Instructor Information
Instructor: John Savarese
Office: HH 143
Office Phone: 519-888-4567 x33019
Office Hours: Tues/Thurs 10-11 and by appointment
Email: john.savarese@uwaterloo.ca

Course Description
From the course catalogue: “This course offers a study of monstrosity, fear, terror, and horror in the gothic mode from its origins to the present, with attention to the ways various genres (from the novel to new media) represent gothic sexualities, genders, politics, and aesthetics.”

Among other questions, this term the course will ask: What cultural and intellectual work do our monsters do for us? Why do scary stories give pleasure? Why did stories of religious superstition and ghostly hauntings take on new power in and after the “Age of Enlightenment,” and how do today’s terrors bear the marks of that history? We will first survey the foundations of the gothic mode and two of its most canonical monsters—Mary Shelley’s patchwork of living tissues and Bram Stoker’s synthesis of vampire traditions. We will then use the zombie as a test case a) in monsters and their variations (how does the zombie relate to other “undead” monsters, and why is the reanimated corpse so persistent a trope?) and b) the migration of genres (to what degree are zombie horror fictions “gothic” in any meaningful sense)? Alongside the zombie, we will also examine the gothic’s divergent paths in weird fiction, horror film, music and fashion subcultures, and the murkier regions of the internet.

Course Goals and Learning Outcomes
In this course, we will:
• Survey the long history of the gothic mode
• Acquire a critical and theoretical vocabulary
• Practice speaking and writing about literary works, both informally and formally

Upon completion of this course, students should be able to:
• Identify elements and conventions of the gothic in a variety of forms
• Understand, discuss, and interpret contemporary media in light of its relation to gothic traditions
• Make a persuasive argument (offer a “reading”) of a literary work by attending closely to textual evidence
Required Texts
- Horace Walpole, *The Castle of Otranto*
- Mary Shelley, *Frankenstein* (the 1818 text)
- Bram Stoker, *Dracula*
- Max Brookes, *World War Z*

Note: You may procure any complete and unabridged edition of the above texts, so long as the edition of Shelley uses the 1818 text (which was subsequently heavily revised).

Readings Available on LEARN (Courrepack)
- Jeffrey Cohen, “Monster Culture: Seven Theses”
- Excerpts on the Sublime, Terror, and Horror (Balick; Burke; Ann.; Radcliffe; King)
- Theoretical readings: Sigmund Freud, from “The Uncanny;” Julia Kristeva, from Powers of Horror; Susan Sontag, from “Notes on Camp;” Bakhtin, from Rebelais and His World
- Fiction selections: Rice, Lovecraft

Online/Hyperlinked Texts
- *Frankenstein* (1910 film, recommended but not required viewing)
- Bauhaus, “Bela Lugosi’s Dead” (1979 song)
- “From Gothic to Goth” (Youtube playlist)
- *Night of the Living Dead* (1968 film)
- *Know Your Meme: Slenderman*

Course Requirements and Assessment

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Date of Evaluation</th>
<th>Weighting</th>
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<tbody>
<tr>
<td>Participation</td>
<td>Logs due 10/24 and 12/7</td>
<td>12%</td>
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<tr>
<td>Quizzes</td>
<td>Ongoing</td>
<td>15%</td>
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<tr>
<td>Response 1</td>
<td>9/19</td>
<td>7%</td>
</tr>
<tr>
<td>5-page paper</td>
<td>10/17</td>
<td>7%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>10/24</td>
<td>15%</td>
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<tr>
<td>Response 2</td>
<td>11/2</td>
<td>15%</td>
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<tr>
<td>Find a Gothic Text</td>
<td>11/9</td>
<td>7%</td>
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<tr>
<td>Storytelling Contest</td>
<td>11/21</td>
<td>7%</td>
</tr>
<tr>
<td>Final Project</td>
<td>enough to workshop by 11/30; final draft due 12/7</td>
<td>15%</td>
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</table>

Total 100%
Participation (12%)
12 points to be earned from participation (1 point per week, excepting weeks 1—the first day—and week 6—study day/midterm week): arrive on time, take part in warm-up, written, and discussion-based class work. In addition to the most customary methods (asking/answering questions or speaking up in class class activities), feel free to discuss additional/alternate modes of participation. Each student should keep a log of their participation to submit at mid-term and term’s end, using the template available on LEARN.

Quizzes (15%)
15 points worth of quizzes, usually weekly. These quizzes are designed not to catch those who don’t do the reading, but as an opportunity for in-class writing and warmup for the day’s discussions.

Responses (2 papers @ 7 points each)
Informal, essay-style responses to given questions and prompts. The first will deal with the categories of the “uncanny” and the “abject” in relation to the course’s early readings. The second will deal with observations on and around Halloween. 1-2 pages each. The goal, in each case, is to practice articulating a claim and pointing to textual evidence.

5-page Paper (15%)
As opposed to the two responses, this paper should move past the exploratory stage, arrive at a central claim, and lay out the evidence by thorough examination of textual evidence. This will be your main focused engagement with the early gothic.

Midterm (15%)
This will be your main opportunity to demonstrate a breadth of knowledge about the early gothic (i.e., the course’s first half). The closed-book exam will include passage identifications from particular readings and essay-style responses to broader conceptual questions.

Find a Gothic Text (7%)
Identify a contemporary gothic text/cultural object and post to the discussion board: a) a few sentences describing the object, with image or hyperlink if available; and b) a few sentences describing the gothic significance of the object. Due by 11/9 so the class can peruse them.

Storytelling Contest (7%)
With the origin-story of *Frankenstein* in mind, we will host a web-forum-style storytelling contest on LEARN. You should participate three times in total: once with your original fiction (due by 11/16) and twice with comments on other people’s entries (between then and when we discuss them as a class). between 10/25 and 11/17. Entries might include 300-word “microfictions;” a series of linked/participatory posts; doctored images or found footage; Twitter essays; or many other formats. Please read the rules of entry carefully before participating.
Final Project (15%)  
This project will demonstrate in-depth engagement with some particular aspect of the readings, to be determined in consultation with the instructor. The project may take one of two forms: a) **research paper (8-10 pages)** on a topic to be determined in consultation with me, and using primary and secondary sources; b) **creative option with accompanying research statement (5 pages)**. The creative option may take a number of forms (imitation, rewriting, parody, adaptation into a different medium), but should still thoroughly demonstrate your knowledge of the gothic tradition, explain your choices with cited reference to specific primary and secondary works. The piece-plus-statement should be comparable in scope to a research paper. **Your project should be proposed to me for approval, via email, at least two weeks prior to its due date.**

*Note on expectations: I will make more detailed rubrics available on LEARN and we will discuss citation and plagiarism avoidance at length. The basics are: all work should represent your own thinking, in your own words, except where you directly quote and cite a primary text or a secondary source (including, for example, “lecture, 9/8” or “class discussion, 9/8”). Use a consistent style guide, for example the [Purdue Online Writing Lab guide to MLA Style](https://www.purdueonlinewritinglab.org/mla-style).*

**Course Outline**

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Readings to prepare for today:</th>
<th>Work Due by classtime:</th>
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<tbody>
<tr>
<td></td>
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<td><strong>Part 1: Origin Stories</strong></td>
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<tr>
<td>1</td>
<td>Thurs 9/7</td>
<td>Introduction</td>
<td>Virginia Woolf, “A Haunted House” (handout)</td>
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<td>2</td>
<td>Tues 9/12</td>
<td>Religion, Secularization, Modernity</td>
<td>Cohen, “Monster Culture: Seven Theses”</td>
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<td></td>
<td>Thurs 9/14</td>
<td>Surfaces, Counterfeits, Ghosts</td>
<td>Walpole, <em>Castle of Otranto</em>, first half</td>
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<td>3</td>
<td>Tues 9/19</td>
<td>Terror and Terror-ism</td>
<td>Walpole, second half</td>
<td>Response 1</td>
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<tr>
<td></td>
<td>Thurs 9/21</td>
<td>Materiality and the “Modern” Supernatural</td>
<td>Shelley, Frankenstein vol. 1</td>
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<td>4</td>
<td>Tues 9/26</td>
<td>The Uncanny &amp; the Monstrous Double</td>
<td>Shelley, vol. 2; Freud</td>
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<td></td>
<td>Thurs 9/28</td>
<td>The Abject &amp; the Boundaries of Self</td>
<td>Shelley, vol. 3; Kristeva</td>
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<td><strong>Part 2: From Gothic to Horror</strong></td>
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<td>5</td>
<td>Tues 10/3</td>
<td>Imperial Gothic</td>
<td>Stoker, ch. 1-9</td>
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<td>6</td>
<td>Tues 10/10</td>
<td>No classes</td>
<td>Study day; no classes</td>
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<td></td>
<td>Tues 10/12</td>
<td>Gothic Media</td>
<td>Stoker, ch. 18-end</td>
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<td>7</td>
<td>Tues 10/17</td>
<td>Film Screening: Dracula (1931)</td>
<td>Film screened in class</td>
<td>5p paper due</td>
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<td></td>
<td>Thurs 10/19</td>
<td>Horror as Film Fare</td>
<td>No new readings; midterm review today</td>
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<tr>
<td>Week</td>
<td>Date</td>
<td>Topic</td>
<td>Readings to prepare for today:</td>
<td>Work Due by classtime:</td>
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<td>8</td>
<td>Tues 10/24</td>
<td>Midterm</td>
<td></td>
<td>Study (midterm in class today!)</td>
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<td><strong>Part 3: Goth(ic) Afterlives</strong></td>
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<td></td>
<td>Thurs 10/26</td>
<td>From Gothic to Gothic Rock</td>
<td>Bauhaus; Sontag; watch “From Gothic to Goth” playlist</td>
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<td>9</td>
<td>Tues 10/31</td>
<td>From Gothic to Goth Fiction</td>
<td>Rice</td>
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<td>Thurs 11/2</td>
<td>From Gothic to “Weird” Fiction</td>
<td>Lovecraft: “The Call of the Cthulhu;” “The Outsider;” from “Herbert West—Reanimator” (first chapter only)</td>
<td>Response 2 due</td>
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<td>Tues 11/7</td>
<td>Are Zombies Gothic?</td>
<td>Romero, “Night of the Living Dead”</td>
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<td>Thurs 11/9</td>
<td>Vampires vs Zombies</td>
<td>Brooks, first third</td>
<td>“Find a gothic text” due</td>
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<td>10</td>
<td>Tues 11/14</td>
<td>Gothic Governance</td>
<td>Brooks, middle third</td>
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<td>Thurs 11/16</td>
<td>Survivalism and Apocalyptic Lit</td>
<td>Brooks, concluded</td>
<td>Storytelling contest due</td>
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<td>Tues 11/21</td>
<td>Gothic Now</td>
<td>Slenderman (knowyourmeme page)</td>
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<td></td>
<td>Thurs 11/23</td>
<td>The Gothic Web</td>
<td>Slenderman and friends (readings TBA)</td>
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<tr>
<td>13</td>
<td>Tues 11/28</td>
<td>Storytelling Contest</td>
<td>By today, read through your classmates’ entries</td>
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<td></td>
<td>Thurs 11/30</td>
<td>Final Roundup Discussion</td>
<td>Final Project workshop</td>
<td>Draft of final project (for workshop)</td>
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<td><em>Exam week begins; no classes</em></td>
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<td>Final project due</td>
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Important Policy Information

Late Work
In general late work will not be graded unless extensions are specifically requested.

Attendance
I allow up to 3 excused absences, for emergencies, with a 5-point-per-class penalty after that.

Academic Integrity
In order to maintain a culture of academic integrity, members of the UWaterloo community are expected to promote honesty, trust, fairness, respect and responsibility. See the UWaterloo Academic Integrity webpage and Arts Academic Integrity webpage for more information.

Discipline
A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline. For typical penalties check Guidelines for the Assessment of Penalties (https://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/guidelines/guidelines-assessment-penalties).

Grievance
A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - Student Petitions and Grievances, Section 4 (https://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/policy-70). When in doubt please be certain to contact the department’s administrative assistant who will provide further assistance.

Appeals
A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72, Student Appeals (https://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/policy-72).

Note for Students with Disabilities:
The AccessAbility Services office, located on the first floor of the Needles Hall extension (NH 1401), collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term. Please see me as early as possible if there are ways I can make the course more accessible to you.