

English 2341 – Introduction to Fiction

Gothic Literature

Fall 2022

Dr. Roy Bearden-White / Department of English
English 2341-H001: TTh 9:30 a.m. to 10:45 a.m. CM 117
English 2341-001: TTh 9:30 a.m. to 10:45 a.m. CM 117

Note: The material in this course at times deals with social issues that may be considered to be controversial; please be aware of this before you enroll.

Required Texts and Resources:

- Austen, Jane. *Northanger Abbey*. (1817). Dover, 2000.
ISBN: 9780486414126 (\$4.99)
- Bearden-White, Roy. *Into The Darkness: An Anthology of Gothic Fiction*. Laughing Dogs Press, 2019.
ISBN: 9781794780507 (\$15.00)
- Brown, Charles Brockden. *Wieland; or, the Transformation*. (1798). Dover, 2010.
ISBN: 0486475999 (\$9.95)
- Hogg, James. *The Private Memoirs and Confessions of a Justified Sinner*. (1824). Dover Books, 1991.
ISBN: 9780486492858 (\$3.99)
- James, Henry. *The Turn of the Screw*. (1898). Dover, 1991.
ISBN: 0486266842 (\$2.99)
- Shelley, Mary. *Frankenstein*. (1831). Dover Books, 1991.
ISBN: 9780486282114 (\$4.00)
- Walpole, Horace. *The Castle of Otranto*. (1764) Dover, 2004.
ISBN: 0486434125

N.B. Access to a computer with printer and Internet access is required.

Required means of communication: All electronic correspondence for this class will be sent to your southplainscollege.edu address, so it is your responsibility to monitor the account on a regular basis.

Suggested Texts and Supplies:

- A standard collegiate dictionary, such as *Merriam Webster Collegiate Dictionary*
A flash drive or internet cloud storage.

Course Description: When the Ghost finally appeared in Matthew Lewis' premiere stage production of *The Castle Spectre* in 1797, not only did stagehands backlight the onstage character with real fire while the orchestra began playing dramatically, but several others throughout the theatre simultaneously burned sulfur. This performance marked the very first time that this combination of special effects had ever been employed so successfully. The next day, London newspapers reported that a great many audience members passed out from fright. Scary stories have always been popular, but the 18th and 19th centuries refined these type of stories into what we consider to be the Gothic Tradition. In this course, we will examine the development and evolution of this Literary Genre through classic texts of horror and fear. Along the way, we will attempt to determine what scares us and exactly why a great many of us like to be scared. We will question our attraction to things that go bump in the night in fictional narratives and how that affinity crosses over into reality. We will also consider ways in which this emotional reaction reflects larger cultural issues and concerns.

Departmental Course Description and Purpose: English 2341 introduces students to selected works of fiction. Works studied may be those considered "great works," or a representative selection from a geographic region or time period, or centered on a thematic focus. This course includes the general historical background, as well as the principles of literary criticism appropriate to the literature.

Prerequisite: English 1301 and English 1302

This course satisfies a Core Curriculum Requirement of the Language, Philosophy, and Culture Foundational Component Area

Core Objectives addressed:

- **Communications skills**—to include effective written, oral and visual communication
- **Critical thinking skills**—to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information
- **Social Responsibility**—to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities
- **Personal Responsibility**—to include the ability to connect choices, actions, and consequences to ethical decision-making.

Student Learning Outcomes: Upon successful completion of the course, students should be able to (1) Critically evaluate works of fiction in terms of the elements of fiction (plot, setting, characterization, symbolism, tone, point of view, figurative language, etc.); (2) Understand the biographical, cultural, and historical contexts of fictional works written during particular time periods; (3) Evaluate the distinguishing characteristics of works of fiction, especially in order to analyze literary works as expressions of individual or communal values within the social, political, cultural, or religious contexts of different literary periods; (4) Show an understanding and refinement of the skills of expository and argumentative writing already developed in English 1301 and 1302; (5) Apply critical thinking to the study of drama and to the writing of analytical papers; (6) Use a library and relevant internet sources for research purposes; (7) Research and write an accurately documented paper, using MLA style or other assigned documentation style; (8) Participate in class discussions or group work over the literature in the course

Honors Section: This course has been designed to provide creative avenues for Honors Students to investigate, question, and discuss academic topics in greater depth and context. This course should serve as an immersive introduction the scholarly approaches, practices, and methods of the discipline of English Literature. Not only will Honors Students understand how new questions for investigation are formed in this scholarly field, but will also give students practice forming their own questions for investigation. Honors Students in this course, beyond attaining a base understanding of how to view Gothic Literature through various theoretical lenses and cultural contexts, will be able to investigate and pursue their own interpretations and engage with current scholarly discussions through written responses and through a formal presentation at a simulated conference TBA.

How to Contact me:

Office: Levelland Campus, CM 100

Office Hours: Mondays, Tuesdays, Wednesdays, and Thursdays
Fridays

11:00 a.m. to 12:15 p.m.
9:00 a.m. to 12:00 p.m.

Other times by Appointment

Office Phone: 806-716-4030

Email: rbeardenwhite@gmail.com or rbeardenwhite@southplainscollege.edu

Virtual Conference: I am available for online conferences through Blackboard Collaborate. In order to request a 15 minute conference, go to the main page of the Blackboard site and click on the scheduling link. The link will connect you with the Calendly Scheduling App and you can choose your meeting time.

Please note: Schedule a time that gives me at least 24 hours notice, so I can avoid last minute conflicts.

Please be prompt for the start of the conference.

If you are unable to attend an already scheduled conference, let me know in advance.

Course work: This is a reading-intensive course. Students will read a large variety of Gothic literature and consider the evolution of the idea of the Gothic from the beginning of the 18th Century to the present and evaluate the cultural impact of these works as popular literature. Through assigned readings and class discussions, students will consider texts in relation to the time in which they were written, the theme and message they represent, the public response, and their applicability to the present. Students will also respond to the texts and to issues raised by the texts in thoughtful, well-prepared, Response Papers. There will be a final exam in the form of a formal Research Paper. Regular attendance and participation in class discussion is absolutely required.

Grading of Course work (see below for details):

Response papers – see below for details	
Four (4) Response papers (2-3 pages, 12.5% each)	50%
Attendance of Honors Symposium (Date tba)	10%
Final Exam: One (1) Critical Response paper (4-5 pages)	30%
Class Participation/Discussion	10%

Grading of Course work for Honors Credit (see below for details):

Response papers	
Four (4) Response Papers (2-3 pages, 12.5% each)	50%
Final Exam: Presentation Paper Abstract (250-500 words)	5%
Actual presentation of paper (Date tba)	12%
Written Paper (10-12 pages)	24%
Class Participation/Discussion	10%

Response Papers: (All Students) Each written response will allow you to pursue and consider questions or issues raised within one of the texts with an aspect of the culture, the history, or other social implications surrounding the text. Papers that respond to more than one text will not be accepted. Since it is a formal response, each paper should constitute a firm and arguable opinion in a well-crafted essay, complete with thesis statement and supporting evidence. For each response, you need to produce two different copies:

- A printed copy needs to be handed in during the appropriate class session. This is the copy that I will comment on, grade, and return to you.
- An electronic copy needs to be posted on the appropriate discussion forum on Blackboard so that other students may read and comment on your response as well. The electronic version should be added to the discussion forum before the assigned date. All submitted assignments may be processed through Turnitin.Com to verify originality.
- The grading rubric for the response papers, along with example papers, can be found under the “Sample Response Papers” tab on Blackboard.
- Be sure to view these videos on Blackboard:
 - How to Interpret a Text
 - General MLA Formatting
 - How to Write a Response Paper

The response papers must be a minimum of 2-3 pages in length (500-750 words) and follow MLA guidelines. You will be given five opportunities to turn in a response paper, but only the scores for the best four will be used to calculate 50% of your final course grade.

Critical Response Paper: (Non-Honors Students) The final exam will be in the form of a Critical Response Paper. The paper will be a four to five page research-supported, analytical essay (1000-1250 words) on a single text from the assigned readings. Your analysis should attempt to determine a larger significance related by the author of the text. Organize your paper as a persuasive argument, driven by an interesting and concise thesis and supported by evidence from the text. As a minimum, besides at least one quote from the text you are

analyzing, you need to include quotes from at least one scholarly source. No quotes, however, should be included as part of the paper's length requirement. Your paper should conform to MLA standards, although other styles such as Chicago or APA will be acceptable with prior confirmation. The final essay should be typed or computer generated papers with all text in Times New Roman, 12 point font and should have 1" margins on the sides, top, and bottom. Your name, section number, and date should be in the upper left (or right) hand corner of the first sheet, and your last name with the page number should appear on the top right of any remaining pages. Failure to conform to the above guidelines without prior approval from me may result in a reduction of credit for that assignment. Remember also that all submitted assignments may be processed through Turnitin.Com to verify originality.

Other Considerations and Requirements:

- The text selected cannot be one that you have written about earlier in a response paper.
- The analysis you present must be your own. A good analysis must be consistent within the critical framework or lens that you use to view the text.
- Your source must be scholarly and reliable. By and large, avoid "surfing the web" for material. Sources such as Wikipedia, Schmoop, Cliffnotes, Sparknotes, Enotes, or any of the countless other sites from the open web that promise literary analyses are not allowed as source material. Use the library databases for discovering suitable sources.
- Your analysis must convey some sense of importance or meaning to your readers. It is not sufficient, for example, to only discuss the satire and imagery of Jonathan Swift's "A Modest Proposal." How does the effect of such a satirical style impact the readers? What relevant message imbedded within the style should readers gain from the text?
- Since you should assume that the audience for your paper is already familiar with the text you are analyzing, there is no need to either retell the narrative or relate the biography of the author.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.

Presentation Paper: (Honors Students only) For many scholars, the academic conference is the life blood of the discipline. The conference is where new concepts are pursued, questions are raised, and ideas are presented and disseminated to the field. Professional academics across a great many disciplines use conferences as a viable means to explore research with the help of their peers and to workshop future publications. For this course, the final exam will be in the form of a Presentation Paper, suitable for an academic conference. There will be three parts for the presentation paper that will be graded individually: the abstract, the actual presentation of the paper, and the final written paper. Overall, the Presentation Paper will account for 41% of your final semester grade.

Abstract: The abstract is the initial document a scholar uses to gain admittance to an academic conference. The emphasis should be on brevity and clarity. It should tell the reader what your paper is about, why the reader should be interested, and why the paper should be accepted. The abstract should be at least 250 words, but no more than 500 words. The abstract will be due during the twelfth week of the course.

Presentation: You will present your academic paper orally at a simulated conference during the last week of the course. Tentatively, the day of the conference will be Friday, December 4th and, depending upon our class size, will run for several hours. Each student will be allotted 20 minutes to present his or her paper to a public audience. Professional dress is expected and attendance will be mandatory.

Written Paper: The paper will be a ten to twelve page research-supported, analytical essay (2500-3000 words) on a single text from the assigned readings. Your analysis should attempt to determine a larger significance related by the author of the text. Organize your paper as a persuasive argument, driven by an interesting and concise thesis and supported by evidence from the text. As a minimum, besides at least one quote from the text you are analyzing, you need to include quotes from at least one scholarly source. No quotes,

however, should be included as part of the paper's length requirement. Your paper should conform to MLA standards, although other styles such as Chicago or APA will be acceptable with prior confirmation. The final essay should be computer generated with all text in Times New Roman, 12 point font and should have 1" margins on the sides, top, and bottom. Your name, section number, and date should be in the upper left (or right) hand corner of the first sheet, and your last name with the page number should appear on the top right of any remaining pages. Failure to conform to the above guidelines without prior approval from me may result in a reduction of credit for that assignment. Remember also that all submitted assignments may be processed through Turnitin.Com to verify originality.

Other Considerations and Requirements:

- The text selected may be one that you have written about earlier in a response paper and your final paper may expand that response.
- The analysis you present must be your own. A good analysis must be consistent within the critical framework or lens that you use to view the text.
- Your source must be scholarly and reliable. By and large, avoid "surfing the web" for material. Sources such as Wikipedia, Schmoop, Cliffnotes, Sparknotes, Enotes, or any of the countless other sites from the open web that promise literary analyses are not allowed as source material. Use the library databases for discovering suitable sources.
- Your analysis must convey some sense of importance or meaning to your readers. It is not sufficient, for example, to only discuss the satire and imagery of Jonathan Swift's "A Modest Proposal." How does the effect of such a satirical style impact the readers? What relevant message imbedded within the style should readers gain from the text?
- Since you should assume that the audience for your paper is already familiar with the text you are analyzing, there is no need to either retell the narrative or relate the biography of the author.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.

Optional Reading Material: The optional reading material is just that—optional. This material is provided for those who wish to explore certain topics in greater depth. In some cases, the optional material highlights important ideas, theories, or texts which we will not have time to cover during class. The optional reading material may be used as outside sources for the Critical Response Paper.

Late Work: Unless prior approval is received, late submission of assignments will result in a grade deduction of one half-letter grade for each calendar day (not including Saturdays, Sundays, or holidays) that the assignment is late.

Attendance: Regular attendance is imperative for successful completion of this course. Mere physical presence, however, is not enough to master the learning objectives outlined in this syllabus. You must also be prepared for each class. This includes having read the assignment, being ready to discuss the topic, and having completed any writing assignments that were due.

Absences: Regular class attendance is imperative for successful completion of this course. Any student who misses more than four class sessions may be dropped with a grade of "X" if the student has a passing grade average at that time. If the student is failing, due to poor work or missing assignments, the student may be given a grade of "F". In special cases because of extenuating circumstances, a student may miss more than four absences and not be dropped, but the student must immediately notify me of the attendance difficulty and **submit proof** of those extenuating circumstances, especially if the student already has surpassed the four allowed absences.

South Plains College Absence Policy: Students are expected to attend all classes in order to be successful in a course. The student may be administratively withdrawn from the course when absences become excessive as

defined in the course syllabus. When an unavoidable reason for class absence arises, such as illness, an official trip authorized by the college or an official activity, the instructor may permit the student to make up work missed. It is the student's responsibility to complete work missed within a reasonable period of time as determined by the instructor. Students are officially enrolled in all courses for which they pay tuition and fees at the time of registration. Should a student, for any reason, delay in reporting to a class after official enrollment, absences will be attributed to the student from the first class meeting. Students who enroll in a course but have "Never Attended" by the official census date, as reported by the faculty member, will be administratively dropped by the Office of Admissions and Records. A student who does not meet the attendance requirements of a class as stated in the course syllabus and does not officially withdraw from that course by the official census date of the semester, may be administratively withdrawn from that course and receive a grade of "X" or "F" as determined by the instructor. Instructors are responsible for clearly stating their administrative drop policy in the course syllabus, and it is the student's responsibility to be aware of that policy. It is the student's responsibility to verify administrative drops for excessive absences through MySPC using his or her student online account. If it is determined that a student is awarded financial aid for a class or classes in which the student never attended or participated, the financial aid award will be adjusted in accordance with the classes in which the student did attend/participate and the student will owe any balance resulting from the adjustment.

Academic Integrity—Plagiarism and Cheating: "It is the aim of the faculty of South Plains College to foster a spirit of complete honesty and a high standard of integrity. The attempt of any student to present as his or her own any work which he or she has not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offender liable to serious consequences, possibly suspension" (SPC General Catalog, p. 23). "Complete honesty is required of the student in the presentation of any and all phases of course work. This applies to quizzes of whatever length as well as to final examinations, to daily reports and to term papers" (SPC General Catalog, p. 23). Students should consult the General Catalog on p. 23 for the college's detailed policies on plagiarism and cheating. Failure to comply with these policies will result in an F for the assignment and can result in an F for the course if circumstances warrant.

Student Code of Conduct Policy: Any successful learning experience requires mutual respect on the part of the student and the instructor. Neither instructor nor student should be subject to others' behavior that is rude, disruptive, intimidating, aggressive, or demeaning. Student conduct that disrupts the learning process or is deemed disrespectful or threatening shall not be tolerated and may lead to disciplinary action and/or removal from class.

Cell Phones, Ipods, Blackberries, Laptops, etc.: I don't know many people who love electronic gizmos more than I do. Not only are they usually incredibly useful, informative, and even educational, they are also typically fun to use. Because of the enormous benefits technology can provide, I do not want to categorically forbid electronic devices from the classroom. With that said, however, electronic gadgets can be quite disruptive in a classroom. In order to negotiate this potential problem, I will need your cooperation in following two simple guidelines:

- The classroom is a communal environment which requires each student to respect the learning experiences of the others. Please consider how your devices may impact, and in some cases simply annoy, others who sit near you.
- You enrolled in, and paid for, this class with a specific purpose in mind, whether it is to improve your writing skills or to fulfill a core requirement. While surfing on Facebook, text-messaging a friend, or playing Pokémon Go might be more fun, realize that such actions will impair your progress in this class (and yes, by progress I do mean your final grade).

Students with Disabilities: Students with disabilities, including but not limited to physical, psychiatric, or learning disabilities, who wish to request accommodations in this class should notify the Disability Services Office early in the semester so that the appropriate arrangements may be made. In accordance with federal law, a student requesting accommodations must provide acceptable documentation of his/her disability to the

Disability Services Office. For more information, call or visit the Disability Services Office at Levelland (Student Health & Wellness Office) 806-716-2577, Lubbock Centers (located at the Lubbock Downtown Center) 806-716-4675, or Plainview Center (Main Office) 806-716-4302 or 806-296-9611.

Statement of Nondiscrimination: South Plains College does not discriminate on the basis of race, color, national origin, sex, disability or age in its programs and activities. The following person has been designated to handle inquiries regarding the non-discrimination policies: Vice President for Student Affairs, South Plains College, 1401 College Avenue, Box 5, Levelland, TX 79336. Phone number 806-716-2360.

Statement of Diversity: In this class, I will continually strive to establish and support an environment that values and nurtures individual and group difference and encourages engagement and interaction. Understanding and respecting multiple experiences and perspectives will serve to challenge and stimulate all of us to learn about others, about the larger world and about ourselves. By promoting diversity and intellectual exchange, we will not only mirror society as it is, but also model society as it should and can be.

Title IX Pregnancy Accommodations: If you are pregnant, or have given birth within six months, Under Title IX you have a right to reasonable accommodations to help continue your education.

To activate accommodations you must submit a Title IX pregnancy accommodations request, along with specific medical documentation, to the Health and Wellness Center. Once approved, notification will be sent to the student and instructors. It is the student's responsibility to work with the instructor to arrange accommodations. Contact the Health and Wellness Center at 806-716-2529 or email dburleson@southplainscollege.edu for assistance.

Campus Concealed Carry: Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in South Plains College buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and South Plains College policy, license holders may not carry a concealed handgun in restricted locations. For a list of locations and Frequently Asked Questions, please refer to the Campus Carry page at: <http://www.southplainscollege.edu/campuscarry.php> Pursuant to PC 46.035, the open carrying of handguns is prohibited on all South Plains College campuses. Report violations to the College Police Department at 806-716-2396 or 9-1-1.

Health and Wellness: Any student needing individual counseling for issues such as depression, anxiety, adjustment to college, stress management, and substance abuse may visit the Health and Wellness Center to chat, confidentially, with licensed mental health professionals who provide services free of charge to current SPC students. Call or visit on Levelland Campus 806-716-2529 from 8:00 am – 4:00 pm. Students wanting to set up a counseling session will have an option to be seen face-to-face or teleconference session via Doxy.me or Zoom platform. Both students and Health and Wellness employees will wear a mask during face-to-face appointments. The number of people in an office will be limited to allow for safe social distancing. Signs are posted on the front door advising students not enter if they are showing signs of illness. Students will be escorted to an appropriate office to ensure social distancing is maintained. Any student in need of food or other essentials may visit the food pantry on Levelland Campus. Students can contact Dee Dee Odorizzi (806-716-2236) for more information.

Other concerns: I strongly encourage you to visit me during my office hours to discuss any other problems or concerns that may affect your performance in this class.

Covid-19: If you are experiencing any of the following symptoms, please do not attend class and either seek medical attention or test for COVID-19.

Cough, shortness of breath, difficulty breathing

Fever or chills
Muscles or body aches
Vomiting or diarrhea
New loss of taste and smell

Please also notify DeEtte Edens, BSN, RN, Associate Director of Health & Wellness, at dedens@southplainscollege.edu or 806-716-2376. Proof of a positive test is required. A home test is sufficient but students must submit a photo of the positive result. The date of test must be written on the test result and an ID included in the photo. If tested elsewhere (clinic, pharmacy, etc.), please submit a copy of the doctor's note or email notification. Results may be emailed to DeEtte Edens, BSN, RN at dedens@southplainscollege.edu.

A student is clear to return to class without further assessment from DeEtte Edens, BSN, RN if they have completed the 5-day isolation period, symptoms have improved, and they are without fever for 24 hours without the use of fever-reducing medication.

Students must communicate with DeEtte Edens, BSN, RN prior to their return date if still symptomatic at the end of the 5-day isolation.

English 2341 - Class Schedule

Fall 2022

The class will start the semester as a hybrid, so the left column of the schedule would apply. For the hybrid format, all assignments are to be completed before the day they are listed. For example, not only should you have read Barbauld's "On the Pleasure Derived from Objects of Terror, with Sir Bertrand, a Fragment" (on Blackboard) by Thursday, September 1st but you should also be prepared to discuss the text in class.

Week One

Tuesday 8/30

In Class: Introduction to class

Thursday 9/1

Read: Barbauld, Anna Lætitia. "On the Pleasure Derived from Objects of Terror, with Sir Bertrand, a Fragment" (1773), *Into The Darkness*, pages 5-10. All of the texts for this course can be found as electronic editions on Blackboard. Print versions may be purchased at the SPC Bookstore.

In Class: What scares us and why?

Week Two

Tuesday 9/6

Read: Walpole, Horace. *The Castle of Otranto*. (1764), pages 27-67.

Thursday 9/8

Read: Walpole, Horace. *The Castle of Otranto*. (1764), pages 68-106.

Optional Reading: Williams, Anne. "Horace in Italy: Discovering a Gothic Imagination." *Gothic Studies*, vol. 8, no. 1, May 2006, pp. 22-34.

Week Three

Tuesday 9/13

Read: Brown, Charles Brockden. *Wieland; or, the Transformation*. (1798), pages 1-60.

Thursday 9/15

Read: Brown, Charles Brockden. *Wieland; or, the Transformation*. (1798), pages 61-120.

Optional Reading: Fussell, Edwin Sill. "Wieland: A Literary and Historical Reading." *Early American Literature*, vol. 18, no. 2, Sept. 1983, p. 171.

Week Four

Tuesday 9/20

Read: Brown, Charles Brockden. *Wieland; or, the Transformation*. (1798), pages 121-180.

Thursday 9/22

Read: Brown, Charles Brockden. *Wieland; or, the Transformation*. (1798), pages 181-240.

Write: Response paper #1 for *The Castle of Otranto* or *Wieland* (to be also posted on Blackboard).

Week Five

Tuesday 9/27

Read: Austen, Jane. *Northanger Abbey*. (1817), pages 1-59.

Thursday 9/29

Read: Austen, Jane. *Northanger Abbey*. (1817), pages 60-119.

Optional Reading: *Persuasions: The Jane Austen Journal On-Line*, vol. 40, no. 1, 2019. (a special issue dedicated to "200 Years of Northanger Abbey: Real, Solemn History")

<http://www.jasna.org/publications/persuasions-online/volume-40-no-1/>

Week Six

Tuesday 10/4

Read: Austen, Jane. *Northanger Abbey*. (1817), pages 120-179.

Thursday 10/6

Read: Polidori, John William. "The Vampyre" (1819), *Into The Darkness*, pages 38-67.

Week Seven

Tuesday 10/11

Read: Irving, Washington. "The Legend of Sleepy Hollow" (1820), *Into The Darkness*, pages 68-94.

Write: Response paper #2 for *Northanger Abbey*, "The Vampyre," or "The Legend of Sleepy Hollow" (to be also posted on Blackboard).

Thursday 10/12

Read: Hogg, James. *The Private Memoirs and Confessions of a Justified Sinner*. (1824), pages 1-61.

Optional Reading: Beveridge, Allan. "The Confessions of a Justified Sinner and the Psychopathology of the Double." *Psychiatric Bulletin*, vol. 15, no. 6, 1991, pp. 344-345.

Week Eight

Tuesday 10/18

Read: Hogg, James. *The Private Memoirs and Confessions of a Justified Sinner*. (1824), pages 62-122.

Thursday 10/20

Read: Hogg, James. *The Private Memoirs and Confessions of a Justified Sinner*. (1824), pages 123-187.

Week Nine

Tuesday 10/25

Read: Shelley, Mary. *Frankenstein*. (1831), pages 1-55.

Thursday 10/27

Read: Shelley, Mary. *Frankenstein*. (1831), pages 56-110.

Optional Reading: London, Bette. "Mary Shelley, *Frankenstein*, and the Spectacle of Masculinity." *PMLA*, vol. 108, no. 2, 1993, pp. 253-267.

Week Ten

Tuesday 11/1

Read: Shelley, Mary. *Frankenstein*. (1831), pages 111-166.

Write: Response paper #3 for *The Private Memoirs and Confessions of a Justified Sinner* or *Frankenstein* (to be also posted on Blackboard).

Thursday 11/3

Read: Poe, Edgar Allan. "The Masque of the Red Death" (1842), "The Premature Burial" (1844), and "The Cask of Amontillado" (1846), *Into The Darkness*, pages 132-157.

Optional Reading: Sun, Chunyan. "Horror from the Soul—Gothic Style in Allan Poe's Horror Fictions." *English Language Teaching*, vol. 8, no. 5, Jan. 2015, pp. 94-99.

Week Eleven

Tuesday 11/8

Read: Hawthorne, Nathaniel. "Rappaccini's Daughter" (1844), *Into The Darkness*, pages 158-185.

Thursday 11/10

Read: Gaskell, Elizabeth. "The Old Nurse's Story" (1852) and Hauff, Wilhelm. "The Severed Hand" (1869), *Into The Darkness*, pages 209-238.

Optional Reading: Domínguez-Rué, Emma. "Nightmares of Repetition, Dreams of Affiliation: Female Bonding in the Gothic Tradition." *Journal of Gender Studies*, vol. 23, no. 2, June 2014, pp. 125-136.

Week Twelve

Tuesday 11/15

Read: Kipling, Rudyard. "The Mark of the Beast" (1890) and Freeman, Mary Eleanor Wilkins. "Luella Miller" (1902), *Into The Darkness*, pages 239-250 and 282-294.

Write: Response paper #4 for "The Masque of the Red Death," "The Premature Burial," "The Cask of Amontillado," "Rappaccini's Daughter," "The Old Nurse's Story," "The Severed Hand," "The Mark of the Beast," or "Luella Miller" (to be also posted on Blackboard).

Thursday 11/17

Read: Doyle, Arthur Conan. "Lot No. 249" (1892), *Into The Darkness*, pages 251-281.

Optional Reading: Battles, Paul. "'The Mark of the Beast': Rudyard Kipling's Apocalyptic Vision of Empire." *Studies in Short Fiction*, vol. 33, no. 3, Summer 1996, p. 333.

Write (Honors students only): Abstract (250-500 words) for final paper.

Week Thirteen

Tuesday 11/22

Read: James, Henry. *The Turn of the Screw*. (1898), pages 1-43.

Thursday 11/24 *Thanksgiving Break*

No Class

Week Fourteen

Tuesday 11/29

Read: James, Henry. *The Turn of the Screw*. (1898), pages 44-87.

Optional Reading: Cook, David A., and Timothy J. Corrigan. "Narrative Structure in the *Turn of the Screw*: A New Approach to Meaning." *Studies in Short Fiction*, vol. 17, no. 1, Winter 1980, p. 55-65.

Thursday 12/1

Read: Blackwood, Algernon. "The Willows" (1907), *Into The Darkness*, pages 295-339.

Optional Reading: Miller, John MacNeill. "Weird Beyond Description: Weird Fiction and the Suspicion of Scenery." *Victorian Studies*, vol. 62, no. 2, Winter 2020, pp. 244-252.

Week Fifteen

Tuesday 12/6

Read: Gautier, Théophile. "The Mummy's Foot" (1908) and Loring, F. G. "The Tomb of Sarah" (1910), *Into The Darkness*, pages 340-363.

Thursday 12/8

Read: Lovecraft, H. P. "The Call of Cthulhu" (1926), *Into The Darkness*, pages 364-391.

Write: Response paper #5 for "Lot No. 249," Henry. *The Turn of the Screw*, "The Willows," "The Mummy's Foot," "The Tomb of Sarah," or "The Call of Cthulhu" (to be also posted on Blackboard).

Optional Reading: Evans, Timothy H. "A Last Defense against the Dark: Folklore, Horror, and the Uses of Tradition in the Works of H. P. Lovecraft." *Journal of Folklore Research*, vol. 42, no. 1, 2005, pp. 99-135.

Friday 12/9

Conference: Tentative date for Conference

Week Sixteen

Exam Day

Write: Final Paper due.

Final Exam: Critical Response paper due by 11:59 p.m. Monday 12/7 The final exam will be in the form of a Critical Response Paper. The paper will be a four to five page research-supported, analytical essay on a single text from the assigned readings. **(Honors students will be required to write 10-12 pages)** Your analysis should attempt to determine a larger significance related by the author of the text. Organize your paper as a persuasive argument, driven by an interesting and concise thesis and supported by evidence from the text. As a minimum, besides at least one quote from the text you are analyzing, you need to include quotes from at least one scholarly source. No quotes, however, should be included as part of the paper's length requirement. Your

paper should conform to MLA standards, although other styles such as Chicago or APA will be acceptable with prior confirmation. The final essay should be typed or computer generated papers with all text in Times New Roman, 12 point font and should have 1" margins on the sides, top, and bottom. Your name, section number, and date should be in the upper left (or right) hand corner of the first sheet, and your last name with the page number should appear on the top right of any remaining pages. Failure to conform to the above guidelines without prior approval from me may result in a reduction of credit for that assignment. Remember also that all submitted assignments may be processed through Turnitin.Com to verify originality.

Other Considerations and Requirements:

- The text selected cannot be one that you have written about earlier in a response paper.
- The analysis you present must be your own. A good analysis must be consistent within the critical framework or lens that you use to view the text.
- Your source must be scholarly and reliable. By and large, avoid “surfing the web” for material. Sources such as Wikipedia, Schmoop, Cliffnotes, Sparknotes, Enotes, or any of the countless other sites from the open web that promise literary analyses are not allowed as source material. Use the library databases for discovering suitable sources.
- Your analysis must convey some sense of importance or meaning to your readers. It is not sufficient, for example, to only discuss the satire and imagery of Jonathan Swift’s “A Modest Proposal.” How does the effect of such a satirical style impact the readers? What relevant message imbedded within the style should readers gain from the text?
- Since you should assume that the audience for your paper is already familiar with the text you are analyzing, there is no need to either retell the narrative or relate the biography of the author.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.