

LIT 3702 Major Literary Modes
Theme: "The Gothic"



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Discussion Meets: Mon. 2:00-4:45 p.m.
Location: GC 283A

Office Hours: Tues./Thurs. 12:30-1:30 p.m.,
and by appointment

Office: DM 467A
(sharing an office with Dr. Nathaniel Cadle)

Please reach out to me!

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What do Beyonce's "Lemonade," The Childish Gambino's "This is America," and Charles Dickens's *Bleak House* have in common? Each relies on tropes from Gothic literature! Centering on the Gothic, a genre of literature that combines horror, the supernatural, and Romanticism, the aims of this course are threefold—to think about genres as instruments of social critique, to assess how genres develop and change over time, and to explore how genres reflect new social, cultural, and political priorities and values depending on historical, geographical, and even racial contexts. From Charlotte Bronte's *Jane Eyre* to Henry James's *The Turn of the Screw* and Jordan Peele's 2017 thriller *Get Out*, this term we will explore how different forms of the Gothic unearth new objects of cultural horror.

Together, we will consider questions including:

- What are the traits of eighteenth-century, modern, and Southern Gothic literature? What are Gothic literature's historical roots and connections? And how is the Gothic still with us?
- How do the Gothic tropes of ruined castles, scheming villains, terrified damsels in distress, creepy music, and malformed bodies each perform and represent our deepest fears? Is there pleasure in fear? Why do we love to read about naive innocents, damp castles, and absurd monsters?
- How does the Gothic critique, reveal, and reflect new social, cultural, and political priorities and values depending on historical, geographical, and even racial contexts?

TRIGGER WARNING: Some of the reading in this course includes depictions of graphic violence and explicit discussions of sex. If this sort of imagery bothers, offends, or might be triggering for you, this may not be the right course for you.

By the end of the semester, you will be able to:

INTERPRETIVE OUTCOMES:

Evaluate texts in diverse cultural contexts using critical and formal approaches

- articulate familiarity with the diverse genres and history of Gothic literature
- generate claims about Gothic tropes
- express how Gothic literature carries cultural and social values that emerge out of their historical contexts
- demonstrate critical reading skills, noticing subtle details and uses of language, connecting ideas and texts, asking questions, and identifying assumptions and values
- recognize Gothic genre expectations
- demonstrate textual analysis and comprehension on a variety of texts
- extrapolate from theoretical and critical conversations to offer original interpretive insights
- reflect on and assess applicability of approaches to texts and your own lives

WRITING OUTCOMES:

Write interpretative arguments of texts using those approaches

- become a better critical writer, learning to make analytical arguments that are original, persuasively argued, clear, and well written
- select, narrow, and focus topics for argumentative, critical, and interpretive writing
- generate and organize ideas for argumentative, critical, and interpretive writing
- use textual evidence effectively
- demonstrate the conventions of academic writing
- find, evaluate, read, and incorporate (summarize, attribute, paraphrase) secondary sources
- demonstrate proper citation of sources, avoiding plagiarism
- revise and edit written projects for ideas, organization, logic, as well as lower order concerns, such as grammar

What texts should you buy?

BE AWARE: If possible, please purchase these exact editions of the texts. New and used copies are available for less than \$60 total for this course. Texts vary from edition to edition, depending on the editor and which manuscript versions were chosen. This tendency to variation is especially true when it comes to eighteenth- and nineteenth-century texts. In other words, if you do not purchase or have scanned versions of these editions, your page numbers will not match and, in fact, the text itself might have different words from those in the version we are reading in class.

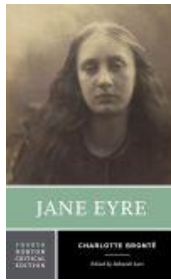


The Castle of Otranto

Author: Horace Walpole

Publisher: Oxford World Classics

ISBN: 9780198704447



Jane Eyre

Author: Charlotte Brontë

Publisher: Norton

ISBN: 9780393264876

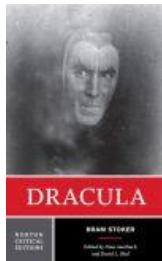


Bleak House

Author: Charles Dickens

Publisher: Broadview

ISBN: 9781551119311



Dracula

Author: Bram Stoker

Publisher: Norton

ISBN: 9780393970128

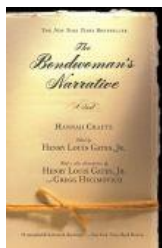


The Turn of the Screw

Author: Henry James

Publisher: Penguin

ISBN: 9780141441351



The Bondswoman's Narrative

Author: Hannah Crafts

Publisher: Warner Books

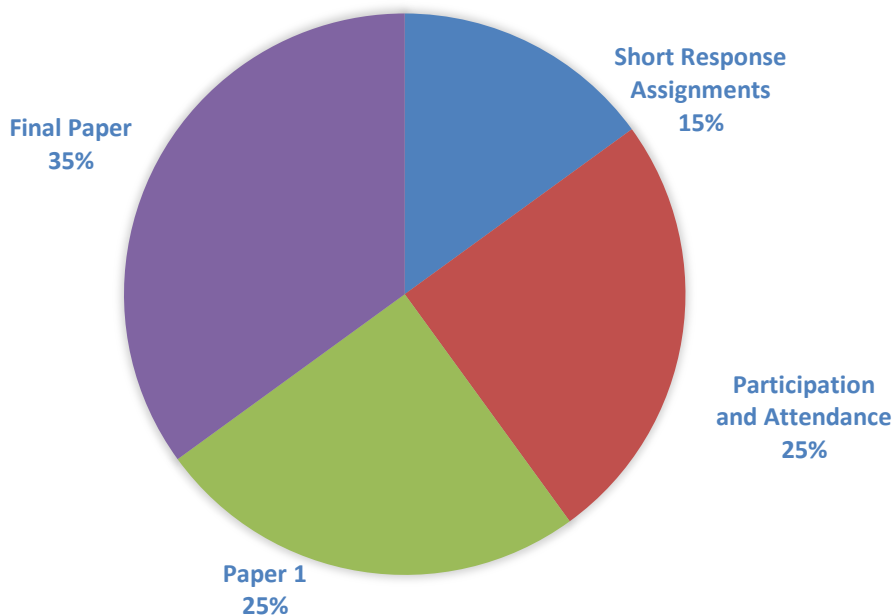
ISBN: 9780446690294

What texts will be provided to you on Canvas?

All other texts will be provided to you on Canvas as scanned Adobe (.pdf) files or through internet links. On the course calendar, Canvas texts and websites are indicated in parenthesis, like so (C) or (W).

How will we evaluate your progress in this class?

BE AWARE: This course is reading and writing intensive. This term, you will write on a weekly basis, either short responses or longer essay assignments. One of the major goals for this course is to strengthen your writing skills. Writing often is the way to do that. If you are used to waiting until the night before a paper is due to write your draft, that method will not lead to success in this course. I emphasize and teach that writing is process. The best way to grow and develop as a writer, and to turn in successful work, is to work on your projects a little bit each day.



Grading Scheme:

	Top Range	Bottom Range	Out of 10 pts.	Out of 20 pts.
A	100	93	9.3-10	19-20
A-	92	90	9.2-9	18
B+	89	87	8.9-8.7	17.5
B	86	83	8.5	17
B-	82	80	8.2-8	16
C	79	71	7.9-7.1	15
D	70	51	5.1-7	13-14
F	50	0	<6	<12

PROFESSIONALISM AND PARTICIPATION POLICIES

How will you succeed in this course?

- 1) Because **this course is reading and writing intensive**, the best route to success is to develop the habit of reading and writing a little bit each day. You will read approx. 100 pages per week (that's about 1/5th the reading of graduate seminar and well within range for 3000-level course). Reading ahead and taking notes as you read is always recommended. Our duty with what we read is to interpret, objectively, the most meaningful and valuable points *in* the text, and to then compare and evaluate differing interpretations to formulate an analytical payoff *for* the text.
- 2) **Participation is key to your learning.** This includes **reading the syllabus and rubrics fully**. Everyone contributes to the success of this course. **Bringing your texts to class, completing your reading in advance, keeping notes on your reading, and preparing to contribute during discussion all count toward your participation grade.** Speaking up during class is easier for some than others. I can help out if you are unsure how to enter the conversation—talk to me after class or end me an email. If you have any concerns about participation in this course, please speak to me about options.
- 3) Come to class **prepared to think critically and carefully** about difficult problems. Argument is not always about fighting over what you “know” is right. Rather, argument is often about helping others explain an important point, entering a conversation, or helping others *help us* to understand this point. Argumentation is a way to illuminate important ideas that we have in common, to challenge received wisdom, and to rethink a world view.

How to prepare for class:

- **the text is your evidence** to back up your argument and claims
- prepare for discussions by **identifying specific examples** from the reading
- identifying this **textual evidence** will help you contribute to discussion, and also to help others think rigorously and responsibly through textual problems
- think of our conversations as an exercise in **critical analysis, reasoning, and persuasion.**

Useful techniques to enhance your class participation skills:

- get into the habit of **rereading** texts; reading once is just for basic understanding; reading again is to begin interpretation
- **prepare at least one comment or question** about the week's reading for each discussion session.
- **write your questions down** and come prepared to raise your ideas in discussion.
- when you talk, **address your comments to the whole class**, not just to me.
- **identify suggestions** for things you would like to discuss (e.g., confusing passages, key terms).
- **read ahead** so that you give yourself plenty of time to respond in the discussion boards
- **read the rubric** for each assignment carefully; be sure that you understand all of the components on which an assignment is assessed
- **ask questions** if anything is unclear
- **turn work in on time**

I emphasize and require an environment of mutual respect in our class. To help build an environment of mutual respect in the classroom:

- Come to class with a positive attitude, respect for your class-mates and our discussions, a sincere desire to understand, and a willingness to work towards common goals.
- While we might address controversial, and occasionally even uncomfortable, subject matter, it is crucial that we speak to one another respectfully and endeavor to listen attentively to the ideas of others.
- Listening attentively is an active form of learning, not passive reception.
- Remember that respect extends both ways: from me to you and from you to me. I respect my students, and I anticipate that you will respect me and my decisions in return.

Frequently Asked Questions

What if I'm sick or miss class? (ABSENCES)

You are allowed **two (2) absences** this term for any reason you choose and without an excuse. We only meet as a class 14 times this term, each day for 2.5 hours. So missing more than two classes represents a substantial percentage of this course. If you are feverish or come down with the flu or a nasty cold (are coughing, sneezing, or vomiting prior to class), or you have a car accident, or you have a childcare issue, or any other reason you cannot attend, notify me of your absence by email. The absence will count toward your **two (2) allowed absences**. You do not need to detail your symptoms or provide a doctor's note or explain your reasons for those two (2) absences. If you anticipate that your personal issue will last longer than the **two (2) allowed absences**, please email me so we can consider your options. Beyond these two (2) allowed absences, FIU attendance policy will be enforced. That means you must provide a doctor's note, evidence of religious observance, or evidence of a death in the immediate family to have the absence excused. **More than two (2) absences in this course without an FIU approved excuse can result in a failing grade for the course.**

A WORD ABOUT PARTICIPATION: Be aware that **absences are counted separately from participation**. Each day you are in class, you have the opportunity to earn 10 participation points in discussion by demonstrating your engagement with the texts and activities we do. You can lose participation points for coming to class late or leaving early, not bringing your text to class, missing class, and not participating in discussion and activities. Even though your absence may be excused, your participation points for that day will not be earned if you are not present. As a result, I strongly recommend you choose and use your absences wisely, or not at all.

What if I can't turn work in on time? (LATE WORK)

You will do a lot of writing in this course. All work must be turned in on the date specified. No late work is accepted **unless you have spoken with me prior to the deadline**. If you have an emergency, I understand that. Emergencies happen. Please communicate with me as soon as possible so that we can plan together how you might complete your assignment. **I am always open to and generous with allowing extensions IF you contact me in advance of the deadline**. Once the deadline passes, then rules for late work will be applied. You must turn in all work for this course by the end of the term to pass the class.

OK, but what if I still turn in late work? (LATE WORK)

If you do turn in late work and have not spoken with me in advance, then **a one half letter grade deduction per day late will be applied (e.g., if the work is two days late, you would drop from an A to a B)**. Once the deadline passes, then rules for late work will be applied. What this means is that, **once an assignment is more than 20 days late, the assignment is no longer eligible to earn any points (20 days X .5 grade = 100 points lost)**. It's always better to turn in something rather than have a zero in the gradebook. You must turn in all work for this course by the end of the term to pass the class.

And what if I joined the class late in the term? (ADDING THE CLASS LATE)

If you joined the course after the first day of the term, it is your responsibility to reach out to me immediately to let me know if you will need additional time to catch up any work from the first days of class. We begin working immediately and do not have time to slow down. Those who join late must take responsibility for catching up. Joining the course late does not give a student *carte blanche* to turn in every subsequent assignment late. It's your responsibility to get caught up, keep up with deadlines, and to move forward with the rest of the course at the pace detailed in the Course Schedule.

What kind of assignments should I expect to do? (ASSIGNMENTS)

There will be three short writing assignments in addition to reading and two essay assignments. For these and the longer essays, you will be informed of the expectations and instructions for the assignment well in advance of the due date. We will also work together to peer review part of your first essay in advance of the due date. Doing so not only helps you to think about writing as a process (not something you do the night before!), but it will also teach you to provide constructive criticism to colleagues, a valuable skill both in college and in your future professions. You are always welcome to ask me questions about assignments in class, by email, or in office hours. I'd rather have you ask a question than be confused or spend time working on the wrong assignment.

Can I use a laptop, tablet, or cell phone in class? (TECHNOLOGY)

In keeping with my comments above about an environment of mutual respect, the use of cellular phones is not allowed in my class without prior permission. Please turn off and put away your phone when you come to class. We have 2+ hours together each week. Let's make the most of that time! If I have to speak with you about texting, I will ask you to leave class and count you absent for the day. **Since this course involves reading many texts online, laptops or tablets needed for note taking or reading texts are allowed.** Cellular phones are not appropriate for the kind of close reading and textual analysis we will do in this course. With the devices, if I see that you texting, on social media, or any other website not associated with our discussion, **you will be asked to leave and counted absent that day.**

How will I find out about assignments and changes to the syllabus? (CHANGES)

Often assignments and instructions will be delivered via email. Reading my emails and coming prepared to class with any handouts you receive is your responsibility. Weekly assignments and coming prepared to class (this includes bringing your book or laptop for reading the texts) count toward your participation grade. If you have questions about the class, I always recommend checking your syllabus and assignment first or asking a classmate! The answers to your questions can frequently be found in this way. If you still need to email me with a question, feel free to do so. I'm happy to help!

ABOUT PLAGIARISM - What is academic misconduct? How do I avoid it?

Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas and community service. All students should respect the right of others to have an equitable opportunity to learn and honestly to demonstrate the quality of their learning. Therefore, all students are expected to adhere to a standard of academic conduct, which demonstrates respect for themselves, their fellow students, and the educational mission of the University. All students are deemed by the University to understand that if they are found responsible for academic misconduct, they will be subject to the Academic Misconduct procedures and sanctions, as outlined in the Student Handbook.

Academic Misconduct includes: **Cheating** – The unauthorized use of books, notes, aids, electronic sources; or assistance from another person with respect to examinations, course assignments, field service reports, class recitations; or the unauthorized possession of examination papers or course materials, whether originally authorized or not. **Plagiarism** – The use and appropriation of another’s work without any indication of the source and the representation of such work as the student’s own. Any student who fails to give credit for ideas, expressions or materials taken from another source, including internet sources, is responsible for plagiarism.

In order to avoid plagiarism, please follow these procedures in all your assignments:

- If you reproduce statements verbatim, place them in quotation marks and explicitly state the author’s name and cite your source. In the case of a block quotation, forego quotation marks (per MLA guidelines) but make sure to indent the quotation and clearly cite your source.
- If you reproduce or rephrase the general idea (not verbatim), forego quotation marks but still explicitly state the author’s name and cite your source.

Learn more about the [academic integrity policies and procedures](#) as well as [student resources](#) that can help you prepare for a successful semester.

What other resources are available to you as a student at FIU?

Disability Resource Center: I am committed to providing equitable access to learning opportunities for all students who I recognize may learn, participate, and engage in different ways. The Disability Resource Center collaborates with students, faculty, staff, and community members to create diverse learning environments that are usable, equitable, inclusive, and sustainable.

- The DRC provides FIU students with disabilities the necessary support to successfully complete their education and participate in activities available to all students.
- If you have a diagnosed disability and plan to utilize academic accommodations, please contact the Center at 305/348-3532 or visit them at the Graham Center (GC) 190.
- Please also notify me of any DRC accommodations as soon as possible. We can then work together to best coordinate your accommodations for this course.

Whether or not you have a DRC plan for academic accommodations, if you anticipate any issues related to the requirements, structure, or format of this course, please reach out to me so we can discuss ways to ensure your full participation and success in this course.

Digital Accessibility Resources: Please visit our [ADA Compliance](#) webpage for information about accessibility involving the tools used in this course. Please visit [Blackboard's Accessibility Commitment](#) webpage for more information. For additional assistance please contact FIU's [Disability Resource Center](#).

Policy on Children in Class: Currently FIU does not have a formal policy on children in the classroom. The policy described here is a reflection of my own commitment to students, staff, and faculty parents:

- 1) All exclusively breastfeed babies are welcome in class as often as is necessary;
- 2) For older children and babies, I understand that unforeseen disruptions in childcare often put parents in the position of having to miss class to stay home with a child. While this is not meant to be a long-term childcare solution, occasionally bringing a child to class in order to cover gaps in care is perfectly acceptable;
- 3) I ask that all students work with me to create a welcoming environment that is respectful of all forms of diversity, including diversity in parenting status;
- 4) In all cases where babies and children come to class, I ask that you sit close to the door so that, if your little one needs special attention and is disrupting learning for other students, you may step outside until your child's need has been met;
- 5) Given that the content in this course is geared toward adult learners and is of an adult nature, please be mindful of the content when deciding whether you choose to bring your child to class;
- 6) Finally, I understand that often the largest barrier to completing your coursework once you become a parent is the tiredness many parents feel once children have *finally* gone to sleep. While I maintain the same high expectations for all students in my classes regardless of parenting status, I am happy to problem-solve with you in a way that makes you feel supported as you strive for school-parenting balance.

Violence and Harassment Resources: Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, sexual orientation, etc. If you or someone you know has been harassed or assaulted, you can file a complaint through FIU's Equal Opportunity Programs & Diversity Office. You may file a complaint with one of the Title IX coordinators listed below. Alternatively, you may file an anonymous complaint using our Ethical Panther Reporting Line, Convercent by calling 844-312-5358 or online at <https://compliance.fiu.edu/hotline.html>

Crisis Resources: You can also find the appropriate resources at the Dean of Students Office (305-348-2797). If you are in crisis, you can find the appropriate resources at Counseling & Psychological Services (CAPS). Counseling & Psychological Services provides free and confidential mental health services to students that will facilitate and enhance their personal learning, emotional well-being, and academic skills development, contributing to their success at Florida International University. In addition to campus programs and services, additional resources are available in the community.

CAPS Modesto Maidique Campus
UHSC 270
305-348-2277

CAPS Biscayne Bay Campus
WUC 320
305-919-5305

Food insecurity resources:

The Student Food Pantry is an initiative to address the prevalence of food insecurity on campus. This project assists students who are experiencing financial difficulty to purchase groceries. No proof of need is required and students can access the pantry once a week.

Modesto Maidique Campus
DM 166
305-348-6995
Biscayne Bay Campus
WUC 307
305-919-5620 Ext. 4

*****In closing, my cat Mulligan wants to remind you of where you can find the answers to many of your urgent questions this term*****



LOOKING FORWARD TO A TERRIFIC TERM

LIT 3702: Schedule of Discussions and Readings

T = Text you purchase C = Text on Canvas W = Text on a website;

CAUTION: If you don't like spoilers, always read the literary text first before you read the scholarly essays, introductions, or appendices assigned. Some of the additional texts give spoilers that may ruin suspense and surprises in these texts!

Week 1:

Aug. 26

TODAY'S DISCUSSION: Greetings, Introduction, Syllabus

Guest Lecture: Dr. David Rifkind, Professor of Architectural History

WORK FOR NEXT TIME:

Syllabus Quiz due 9/9 in class

Student Information Form due 9/9 in class or by email

READING FOR NEXT TIME:

(1) Horace Walpole, *The Castle of Otranto* (T)

(2) John Polidori, *The Vampyre* (C)

(3) Read "The Origins of the Gothic" on BBC (W)

<https://www.bl.uk/romantics-and-victorians/articles/the-origins-of-the-gothic>

(4) Watch "The Gothic" on BBC (8 mins.; W)

<https://www.bl.uk/romantics-and-victorians/videos/the-gothic>

Week 2:

Sept. 2 **NO CLASS – LABOR DAY HOLIDAY**

Week 3:

Sept. 9

DUE: Syllabus Quiz in class

DUE: Student Information Form due 9/3 in class or by email

TODAY'S DISCUSSION: Gothic beginnings

Introduction to Response Assignments

(1) Horace Walpole, *The Castle of Otranto* (T)

(2) John Polidori, *The Vampyre* (C)

(3) "The Origins of the Gothic" on BBC (W)

<https://www.bl.uk/romantics-and-victorians/articles/the-origins-of-the-gothic>

(4) "The Gothic" on BBC (8 mins.; W)

<https://www.bl.uk/romantics-and-victorians/videos/the-gothic>

READING FOR NEXT TIME:

(1) Charlotte Brontë, *Jane Eyre* (1847) (Chs. 1-20; T)

(2) Kathleen Ann Miller, "Haunted Heroines" (C)

Week 4:

Sept. 16

DUE: Response Assignment #1 on Canvas uploaded by 12 midnight

TODAY'S DISCUSSION: The Gothic and Female *Bildungsromane*

Introduction to First Paper Instructions

(1) Charlotte Brontë, *Jane Eyre* (1847) (Chs. 1-20; T)

(2) Kathleen Ann Miller, "Haunted Heroines" (C)

READING FOR NEXT TIME:

(1) Charlotte Brontë, *Jane Eyre* (Chs. 21-End; T)

(2) McKee, "Racial Strategies in *Jane Eyre*" (C)

(3) Bennett and Royle, "Racial Difference" (C)

Optional reading: Contexts & Criticism sections in Brontë, *Jane Eyre*

Week 5:

Sept. 23

TODAY'S DISCUSSION: The Gothic and Race

(1) Charlotte Brontë, *Jane Eyre* (Chs. 21-End; T)

(2) McKee, "Racial Strategies in *Jane Eyre*" (C)

(3) Bennett and Royle, "Racial Difference" (C)

READING FOR NEXT TIME:

(1) Charles Dickens, *Bleak House* (Chs. 1-13; T)

(2) Julia McCord Chavez, "The Gothic Heart of Serial Fiction" (C)

(3) Handout from Dr. Huseby on Serialized Fiction (C)

Week 6:

Sept. 30

DUE: DRAFT First Paper (Thesis and Introduction only) uploaded to Canvas for digital peer workshop by 12 midnight. Canvas will assign you a partner by the following morning automatically.

TODAY'S DISCUSSION: Serial Gothic

Introduction to First Paper instructions

(1) Charles Dickens, *Bleak House* (Chs. 1-13; T)

(2) Julia McCord Chavez, "The Gothic Heart of Serial Fiction" (C)

(3) Handout from Dr. Huseby on Serialized Fiction (C)

READING FOR NEXT TIME:

(1) Charles Dickens, *Bleak House* (Chs. 14-25; T)

(2) Friedrich Engels, from *The Condition of the Working Class in England in 1844* (C)

(3) Henry Mayhew, from *London Labour and the London Poor* (C)

Week 7:

Oct. 7

DUE: Comments to your peer review partner by 12 midnight on Canvas.

TODAY'S DISCUSSION: The Horrors of Poverty

- (1) Charles Dickens, *Bleak House* (Chs. 14-25; T)
- (2) Friedrich Engels, from *The Condition of the Working Class in England in 1844* (C)
- (3) Henry Mayhew, from *London Labour and the London Poor* (C)

READING FOR NEXT TIME:

- (1) Charles Dickens, *Bleak House* (Chs. 26-35; T)
- (2) *Bleak House* Preface and Appendices D, F, and G after you've read Ch. 26

Week 8:

Oct. 14

Due: Paper One uploaded by 12 midnight to Canvas as a Word document

TODAY'S DISCUSSION: Gothic Institutions

- (1) Charles Dickens, *Bleak House* (Chs. 26-35; T)
- (2) *Bleak House* Preface and Appendices D, F, and G after you've read Ch. 26

READING FOR NEXT TIME:

- (1) Charles Dickens, *Bleak House* (Chs. 36-49; T)
- (2) Rosemary Jackson, "The Silenced Text" (C)

Week 9:

Oct. 21

TODAY'S DISCUSSION: Hidden Gothic

Introduction to Instructions on Final Paper

- (1) Charles Dickens, *Bleak House* (Chs. 36-49; T)
- (2) Rosemary Jackson, "The Silenced Text" (C)

READING FOR NEXT TIME:

- (1) Charles Dickens, *Bleak House* (Chs. 50-end; T)
- (2) Rachel Teukolsky, "Pictures in Bleak Houses: Slavery and the Aesthetics of Transatlantic Reform" (C)

Week 10:

Oct. 28

DUE: Response Assignment #2 on Canvas uploaded by 12 midnight

TODAY'S DISCUSSION: Gothic Abolition

- Charles Dickens, *Bleak House* (Chs. 50-end; T)
- (2) Rachel Teukolsky, "Pictures in Bleak Houses: Slavery and the Aesthetics of Transatlantic Reform" (C)

READING FOR NEXT TIME: see top of next page!!!

READING FOR NEXT TIME:

(1) Hannah Crafts, *The Bondwoman's Narrative* (T; this text is in large print and much of the volume is taken up with introductory material and appendices)

OPTIONAL READING: Henry Louis Gates, Jr.'s Introduction explaining the finding of *The Bondwoman's Narrative* and authentication of the text

Week 11:

Nov. 4

TODAY'S DISCUSSION: Gothic Slave Narrative

(1) Hannah Crafts, *The Bondwoman's Narrative* (T; this text is in large print and much of the volume is taken up with introductory material and appendices)

OPTIONAL READING: Henry Louis Gates, Jr.'s Introduction explaining the finding of *The Bondwoman's Narrative* and authentication of the text

READING FOR NEXT TIME:

(1) Bram Stoker, *Dracula* (Chs. 1-13; T)

(2) Barry McCrea, "Heterosexual Horror" (C)

OPTIONAL: Watch *Let the Right One In* (2008; Dir. Tomas Alfredson)

Week 12:

Nov. 11 – VETERAN'S DAY HOLIDAY – CLASS MEETING ONLINE ONLY

DUE: Response Assignment #3 on Canvas uploaded by 12 midnight

TODAY'S DISCUSSION: Queer Gothic

(1) Bram Stoker, *Dracula* (Chs. 1-13; T)

(2) Barry McCrea, "Heterosexual Horror" (C)

READING FOR NEXT TIME:

(1) Bram Stoker, *Dracula* (14-end; T)

(2) Leila S. May, "Foul Things of the Night" (C)

Week 13:

Nov. 18

TODAY'S DISCUSSION: Gothic Bodies

(1) Bram Stoker, *Dracula* (14-end; T)

(2) Leila S. May, "Foul Things of the Night" (C)

WATCH FOR NEXT TIME:

The Others (2001; Dir. Alejandro Amenábar) – available through Amazon and other streaming

OPTIONAL: Watch *The Haunting of Hill House* (miniseries on Netflix)

READING FOR NEXT TIME:

(1) Henry James, *The Turn of the Screw* (all; T)

(2) Christine Butterworth-McDermott, "James's Fractured Fairy-Tale" (C)

Week 14:

Nov. 25

TODAY'S DISCUSSION: Domestic Horror

The Others (2001; Dir. Alejandro Amenábar)

(1) Henry James, *The Turn of the Screw* (all; T)

(2) Christine Butterworth-McDermott, "James's Fractured Fairy-Tale" (C)

WORK FOR NEXT TIME:

Finalize your Final Paper

WATCH FOR NEXT TIME:

(1) *Get Out* (2017; Dir. Jordan Peele) – available through Amazon and other streaming

(2) Beyonce, "Lemonade" (W)

(3) The Childish Gambino, "This is America" (W)

<https://www.youtube.com/watch?v=VYOjWnS4cMY&list=PLuZqx7YitjbXphbU6iW6VcONgcKVIFkWZ&index=5&t=0s>

Week 15:

Dec. 2

TODAY'S DISCUSSION: Anxieties of the Past in the Present

(1) *Get Out* (2017; Dir. Jordan Peele)

(3) The Childish Gambino, "This is America" (W)

<https://www.youtube.com/watch?v=VYOjWnS4cMY&list=PLuZqx7YitjbXphbU6iW6VcONgcKVIFkWZ&index=5&t=0s>

Due: Final Paper uploaded to Canvas by 12 midnight

Due: All course extra credit uploaded to Canvas by 12 midnight

Course Wrap Up & Evals