

Gothic Literature

50:350:319

Spring 2012

T/Th 9:30-10:50

Office hours T/Th 12:30-1:30 and by appointment

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Course Description

This course begins with the “first” Gothic novel, Horace Walpole’s *The Castle of Otranto* (1764), and concludes with an iconic text from the end of the nineteenth century, Bram Stoker’s *Dracula*. In addition to novels, we will read a critically-acclaimed play written during the height of the Gothic’s popularity – Joanna Baillie’s *De Monfort* – and two Romantic poems inspired by Gothic aesthetics: S.T. Coleridge’s “Rime of the Ancient Mariner” and John Keats’s “Eve of St. Agnes.” We will investigate what aspects of Gothic writing are critical to describing it as a cohesive category and how these aspects evolve across time. In the second half of the course, we will look at the Gothic as a possible site of ideological subversion and political transgression. For example, we will question how the Gothic setting can be used as a vehicle for exploring issues of gender, sexuality, race, and class.

Texts

Horace Walpole, *The Castle of Otranto*, Oxford, 1998

Matthew Lewis, *The Monk*, Penguin, 1999

Mary Shelley, *Frankenstein*, Pearson Longman, 2007

R.L. Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, Broadview, 1999

Sheridan LeFanu, *Uncle Silas*, Penguin 2001

Bram Stoker, *Dracula*, Penguin, 2003

Selected readings on e-reserves

Requirements and Grading

2, 5-page papers (40% of final grade)

Midterm (20%)

Final Exam (30%)

Participation & attendance (10%)

Academic Integrity and Penalties

Refraining from plagiarism or cheating in any form fosters an environment of fairness vital to your academic success and that of your peers. Because “grey areas” can appear in a variety of situations, please review the Rutgers Camden academic integrity policy: <http://www.camden.rutgers.edu/RUCAM/Academic-Integrity-Policy.php>. You will be held accountable to this standard. If you have

any questions about citations, group work, or exam preparation, please do not hesitate to contact me.

Late papers are subject to a reduction of 1/3 of a letter grade for each calendar day past the due date. For example, if the paper is due Monday and the student turns it in on Tuesday, the paper that would have been an A will now earn an A-. On Wednesday the grade will become a B+, on Thursday a B, and so on.

Being repeatedly absent from class (more than two times over the course of the semester) will seriously affect your participation grade. To receive an "A" for the participation portion, you must be both present and actively engaged with the class during discussion. I define "active engagement" as the following: answering and/or asking questions, responding to your classmates' ideas, and volunteering to read passages or to perform a scene.

Assignments

T	01.17.12	Introduction to Gothic Writing
Th	01.19.12	Jerrold Hogle, "Introduction: the Gothic in Western Culture" (e-reserves)
T	01.24.12	Horace Walpole, <i>The Castle of Otranto</i> , editor's "Introduction" & chapter 1-3 (pp. vii-79)
Th	01.26.12	<i>The Castle of Otranto</i> , chapters 4 & 5 (pp. 80-115)
T	01.31.12	Matthew Lewis, <i>The Monk</i> , "Introduction" & chapters 1-3 (pp. vii-112)
Th	02.02.12	<i>The Monk</i> , chapter 4 & 5 (pp. 113-192)
T	02.07.12	<i>The Monk</i> , chapters 6-9 (pp. 193-295)
Th	02.09.12	<i>The Monk</i> , chapters 10-12 (pp. 296-377)
T	02.14.12	Joanna Baillie, <i>De Monfort</i> (e-reserves), acts 1-3 (pp. 231-289)
Th	02.16.12	<i>De Monfort</i> , acts 4 & 5 (pp. 289-314)
T	02.21.12	PAPER 1 DUE ; John Keats, "The Eve of St. Agnes" (e-reserves)
Th	02.23.12	"Introduction" to <i>Frankenstein</i> (pp. xvii-xxii) and S.T. Coleridge, "Rime of the Ancient Mariner" (e-reserves)
T	02.28.12	Mary Shelley, <i>Frankenstein</i> , vol. 1 (pp. 5-69)
Th	03.01.12	<i>Frankenstein</i> , vol. 2 (pp. 69-121)
T	03.06.12	<i>Frankenstein</i> , vol. 3 (pp. 121-186)

Th	03.08.12	MIDTERM EXAM
T	03.13.12	SPRING RECESS
Th	03.15.12	SPRING RECESS
T	03.20.12	Sheridan LeFanu, <i>Uncle Silas</i> , volume 1 (pp. 1-154)
Th	03.22.12	NO CLASS ¹
T	03.27.12	<i>Uncle Silas</i> , volume 2, chs. 1-19 (pp. 155-297)
Th	03.29.12	<i>Uncle Silas</i> , volume 3, chs. 1-10 (pp. 298-374)
T	04.03.12	<i>Uncle Silas</i> , volume 3, chs. 11-21 (pp. 375-444)
Th	04.05.12	<i>Jekyll and Hyde</i> , "Introduction" & up to "Search for Mr. Hyde" (pp. 11-70)
T	04.10.12	<i>Jekyll and Hyde</i> , to conclusion (pp. 71-93)
Th	04.12.12	Bram Stoker, <i>Dracula</i> , "Introduction" & up to chapter 16 (p. 71)
T	04.17.12	<i>Dracula</i> , chs. 7-13 (pp. 72-191)
Th	04.19.12	<i>Dracula</i> , chs. 14-17 (pp. 192-247)
T	04.24.12	<i>Dracula</i> , to conclusion
Th	04.26.12	PAPER 2 DUE ; Final exam review
FINAL EXAM		MONDAY MAY 7, 2012 9AM-12PM

¹ I'll be giving a conference paper at the Interdisciplinary Nineteenth-Century Studies Conference this day. Please consider using this time to read ahead; substantial reading is due the following class period.