



UNSW
AUSTRALIA

Faculty of Arts & Social Sciences

**School of the Arts and Media
Session 2, 2014**

**ARTS3048
Gothic Cultures: Literature and Screen**



Class times and venues

Lecture	Monday lecture: 11-12 am in TETB LG03
Tutorials	Monday tutorial: 2- 4pm Quad G042 Wednesday tutorial: 10am – 12pm Quad G042 Thursday tutorial: 12-2pm Quad G027

Contact details

1. Staff teaching ARTS2037

Position	Name	Email	Availability: times and location	Phone
Course Convener	Helen Groth	h.groth@unsw.edu.au	Wednesday 12-2pm; Webster 220, Level 2	9385 4864

2. School of the Arts and Media

Level 3 Robert Webster Building Phone: 9385 4856 Email: sam@unsw.edu.au

NB: When contacting course convenors, lecturers or tutors, you MUST use your official UNSW email. We will ONLY respond to emails from official UNSW addresses. You should also check your UNSW email address regularly, as communications from the School will only use this address.

Attendance Requirements

- A student is expected to attend all class contact hours.

- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.
- Attendance at lectures, screenings and tutorials will be recorded. If you are more than 15 minutes late, you are deemed not to have attended. It is your responsibility to ensure your name has been marked off at each class.

Essential Information For FASS/SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage:

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course details

This course is worth 6 units of credit

This course tracks the cultural history of the gothic genre from the sublime landscapes and haunted castles of Horace Walpole to the Southern inspired excesses of Alan Ball's *True Blood*. From its inception the Gothic genre has been a popular and controversial cultural phenomenon, which has dramatised the darker side of the senses and imagination, as well as testing the boundaries of literary taste. In Gothic fiction nothing is ever certain. The domestic and familiar are merely comforting illusions that veil the darker reality of unspoken fears and desires. Home, city, work, identity, sexuality, the body and the mind are all sites that are open to the destabilising play and uncanny effects of the Gothic imagination as this course's selected texts, films and TV series, which range from the popular to the canonical, exemplify.

Aims of the Course

This course aims to:

1. introduce students to a range of Gothic texts and cultural forms
2. explore a range of cultural and historical issues that exemplify the importance of understanding literature as a cultural form
3. develop an understanding of theoretical debates about culture, gender, identity, class, technology, popular and high culture, ethics and race that Gothic narratives and forms illuminate
4. build on research skills developed at levels 1 and 2.

Student learning outcomes

This course will:

1. Develop analytical and research skills that can be applied to both past and present cultural and literary debates
2. Learn to communicate historical and theoretical concepts in both oral and written form
3. Develop a greater understanding of the profound impact on contemporary culture of eighteenth and nineteenth-century genealogies of taste and rational explanation.
4. Develop an historical understanding of transformations of concepts of genre and literary value that shape modern theoretical and institutional debates
5. Gain a greater understanding of the historical and often hierarchical deployment concepts of culture, nation, progress, reason and superstition, literary and aesthetic value.
6. Understand the entangled histories of literature, film and televisual storytelling

Graduate attributes

This course will help students build **graduate attributes** of the discipline of English literary studies by developing their:

1. Skills in literary analysis through the close reading of English texts;
2. Knowledge of the main periods and branches of English Literature
3. Ability to reflect upon his/her own practice as a literary critic within the discipline of English;
4. Understanding of how texts are produced;
5. Ability to relate literary texts to the contexts in which they were produced
6. Ability to make and justify aesthetic judgments about texts

Teaching strategies used and Rationale

The key teaching rationale for this course is to develop an in-depth understanding of how an enduring and popular cultural formation - such as Gothic narrative - transforms and takes on very different meanings as it moves between historical periods and across cultural boundaries.

The lecture will introduce students to a range of ideas and arguments in relation to historical and theoretical conceptions of Gothic literature, film and televisual storytelling. It will be interactive and will allow space for student questions. Lectures will also combine textual and visual material and set up the framework for the ongoing discussion that will take place in the 2 hour seminar.

To participate you will need to read the relevant material **in advance** of the lecture. Lecture attendance is supported by two revision tools: Echo360 and on-line material posted in the week after the lecture. **Neither of these supports is a replacement for attendance.** Echo360 is a record of an event not a summary of information. The on-line notes will be point form summaries only and are meant to supplement your own lecture notes.

The seminars will require a high level of preparation, which will form the basis of an informed discussion of Gothic textual, cinematic and televisual forms. For example, seminars might include screenings of material followed by in-depth discussion, or close work with a literary text. In both instances, students will be expected to have read the novel or viewed the film before the seminar. Seminars will also be a place for ongoing reflection, discussion and feedback on written assessments and more formal presentations.

Assessment

NB: In order to pass this course, you must make a serious attempt at ALL assessment tasks.

Summary

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
Critical Analysis	1200 words	30%	1,2,3,4,5,6	1,2, 3,4, 5,6	Sept 11,4pm
Blog/ 5-10 minute seminar presentation	500 words	20%	1,2,3,4,5,6	1,2,3,4,5,6	Progressive assessment
Major Research Essay	3500 words	50%	1, 2, 3, 4,6	1, 2,3,4,5,6	Nov 6, 4pm

Detailed Assessment Outline

There are three components to the assessment for this course. In order to pass the course, you must make a serious attempt at ALL three assessment tasks.

1. Moodle posting.

Each student must prepare a topic for seminar discussion, to be posted on the course Moodle site no later than 5pm the day before the assigned class. The posting should consist of 500 words of properly written prose (no bullet points) and should end with a question to be addressed by students in class. The student is also responsible for introducing the topic in class (approx 5 minutes). An online sign-up page will be available in week 1, and students must have signed up for a particular week by the end of week 2.

Worth: 20%, progressive assessment

Purpose of assessment exercise:

- encourages active engagement in tutorial discussion
- fosters the formation of independent points of view on the texts and concepts discussed in lectures
- builds communication skills
- encourages collaborative learning

Learning outcomes: 1, 2, 3, 4

Graduate attributes: 1, 3, 5, 6

Marking Criteria:

- evidence of detailed textual knowledge
- evidence of thoughtful reflection on texts, secondary reading and/or lectures
- ability to articulate ideas clearly and organise them logically
- originality and intelligence of points raised
- quality and correctness of writing

2. Short Essay/Critical Analysis

Word length: 1,000-1,500 words

Due: Thursday September 11th, 4pm

Worth: 30%

Purpose of assessment exercise: This task will give you the opportunity to engage closely with Gothic as a genre in its early historical context from the late 18th Century to the mid 19th Century.

You will develop your skills of literary analysis and argument and have the opportunity to implement the feedback you receive into your preparation for your final major essay.

Marking criteria:

- clarity and correctness of expression
- textual knowledge demonstrated by close reference to the texts

- presentation of a coherent thesis
- logical organisation of ideas
- quality and persuasiveness of literary analysis

3. Major Research Essay.

Word length: 3,000 words

Due: Thursday November 6th, 4pm

Worth: 50%

Purpose of assessment exercise: this task invites you to argue a sustained thesis combining two or more different texts/films.

Marking criteria:

- presentation of a coherent thesis
- close analysis and demonstration of multi-medial knowledge of the Gothic genre
- evidence of independent engagement with relevant secondary sources
- an independent approach to the question, which does not merely recycle other positions and arguments
- logical organisation of ideas
- clarity and correctness of expression
- consistent use of a recognised style of academic referencing (eg. Chicago, MLA or Harvard).

Submission of Assessment Tasks

1. Procedures for submission of assignments

All students must submit both hard and soft copies of their essays and the research assignment. Hard copies should be submitted to the appropriate essay box outside the SAM School Office, Room 311U, Level 3 Robert Webster Building by 4pm on the due date. A School Assignment Coversheet (available outside the office and online) must be attached with your details clearly marked. You must also submit a soft copy of the essay to Turnitin, which is accessible through the Moodle site for the course (telt.unsw.edu.au). Only hard copies of your work will be marked; electronic versions are used only to verify submission and to check for plagiarism.

2. Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>.

3. Extension Procedure

- A student seeking an extension should apply to the Course Authority.
- The Course Authority should respond to the request within two working days.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

4. Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL:

<https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

• **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

• **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

• **Duplication:** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website [Plagiarism & Academic Integrity website](http://www.lc.unsw.edu.au/plagiarism) (<http://www.lc.unsw.edu.au/plagiarism>), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the [Student Misconduct Procedure \(pdf-
https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf\)](https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items

Course schedule

Date	Monday lecture	Tutorial preparation
Week 1 28 July	Introduction Gothic Cultures: from Walpole to <i>True Blood</i>	No tutorials
Week 2 4 th August	Horace Walpole <i>The Castle of Otranto</i>	<i>The Castle of Otranto</i>
Week 3 11 th August	Matthew Lewis <i>The Monk</i>	<i>The Monk</i>
Week 4 18 th August	Edgar Allan Poe <i>The Fall of the House of Usher & Other Stories</i>	Poe Stories (tba)
Week 5 25 th August	<i>The Fall of the House of Usher</i> – Roger Corman and Hammer Horror Films	text/screen comparison
Week 6 1 st Sept	Robert Louis Stevenson, <i>The Strange Case of Dr Jekyll and Mr Hyde</i>	Robert Louis Stevenson, <i>The Strange Case of Dr Jekyll and Mr Hyde</i>
Week 7 8 th Sept	Oscar Wilde, <i>The Picture of Dorian Gray</i>	Oscar Wilde, <i>The Picture of Dorian Gray</i>
Week 8 15 th Sept	Bram Stoker, <i>Dracula</i>	Bram Stoker, <i>Dracula</i>
Week 9 22 nd Sept	F.W. Murnau, <i>Nosferatu</i>	Text/screen vampires
Mid-Semester Break	No Lectures/ Classes 27 Sept – 6 Oct	
Week 10 6 th October	Ann Rice, <i>Interview with a Vampire</i>	Ann Rice, <i>Interview with a Vampire</i>
Week 11 13 th October	Joss Whedon et al., <i>Buffy</i>	<i>Buffy Episodes</i> – including Hush, Gingerbread, Lie to Me, Earshot, Buffy vs Dracula
Week 12 20 October	Toni Morrison, <i>Beloved</i>	<i>Beloved</i>
Week 13 27 th October	Alan Ball, <i>True Blood</i>	1 st season focus

Set Texts/Film/Series

1. Horace Walpole, *The Castle of Otranto*
2. Matthew Lewis, *The Monk*
3. Edgar Allan Poe, *The Fall of the House of Usher and Other Writings*
4. Hammer Horror –
5. Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*
6. Oscar Wilde, *The Picture of Dorian Gray*
7. Bram Stoker, *Dracula*
8. F. W. Murnau *Nosferatu*
9. Ann Rice, *Interview with a Vampire*
10. Joss Whedon et al., *Buffy*
11. Toni Morrison, *Beloved*
12. *True Blood*, Alan Ball

Suggested critical and theoretical readings will be posted on the online Moodle site.