

MODULE DESCRIPTOR

TITLE	Gothic House Fictions
SI MODULE CODE	77-5591-00S
CREDITS	20
LEVEL	5
JACS CODE	W800
SUBJECT GROUP	English
DEPARTMENT	Humanities
MODULE LEADER	Conor O'Callaghan

MODULE STUDY HOURS (based on 10 hours per credit)*			
Scheduled Learning and Teaching Activities	Placement (if applicable)	Independent Guided Study	Total Number of Study Hours
36		164	200

MODULE AIM

The module aims to encourage creative writing students to engage critically with the tradition of gothic fiction, and in particular with the trope of the house in the gothic tradition. Students will use this critical understanding to develop and reflect upon their own gothic fiction.

MODULE LEARNING OUTCOMES

By engaging successfully with this module a student will be able to:

- produce a creative short fiction which engages with the conventions of Gothic house fiction.
- demonstrate knowledge of the history and development of Gothic House fiction
- show a critical appreciation of role of the gothic house in the construction of national, political and individual identities.
- demonstrate an understanding of key critical theorisations of gothic writing.

INDICATIVE CONTENT

Theorizations of gothic writing eg: Sigmund Freud "The Uncanny"; Otto Rank "The Double"; Edmund Burke "An Enquiry into the Origins of the Sublime and the Beautiful"; Tsvetvan Todorov, "The Fantastic."

Gothic literary texts eg: Horace Walpole, *The Castle of Otranto*; Anne Radcliffe, *Sicilian Romance*; Bram Stoker, *Dracula*; Henry James *The Turn of the Screw* and *The Aspern Papers*; Daphne Du Maurier, *Rebecca*; Stephen King, *The Shining*, Ian McEwan, *The Cement Garden*.

LEARNING, TEACHING AND ASSESSMENT - STRATEGY AND METHODS

Students will be supported in their learning, to achieve the above outcomes, in the following ways

The module will be delivered through a mixture of lectures, seminars, workshops and tutorials. **There will be a lecture each week for the first eleven weeks and this will be followed in alternate weeks by either a literature seminar or a writing workshop.** On weeks where the

lecture is followed by a seminar the lecture will offer a contextual framework within which to read the set literary text for that week. On weeks where the lecture is followed by a workshop the lecture will introduce the students to a key piece of gothic theory drawing on other gothic texts for their examples. In week 12 there will be one-to-one tutorials in which students discuss the development of their gothic short fiction.

Students will be assessed by:

Firstly, by a **critical essay (1500 words)** which will require the students to compare and contrast the representation of the house in two of the gothic texts they have studied.

Secondly, by a **creative portfolio (3000 words: 500 words** of which must be reflective commentary). The creative component will emerge from the student's engagement with the theory about and the conventions of the gothic house tradition. Students will reflect upon this engagement in their critical commentary.

ASSESSMENT TASK INFORMATION

Task No.*	Short Description of Task	SI Code EX/CW/PR	Task Weighting %	Word Count or Exam Duration**	In-module retrieval available
1	Text analysis	CW	40	1500	N
2	Creative Writing	CW	60	3000	N

FEEDBACK

Students will receive feedback on their performance in the following ways:

- You will meet and talk to your tutor in seminars and individual tutorials.
- Feedback for written draft work will be given during these seminars.
- Students will provide peer support and feedback in seminars.
- The essay and portfolio – delivered by students for assessment at the end of the module will be responded to through written feedback.

LEARNING RESOURCES FOR THIS MODULE (INCLUDING READING LISTS)

General Studies

Botting, Fred, *Gothic* (Routledge,1995)

Clery, Emma, *The Rise of Supernatural Fiction, 1762-1800* (Cambridge UP)

(1985)

Delamotte, Eugenia C., *Perils of the Night: A Feminist Study of Nineteenth-Century Gothic* (1990)

Doody, Margaret Anne. "Deserts, ruins, and troubled waters: female dreams in fiction and the development of the Gothic novel." *Genre* 10 (Winter 1977) 529-72.

Ellis, Kate Ferguson, *The Contested Castle: Gothic Novels and the Subversion of Domestic Ideology* (1989)

Fleenor, Julian E., ed. *The Female Gothic*. Montreal: Eden Press, 1983.

Foucault, Michel. "A Preface to Transgression." *Language, Counter-Memory, Practice: Selected Essays and Interviews*. (1977).

Gilbert, Sandra and Susan Gubar. *The Madwoman in the Attic*. Yale, 1979.

Graham, Kenneth, ed. *Gothic Fictions: Prohibition/Transgression*. NY: AMS Press, 1989.

Guest, Harriet. "The Wanton Muse: Politics and Gender in Gothic Theory after 1760." *Beyond Romanticism*, ed. Copley and Whale. 118-39.

Diane Long Hoeveler. *Gothic Feminisms: The Professionalization of Gender from Charlotte Smith to the Brontes* (Penn State UP, 1999).

Hogle, Jerrold. E. (ed.), *The Cambridge Companion to Gothic Fiction* (Cambridge University Press, 2002)

Howells, Cora Ann. *Love, Mystery and Misery: Feeling in Gothic Fiction* (1978)

Hurley, Kelly, *The Gothic Body: Sexuality, Materialism, and Degeneration at the Fin de Siecle*. Cambridge: Cambridge UP, 1997.

Miles, Robert, *Gothic Writing 1750-1820, A Genealogy* (Routledge, 1993).

Mishra, Vijay, *The Gothic Sublime* (New York: State University of New York Press, 1994).

Moers, Ellen, *Literary Women*. NY: Doubleday, 1976.

Paulson, Ronald. "Gothic Fiction and the French Revolution." *ELH* 48 (1981): 545-54.

Punter, David. *The Literature of Terror*, vols I and II (new ed. 1995)

Punter, David, ed., *Companion to the Gothic* (Ithaca, NY: Cornell University Press, 1992)

Roberts, Marie Mulvey, ed. *The Handbook to Gothic Literature*. New York UP, 1998.

Sage, Victor. *The Gothick novel : a casebook*. 1990

Sedgwick, Eve Kosofsky. *The Coherence of Gothic Conventions*. (Arno, 1980; Methuen, 1986).

Summers, Montague. *The Gothic Quest*. Fortune Press, 1938.

Varma, Devendra. *The Gothic Flame*. Arthur Barker, 1957.

Williams, Anne. *Art of Darkness: A Poetics of Gothic*. Chicago: Chicago UP, 1995.

Wright, Angela, *Gothic Fiction: A reader's guide to essential criticism* (Palgrave, 2007)

SECTION 2 MODULE INFORMATION FOR STAFF ONLY

MODULE DELIVERY AND ASSESSMENT MANAGEMENT INFORMATION

MODULE STATUS - INDICATE IF ANY CHANGES BEING MADE

NEW MODULE	Y
EXISTING MODULE - NO CHANGE	Y / N
Title Change	Y / N
Level Change	Y / N
Credit Change	Y / N
Assessment Pattern Change	Y / N
Change to Delivery Pattern	Y / N
Date the changes (or new module) will be implemented	Jan 2016

MODULE DELIVERY PATTERN - Give details of the start and end dates for each module. If the course has more than one intake, for example, September and January, please give details of the module start and end dates for each intake.

	Module Begins	Module Ends
Course Intake 1	January 2016	May 2016

Is timetabled contact time required for this module?	Yes
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Are any staff teaching on this module non-SHU employees?	No
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If yes, please give details of the employer institution(s) below

What proportion of the module is taught by these non-SHU staff, expressed as a percentage?	
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MODULE ASSESSMENT INFORMATION

Indicate how the module will be marked	
*Overall PERCENTAGE Mark of 40%	Yes
*Overall PASS / FAIL Grade	N

SUB-TASKS

Will any sub-tasks (activities) be used as part of the assessment strategy for this module?	No
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FINAL TASK

According to the Assessment Information shown in the Module Descriptor, which task will be the LAST TASK to be taken or handed-in? (Give task number as shown in the Assessment Information Grid in Section 1 of the Descriptor)	Task No. 2
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NON-STANDARD ASSESSMENT PATTERNS

MARK 'X' IN BOX IF MODULE ASSESSMENT PATTERN IS NON STANDARD, eg ALL TASKS MUST BE PASSED AT 40%.	
NB: Non-standard assessment patterns are subject to faculty agreement and approval by Registry Services - see guidance. notes.	

CHECKED

Date	Reason
Jan 2016	SI checked - correct
July 2017	Operational change approved by Humanities Departmental Board 21/06/17