

Spring 1-15-2011

## ENG 4300-4390-002-098: Literary Gothic

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Jan 11	Course Introduction	Mar 8	<i>Geek Love</i>
Jan 13	E. Burke, <i>Philosophical Enquiry</i> A. Carter, "The Snow Queen," "The Lady of the House of Love"	Mar 10	<i>Geek Love</i>
Jan 18	H. Walpole, <i>The Castle of Otranto</i> C. Spencer, "Enemies of the Estate" (handout)	** Spring Break **	
Jan 20	<i>The Castle of Otranto</i>	Mar 22	<i>Geek Love</i>
Jan 25	Poe, "Ligeia" Hawthorne, "Rappaccini's Daughter"	Mar 24	Stevenson, <i>Jekyll and Hyde</i>
Jan 27	Hoffman, <i>The Sandman</i> Freud, "The Uncanny"	Mar 29	<i>Jekyll and Hyde</i>
Feb 1	<i>The Sandman</i>	Mar 31	Ellis, <i>American Psycho</i>
Feb 3	Ballard, <i>Crash</i>	Apr 5	<i>American Psycho</i>
Feb 8	<i>Crash</i>	Apr 7	<i>American Psycho</i>
Feb 10	Le Fanu, <i>Carmilla</i>	Apr 12	Moore & Lloyd, <i>V for Vendetta</i>
Feb 15	<i>Carmilla</i>	Apr 14	<i>V for Vendetta</i>
Feb 17	Stoker, <i>Dracula</i>	Apr 19	Discussion of Final Pa- pers
Feb 22	<i>Dracula</i>	Apr 21	Student Presentations
Feb 24	<i>Dracula</i>	Apr 26	Student Presentations
Mar 1	<i>Dracula</i>	Apr 28	Student Presentations
Mar 3	Dunn, <i>Geek Love</i>	<b>Final Exam: Monday, May 2</b> 10:15-12:15 <b>Final Paper Due Wed, May 4</b>	

senior seminar ~ english 4300 ~ spring 2011



the literary  
GOTHIC

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Office Hours ~  
Tues/Thur: 11-12:30; 2-3:30  
Wed: 9-10:30 & by appt.



## Course Description

In this course, we will spend the semester reading selected masterpieces of gothic literature—selections that cover a variety of forms, across literary historical periods and national boundaries. Gothic literature has long been a source of suspenseful and titillating stories—stories that make explicit the darker, disturbing, and repressed side of both physical and human nature. Popular and academic audiences alike recognize the literary gothic's subversive potential and are captivated by its dramatization of the human condition—of

fear, fantasy, criminality, and psychological intrigue. But to what end? Is the literary gothic a means

to make safe (to expose and neutralize) the dangerous? Or is it best understood as a destabilizing movement, revolutionary and counter-culture?

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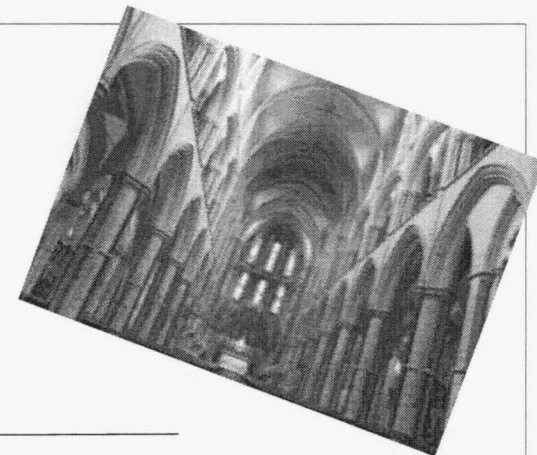
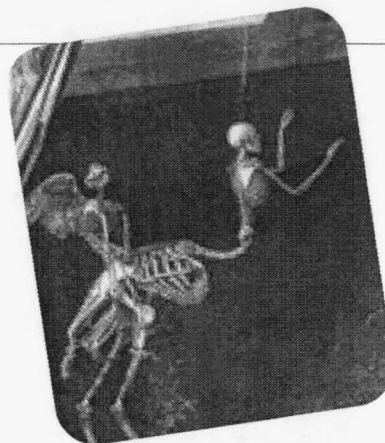
"Mankind's secret terrors are the realities which Gothic novelists seek to engage through their extravagant and impossible fictions." (David Morris)

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Our reading will begin with some of the founding texts of the literary gothic in the 18<sup>th</sup> century, and, from there, we will trace the gothic influence through the present day—through ghost and vampire stories to psychological thrillers. One of our primary goals will be to try to fix the term "gothic" with some kind of historical and literary precision: what do we mean when we call a literary text "gothic"? How does that use of the term differ, for example, from how art or architectural historians use the term? Are there historical or aesthetic relationships? What kinds of political or psychological interpretations can we "read into" the literary gothic?

## Texts

- Horace Walpole, *The Castle of Otranto* (1764)
- Matthew Lewis, *The Monk* (1796)
- J. G. Ballard, *Crash* (1973)
- Bram Stoker, *Dracula* (1897)
- Moore & Lloyd, *V for Vendetta* (1989)
- Katherine Dunn, *Geek Love* (1989)
- Bret Easton Ellis, *American Psycho* (1991)
- Packet of additional readings



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"Horror is epistemological."

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## Requirements

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|---|-----|
| • Short Paper (4-6 pages)   | 15% |
| • Final Paper (12-15 pages)<br>(includes proposal & presentation) | 30% |
| • Final Exam  | 15% |
| • Brief Presentation  | 10% |
| • Response Papers, Quizzes  | 10% |
| • Participation   | 20% |

## Attendance

The core of a seminar is informed, active discussion. Class discussion should directly inform your writing, and your work outside the classroom should inform class discussion. It's vital, therefore, that you attend each class--prepared and eager to engage. I customarily allow two absences (or personal days); however, you will lose 5% of your final grade for every unexcused absence after that. For more than five absences, you will receive an automatic F for the course. You are responsible for documenting and verifying excused absences, which you must do with me in person (not via email).

## Electronic Writing Portfolio

This is a writing-intensive course so work from it will qualify for your EWP. Let me know if you have any questions about this process.

## Students with Disabilities

If you have a documented disability and require special assistance, please contact the Office of Disability Services (581-6583) for consultation.