Syllabus  ENG 321  The Gothic Novel

Instructor: Katy Brundan
kbrundan@uoregon.edu
CRN 12482

Class meets Fri 12.30-1.30pm on Zoom. Smaller discussion groups will meet on Zoom; to be announced.

Instructor: Dr Katy Brundan (kbrundan@uoregon.edu). Pronouns: she/her/hers
Contact me via email.

Office hours on Zoom, Tues 2-5pm at
https://uoregon.zoom.us/j/99890337112?pwd=L1hKNkxnS2IvZzBPNVBJVmtUZGJTdz09 - sign up at
Google.docs (https://docs.google.com/document/d/1xV_La0zfbPANTYYtwQvKkbqsKDzdfQx7PfUr04-0-Mw/edit) or email me

Reading is the key that opens doors to many good things in life. Reading shaped my dreams, and more reading helped me make my dreams come true.
– Ruth Bader Ginsberg

Course Overview

What does it mean when say a text is Gothic? How does the Gothic affect us, its readers or viewers? The Gothic has often coincided with moments of great societal change or transitional time periods. In difficult times particularly, we may find the Gothic’s dark vision intriguing, alluring, and cathartic. In this course, we will explore the different elements of the Gothic – its alignment with the marginal, “other” sexualities, transgression, the sublime, terror, horror, darkness, antiquity, and possible resistance to female oppression. The Gothic became one of the most prominent literary modes of the late eighteenth and early nineteenth centuries, from poems and plays to tales and novels. We will read the first Gothic novel, Horace Walpole’s Castle of Otranto (1764), as well as two related novels, Matthew Lewis’s The Monk (1797) and Ann Radcliffe’s The Italian (1797). We will finish the term with Jane Austen’s satirical Northanger Abbey (1817); completed 1803. This course will introduce students to literary theory, from narrative theory to psychoanalysis, as well as examine text, architecture, and paintings of the period. We will also examine some Digital Humanities tools, including Hypothes.is and

Required Texts (from UO Bookstore)

Horace Walpole, The Castle of Otranto
Matthew Lewis, The Monk
Ann Radcliffe, The Italian
Jane Austen, Northanger Abbey - all Oxford World Classics editions; all are available free online at Project Gutenberg too.

Course Requirements:

1. Regular and active participation in class discussion 15%
2. Quizzes 10%
3. Discussion Board 10%
4. Group project: 20%
5. Paper one: 4 pages. 20%
6. Comparative paper: 7-8 pages 25%

Policies
**Coronavirus awareness**
Keep calm, keep in touch via Canvas, and keep aware of the latest developments. Information about any changes in this course will be communicated as soon as possible by email, and on Canvas. Log onto Canvas and read any announcements and/or access alternative assignments. Please take seriously your own health and that of others close to you.

**Participation in class (15%)**
Class will be conducted via Zoom on Fridays. These will be automatically recorded on Zoom and only available to those students registered in the class. Small-group classes will be arranged, beginning in week 2. Due to the UO scheduling two of my classes at the same time, these mid-week groups will have to be outside of regular class time. If you are unable to attend any session, alternatives will be available, preferably an out-of-class discussion board.

Attendance at class will count towards your grade; alternative options will be offered by default if attendance is not possible. Alternative participation (answering prompts in writing via Canvas) can be completed at a later date if you are sick, for example. I will drop one participation grade at the end of term. Please contact me and your discussion section instructor if you have an extended illness or exceptional circumstances. Your health should be your #1 priority; we want you to be safe and looking out for each other.

**Zoom lecture etiquette**
Students are expected to participate by sharing ideas and contributing to the collective learning environment. You will need to log into Zoom using the name you registered for class. Be on time – I may not be able to see you are in the waiting room if I am sharing my screen with the class. Please enable your video during Zoom lectures unless there is a good reason not to; any background should not be overly distracting (partitioning off a corner of the room with a sheet is a good option, for example). It is difficult to interact if we can’t see each other. However, if you cannot show your video, then a simple name should be shown. Please remember that non-verbal cues (such as facial expressions) can be difficult to figure out on Zoom, so we need to be patient and understanding with each other. Zoom fatigue happens; we have the option to change things as the course goes on – so please keep in contact with me.

**Difficult topics**
Matthew Lewis’s *The Monk* contains some graphic abuse scenes that may be triggering. Please be advised of this and feel free to do what is necessary for your own well-being.

**Late work and Incompletes**
We understand that difficult circumstances require flexibility. Make-up or late work will be permitted in the case of illness or exceptional circumstances, but should be handed in no more than 2 weeks later than the original due date. If you are getting behind on work, I will recommend meeting with an adviser. Please be advised that UO instructors will not be able to grade large quantities of late work at the end of term. Incompletes can only be given if “some minor yet essential requirement has not been completed.” Please see the Registrar’s policy on Incompletes at [https://registrar.uoregon.edu/current-students/incomplete-policy](https://registrar.uoregon.edu/current-students/incomplete-policy)

**Quizzes (10%)**
There will be quizzes most Fridays via Canvas, based on the readings. If you are getting low grades on the quizzes, please see me as this is a sign you may need to drop the class.

**Discussion Board (10%)**
I will post a choice of prompts on Canvas for you to consider. Please post one response to your Discussion Board group (with page numbers and quotes) and then reply to one other member’s comment, for a total of around 300 words. Your main post should appear by Monday morning and your response by Tuesday evening. I am looking for interesting questions and detailed responses, including quotes, images etc. Your responses will be graded for quality.
I may ask you to do an annotation on Hypothes.is instead of Discussion Board one week.
Group project (20%)  
Firstly, you will produce detailed discussion questions **twice** during the term for your small group (25% of this grade). Secondly, you will produce, as a group, an Infographic using some of the following free online tools (www.canva.com; www.visme.co; www.piktochart.com). This will illuminate one aspect of the Gothic that you would like to explore (eg. obscurity, sexuality, transgression, terror, objects etc.)

(Left: me playing with Visme; right “An Essay Concerning Human Understanding”)

Assignments  
Written work is due on the day assigned, unless you have made prior arrangements with your Discussion Section Leader. You do **not** need to consult any Internet sources when writing your essay.

Paper one – 4 pages  
A close reading of a passage (1-2 pages) of *The Castle of Otranto* or *The Monk* indicating the significance of this passage in the context of contemporary texts (poems, Burke’s *Enquiry Into the Sublime*). A detailed handout will be available on Canvas.

Paper two – 7-8 pages  
You will explore one theme or concept revolving around the Gothic in relation to two novels. One of the novels must be *The Italian* or *Northanger Abbey*. A detailed handout will be available on Canvas.

Academic Honesty  
All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. The University Student Conduct Code (https://studentlife.uoregon.edu/conduct) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct, including plagiarism and unauthorized help on assignments or examinations. Please contact me with any questions you have about academic conduct. Academic dishonesty will result in an automatic failing grade for this course.

Students with disabilities  
If you have a disability (physical or learning), or any other issue, which you think may affect your performance in this class, please see me so that we can make arrangements for your full access to all classroom activities. For more information or assistance, you are also encouraged to contact the Accessible Education Center, 164 Oregon Hall, 346-1155; website: http://aec.uoregon.edu/. Please remember to book alternative testing facilities for the midterm and close reading assignment 7 days in advance – go to the AEC website at https://aec.uoregon.edu/testing-accommodations.
**Victim support**
I am a “student-designated reporter” of sex- or gender-based violence, which means I will only report if you wish me to. I can connect you with confidential employees and counselors - I recommend the 24-7 hotline 541-346-SAFE (safe.uoregon.edu). Students experiencing any form of prohibited discrimination or harassment, including sex- or gender-based violence, may seek information at safe.uoregon.edu (concerning sex and gender-based violence), respect.uoregon.edu (concerning bias, hate, or discrimination), titleix.uoregon.edu (Title IX co-ordinator), or aaeo.uoregon.edu (office of affirmative action). You may contact the non-confidential Title IX office (541-346-8136), AAEO office (541-346-3123), or Dean of Students offices (541-346-3216). I am also a mandatory reporter of child abuse.

**Equity and Inclusion**
The University of Oregon values diversity and inclusion in a welcoming, safe, and respectful community. For more information or assistance, you are encouraged to contact the following campus services: Division of Equity and Inclusion, 1 Johnson Hall, 346-3175; website: http://inclusion.uoregon.edu; Center for Multicultural Academic Excellence (CMAE), 164 Oregon Hall, 346-3479; website: https://inclusion.uoregon.edu/content/center-multicultural-academic-excellence-cmae; Center on Diversity and Community, 54 Susan Campbell Hall, 346-3212; website: http://codac.uoregon.edu/. For information on the UO’s support for DACA students, please visit the UO DREAMers Workgroup website at https://blogs.uoregon.edu/dreamers/. Local resources include Centro Latino at http://centrolatinoamericano.org/.

**Preferred First Name**
The university recognizes that many people use first names other than their legal names to identify themselves. I will use your preferred first name in the course of university activities, in accordance with UO policy.

**Learning Outcomes**
- Identify and evaluate elements that constitute the Gothic mode in narrative discourse
- Trace the development of the Gothic in eighteenth-century British fiction, considering its influences from other countries and other aesthetic modes (painting, architecture)
- Analyze the reception of Gothic ideas in the eighteenth and early nineteenth centuries
- Identify how eighteenth-century literature reflects historical conditions, including gender roles and literary movements
- Apply theoretical and critical texts to your analysis of fiction, developing sophisticated written and oral commentaries
- Utilize online digital humanities tools to analyze literature and synthesize literary themes
- Increase your life ‘have read’ list

**Formatting essays:**
Please use MLA style, 12-point Times or Times New Roman.

Examples of MLA style:

In *Heart of Darkness*, Conrad describes the company manager as inspiring “neither love nor fear, nor even respect” (87).

Carretta and Gould explain that:

The black writing that appeared during the eighteenth and nineteenth centuries – which included the genres of spiritual autobiography, captivity narrative, travel narrative, public epistle, sea adventure, and economic success story – is a literature of diasporic movement and cultural encounter. Born to enslaved African parents on a ship in the Middle Passage bearing its human cargo from Africa to the
Americas and then brought to England, Sancho might serve as an emblem of most of the writers discussed in *Genius in Bondage*. (5)

**Works Cited:**

**Schedule**

**Week 1**
Wed 30 Sep – watch video introducing syllabus; fill in Doodle poll
Fri 2 Oct – Attend Zoom class: find the link under “Zoom meetings” at the bottom of the main menu on Canvas
Reading: Peter Brooks, *Reading for the Plot*
Reading: *Castle of Otranto* – prefaces (written by the author), dedicatory poem, and first page
Sign up for a mid-week small group discussion using the page in this week’s modules

**Week 2**
Mon 5 Oct – *Castle of Otranto* pp.1-59
Wed 7 Oct – Attend mid-week group Zoom discussion
Reading: Poetry on the gothic novel (Anon, Mary Alcock, Anne Yearsley), Fred Botting, “Gothic” (on Canvas)
Fri 9 Oct – Attend Zoom class
Reading: *Castle of Otranto* pp. 60-end

**Week 3**
Mon 12 Oct – Michelle A. Massé, “Gothic Repetition: Husbands, Horrors, and Things That Go Bump in the Night” (on Canvas)
Wed 14 Oct – Attend mid-week group Zoom discussion
Reading: *The Monk* (to end chap. 2)
Fri 16 Oct – Attend Zoom class
Reading: *The Monk* (to end chap. 4)

**Week 4**
Mon 19 Oct – *The Monk* (to end chap. 6)
Wed 21 Oct – Attend mid-week group Zoom discussion
Reading: *The Monk* (to end chap. 7) and Edmund Burke’s *Enquiry into the Sublime and the Beautiful* (on Canvas)
Fri 23 Oct – Attend Zoom class
Reading: *The Monk* (to end chap. 9)

**paper one (close reading) due**
Week 5
Mon 26 Oct – *The Monk* (to end chap. 10)
Wed 28 Oct – Attend mid-week group Zoom discussion
Reading: *The Monk* (to end)
*The Italian* (1-22, end of chap. 1)

Week 6
Mon 2 Nov – *The Italian* (23-56, end of chap. 5) – Hypothes.is assignment
Wed 4 Nov – Attend mid-week group Zoom discussion
Reading: *The Italian* (56-98, end of chap. 8)
Fri 6 Nov – Attend Zoom class
Reading: *The Italian* (98-128, end of first vol)

Week 7
Mon 9 Nov – *The Italian* (128-171 – end of vol. 2, chap. 3)
Wed 11 Nov – Attend mid-week group Zoom discussion
Reading: *The Italian* (165-207, end of Vol 2, chap. 5)
Fri 13 Nov – Attend Zoom class
Reading: *The Italian* (208-256, end of second volume)

Week 8
Mon 16 Nov – *The Italian* (257-325, end of Vol. 3, chap. 5)
Wed 18 Nov – Attend mid-week group Zoom discussion
Reading: *The Italian* (325-367, to end of Vol 3, chap. 8)
Fri 20 Nov – Attend Zoom class
Reading: *The Italian* (368-end)

** Group project due

Week 9
Wed 23 Nov ** proposal for your paper, and relevant quotes from one novel due
*Northanger Abbey* (5-35, end chap. 7)
Mon 25 Nov *Northanger Abbey* (35-84, end chap. 14) – Hypothes.is assignment in place of small group meeting
Fri 27 Nov Thanksgiving break

Week 10
Mon 30 Nov – *Northanger Abbey* (85-133, end vol. 2, chap. 7)
** outline for your paper and first 1-2 pages drafted (complete/incomplete)

Wed 2 Dec – Attend mid-week group Zoom discussion
Review group projects in groups
Fri 4 Dec – Attend Zoom class
Reading: *Northanger Abbey* pp.133-87

Finals Week
Thurs 10 Dec at noon – **final paper due on Canvas
ENG 322 The English Novel

Packet contents


Edmund Burke on the Sublime, Terror and Obscurity in:

