ENGL 1511K Prof. Marc Redfield

Spring 2014 Office: 70 Brown St., #340

MWF 2-2:50pm Office Hours: Tues. 1-3pm

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CRN: 24295

**Gothic Novels and Romantic Poems**

The difference between “high Romantic” poetry and Gothic popular fiction blurs when we look closely at these haunted and haunting texts. This seminar will examine some major Romantic poems by Wordsworth, Coleridge, Keats, and Shelley, in tandem with Gothic novels by Ann Radcliffe, Matthew Lewis, Jane Austen, Mary Shelley, and Bram Stoker.

**Week One: Gothic and Romantic**

January 22 Introduction (“This Living Hand”). (We may also look at Keats’s

“La Belle Dame Sans Merci”)

January 24 Radcliffe, *Mysteries of Udolpho* vol. 1 (pp. 1-160) (Try to get at least to the strange and interesting first three paragraphs of chapter 10.)

**Week Two: Radcliffean Gothic and Wordsworthian Ballad I**

January 27 *Mysteries* vol. 1-2 (to p. 340); Wordsworth, “The Idiot Boy” (in

*Lyrical Ballads*)

January 29 *Mysteries* vol. 2-3 (to p. 512); “The Idiot Boy”

January 31 *Mysteries* vol. 2-3 (recap.); “The Idiot Boy”. Hogle, “Introduction: The Gothic in Western Culture” (pdf).

**Week Three: Radcliffean Gothic and Wordsworthian Ballad II**

February 3 *Mysteries* vol. 3-4 (to end, p. 672); Wordsworth, “The Thorn”

(in *Lyrical Ballads*)

February 5 *Mysteries* vol. 4 (to p. 672); “The Thorn”

February 7 Review *Mysteries*; “The Thorn.” Poovey, “Ideology and the *Mysteries of Udolpho*” (pdf)

**Week Four: The “Masculine” Gothic of Lewis**

February 10 Lewis, *The Monk*

February 12 *The Monk*; Bürger, “Lenora” (in Gamer and Porter’s edition of

*Lyrical Ballads*, pp. 517-25)

February 14 *The Monk*; Goethe, “Erlking” (Matthew Lewis’s translation,

 posted on Canvas)

**Week Five: Uncertain Crossings: Lewis and Coleridge**

February 17 [Holiday]

February 19 *The Monk*; Jerrold E. Hogle, “The Ghost of the Counterfeit” at <http://www.erudit.org/revue/ron/1997/v/n8/005770ar.html>

February 21 *The Monk*. **First Paper Due (5 pages).**

**Week Six: “Christabel” and “The Rime”**

February 24 Coleridge, “Christabel” (in Gamer and Porter’s edition of *Lyrical*

 *Ballads*, 434-52)

February 26 Coleridge, “Rime of the Ancient Mariner” (in Gamer and

Porter’s edition of *Lyrical Ballads*, 51-72)

February 28 “Christabel” and “Rime.” Karen Swann, “Literary Gentlemen

and Lovely Ladies: The Debate on the Character of Christabel,”

ELH 52, n. 2 (Summer 1985), pp. 397-418; please obtain via

 JSTOR: <http://www.jstor.org/stable/2872843>

**Week Seven: Lyrical Ballads I**

March 3 “Christabel” cont.; begin *Lyrical Ballads*: focus esp. on “Goody

Blake and Harry Gill” and “Simon Lee.”

March 5 *Lyrical Ballads* vol. 1: Focus esp. on “Lines Left upon a Seat in a

Yew Tree,” “The Nightingale,” “Anecdote for Fathers,” “We Are

Seven,” “Old Man Travelling,” “Tintern Abbey.”

March 7 *Lyrical Ballads* (same poems, continued)

**Week Eight: Lyrical Ballads II**

March 10 *Lyrical Ballads*, vol. 2: focus especially on “Preface,” “There was

a Boy,” “Strange Fits of Passion,” “She dwelt among

th’untrodden ways,” “A slumber did my spirit seal,” “Lucy

Gray,” “Poor Susan,” “Nutting,” “Three years she grew in sun

and shower,” “The Old Cumberland Beggar,” “Poems on the

Naming of Places,” “Michael.”

March 12 *Lyrical Ballads* (same poems, continued)

March 14 *Lyrical Ballads* (same poems, continued)

**Week Nine: Austen’s Parody**

March 17 Austen, *Northanger Abbey* (vol. 1: pp. 5-92)

March 19 Austen, *Northanger Abbey* (vol. 2: pp. 93-187)

March 21 [class cancelled]

**[Spring Break]**

**Week Ten: A Couple of Frankensteins**

March 31 Mary Shelley, *Frankenstein*, pp. 5-97

April 2 Mary Shelley, *Frankenstein,* pp. 98-156

April 4 James Whale, *Frankenstein* (1931). (Available as streaming

video on OCRA.)

**Week Eleven: Austen’s Subtle Gothicism**

April 7 Austen, *Persuasion* (Try to read the whole novel, but

concentrate on pp. 3-85)

April 9 *Persuasion* (focusing esp. on pp. 86-168)

April 11 [class cancelled]

**Week Twelve: Dracula: Gothic for the 20th Century**

April 14 Stoker, *Dracula*

April 16 *Dracula*

April 18 *Dracula*

**Week Thirteen: The End**

April 21 *Dracula*; Wicke, “Vampiric Typewriting” (pdf)

April 23 Conclusions.

**April 25:** **Second Paper Due (12 pages, with reference to 4-5 secondary works)**

**Reading Period April 25- May 6 (extra classes may be scheduled during this time if needed)**

**OCRA password: gothic**

**Final Exam: Exam Group 7: May 13, 2:00 p.m.**

**Requirements:** Attendance, class participation, two papers (one 5 pages, one 10 pages with reference to 4-5 secondary works) and a final exam. Reading assignments are to be completed ahead of class meetings.

**Evaluation:** Class participation: 20%

 Paper 1: 20%

 Paper 2: 40%

 Final Exam: 20%

Unexcused absences will lower your grade. Active participation is expected. Extensions on paper deadlines will only be granted if you contact your section leader in advance. Unexcused late papers will be graded down one-third letter grade per day.

**Texts available at the Brown Bookstore:**

# Ann Radcliffe, *The Mysteries of Udolpho*. Oxford World's Classics. ISBN: 0192825232

Mary Shelley, *Frankenstein*. Norton Critical Edition. 0393964582

Matthew Lewis. *The Monk*. Oxford World’s Classics 0192833944

Jane Austen, *Northanger Abbey*. Oxford World’s Classics 0192840827

Jane Austen, *Persuasion*. Norton Critical Edition 0393960188

W. Wordsworth and S. T. Coleridge, *Lyrical Ballads*, ed. M. Gamer and D. Porter (Broadview), 1551116006

Bram Stoker, *Dracula*. Norton Critical Edition. 0393970124

**Film Available as Streaming Video via OCRA (password “gothic”)**

James Whale, dir., *Frankenstein* (film, 1931)

**More on the Course Requirements:**

This course is an advanced course in English. It presupposes that you’re interested not just in reading great literature but writing about it. Your essays should be well-written, should make an argument, and should conform to the stylistic norms that you’ll find explicated in the *MLA Handbook* or the *Chicago Manuel of Style* (either format is fine, so long as you are self-aware and consistent). Please familiarize yourself with these conventions. One good way to do this—and to remind yourself what a close reading is, and why and how we do it—is to browse through **Jeannine DeLombard and Dan White’s excellent web site, “Papers: Expectations, Guidelines, Advice, and Grading”**: <http://www.utm.utoronto.ca/~dwhite/papers.htm>

You are expected to familiarize yourself with the basic vocabulary of literary criticism. (I’ll supply you with a list of terms you definitely need to know; others are optional.) There are many dictionaries and encyclopedias of literary terms available. The best-known is M. H. Abrams, *A Glossary of Literary Terms*.

The first paper (5pp.) is an **analysis** or **close reading** of a short poem (or a short section of a longer text). The second paper (12pp.) is a **short-to-medium-length research paper** for which you will read a few secondary texts about the text or topic you’re analyzing in order to enrich your analysis. Both papers should center on a careful analysis or close reading of an appropriate text (either one on the syllabus or one that you and I agree could have been on the syllabus).

The **final exam** will test your knowledge of basic terms for literary study (simple prosody) and your retention and comprehension of the literary texts we are studying in this seminar. You will be asked to define and use certain terms correctly, and to identify and comment intelligently on passages drawn from the texts on the syllabus.