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| English 136 (WR) | Heather Klemann |
| Spring 2017, Yale University | heather.klemann@yale.edu  |
| MW 10:30am– 11:20am  | Office location: LC 416  |
| Location: [to come] | Office hours: [to come] |

Teaching Fellows: Andrew Brown, Katherine Hindley, Yahel Matalon, Alex Reider

**Vampires, Castles, and Werewolves**

**Course Description**

What happens when a mirror held up to our world reflects back something ominously and unreasonably distorted? How do the sublime, the uncanny, and the supernatural fashion and fracture our sense of self? Examining gothic novels from the 18th and 19th centuries —the stuff of craggy cliffs, mysterious dungeons, and their paranormal inhabitants—alongside 20th and 21st-century films and television, this course explores the historical origins and deep cultural legacy of literary responses to the so-called Age of Reason. As we tour medieval monasteries, futuristic metropolises, and the abysmal realms of the subconscious, we will consider how literary representations of unreason affirm and unsettle our understanding of lived experience and our faith in laws of science and logic. Gothic fiction has long provided fertile ground for cultivating ideas about race, gender, sexuality, and colonialism—special attention will be given to these topics throughout the course. Readings include *Frankenstein*, *Northanger Abbey, The Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*. Films and TV include *Inception*, *Black Swan*, Alfred Hitchcock’s *Rebecca,* and episodes from *Buffy the Vampire Slayer*.

**Course Objectives – The Writing Credit**

Our visceral, impassioned, unexpected reactions to these novels, short stories, films, and TV productions demand further inquiry and analysis through writing and in-class discussion. This writing credit course has three major essays, with the opportunity to incorporate feedback into two of them. We will work together in lecture and section to identify captivating *problems* to write about, make original and debatable *claims* about these problems, and marshal strong *evidence* to support our claims. The motifs we will explore in this course have a way of helping authors and readers express, grasp, and manage the unreasonable, the unthinkable, and the unbearable. Above all, we’ll consider our *motive*,asking why it is important and even indispensable to read, write, and think about things gothic, fantastic, and irrational amidst the humdrum of our day-to-day lives.

**As a WR course, this class does *not* assign more writing than most other courses in the English department, but we will pay closer attention to your development as a college-level writer in lectures and sections.**

**Course Selection Period and Enrollment**

**We will assign sections after the 2nd lecture (F 1/20)**. In order to preserve your spot in the class, you must attend all lectures through the shopping period (W 1/25) and also attend section during the week of 1/23–1/27.

Note: There are no prerequisites for sophomores, juniors, or seniors. Freshmen may only enroll who took a WR seminar course in the fall term. With permission from their section leader, English majors who write mostly on pre-1900 texts during the course may fulfill a pre-1900 requirement.

**Course Materials**

1. **Required texts available at Yale Book Store**

*The Castle of Otranto: A Gothic Story* (Oxford World’s Classics) by Horace Walpole
(ISBN: 9780198704447, $7.83)

*Northanger Abbey* (Oxford World’s Classics)by Jane Austen

(ISBN: 9780199535545, $6.95)

*The Bloody Chamber and Other Stories* (Penguin Classics Deluxe Edition)byAngela Carter

(ISBN: 9780143107613, $10.26)

*Frankenstein* (Oxford World’s Classics)by Mary Shelley

(ISBN: 9780199537167, $5.12)

*Strange Case of Dr. Jekyll and Mr. Hyde* (Oxford World’s Classics) by Robert Louis Stevenson

(ISBN: 9780199536221, $7.95)

*Dracula* (Oxford World’s Classics) by Bram Stoker

(ISBN: 9780199564095, $9.95)

1. **Required course packet available at TYCO Printing (262 Elm Street New Haven, CT 06511)**

The course packet is about $23.

1. **Recommended writing style guide**

You are encouraged to use a writing style guide in this course, and any guide used in previous writing courses will do. In particular, I recommend *A Pocket Style Manual* by Diana Hacker (ISBN: 9781319083526, $35.75); earlier and less expensive editions of this style guide are available online.

**Course Requirements**

**Response Papers**

Assignment 1 (due week 2): 1–2 pages (300 words) 5%

Assignment 5 (due week 13): 1–2 pages (300 words) 5%

**Major Essays**

Assignment 2 (due week 3): 4 pages (1000 words) 20%

Assignment 3 (due week 7): 6 pages (1500 words) 25%

Assignment 4 (due week 11): 7–8 pages (1750–2000 words) 35%

**Participation**

Participation in discussion section, including any preparatory and in-class writing 10%

**Policies, Guidelines, and Tips**

**Electronic Devices in Class**

You may not use a laptop, tablet computer, or phone in lecture. If this is a specific concern for you, please speak to me.

**Formatting and Submission of Writing Assignments**

* On the first page: a title, your name, date, and the name of your TF
* In the upper-right corner of subsequent pages, put your last name and page number
* Essays submitted for a grade in this course must include the following statement **above the title** when turned in: “This paper represents my own work in accordance with University regulations,” followed by your signature (For email submissions, you may type your name)
* You must also bring a hard copy of each assignment to the next class session

**Academic Honesty**

One of the goals of this course is to help students understand how to use published research, the result of someone else’s hard work, to support their own thinking, both in speaking and in writing. Any instance of plagiarism or any other form of academic dishonesty, such as unauthorized collaboration, may result in a failure on the particular assignment involved or of the course. Be sure to consult Yale’s policies on this matter at <http://yalecollege.yale.edu/content/undergraduate-regulations> as well as the advice from the Writing Center on using sources at <http://writing.yalecollege.yale.edu/using-sources>.

**Seeking Help Outside of Class**

You are encouraged to use any form of legitimate aid to help you write papers. **Good writing is not often the result of a solitary process; rather, it emerges from a writer’s thinking about his or her work in relation to its potential readers, so even the most skilled writers try to find real readers willing to listen to plans or read drafts.** Yale offers a wealth of writing resources: take advantage of as many kinds of recommended assistance in the writing of your papers as possible. To ensure that you are given full credit for having done so, **each major paper must include a statement acknowledging any assistance that you have received** as you wrote or rewrote the paper. Obvious sources of legitimate assistance include Yale’s college writing tutors and writing partners, who can offer advice on all stages of the writing process (contact information for both programs is available at <http://www.yalewco.com/index.php>). Additional information can be found on the Writing Center website: <http://writing.yalecollege.yale.edu/>.

**Late Work and Extensions**

A late paper is marked down by a 1/3 of a grade for each day (not class meeting) that it is overdue. Extensions will be granted only in the case of 1) documented illness, 2) religious observance, or 3) a Dean’s Excuse. If you visit the Writing Center or meet with a Writing Tutor before spring break, you may earn a 2-day extension pass, which is applicable on Assignments 2, 3, or 4.

**Conferences and Office Hours**

One individual conference with your section leader is required during the completion of Assignment 4. You are welcome and especially encouraged to meet with your section leader during the drafting stages of Assignments 2 and 3 as well. I, too, look forward meeting with you at least once over the course of the semester; please visit my office hours or send me an email to schedule a time to meet.

**Screenings**

The four movies and two television episodes are available for streaming [location to come], and we will also screen them in [location to come] just before the relevant lectures. Screenings are optional but recommended.

Th Jan 19 *Inception*

Su Feb 19 *Rebecca*

T Mar 7 *Metropolis*

T Mar 28 *Black Swan*

T Apr 18 Two episodes of *Buffy*

**Course Readings and Films**

**Unit One – At the Limits of Science and Reason**

Nolan, dir., *Inception* (2010)

Walpole, *The Castle of Otranto* (1764)

Burke, selections from *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757) – course packet

Carter, “The Bloody Chamber” (1979)

**Unit Two – Virgins, Damsels, and Ingenues**

Wollstonecraft, selections from *A Vindication of the Rights of Men* (1790) – course packet

Austen, *Northanger Abbey* (1817)

Hitchcock, dir., *Rebecca* (1940)

**Unit Three – Man Made**

Shelley, *Frankenstein* (1818)

Freud, “The Uncanny” (1919) – course packet

Lang, dir., *Metropolis* (1927)

**Unit Four – The Beast Within (with an interlude on American gothic fiction)**

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

Aronofsky, dir., *Black Swan* (2010)

Poe, “The Fall of the House of Usher” (1839); “The Oval Portrait” (1843); “The Tell-Tale Heart”(1843) – course packet

Faulkner, “A Rose for Emily” (1930) – course packet

Crafts, selections from *The Bondswoman’s Narrative* (ca. 1853–61; pub. 2002) – course packet

**Unit Five – Vampires and Werewolves**

Stoker, *Dracula* (1897)

Whedon, dir., *Buffy the Vampire Slayer* (1997–2003)

Carter, “The Werewolf,” “The Company of Wolves,” “Wolf-Alice” (1979)

\*\*\*
My special thanks to Professor Alfred Guy, Jr., for guidance and inspiration in the design of this syllabus. The grading distribution, writing requirements, and only the kindliest of class policies come from him.

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**Class Schedule**

**Unit One – At the Limits of Science and Reason**

W 1/18 Course introduction

**For homework: read the syllabus and bring a copy to Wednesday’s class, watch *Inception*, and start reading *Castle of Otranto***

[Th 1/19 Optional: screening of *Inception* @ 7pm]

F 1/20 Nolan, dir., *Inception*

SECTIONS BEGIN THIS WEEK (1/23)

M 1/23 Walpole, *The Castle of Otranto*

[T 1/24  **Assignment 1 due to Canvas by 5pm**]

W 1/25 Walpole, *The Castle of Otranto*; Burke, selections from *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (course packet)

 **Assignment 1 due on paper in lecture**

M 1/30 Carter, “The Bloody Chamber”

[T 1/31 **Assignment 2 due to Canvas by 5pm]**

W 2/1 Gothic art and architecture (view images on ClassesV2)

 **Assignment 2 due on paper in lecture**

**Unit Two – Virgins, Damsels, and Ingénues**

M 2/6 Wollstonecraft, selections from *A Vindication of the Rights of Men* (course packet)

W 2/8 Austen, *Northanger Abbey*

M 2/13 Austen, *Northanger Abbey*

W 2/15 Austen, *Northanger Abbey*

[Su 2/19 Optional: screening of *Rebecca* @ 7pm]

M 2/20 Hitchcock, dir., *Rebecca*

**Unit Three –** **Man Made**

W 2/22 Shelley, *Frankenstein*

 **Bring Assignment 3 draft to lecture**

M 2/27 Shelley, *Frankenstein* (Guest Lecturer: Andrew Brown)

**Assignment 3 due to Canvas by 10am**

**Assignment 3 due on paper in lecture**

W 3/1 Shelley, *Frankenstein*

M 3/6 Freud, “The Uncanny” (course packet)

 [T 3/7 Optional: screening of *Metropolis* @ 7pm]

W 3/8 Lang, dir., *Metropolis*

SPRING BREAK

**Unit Four – The Beast Within (with an interlude on American gothic fiction)**

M3/27Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*

[T 3/28 Optional: screening of *Black Swan* @ 7pm]

W 3/29Aronofsky, dir., *Black Swan*

M 4/3Poe, “The Fall of the House of Usher,” “The Oval Portrait,” “The Tell-Tale Heart” (course packet)

 **Assignment 4 conferences this week: proposal due to TF**

W 4/5 Crafts, selections from *The Bondswoman’s Narrative* (course packet); Faulkner, “A Rose for Emily” (course packet)

**Unit Five – Vampires and Werewolves**

M4/10Stoker, *Dracula*

[T 4/11 **Assignment 4 due to Canvas by 5pm**]

W 4/12Stoker, *Dracula* (Guest Lecturer: Alex Reider)

 **Assignment 4 due on paper in lecture**

M 4/17Stoker, *Dracula* (Guest Lecturer: Yahel Matalon)

[T 4/18 Optional: screening of *Buffy* @ 7pm]

W 4/19 Whedon, dir., *Buffy* (Guest Lecturer: Katherine Hindley)

M 4/24 Carter, “The Werewolf,” “The Company of Wolves,” “Wolf-Alice”

W 4/26 Course conclusion

 **Assignment 5 due to Canvas by 10am**

 **Assignment 5 due on paper in lecture**