

CAT 2C: The Contemporary Gothic

Literature of Horror, Mystery, and Grief

Winter 2020

Instructor: Dr. Liz Gumm, Associate Director of Writing, Sixth College

Course Days & Times: MWF 1:00-1:50pm

Location: CENTR 101

Dr. Gumm's Office Hours: See Canvas Announcement from 1/31

Office Location: PCYNH 251

Email: egumm@ucsd.edu

Course Description

For this CAT 2 course, you will develop your argumentative writing and analysis skills by exploring gothic literature as it exists in the contemporary period. Typically, "gothic" is associated with the ghostly fiction of the Romantic period of the late eighteenth/early nineteenth centuries or with the "goth" fashion of the late twentieth/early twenty-first centuries. Yet, gothic is much more than "old" literature or commercialized counterculture. Gothic describes stories and storytelling strategies that serve important purposes for societies, particularly ones in the midst of radical cultural changes, such as ours. Gothic literature reflects cultural anxieties, fears, desires, and values, through tales of haunted houses, monsters, violence, odd communities, and other unsettling elements. Through short stories, novellas, and the occasional film and TV show, we will examine, evaluate, and even challenge what Steven King calls the "dirty job" of scary stories to relieve these cultural anxieties.

One of the major goals of this course is to teach you how to read the larger world around you through a particular lens and participate in larger conversations about community, family, identity, history, memory, the body, cyberspace, and the purpose of fiction, among other important topics. Authors in this class include Octavia Butler, Philip K. Dick, Karen Russell, Victor LaVelle, Shirley Jackson, and Steven King.

Objectives

By the end of this course, you should be able to:

[Writing & Rhetoric]

- Practice clear prose that advances your rhetorical purpose
- Choose a tone that is appropriate to the subject and audience

[Argument: Organization, Evidence, and Analysis]

- Craft and organize a compelling argument and support it with relevant and carefully-evaluated evidence

- Develop an ability to read, critique, and create arguments in diverse genres including, when appropriate, multimedia texts
- Identify, analyze, and respond to explicit and implicit arguments, and understand why some parts of an argument might not be visible or open to debate
- Acknowledge, react to, and effectively integrate counterarguments and other points of view (such as from readings) into arguments

[Revision & Citation]

- Use revision effectively to rethink and reimagine your work
- Practice proper citation and documentation of sources, including in multimodal assignments

Materials

- *They Say, I Say*, CAT 4th Edition[#]
- *Mapping the Interior*, Steven Graham Jones*
- *Destroyer (1)*, Victor LaValle*
- Reliable access to Canvas and ucsd email
- Note taking materials for lecture and section

[#] *They Say, I Say* must be a CAT edition

* You may purchase digital copies of these texts

Attendance

You create the majority of a class's success. Without the students, there is no class - only readings. Enrolling in a course means that you agree to be a part of a specific community for a specific term. I see attendance--including mine and the TAs--as a gesture of respect to our educational community. In particular, humanities classes are dependent on collaboratively created knowledge, which requires your physical and mental presence. I appreciate your respect for the following policies that I see as integral to a successful course:

Lecture

- Lecture attendance is required as an important component of creating a class community; while there are many of you, all of your contributions are important for everyone's learning, including mine! Without regular attendance in lectures, TAs, your peers, and myself take on an unfair burden of what is our collective responsibility to make this class as exciting and meaningful as it can be.
- You are allowed 3 absences from lecture, which will not affect your participation grade; however if you miss a quiz, that work cannot be made up. After 3 absences from lecture you will lose $\frac{1}{3}$ a letter grade on your final course grade for every subsequent absence. At 9 absences from lecture, you will fail the course, regardless of your numerical grade.

- I notice when students come late to class and when they leave early. I recognize that sometimes schedules may necessitate late arrivals or early departures, but I find these actions disruptive to my teaching. I ask that if you have a continuing reason for arriving late or leaving early (such as another class across campus, or child care issues), please inform me and your TA as soon as possible. I am much less distracted when I know to anticipate your late arrival or early departure.
- Since our lectures are only 50 minutes, please keep late arrivals to within the first 15 minutes of class (1:15pm) and early departures to within the last 10 minutes of class (1:40pm). Arriving after 1:15, or leaving before 1:40 will be counted as an absence.

Section

- Attendance at section is required for this course. Your work during sections is important for your development in crafting an analytical argument, addressing alternative points of view, and revising - not simply editing - your writing. We never write nor analyze in a vacuum; thus, you should see your section as a writing community, of which you are an indispensable part. In many ways, your section meetings are composition labs during which you workshop ideas and strategies for your assignments.
- You are allowed up to 2 absences from section without penalty to your participation grade. After 2 absences, you will lose $\frac{1}{3}$ a letter grade on your final course grade for every subsequent absence. At 6 absences from section, you will fail the course, regardless of numerical grade.
- Late arrivals and early departures are more significant to the functioning of sections. Students arriving later than 10 minutes to section (without TA approval) or leaving before the final 10 minutes of section (without TA approval) will be counted as absent.
- In the event of an absence, please let your TA know as soon as possible, preferably before the absence. Knowing about absences facilitates our ability to support you, particularly when assignments are due.

Technology

Lecture

- My ideal preference is for students to use only paper materials during lecture. However, I recognize that this may not be ideal for you as a student. Therefore, I welcome laptops and tablets in lecture as a means to take notes or read/refer to material. However, I reserve the right to prohibit technology for a particular class period, or part of a class period. Be prepared to adapt to the particularities of a given class.
- If you are going to use technology (laptops, etc.) for course material or note taking, I ask that you sit in the front 3 rows of the lecture hall.

- If your use of technology becomes a distraction to others, or if you are not using technology for the purposes of our course, you will be asked to leave, which will impact your participation grade.

Section

- Please refer to your TA's specific policies regarding technology in the classroom. They are within their rights to either ban or allow any/all technology according to their teaching styles.

What you can expect of me...

- I will be prepared for lecture and invested in the material
- I will be enthusiastic and animated during discussions (probably 95% of the time)
- I will respond to emails within 48 hours
- I will be as invested in your work as you are
- I will treat your work with honesty and compassion
- I will remember your name if you come to my office hours at least twice
- I will make fun of myself and probably make very cheesy jokes
- I may curse, but I will try not to
- I will be willing to allow for extensions if you demonstrate engagement in the course and come speak with me early about needing one
- I will make time to meet with you if you are unable to come to my office hours
- I will be a safe sounding board for ideas, whether related to your assignments or not
- I will write letters of recommendation for any student who visits with me during office hours at least twice and demonstrates sincere engagement with the course
- I will take earnest feedback about the course seriously, and will solicit critique and feedback at least once before the end of the quarter

What I expect of you...

- You will attend lectures on time, with a good attitude
- You will attend section on time, with a good attitude
- You will take responsibility for your actions and feelings, especially as they manifest within the course
- You will do the work assigned, both readings and writings, to the best of your ability (even if what qualifies "best" changes)
- You will do your own work with your best effort (even if what qualifies "best" changes)
(See [UCSD Policies on Academic Integrity](#))
- You will read the syllabus and refer to it throughout the quarter
- You will treat your fellow classmates, your TAs, and myself with dignity; you will not engage in racist, sexist, classist, ablist, homophobic, transphobic, ethnocentric, fat-shaming,

faith-shaming, or otherwise hateful communication. There is a difference between disrespectful/hateful speech and reasonable disagreement. You will offer your fellow writers honest and engaged critique

- You will speak respectfully to me or your TA if you have any problems with the assignments or teaching methods; you will give us the chance to correct mistakes or address any miscommunication
- You will own your part of class culture (you will recognize that your experience with the class is in part your responsibility)

Grading Schema

The Culture, Art, and Technology Program of Sixth College makes use of a set grading schema, which means that certain letter grades correspond to specific numerical grades. This schema prevents grade inflation and point bargaining. All major assignments (those with a draft and final submission) and participation will be assessed according to the grading schema. Minor assignments will be assessed either according to a check system (✓ + 100%, ✓ 95%, ✓ - 85%, X 0%) or a complete or incomplete system. Assignment descriptions will indicate the grading schema.

Major Assignment Grading Schema:

A+ = 98.5%	A = 95%	A- = 92.5%
B+ = 88.5%	B = 85%	B- = 82.5%
C+ = 78.5%	C = 75%	C- = 72.5%
D = 65% (no D+ or D-) ¹	F = 50%	

¹ While a D is technically a passing grade, you should know that any work that receives C- or below is considered marginal in acceptability; be wary of presenting such work for a public audience. If you take this course P/NP, you must make at least 72.5% overall to pass the course.

Assignments

Below are brief descriptions of our assignments. More detailed assignment descriptions can be found on Canvas under the Assignments Page. All assignments should ascribe to [UCSD's policy of academic integrity](#).

Major Assignments

Assignment 1 - [Argument of Character](#) - 20%
(includes draft, draft reflection, final, and final reflection)

Assignment 2 - [Argument of Technology](#)- 20%
(includes draft, draft reflection, final, and final reflection)

[Final Portfolio](#) - Comparative Argument & Self Assessment - 20%

Minor Assignments

[Reading Responses](#) - 25% (4 total)

[Lecture Participation](#) (pop quizzes, discussion posts, freewrites, etc.) - 5%

- Note on lecture discussion posts:
 - Questions will be presented during lecture, which you are welcome to respond to on our Canvas discussion board during lecture. (using laptop or tablet only). Questions will not be reposted on Canvas.
 - You must respond to the lecture question before Friday midnight.
 - Respond to at least 1 lecture question a week.

[Section Participation](#) - 10%

Assignment Requirements

Document

- Heading in the top left corner of the first page:
 - Your Name
 - Your TA/Section
 - My Name & Course Name
 - Date
- Title centered after the heading
- Main text left aligned
- Double spacing

- Last name and page number in top right corner
- 1” margins on all sides
- Size 12 font
- Word Count at the end of the document
- Works Cited on a separate page
- MLA format for document and citations

Revisions

- Turn-in folder, which includes:
 - Draft with commentary/rubric
 - Final assignment
 - Revision reflection paragraphs

TA Sections

C01	991273	MW	8-8:50AM	CENTR	201	BERK SCHNEIDER	
C02	991274	MW	8-8:50AM	CENTR	218	MAYA VANDERSCHUIT	mavanders@ucsd.edu
C03	991275	MW	9-9:50	CENTR	201	BERK SCHNEIDER	bwschnei@ucsd.edu
C04	991276	MW	9-9:50	CENTR	218	MAYA VANDERSCHUIT	
C05	991277	MW	10-10:50	CENTR	201	MCKENZIE ROSS	m4ross@ucsd.edu
C06	991278	MW	10-10:50	CENTR	218	NEON MASHUROV	nmashuro@ucsd.edu
C07	991279	MW	11-11:50	CENTR	201	MCKENZIE ROSS	
C08	991280	MW	11-11:50	CENTR	218	HEATHER PAULSON	hpaulson@ucsd.edu
C09	991281	MW	12:12:50	CENTR	201	NEON MASHUROV	
C10	991282	MW	12:12:50	CENTR	218	HEATHER PAULSON	
C11	991283	MW	2-2:50	CENTR	207	LUCAS BAILOR	lbailor@ucsd.edu
C12	991284	MW	2-2:50	CENTR	218	SAM MITCHELL	s6mitche@ucsd.edu
C13	991285	MW	3-3:50	CENTR	207	LUCAS BAILOR	
C14	991286	MW	3-3:50	CENTR	218	SAM MITCHELL	

Course Schedule

*This schedule is subject to change. Please pay attention to weekly announcements by your instructor and TA. Any reading listed should be read **before** the date under which it is listed. Any reading without a hyperlink can be found in the “Readings” module on Canvas site (or in your TSIS textbook).

Week 1 - Introductions

Monday January 6

- *Lecture - Our Writing Community*
- Section - No meeting, attend lecture only today

Wednesday January 8

- *Lecture - Gothic Literary History: Pre-20th Century*
 - *Suggested reading: Hogle “Introduction: The Gothic in Western Culture”*
- Section - My Writing Practice

Friday January 10

- *Lecture - Gothic Literary History: 20th & 21st Centuries*
 - **Read** King [“Why We Crave Horror Movies”](#) (3)
 - **DUE:** [“Getting to Know You Survey”](#)
 - *Suggested Reading: Bruhm “The Contemporary Gothic and Why We Need It”* (13)

Week 2 - Theoretical Frameworks & Key Concepts

Monday January 13

- *Lecture - Psychoanalytic Gothic*
 - **Read** O’Connor [“A Good Man is Hard to Find”](#) (13)
- Section - Asking Productive Questions
 - **Read** TSIS ch. 12 “I take your point: entering class discussions” (4)

Wednesday January 15

- *Lecture - Postmodern Gothic*
 - **Read** Garcia Marquez [“The Handsomest Drowned Man in the World”](#) (4)
 - *Suggested reading: Beville “Defining Gothic-Postmodernism”*
 - *Suggested reading: Bennett & Royle “The Postmodern”*
- Section - Creating an Argument
 - **Review/Read** TSIS ch. 4 “Yes/no/okay, but: three ways to respond” (14)

Friday January 17

- *Lecture - Observations to Arguments*
 - **Read** Jackson [“A Possibility of Evil”](#) (6)
 - **DUE:** [Reading Response #1](#)

Week 3 - Doubletakes

Monday January 20 - No classes, MLK Day

Wednesday January 22

- *Lecture - The Doppelganger*
 - **Read** Moreno-Garcia “The Doppelgangers” (10)
- Section - Why it matters Peer Review
 - **Review/Read** TSIS ch. 7 “So what? Who cares?: Saying why it matters” (10)
 - **DUE: Draft Assignment #1**

Friday January 24

- *Lecture - Inversions & Reversals*
 - **Read** Butler “Speech Sounds” (20)

Week 4 - The Haunted House

Monday January 27

- *Lecture - The Unhomely*
 - **Read** Bennett & Royle “Uncanny” (9)
 - *Suggested reading: Freud “The Uncanny”*
- Section - Summary vs. Analysis
 - Review/Read TSIS ch. 5 “And Yet” (10)

Wednesday January 29

- *Lecture - Ghostly Matters*
 - **Read** Jones Mapping the Interior pp. 1-55 (55)
- Section - Strengthening Analysis

Friday January 31

- *Lecture - Analyzing Structure & the Architectural Uncanny*
 - **Read** Jones Mapping the Interior pp. 55-110 (55)
 - **DUE: Reading Response #2**

Week 5 - Body Boundaries

Monday February 3

- *Lecture - The Abject*
 - **Read** McAfee “Abjection” (Ideas of Kristeva) (15)
 - *Suggested reading: Kristeva “Approaching Abjection”*
- Section - Library Day
 - Please meet in the library for class with your TA

Wednesday February 5

- *Lecture - Self & Other*
 - **Read** Ogawa “Sewing for the Heart” (18)
 - *Suggested reading: Palahniuk “Fight Club”*
- Section - Revising Workshop
 - **Read** TSIS ch. 23 “Synthesizing Ideas” (7)

Friday February 7

- *Lecture - Pleasure & Pain*
 - **DUE: Final Assignment #1**

Week 6 - (Re)animation

Monday February 10

- *Lecture - The Grotesque*
 - **Read** Russell “Bog Girl: A Romance” (54)
- Section - Mapping Arguments of the Course
 - **Read** TSIS ch. 10 “The Art of Metacommentary” (10)

Wednesday February 12

- *Lecture - The Sublime*
 - **Read** Dick [“The Electric Ant”](#) (21)
 - *Suggested reading: Shaw “Introduction: The Sublime”*
- Section - Mapping Arguments of the Course

Friday February 14

- *Lecture - Horror vs. Terror*
 - **Read** King “The Mangler” (30)
 - **DUE: Reading Response #3**

Week 7 - Hybrid History & Adaptation

Monday February 17 - No Classes, Presidents' Day

Wednesday February 19

- *Lecture - Reactionary Gothic*
 - *Suggested reading: Ilott "Postcolonial Gothic"*
- Section - Adaptation as Citation
 - **Review/Read** TSIS ch. 8 "As a result: connecting the parts" (16)

Friday February 21

- *Lecture - Revolutionary Gothic*
 - **Read** LaValle The Destroyer (160 graphic novel pages)

Week 8 - Scopophilia & The Contemporary Voyeur

Monday February 24

- *Lecture - The Suburban Gothic*
 - **Watch** Get Out
 - *Suggested Reading: Michaisw "Some Stations of Suburban Gothic"*
- Section - Peer Review
 - **Read** TSIS ch. 9 "You mean I can just say it that way?" (14)
 - **DUE: Draft Assignment #2**

Wednesday February 26

- *Lecture - The Friendly Vampire*
 - **Watch** Let the Right One In
- Section - Developing your Writing Persona
 - **Read** TA's selected article

Friday February 28

- *Lecture - The Spectacle*
 - **Watch** Nightcrawler

Week 9 - The Love and Labor of Living

Monday March 2

- *Lecture - Hyperreality & Simulacra*
 - **Read** Lane “Simulation & the Hyperreal” (Ideas of Baudrillard) (23)
 - *Suggested reading: Baudrillard “The Precession of Simulacra”*
- Section - Fine Tuning Ideas

Wednesday March 4

- *Lecture - Neoliberal Gothic*
 - **Watch** Sleep Dealer
 - *Suggested Reading: Blake “Neoliberal Gothic”*
- Section - Fine Tuning Ideas
 - **Read** TSIS ch. 11 “Using the templates to revise” (6)

Friday March 6

- *Lecture - Postfeminist Gothic*
 - **Watch** The Stepford Wives
 - **DUE: Reading Response #4**
 - *Suggested Reading: Brabon & Genz “Introduction: Postfeminist Gothic”*

Week 10 - Refining The Gothic

Monday March 9

- *Lecture - Contemporary Consciousness*
 - **Watch** The Babadook
- Section - Reflecting on writing

Wednesday March 11

- *Lecture - Dark Comedy*
 - **Watch** Tragedy Girls
 - **DUE: Final Assignment #2**
 - *Suggested Reading: Spooner “Gothic Comedy”*
- Section - Preparing for future writing

Friday March 13

- *Lecture - The Future for the Gothic*

Finals Week

Wednesday March 18, 2:30pm

- **DUE: Final Portfolio**