The Gothic: 
British and American Gothic Fiction

English 560, Spring 2015

Jack Lynch

Course Description

Go directly to:

January — February — March — April

Office: (973) 353-5204; 531 Hill Hall.

Hours: Monday and Wednesday, 11:30–1:00, and by appointment (appointments are best).

Home: (609) 882-4642 (before 10:00 p.m.).

E-mail: Jack.Lynch@rutgers.edu (the best way to reach me).

Course Requirements

- **Written Assignments:** There will be two argumentative and analytical papers, the first of around ten pages (2,500 words), the second either a new paper of around ten pages, or an expansion of your first paper to fifteen to twenty pages (3,500 to 5,000 words).
- **Presentations:** Each student will be particularly responsible for the readings on one day of the semester, producing and distributing a short annotated bibliography of relevant criticism and then beginning class with an oral report of around ten minutes. The report should begin with a very brief discussion of the day's annotated bibliography, giving a quick overview of the major scholarship on the topic. Thereafter, the topic is anything relevant to the day's readings. Reports should not exceed ten minutes and, while you're welcome to speak from notes, by no means should you just read a written text aloud. A bad report will get bogged down in birth dates and long bibliographies; a good report will raise as many fruitful questions as possible and get discussion rolling. Anything that will help — handouts, short readings for the rest of the class — is welcome and encouraged.
- **Readings:** The readings will be pretty heavy and therefore, I'm afraid, a little expensive — though not, I hope, unmanageable. I've picked the cheapest reputable editions I can find. The following books are, or will soon be, available from New Jersey Books. If you
already own editions of these books, there's no need to buy them again; if you don't, though, try to get these editions:


Other materials are available either on-line (linked from this syllabus) or through Blackboard.

### Schedule of Class Meetings

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading/Activity</th>
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<tbody>
<tr>
<td>21 Jan.</td>
<td><strong>Introduction:</strong> Class business, &amp;c.</td>
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<tr>
<td>28 Jan.</td>
<td>Horace Walpole, <em>The Castle of Otranto</em> (1764); Clara Reeve, “Address to the Reader” from <em>The Champion of Virtue</em> (1777) and “Preface” to <em>The Old English Baron</em> (1778).</td>
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<td>18 Feb.</td>
<td>Jane Austen, <em>Northanger Abbey</em> (written 1798; published 1817); Richard Lansdown, “‘Rare in Burlesque’: Northanger Abbey.”</td>
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<td>4 March</td>
<td>Nathaniel Hawthorne, “<em>Young Goodman Brown</em>” (1835), “<em>The Minister's Black Veil</em>” (1836), and “<em>Rappaccini's Daughter</em>” (1844); Edgar Allan Poe, “<em>Ligeia</em>” (1838), “<em>The Fall of the House of Usher</em>” (1839), “<em>Masque of the Red Death</em>” (1842), “<em>The Black Cat</em>” (1843), “<em>The Tell-Tale Heart</em>” (1843), and “<em>The Cask of Amontillado</em>”; (1846); Sigmund Freud, “<em>The Uncanny</em>” (1919).</td>
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<td>11 March</td>
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Emily Brontë, *Wuthering Heights* (1847); Daniel Cottom, “I Think; Therefore, I Am Heathcliff.”

18 March

**No Class:** Spring Break.

25 March

Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886).

1 April


8 April


15 April

Bram Stoker, *Dracula* (1897); Kathleen L. Spencer, “Purity and Danger: Dracula, the Urban Gothic, and the Late Victorian Degeneracy Crisis.”

22 April


29 April

The Gothic in popular culture: Stephenie Meyer, *Twilight*, chapter 13 (photocopy); music available through Blackboard; film clips:

- Thomas Edison, *Frankenstein* (1910; 12:42);
- Max Fleischer, *Out of the Inkwell: The Ouija Board* (1920; 5:45);
- Selection from *Nosferatu* (1922; 8:57);
- Selection from Tod Browning, *Dracula* (1931; 10:01);
- Selection from James Whale, *Frankenstein* (1931; 4:05)

**Final Paper Due.**