

# **CAT 2C: The Contemporary Gothic**

## **Literature of Horror, Mystery, and Grief**

### **Winter 2021**

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

**Course Days & Times:** MWF 9:00am-9:50am PST

**Location:** Zoom ID 976 8183 4404, psw: GhostCats

**Dr. Gumm's Office Hours:** W, 10:00am-12:00pm PST, and by appointment

**Office Location:** Zoom ID 440 468 1865, waiting room

**Email:** [egumm@ucsd.edu](mailto: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, 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, Victor LaValle, and Shirley Jackson.

### **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<sup>#</sup>
- *We Have Always Lived in the Castle*, Shirley Jackson\*
- *Destroyer*, Victor LaValle\*
- Reliable access to Zoom, 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.

**This attendance is even more important now that we have moved to an online platform.** However, because of the current health crisis, attendance will look necessarily different.

I appreciate your respect for the following policies that I see as integral to a successful online course:

### *Lecture*

- Lecture attendance is not required, but you do have a lecture component of your participation.
- I am a better teacher when students are present and engaged, so I would prefer for as many of you to attend the live lecture as possible. Attendance is 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!
- Please see the specific [directions for attendance at our Live Zoom Lectures](#)

## 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.
- Cameras are expected to be on for every discussion section you attend. If you have technology or environment issues, please contact your TA and Dr. Gumm.
- 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.
- You are allowed 3 unexcused absences with no penalty to your participation grade; any absences after 3 will result in a loss of  $\frac{1}{3}$  a letter grade on your participation grade; any absence after 6 will result in a failure of the course. If you have extenuating circumstances, please contact your TA and Dr. Gumm as soon as possible.

## Technology

Given that our courses this quarter are conducted online, a technology policy seems a little silly. However, for the success of our course, we need to follow some general etiquette with how we use this technology. These guidelines are applicable to live lecture, live section, and digital collaborations:

- Please mute yourself whenever you are not speaking; this avoids the distraction of environmental noise
- Please attend to your immediate environment to make it as little distracting as possible (visually and aurally) - For example, you may want to ban pets or roommates from the room (although, let's face it - pets are more than welcome to class).
- Please do not attend live sessions if you are going to be actively engaged in another activity; online education is not an excuse to multitask. [Indeed, multitasking is one of the main causes for poor performance in online courses](#). If you are a student whose brain requires some doodling or other activity in order to listen well, you should let me and your TA know. Students who are actively on their phones or are clearly not engaged in the live session may be dismissed from the session by the host (instructor or TA).
- Be mindful of the chat function in Zoom - the default is that any comment you make will be made visible to the entire session, including the instructor; however, the chat function is a great

place to ask for clarification, offer comments if you are shy, or pose questions. Students who misuse the chat may be dismissed from Zoom.

- Recordings of lectures will be made available only to the specific course and only during the specific term.
- If you have technical difficulties, please keep your TA and instructor updated.

### **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 learn as many names as I can
- 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 be a safe sounding board for ideas, whether related to your assignments or not
- I will take earnest feedback about the course seriously

### **What I expect of you...**

- You will, when you do, 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.

Assignment Grading Schema:

A+ = 97%	A = 95%	A- = 92%
B+ = 87%	B = 85%	B- = 82%
C+ = 77%	C = 75%	C- = 72%
D = 65% (no D+ or D-) <sup>1</sup>	F = 50%	

## **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 - Anxiety Argument](#) - 15%

(includes draft, draft reflection, final, and final reflection)

[Assignment 2 - Propose an Adaptation](#) - 20%

(includes peer-review draft, peer-review reflection, final, and final reflection)

### **Minor Assignments**

[TOE Responses](#) (4) - 20% (discussion board)

[Annotations](#) (4) - 20% (discussion board)

[Assignment 2 Peer Review](#) - 5%

[“So What?” Reflection](#) - 10%

[Lecture Participation](#) - 5%

[Section Participation](#) - 5%

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<sup>1</sup> 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.

## 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

### TA Sections

C01	MW	8-8:50am	Eugene	eychua@ucsd.edu
C02	MW	10-10:50am	Eugene	
C03	MW	8-8:50am	Heather	hpaulson@ucsd.edu
C04	MW	10-10:50am	Heather	
C05	MW	11-11:50am	Maya	sbeck@ucsd.edu
C06	MW	12-12:50pm	Maya	
C07	MW	1-1:50pm	Jess	jsilbaug@ucsd.edu
C08	MW	2-2:50pm	Jess	
C09	MW	3-3:50pm	Yi	yil690@ucsd.edu
C10	MW	4-4:50pm	Yi	
C11	MW	5-5:50pm	Hema	hthota@ucsd.edu
C12	MW	6-6:50pm	Hema	
C13	MW	7-7:50pm	Alissa	amtu@ucsd.edu
C14	MW	8-8:50pm	Alissa	

## **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. Recommended readings can be found in the Curated Research Archive and through the Library.

### **Week 1 - Introductory Ideas**

#### **Monday, January 4**

- Section - Getting to Know You
- Lecture - Overview of the Course

#### **Wednesday, January 6**

- Section - Goals for CAT 2
- Lecture - Why We Read Gothic
  - READ - Stephen King, "Why We Crave Horror Movies"

#### **Friday, January 8**

- Lecture - Why We Write Gothic
  - READ - William Veeder, "The Nurture of the Gothic"
  - DUE - TQE #1

#### Recommended Readings:

- Jerrold Hogle, "Introduction: The Gothic in Western Culture" in *The Cambridge Companion to Gothic Fiction*
  - Maisha Wester & Xavier Reyes, "Introduction: The Gothic in the Twenty-First Century" in *Twenty-First Century Gothic: An Edinburgh Companion*
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### **Week 2 - Gothic Strategies**

#### **Monday, January 11**

- Section - Grades & Assessment
- Lecture - Doubles
  - READ - Silvia Garcia-Moreno, "The Doppelgangers"

#### **Wednesday, January 13**

- Section - Thesis Statements
  - READ - TSIS ch. 4 "Yes/No/Okay, But"
- Lecture - Allegory
  - READ - Jamaica Kincaid, "Ovando"

#### **Friday, January 15**

- Lecture - Narrative Frame

- READ - Stephen Graham Jones, “Raphael”
- DUE - Annotation #1

Recommended Readings:

- Lesley Larkin, “Reading and Being Read: Jamaica Kincaid”
  - John Gamber, “The End (of the Trail) Is the Beginning: Stephen Graham Jones’s ‘The Bird is Gone’”
  - Sandra Casanova-Vizcaino & Ines Ordiz, “Latin American Horror” in *The Palgrave Handbook of Contemporary Gothic*
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### Week 3 - Gothic Strategies

ATTEND A LIVE LIBRARY WORKSHOP THIS WEEK

**Monday, January 18** - NO CLASS, MLK Day

**Wednesday, January 20**

- Section - Intros & Conclusions
  - READ - TSIS ch. 7 “So What?”
- Lecture - Spectacle
  - READ - Yoko Ogawa, “Sewing for the Heart”

**Friday, January 22**

- Lecture - Inversions
  - READ - Phillip K. Dick, “The Electric Ant”
  - DUE - TQE #2

Recommended Readings:

- Philip Shaw, “Introduction” in *The Sublime*
  - S.K. Keltner, “Abjection”
  - Ruben Mendoza, “Adapting (to) Philip K. Dick’s Perceptual Play”
  - “Preface to the Special Issue on the Fairy Tale in Japan”
  - Maria Beville, “Defining Gothic-postmodernism” in *Gothic-postmodernism*
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### Week 4 - Writing with Sources

ATTEND A LIVE LIBRARY WORKSHOP THIS WEEK

**Monday, January 25**

- Section - Asking Critical Questions
  - DUE - DRAFT of Assignment #1
- Lecture - Reading & Understanding Theory
  - READ - Judith Butler, “Violence, Mourning, Politics”



### **Wednesday, January 27**

- Section - Peer Review
  - READ - TSIS ch. 11 “Revising with Templates”
- Lecture - Synthesizing & Integrating Sources

### **Friday, January 29**

- Lecture - Essay Review
  - DUE - Annotation #2

#### Recommended Readings:

- Andrea Sauchelli, “Horror and Mood”
  - Elisabeth Anker, “The Liberalism of Horror”
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## **Week 5 - The Suburban Gothic**

### **Monday, February 1**

- Section - Discussing Scholarship & Theory
- Lecture - Suburban Gothic
  - READ - Shirley Jackson, *We Have Always Lived in the Castle*, ch. 1-4

### **Wednesday, February 3**

- Section - Developing YOUR Ideas
  - READ - TSIS ch. 5 “And Yet”
- Lecture - Suburban Gothic
  - READ - Shirley Jackson, *Castle*, ch. 5-7

### **Friday, February 5**

- Lecture - Suburban Gothic
  - READ - Shirley Jackson, *Castle*, ch. 8-10
  - DUE - TQE #3

#### Recommended Readings:

- Sigmund Freud, “The Uncanny”
  - Lucie Armitt, “Building Suspense: Architectural Gothic” in *History of the Gothic*
  - Dara Downey, “Not a Refuge Yet: Shirley Jackson’s Domestic Hauntings” in *A Companion to American Gothic*
  - Eric Savoy, “The Face of the Tenant: A Theory of American Gothic” in *American Gothic: New Interventions*
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## **Week 6 - Critical Race on Gothic**

### **Monday, February 8**

- Section - Says & Does Statements
- Lecture - Critical Race on Gothic
  - READ - Clive Barker, “The Forbidden”

### **Wednesday, February 10**

- Section - Organization & Transitions
  - READ - TSIS ch. 8 “Connecting the Parts”
- Lecture - Critical Race on Gothic
  - WATCH - Candyman

### **Friday, February 12**

- Lecture - Critical Race on Gothic
  - DUE - FINAL Assignment #1

#### Recommended Readings:

- Teresa Goddu, “The African American Slave Narrative and the Gothic” in A Companion to American Gothic
  - Maisha Wester, “Black Diasporic Gothic” in Twenty-First-Century Gothic: An Edinburgh Companion
  - Hooks, bell, “Eating the Other”
  - Maisha Wester, “The Gothic in and as Race Theory”
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## **Week 7 - Gothic Technologies**

### **Monday, February 15 - NO CLASS, Presidents’ Day**

### **Wednesday, February 17**

- Section - Writing Style
  - READ - TSIS ch. 9 “You Mean I Can Just Say it That Way?”
- Lecture - Gothic Technologies
  - READ - Victor LaValle, Destroyer (all 6 chapters)

### **Friday, February 19**

- Lecture - Gothic Technologies
  - DUE - Annotation #3

#### Recommended Readings:

- Emily Adler, “Ecocriticism and the Genre” in The Palgrave Handbook of Contemporary Gothic
  - Aisha Sloan, “A Forecast for Blackness: The Work of Victor LaValle”
  - Ann Hall, “Making Monsters” in The Philosophy of Horror
  - Lennie Blake, “Neoliberal Gothic” in Twenty-First-Century Gothic
  - Fred Botting, “Tech noir” in Limits of Horror
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## Week 8 - Queer Gothic

### Monday, February 22

- Section - Word Choice & Tone
- Lecture - Queer Gothic
  - READ - Octavia Butler, Fledgling, excerpt

### Wednesday February 24

- Section - Counterarguments
  - READ - TSIS ch. 6 “Skeptics May Object”
- Lecture - Queer Gothic

### Friday, February 26

- Lecture - Queer Gothic
  - DUE - TQE #4

### Recommended Readings:

- William Hughes, “Sexuality and the Twentieth-Century American Vampire” in A Companion to American Gothic
  - L. Andrew Cooper, “Pathological Reproduction: The Emergence of Homosexuality Through Nineteenth Century Gothic Fiction” in Gothic Realities
  - Gina Wisker, “Female Vampirism” in Women and the Gothic
  - Joy Sanchez-Taylor, “Fledgling, Symbiosis, and Nature/Culture Divide”
  - George Haggerty, “Gothic Fiction and Queer Theory” in The Gothic and Theory
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## Week 9 - (Post)Feminist Gothic

### Monday, March 1

- Section - Peer Review
  - DUE - DRAFT Assignment #2
- Lecture - (Post) Feminist Gothic
  - READ - Angela Carter, “The Werewolf” & “In the Company of Wolves”

### Wednesday, March 3

- Section - Multimodal Composition
  - READ - TSIS ch. 34 “Using Visuals, Incorporating Sound”
- Lecture - (Post) Feminist Gothic

### Friday, March 5

- Lecture - (Post) Feminist Gothic
  - DUE - Peer Review for Assignment #2
  - Annotation #4

Recommended Readings:

- Catherine Spooner, “Unsettling Feminism: The Savagery of the Gothic” in *The Gothic and Theory*
  - Kimberly Lau, “Erotic infidelities: Angela Carter’s Wolf Trilogy”
  - Gina Wisker, “Postfeminist Gothic” in *Twenty-First-Century Gothic*
  - Kaja Franck and Sam George, “Contemporary Werewolves” in *Twenty-First-Century Gothic*
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**Week 10 - Critical Creativity**

**Monday, March 8**

- Section - Metacognition & Reflection
- Lecture - Creative Citation
  - WATCH - *Get Out* OR *Tigers are Not Afraid*

**Wednesday, March 10**

- Section - Thinking Towards the Future
- Lecture - Academic Storytelling

**Friday, March 12**

- Lecture - Concluding Thoughts
    - DUE - FINAL Assignment #2
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**Finals**

Wednesday, March 17

- DUE - “So What?” Reflection