Syllabus: ENG 321, The Eighteenth-Century British Novel

The Gothic Novel

Instructor: Katy Brundan
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CRN 33632

Class meets Mon & Wed 4-5.20pm in 260 Condon

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

Office hours on Zoom, Mon 10-12pm, Wed 1-3pm at https://uoregon.zoom.us/j/99890337112?pwd=L1hKNkxnS2IvZzBPNVBJVmtUZGJTdz0 Please sign up at Google.docs https://docs.google.com/document/d/1xV_La0zfbPANTYtwQvKkbqsKDzdf0Qx7PfUr04-0-Mw/edit
In-person appointments are possible too in 218 Villard. Please indicate on the sign-up sheet.

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, othered sexualities, transgression, the sublime, terror, horror, darkness, antiquity, and even 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.

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 10%
2. Quizzes 15%
3. Leading class discussion 5%
4. Group project: 20%
5. Paper one: 4 pages. 20%
6. Comparative paper: 7-8 pages 30%
Assignments
Written work is due on the day assigned, unless you have made prior arrangements with me. You do not need to consult any Internet sources when writing your essay.

Late work and Incompletes
Late work will be permitted in the case of illness or exceptional circumstances. Unfortunately, I am unable to grade work that is submitted more than 2 weeks later than the original due date, under any circumstances. This is due to my assessment of my ability to grade work adequately at the end of term and the detrimental effects that a build-up of late work has on students. If you are getting behind on work, I recommend meeting with an adviser. Incompletes can only be awarded if “some minor yet essential requirement has not been completed.” Please see the Registrar’s policy at https://registrar.uoregon.edu/current-students/incomplete-policy

Paper one – 4 pages (20%)
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 (one of the poems or Burke’s Enquiry Into the Sublime). A detailed handout will be available on Canvas.

Paper two – 7-8 pages (30%)
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.

Group project (20%)
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.)

(Participation in class (10%)
Attendance is mandatory and you must arrive promptly to class. You may miss two classes without penalty (one week’s worth of class meetings). Please save these for any instance that you are sick. You should, of course, stay home in the case of illness. In addition, you may submit make-up work for up to two class periods via Canvas (go to “Make-up Assignment”). Students who are absent more than the allowed number of class periods will lose 1/3 of a letter grade for each additional day absent, deducted from the final letter grade. Please see me if you have an extended illness or exceptional circumstances.

Participation points will be determined half through actual class attendance and half through a holistic assessment based on your participation in small and/or large group, and/or attendance in office hours.)
Leading class discussion (5%)
On Mondays, members of class will provide detailed discussion questions for the class to consider in small groups. Please sign up in week one. Your questions can be general or detailed, and ideally contain quotes or page numbers to refer us to. You will post your questions to the class Google docs page:
https://docs.google.com/document/d/1ZaZRm3LoXHS1E3r8XfnYPPQDYUxfXxp7qgxgZUTi3go/edit?usp=sharing

Quizzes, discussion board (15%)
There will be a weekly quiz, discussion board, or annotation assignment due every Wednesday on Canvas, based on the week’s readings (some of the discussion board assignments may be due on Friday). If you are getting low grades on the quizzes, please see me as this is a sign you may need to drop the class.

Note: 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.

Policies

Navigating the Canvas website
Go to https://canvas.uoregon.edu/ for the course website. The course is organized into weekly “Modules” that tell you what to do each week, with readings, links etc. This is where I will post class notes and lecture slides after each class. Assignments are under “Assignments” in the main menu. Our class Google doc is at:
https://docs.google.com/document/d/1ZaZRm3LoXHS1E3r8XfnYPPQDYUxfXxp7qgxgZUTi3go/edit

Course changes
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.

Classroom etiquette
At this point in time, masks are optional in UO classrooms. If at any time masks do become required indoors, your mask must be worn so that it covers your nose and mouth at all times. Please stay home if you are sick! Alternative options are available to gain participation points.

Class discussion: I expect you to participate by sharing ideas and contributing to the collective learning environment. Both in and outside the classroom, we respect diverse experiences, perspectives, and approaches. Behaviors or contributions that undermine, demean, or marginalize others based on race, ethnicity, gender, sex, age, sexual orientation, religion, ability, or socioeconomic status are not appropriate.

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/.
**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](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](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/](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/](https://blogs.uoregon.edu/dreamers/). Local resources include Centro Latino at [http://centrolatinoamericano.org/](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 and pronouns 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
- 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**

Mon 28 Mar – Introduction

Wed 30 Mar – Reading: Peter Brooks, *Reading for the Plot*

Reading: *Castle of Otranto* – prefaces (written by the author), dedicatory poem, and pages 1-10.

Fri 1 Apr – Sign up for leading group discussion using the page in this week’s module on Canvas

**Week 2**

Mon 4 Apr –  *Castle of Otranto* pp.11-59

Poetry on the gothic novel (Anon, Mary Alcock, Anne Yearsley), on Canvas

Wed 6 Apr – Fred Botting, “Gothic” (on Canvas)

Reading: *Castle of Otranto* pp. 60-end

Fri 8 Apr: Complete discussion board assignment on Canvas

**Week 3**

Mon 11 Apr – Michelle A. Massé, “Gothic Repetition: Husbands, Horrors, and Things That Go Bump in the Night” (on Canvas)

*The Monk* (to end chap. 2)

Wed 13 Apr – *The Monk* (to end chap. 4)

Complete quiz on Canvas

**Week 4**

Mon 18 Apr – *The Monk* (256-279; to end of 7th chapter, or end of vol. 2) * note: there is a potentially triggering sexual assault in this chapter.

Wed 20 Apr – Edmund Burke’s *Enquiry into the Sublime and the Beautiful* (on Canvas)

*The Monk* (281-305; to end of 8th chapter; vol. 3, chap. 1) * note another potentially triggering assault in this chapter

Fri 22 Apr – Complete discussion board assignment on Canvas

**Week 5**

Mon 25 Apr – **paper one (close reading) due**

*The Monk* (to 305-376; to end of 10th chapter, or vol. 3, chap. 3

Wed 27 Apr – *The Monk* (to end) * note: there is a potentially triggering sexual assault in vol. 3, chap. 4 of this reading.

Maggie Kilgour, *The Rise of the Gothic Novel* and 2 pages of her introduction to Radcliffe (on Canvas)

*The Italian* (1-22, end of chap. 1)

Complete quiz on Canvas

**Week 6**

Mon 2 May – *The Italian* (23-98, end of chap. 8)

Wed 4 May – *The Italian* (98-128, end of first vol)
Complete quiz on Canvas

**Week 7**
Mon 9 May – *The Italian* (128-207, end of Vol 2, chap. 5)
Wed 11 May – *The Italian* (208-256, end of second volume)

Complete quiz on Canvas

**Week 8**
Mon 16 May – *The Italian* (257-, to end of Vol. 3, chap. 7)
Wed 18 May – *The Italian* – to end.

Fri 20 May – Complete annotation on Google doc at: 
https://docs.google.com/document/d/1obknos_BRuijXJUp2WOehx9THN9eKfy6XjYe2EdmuPE/edit

**Week 9**
Mon 23 May  **Group Infographic project due**
*Northanger Abbey* (5-35, end chap. 7)
Wed 25 May  *Northanger Abbey* (35-84, end chap. 14)

Complete quiz

**Week 10**
Mon 30 May – Memorial Day
Tues 31 May – **proposal for your paper and relevant quotes from one novel due**
(complete/incomplete)
Wed 1 June – *Northanger Abbey* (85-187, to end)

Complete quiz

**Finals Week**
Wed 8 June – **final paper** due on Canvas