



UNSW Course Outline

ARTS3048 Gothic Cultures: Literature and Screen - 2024

Published on the 16 May 2024

General Course Information

Course Code : ARTS3048

Year : 2024

Term : Term 2

Teaching Period : T2

Is a multi-term course? : No

Faculty : Faculty of Arts, Design and Architecture

Academic Unit : School of the Arts and Media

Delivery Mode : In Person

Delivery Format : Standard

Delivery Location : Kensington

Campus : Sydney

Study Level : Undergraduate

Units of Credit : 6

Useful Links

[Handbook Class Timetable](#)

Course Details & Outcomes

Course Description

This course tracks the cultural history of the gothic genre from the sublime landscapes and haunted castles of Horace Walpole to the contemporary American Gothic. 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.

Course Learning Outcomes

Course Learning Outcomes
CLO1 : Apply analytical and research skills relevant to both past and present cultural and literary debates
CLO2 : Coherently communicate historical and theoretical concepts
CLO3 : Articulate the entangled histories of literature, film, and televisual storytelling

Course Learning Outcomes	Assessment Item
CLO1 : Apply analytical and research skills relevant to both past and present cultural and literary debates	<ul style="list-style-type: none"> • Minor essay • Major critical essay
CLO2 : Coherently communicate historical and theoretical concepts	<ul style="list-style-type: none"> • Minor essay • Major critical essay
CLO3 : Articulate the entangled histories of literature, film, and televisual storytelling	<ul style="list-style-type: none"> • Minor essay • Major critical essay

Learning and Teaching Technologies

Moodle - Learning Management System | Echo 360

Assessments

Assessment Structure

Assessment Item	Weight	Relevant Dates
Minor essay Assessment Format: Individual	40%	Due Date: 27/06/2024 11:59 PM Post Date: 11/07/2024 11:30 PM
Major critical essay Assessment Format: Individual	60%	Start Date: Not Applicable Due Date: 09/08/2024 11:59 PM

Assessment Details

Minor essay

Assessment Overview

Individual

1500-words

Students write an essay that engages closely with the Gothic as a genre with a long history.

Feedback via LMS.

Course Learning Outcomes

- CLO1 : Apply analytical and research skills relevant to both past and present cultural and literary debates
- CLO2 : Coherently communicate historical and theoretical concepts
- CLO3 : Articulate the entangled histories of literature, film, and televisual storytelling

Assessment Length

2000 words max

Assignment submission Turnitin type

This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Major critical essay

Assessment Overview

Individual

Major essay

2,500 words.

Students offer a sustained argument comparing and contrasting two Gothic texts in historical context.

Feedback via LMS.

Course Learning Outcomes

- CLO1 : Apply analytical and research skills relevant to both past and present cultural and

literary debates

- CLO2 : Coherently communicate historical and theoretical concepts
- CLO3 : Articulate the entangled histories of literature, film, and televisual storytelling

Assessment Length

3000 words max

Submission notes

Refer to Moodle

Assignment submission Turnitin type

This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

General Assessment Information

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

Grading Basis

Standard

Requirements to pass course

You must attend 80% of the seminars or run the risk of failing this course. Attendance will be recorded in every class. Lecture attendance is strongly recommended but not compulsory.

There are two assessment tasks to complete for this course. You must complete and submit both tasks to pass this course. This means that you will fail if you do not hand in one task, even if you have a total grade of over 50% from the other assessment.

Course Schedule

Teaching Week/Module	Activity Type	Content
Week 1 : 27 May - 2 June	Lecture	<p>Lecture and Seminar</p> <p>Defining Gothic & Horace Walpole's <i>The Castle of Otranto</i> This week's lecture and seminar will introduce the major themes of the course and then move to Horace Walpole's novel.</p> <p>Coined by Horace Walpole in the preface to <i>The Castle of Otranto</i> (1764), Gothic as a literary category quickly became associated with the crumbling architecture of medieval castles, ghosts and other supernatural phenomena, fainting damsels, chivalrous heroes and their tyrannical nemeses, as well as a fascination with reinventing the past, playing with limits of memory, reason and superstition. From its inception Gothic tested the limits of truth, taste, gender and genre. Intentionally sensational, Gothic has always elicited intense and often polarised responses. Gothic initially catered to the tastes of an emerging and rapidly expanding middle class readership and has subsequently engaged the imaginations of generations of readers, cinephiles and cult tv audiences. Gothic themes, images and style have also been adapted to a variety of genre and contexts, from the political, moral and domestic preoccupations of the nineteenth century to the moral ambiguity and haunted urban landscapes of 20th/21st century vampire series</p> <p>Horace Walpole, <i>The Castle of Otranto</i> (1764)</p> <p>Walpole's novel set the tone for all the Gothic novels that followed in its wake. High camp, melodramatic, and genre breaking <i>The Castle of Otranto</i> deliberately unsettles the reader. How seriously can you take a novel like this? Supernatural phenomena and realistic description interweave in this portrait of a dysfunctional family haunted by the past and the future. In typical gothic fashion, the politics of gender and class are heightened and problematised. Likewise, the lines between illusion and truth, fact and fiction, private and public are deliberately ambiguous. Project Gutenberg online version: http://www.gutenberg.org/ebooks/696</p>
Week 2 : 3 June - 9 June	Lecture	<p>Week 2: Lecture and Seminar</p> <p>Week 2: Edgar Allan Poe, Phantasmagoric Minds (1830s/40s)</p> <p>The influence of Poe's work on Gothic literary and visual culture has been profound. His tales & essays test the limits of reason, challenge gender and generic norms, & invent an experimental nomenclature to evoke the mind and the senses in extremis. This lecture and class will consider Poe's unique Gothic style in context and trace the impact of his characters and gothic aesthetic on literary and popular culture.</p> <p>Project Gutenberg has multiple editions of Poe's works from which you can source the set stories for this week.</p>
Week 3 : 10 June - 16 June	Lecture	<p>Lecture and Seminar</p> <p>Daphne Du Maurier, <i>Rebecca</i> (1938)</p> <p>Du Maurier shares Poe's interest in doubles, mental illness, and murder. Like Poe and other Victorian gothic writers, such as Stevenson, Wilde, and Stoker, Du Maurier also recasts the home as a site of risk, danger, and repressed desire. Still in print and adapted in multiple films (most recently by Netflix), Du Maurier's novel has outlived its critics who dismissed it as a middle brow romance at best, and a gothic throwback at worst.</p> <p>You will need to buy this book - the university book store has copies.</p>
Week 4 : 17 June - 23 June	Lecture	<p>Lecture and Seminar</p> <p>Conan Doyle's <i>Sherlock Holmes</i> & Gothic London</p> <p>Doyle's iconic detective fiction haunts contemporary cinema and television. This lecture and seminar reads the original fictions in their late-nineteenth century context and then expands into a broader discussion of the impact of Doyle's iconic character on popular Gothic media</p> <p>https://www.gutenberg.org/files/1661/1661-h/1661-h.htm</p>
Week 5 : 24 June - 30 June	Lecture	<p>Lecture and Seminar</p> <p>Oscar Wilde, <i>The Picture of Dorian Gray</i></p> <p>Wilde's extraordinary novel plays with the limits of reason and madness, reality and illusion. It enlists supernatural plot devices to explore the tragically flawed humanity of its characters. Like Walpole and Poe, Wilde's fiction explores the beast within, revealing the thin line between animal and human, desire and violence, civil society and brutalising decadence/degeneration. Wilde's London is a phantasmagoric nightmare of opium dens, decadent interiors and shallow social spectacle fuelled by second rate bourgeois hypocrisy.</p>
Week 6 : 1 July - 7 July	Other	Week 6 is a Flex Week. There are no lectures and seminars this week.
Week 7 : 8 July - 14 July	Lecture	<p>Lecture and Seminar</p> <p>Bram Stoker's <i>Dracula</i> (1897) & Joseph Sheridan Le Fanu's <i>Carmilla</i> (1872)</p> <p>Stoker's novel exemplifies the hybrid nature of Gothic style - its assimilative, capacious and self-referential forms. This is a novel made out of a compilation of records. And yet, ironically, as Jonathan Harker says in the final paragraph of the novel, there is no authentic document in the voluminous typescript Mina Harker assembles. What Stoker presses the reader to confront is the limits of</p>

		<p>objective accounts, no matter how modern. This novel is fascinated with the devices of modernity, from phonograph records, newspaper clippings, intercontinental telegraphic messages, railroad timetables, to Kodak photographs. This is also a novel, which reflects the late Victorian fascination with altered states, spiritualism, the cross of between psychological and psychical research. Like Poe, the occult plays a pivotal role in destabilising and questioning the limits of reason and the real. And, like Poe, Stoker's, novel has had a long cinematic afterlife.</p> <p>If you don't already own a copy, Stoker's Dracula is available in the UNSW bookshop.</p> <p>There is an e-version of Carmilla attached on the moodle section for this module (please read if you can this text is very short and quite wonderful)</p>
Week 8 : 15 July - 21 July	Lecture	<p>Lecture and Seminar</p> <p>Vampires: from Early Cinema to Episodic Television</p> <p>There are so many films and series to choose from. The rationale for the following selection is to demonstrate the range of manifestations of the vampire character in avant-garde film, as well as popular cinematic forms and televisual adaptations. These will include but will not be limited to the following - Murnau's Nosferatu (1922), Coppola's Bram Stoker's Dracula (1992), Let the Right One In (2008), Joss Whedon's Buffy the Vampire Slayer (1997-2003), True Blood (2008 - 2014). You are welcome to discuss other vampire films/tv series in this class as well - Neil Jordan's adaptation of Anne Rice's Interview with a Vampire and popular vampire franchises such as The Vampire Diaries and Twilight are only two of so many options here.</p>
Week 9 : 22 July - 28 July	Lecture	<p>Lecture and Seminar</p> <p>Horror & Race: H.P.Lovecraft, The Horror at Red Hook (1927) & Victor Lavelle, The Ballad of Black Tom (2016)</p> <p>Lavelle retells Lovecraft's (very short) story, which centres the nightmares of white supremacism, from the perspective of a young Black man living in Harlem in the 1920s. The Ballad of Black Tom has won multiple awards and been praised for its incisive treatment of the racist brutality and malicious stereotyping that characterises its literary inspiration. Lavelle has spoken of his conflicted enjoyment of Lovecraft's work as a young adult. This lecture will explore these threads of Lavelle's work and the context of BLM and police violence that shapes how we read a character like Black Tom, whilst relating both to a long tradition of Gothic satire and political critique.</p> <p>https://en.wikisource.org/wiki/The_Horror_at_Red_Hook</p> <p>Lavelle's amazing novella is available from the UNSW Bookshop. Please support contemporary fiction and buy the book if you can!!</p>
Week 10 : 29 July - 4 August	Lecture	<p>Lecture and Seminar</p> <p>Ghost Stories & Cultural Memory: Jesmyn Ward, Sing, Unburied, Sing (2017)</p> <p>Jesmyn Ward's novel demonstrates the ways the supernatural can be used to explore the uncanny presence of the past in the present lives of her characters. In this story the ghost of a young boy haunts a family connected to the prison where he was brutally killed. This is a powerful story of intergenerational violence and structural racism, but it is also a story that draws on a long tradition of ghost stories that will also be the focus of this lecture.</p> <p>Ward's novel is available from the UNSW Bookshop. Please consider buying a hard copy.</p>

Attendance Requirements

SAM attendance guidelines.

Students are expected to be regular and punctual in attendance at all classes for the School of the Arts & Media (SAM) courses in which they are enrolled. We expect **80% minimum attendance in tutorials**. If students have more than two unexplained absences they may be refused final assessment.

Students who do not meet attendance expectations run the risk of failing a course. No additional or special consideration will be provided if a student misses out on essential course information

and materials, or misses an assessment task/deadline, due to unexplained absences or an unapproved lack of attendance.

A student may be advised by the Course Convenor to withdraw from the course if significant learning activities are missed. Alternatively, a student may be required to undertake supplementary class(es) or task(s) as prescribed by the Course Convenor.

If assessment tasks have been missed, the student should apply for [Special Consideration](#), accompanied by appropriate documentation.

ARTS3048 attendance requirements

Students are expected to attend all lectures and classes for the School of the Arts & Media (SAM) courses in which they are enrolled.

Students who fail to attend at least 80% of tutorials run the risk of failing a course. No additional or special consideration will be provided if a student misses out on essential course information and materials, or misses an assessment task/deadline, due to unexplained absences or an unapproved lack of attendance.

A student may be advised by the Course Convenor to withdraw from the course if significant learning activities are missed. Alternatively, a student may be required to undertake supplementary class(es) or task(s) as prescribed by the Course Convenor

General Schedule Information

Please see the course moodle site for course schedule and further information

Course Resources

Prescribed Resources

- Book- Horace Walpole, *The Castle of Otranto*
- Book - Du Maurier, *Rebecca*
- selected Tales - Poe (see moodle page)
- selected stories - Doyle (see moodle page)
- Book - Wilde, *The Picture of Dorian Gray*
- Book -Stoker, *Dracula*
- short fiction - H.P. Lovecraft, *The Horror at Red Hook* (see moodle page) & Victor Lavelle, *The Ballad of Black Tom* (novella available in the bookshop)
- Book - Jesmyn Ward, *Sing, Unburied, Sing*

Recommended Resources

Please consult Moodle

Course Evaluation and Development

Detailed written and oral feedback will be provided on both essays submitted for this course via moodle. Essays will also be discussed in a general way in class so there will be space for students to ask general questions and for the convenor to raise common problems, strengths and/or issues with assignments. Students are also encouraged to arrange individual consultations with the convenor if they have any concerns about the process of assessment or require further feedback.

Staff Details

Position	Name	Email	Location	Phone	Availability	Equitable Learning Services Contact	Primary Contact
Convenor	Helen Groth		Webster 220		Wednesdays 3-5; Fridays 9-11	Yes	Yes

Other Useful Information

Academic Information

Due to evolving advice by NSW Health, students must check for updated information regarding online learning for all Arts, Design and Architecture courses this term (via Moodle or course information provided).

Please see: <https://www.unsw.edu.au/arts-design-architecture/student-life/resources-support/protocols-guidelines> for essential student information relating to:

- UNSW and Faculty policies and procedures;
- Student Support Services;
- Dean's List;
- review of results;
- credit transfer;
- cross-institutional study and exchange;
- examination information;
- enrolment information;
- Special Consideration in the event of illness or misadventure;
- student equity and disability;

And other essential academic information.

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 includes copying materials, ideas or concepts from a book, article, report or other written document, presentation, composition, artwork, design, drawing, circuitry, computer program or software, website, internet, other electronic resource, or another person's assignment without appropriate acknowledgement.
- Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original information, structure and/or progression of ideas of the original without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.
- Collusion: Working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student for the purpose of them plagiarising, 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.
- Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- Duplication ("self-plagiarism"): 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.

The UNSW Academic Skills support offers resources and individual consultations. Students are also reminded that careful time management is an important part of study. 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. UNSW Library has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW, but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other

- assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
 - use and manage information effectively to accomplish a specific purpose
 - better manage your time
 - understand your rights and responsibilities as a student at UNSW
 - be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
 - be aware of the standards of behaviour expected of everyone in the UNSW community
 - locate services and information about UNSW and UNSW Library

Use of AI for assessments

As AI applications continue to develop, and technology rapidly progresses around us, we remain committed to our values around academic integrity at UNSW. Where the use of AI tools, such as ChatGPT, has been permitted by your course convener, they must be properly credited and your submissions must be substantially your own work.

In cases where the use of AI has been prohibited, please respect this and be aware that where unauthorised use is detected, penalties will apply.

[Use of AI for assessments | UNSW Current Students](#)

Submission of Assessment Tasks

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au

Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin, you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support, you will automatically receive a ticket number, but if you telephone, you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, alternative submission details will be stated

on your course's Moodle site. For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

Late Submission Penalty

UNSW has a standard late submission penalty of:

- 5% per calendar day,
- for all assessments where a penalty applies,
- capped at five calendar days (120 hours) from the assessment deadline, after which a student cannot submit an assessment, and
- no permitted variation.

Students are expected to manage their time to meet deadlines and to request [Special Consideration](#) as early as possible before the deadline. Support with [Time Management is available here.](#)

School Contact Information

School of the Arts and Media

Location: Room 312, Level 3 Robert Webster Building

Opening Hours: Monday -Friday, 9am - 5 pm

Email: sam@unsw.edu.au

Phone: +612 9385 4856

web: <https://www.unsw.edu.au/arts-design-architecture/our-schools/arts-media>