

Heather Anne Wozniak

SAMPLE SYLLABUS: THE AFTERLIFE OF THE GOTHIC NOVEL (Seminar)

Course Description

Critics have interpreted the gothic novel as exposing the terrors and rifts of modern culture. But what happens to the gothic in other genres? We will begin this course by reading three classic gothic novels from the eighteenth-century, then we will spend the remainder of the term examining how the gothic finds expression in drama, poetry, film, and electronic literature. Despite belonging to vastly different genres and time periods, many of these works share structural features of hybridity, modularity, and interactivity and even explore similar themes and debates. But they also evolve new forms and reflect anxieties unique to their periods and writers, at times becoming surprisingly playful, bright, and celebratory. The course will increase your understanding of the twenty-first century's inheritance from the gothic tradition and the reasons that the gothic continues to be such an attractive form to readers and writers alike.

Course Requirements

1. **Participation** – Attentive listening and active participation is required. You must attend class in order to participate! (15%)
2. **Website Discussion** – You will be required to post a question or comment pertaining to the readings at least once per week on the course website. These comments may be used to guide in-class discussion, and you will find them useful in working out ideas for your paper and presentation. Further instructions on this requirement will be distributed in class. (15%)
3. **Website Project** – Each student will compose a webpage providing resources on one of the assigned texts. The page must include an annotated bibliography of at least three websites on the text, eight scholarly essays or books, and a write-up of the oral presentation (see below). We will spend part of one class session learning how to create these pages, and I am available for technical assistance during office hours. (20%)
4. **Presentation** – Each student will give a 10-minute oral presentation on the text that they have chosen for their Website Project. In this presentation, they should choose one of the articles or book chapters from their bibliography, summarize its argument, and discuss at least one claim that the author makes with which they disagree. (10%)
5. **Papers** – One paper of 10-12 pages, analyzing the relationship between one or more of the “classic” gothic novels and any of the other works on the syllabus. A one-page proposal is due three weeks before the end of the term. I recommend that you write on the same text you research for the Web Project and Presentation. You should pay close attention to textual detail and use very specific passages and phrases to support your arguments. If using outside sources, be sure to indicate clearly which ideas are your own and which are borrowed, and to cite your sources appropriately. (40%)

Course Readings

Horace Walpole, *The Castle of Otranto* (1764)

Ann Radcliffe, *The Romance of the Forest* (1791)

Matthew Lewis, *The Monk* (1796)

James Boaden, *Fontainville Forest* (1794) and *Aurelio and Miranda* (1798)

Samuel Coleridge, *Rime of the Ancient Mariner* (1798) and “Christabel” (1816)

Christina Rossetti, *Goblin Market* (1862)

Arthur Pinero, *The Second Mrs. Tanqueray* (1893)

Oscar Wilde, *Salome* (1896)

T. S. Eliot, *The Wasteland* (1922)

Frankenstein (1931 film)

Richard O'Brien, *The Rocky Horror Show* (1973)

Shelley Jackson, *Patchwork Girl* (1995)

The Matrix (1999)

Jason Nelson, *Dreamaphage* (2003)

Kerry Lawrynovicz, *Girls Day Out* (2004)

Emily Short, *Savoir-Faire* (2002-04)