reading questions by March 24 (midnight).

**Week of March 28:** Read Heart of Darkness

Post on course blog by April 2 (midnight).

Heart of Darkness (click here to access reading questions)

**Week of April 4:** Read these materials in Case Studies in Contemporary Criticism:

A Critical History of Heart of Darkness

"'Too Beautiful Altogether': Ideologies of Gender and Empire in Heart of Darkness" by Johanna Smith

"Heart of Darkness Revisited" by J. Hillis Miller

"Heart of Darkness: Anti-Imperialism, Racism, or Impressionism?" by Patrick Brantlinger

Submit reading questions by April 9 (midnight).

**Week of April 11:** Read *The Woman in Black*.

*Burning Your Boats* (click here to access reading questions)

**Week of April 18:** Read Salman Rushdie's Introduction to *Burning Your Boats* and the following stories by Angela Carter:

"The Snow Pavilion"

"Penetrating to the Heart of the Forest"

"Black Venus"

Submit reading questions (over *The Woman in Black* and the three Carter stories) by April 23 (midnight).

**Week of April 25:** Read the following stories by Angela Carter:

"The Bloody Chamber"

"The Tiger's Bride"

"The Lady of the House of Love"

"The Company of Wolves"

"Peter and the Wolf"

"John Ford's 'Tis Pity She's a Whore"

Post on the course blog by April 30 (midnight).

**Week of May 2:** Work on research project

The project will consist of a documented research paper (about 15 pages long) accompanied by a PowerPoint presentation (about 25 slides). Plan to focus on one work we have read in this class and

determine an approach to it that interests you. (Topic suggestions will be given later in the semester.) If you are a teacher and are interested in creating a pedagogical project, that is also an option.

The paper will be formatted and documented using MLA guidelines, and I will provide a link to an online MLA style sheet and examples. There is a sample student paper on Dracula on the Web Links page, and I will add other samples.

Help with any graduate paper can be obtained from Tres Wright in the Graduate Student Center. He has an M.A. in English, which he obtained at Sul Ross, and can be contacted by phone or e-mail as well as in the Graduate Student Center (BAB 104). Tres can help with the PowerPoint, but so can Sandy Bogus, our principal Blackboard support person.

Submit project by May 7 (midnight) and post on the course blog any time during this week.

**Week of May 9:** Final exam: Essay questions will be available after May 8, and you will have until May 12 (noon) to write and submit answers to them.