

AML 4170 SEC 1C44/ M110

Genre: Paranormal, Gothic, Romance

Room: Matherly 115, 114

Times: T 08-09 R 9 (Tues 3:00-4:55 **Matherly 115** Thurs 4:00-4:55 **Matherly 114**)

Instructor: Professor Tace Hedrick

Email: Canvas

Office Hours: Thursday 1:00-2:00 and by appointment

Office: 4326 Turlington

Email: Via Canvas

- **Important:** Try to use **paper** books/essays for class discussion; you can mark and find specific places much more easily. If you have a Kindle or other platform **that does not connect to the general web**, you may use it for your books when you are participating online or F2F. If you don't have a Kindle, and don't want to use paper, use your laptop but remember to stay with the Zoom class, **not** on FB or other social media.
- **Important: These classes are not being recorded.** And because this is a literature **discussion** course, classes will not go well unless people have their **video cameras on**. Therefore, I encourage you in the strongest terms to keep your cameras on so we can see each other and share our ideas and questions. You'll notice that I do have a participation grade and that is tied to having your video on as much as possible, unless you have technical problems, or you have a letter from the Disability Resource Center exempting you. Because I'm reserving chat for my comments/notes, you cannot use chat to answer a question.
- **I answer email once a day**, except for Tuesdays.
- **Discussion.** On Tuesdays, "discussion" means first and foremost addressing your question or point from your notecards or your Word notes **to the class**. The class must first try to answer each question and/or point **with each other** before I enter into the discussion mix.

IMPORTANT: ASSIGNMENTS (please see Grading Scale at the end of this syllabus). Your assignments consist of weekly reading quizzes and weekly notes on your reading, both uploaded to Canvas.

- **Weekly quizzes:** On Tuesdays there will be a brief reading quiz on Canvas (five questions, true/false, at two points each for a total of ten points for each quiz). You will have had to do all of the reading in order to do well on the quiz. **Missing the quiz altogether will result in a 0 on your final score. There are no makeup quizzes. (See Grading Scale at the end of this syllabus.)**

- **Participation:** since this is a discussion class, a third of your grade depends on participation. This means keeping your video on at the very least, and responding with questions and ideas whenever possible. **(See Grading Scale at the end of this syllabus.)**
- **Course Discussion with notecards. Due every Tuesday, upload to Canvas Assignments.** Write your notes in longhand on one or two 4X6 notecards or write your notes in a Word document. **Please add your name.** If you make notes in a Word document, make sure you have at least three sentences but no more than two paragraphs.

Here's how to do your notes:

From the work you are reading/discussing, **choose an image, or two or three sentences, that you think are important to one or more overarching idea or concept in the text or movie.** Then, on the notecard, ask questions or make points about themes, motifs, politics, or otherwise.

Finally, you can upload these notes to Canvas one of two ways: if you have a scanner, just scan your written notes. If not, type your notes in Word, and upload that document. **In other words, you can upload the notes as is, handwritten, or you can type the notes out in Word in order to upload them. Every Note turned in is worth 10 points. Every one that is missing will result in a 0 on your final score. (See Grading Scale at end of this syllabus.)**

Course Description:

The study of genres within women's popular writing has been a minor but consistent theme in feminist theory. We will be reading and discussing how both white women and women writers of color and of differing sexualities and classes attempt to operate within, while also having to change, an affective--that is emotional--and deeply rooted investment in the **conventions**, that is the different but necessary parts, of the white middle-class romance. Indeed, critics have shown that even under the pressures of a changing scene of racialized and class power, the genre especially of women's romance still even now overwhelmingly struggles to say what makes *white* women desirable within a neoliberal economy. Here, we will discuss women's popular writing in the twentieth century and early twenty-first century via the paranormal romance, the gothic, and gothic romance, as it is imagined not just by white women writers but women writers of color as well as of differing classes and sexualities.

We will ask how the paranormal and the gothic "work" in a generic sense, that is how their conventions work to make a plot and a narrative, as well as how their conventions work to change--or not--their intertwining with the genre of the romance. Our understandings of the constraints of genre—through our readings in theory and criticism—in particular, will help inform us where questions about feminism, race, class, and sexualities might be brought to bear in this particular area of popular writing. Assignments will include reading quizzes and brief reading notes.

Required Texts:

Du Maurier, Daphne. *Rebecca*

Carriger, Gail. *Soulless*

Armstrong, Kelley. *Bitten*

Valdes, Alisa. *The Temptation of Demetrio Vigil*

Castillo, Mary. *Lost in the Light*

Muir, Tamsyn. *Gideon the Ninth*

Butler, Octavia. *Fledgling*

Oyeyemi, Helen. *White is for Witching*

January

- T 12 Introduction to Course; Housekeeping tasks
What is genre fiction? How is it constructed? How does it work to make whiteness, and white privilege, desirable? How does it function to **manage** the anxieties and desires of race, gender, and sexuality?
- Th 14 **Genre:**
Course Reserves (CR): *The Cambridge Companion to Popular Fiction*. Kaye Mitchell, "Gender and Sexuality in Popular Fiction"
- T 19 **Romance:**
Quiz/Notes
Discussion: What are the conventions of the ideal romance? Who is the desirable woman?
Course Reserves (CR): Radway, "The Ideal Romance"
- Th 21 Discussion: Whiteness, patriarchy and the ideal romance
- T 26 **Paranormal Romance:**
Quiz/Notes
Discussion? What does the "paranormal" add to "romance"? How does paranormal romance function? How does race change this function?
CR: Tobin-McClain, "Paranormal Romance"
Hobson, "Brothers Under Covers: Race and the Paranormal Romance Novel"
- Th 28 **Gothic/Gothic Romance:**
What are some of the conventions of the Gothic, especially when the Gothic novel is about women?
CR: *The Handbook of the Gothic* "Gothic Novels" "Female Gothic" "Gothic Romance"

February

- T 2 Du Maurier, *Rebecca*
Quiz/Notes
CR: Horner, Avril and Sue Zlosnik *Daphne du Maurier* “A Disembodied Spirit”
 Discussion: Class, patriarchy, and the “female Gothic.” How does a girl get her independence?
- Th 4 *Rebecca*, “A Disembodied Spirit”
- T 9 Carriger, *Soulless*
Quiz/Notes
 Class, patriarchy, and werewolves. How does a girl keep her independence?
- Th 11 *Soulless*
- T 16 **Asynchronous Class:** please upload your **NOTES** as usual.
 Armstrong, *Bitten*
 Werewolf heroines in a neoliberal world
CR: Young, “Flexible Heroines”
- Th 18 **Quiz** *Bitten*, “Flexible Heroines”
- T 23 Valdes, *The Temptation of Demetrio Vigil*
Quiz/Notes
 Discussion: Latina Gothic and the social life of Nuevo Mexicanos. What does the Gothic do for buried, raced social lives?
CR: Hedrick, “The Spirits Talk to Us”
- Th 25 Recharge day

March

- T 2 Castillo, *Lost in the Light*
Quiz/Notes
 Discussion: Buried histories in Latina Gothic
CR: Goddu, “Introduction”
- Th 4 *Lost*, “Introduction”
- T 9 Muir, *Gideon the Ninth*
Quiz/Notes
 Discussion: How does a queer protagonist change the Gothic? Change Romance conventions, or not?
- Th 11 *Gideon*
- T 16 Oyeyemi, *White is for Witching*
Quiz/Notes
 Discussion: What does the Gothic do for discussions of race?
CR: Cousins, “Helen Oyeyemi and Yoruba Gothic”
- Th 18 *White*, “Helen Oyeyemi”

T	23	Butler, <i>Fledgling</i> Quiz/Notes Discussion: How does Butler approach the question of race through the vampire narrative? CR: Robinson, “Minority and Becoming-Minor in Octavia Butler’s <i>Fledgling</i> ”
Th	25	<i>Fledgling</i> , “Minority and Becoming-Minor”
T	30	TBA

April

Th	1	Asynchronous class: Movie: <i>Atlantics</i> Senegalian Gothic
T	6	Discussion: <i>Atlantics</i> . How does this movie use Gothic romance in a Senegalese setting?
Th	8	Asynchronous class: Movie: <i>The Shape of Water</i> Retro Paranormal
T	13	Discussion: <i>The Shape of Water</i> . How does this movie use a “retro” sensibility to inform its paranormal romance?
Th	15	Asynchronous class: Movie: <i>Pan’s Labyrinth</i> History and the Gothic
T	20	Discussion: How does this movie use the paranormal and/or Gothic to illustrate the history of Spain’s civil war?

CLASS POLICIES

Students with disabilities: Please consult with me as soon as possible so that I can make appropriate accommodations for you.

Electronics online: Please turn off all cell phones while you are in your online class.

Electronics F2F: Please turn off cell phones and log on to our Zoom class on your laptop.

Class Deportment: You are now adults and must be expected to behave as such. However, to remind everyone:

- If you are more than 15 minutes late, do not come to class. Coming in this late is hugely disruptive.
- If you are too tired or sick to pay attention in class, please do not come.
- Please do not read other material in class—such as anything on your phone on anything else on your laptop.
- If you cannot come prepared for class discussion, please do not come.

Absences: I allow two unexcused absences. Each *unexcused absence* after the first two will result in the **loss of one point** from your total end-of-semester score.

Special Needs Accommodations: If you need academic accommodations for special needs, you must first contact the Disability Resource Center at 392-8565 (accessuf@dso.ufl.edu; 0001 Building 0020 [Reid Hall]) to verify the disability and to establish eligibility for accommodations. You should schedule an appointment with me within the first two weeks of the semester to make appropriate arrangements.

Course Evaluations: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Campus Resources:

Health and Wellness

U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)

Student Health Care Center, 392-1161.

University Police Department, 392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu/>

Academic Resources

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu. <https://lss.at.ufl.edu/help.shtml>.

Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling.

<http://www.crc.ufl.edu/>

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.

<http://teachingcenter.ufl.edu/>

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.

<http://writing.ufl.edu/writing-studio/>

Student Complaints Campus: https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf

On-Line Students' Complaints: <http://www.distance.ufl.edu/student-complaint-process>

GRADING SCALE:

QUIZZES

#	Points	
	Min	Max
1	0	10
2	0	10
3	0	10
4	0	10
5	0	10
6	0	10
7	0	10
8	0	10
9	0	10
10	0	10
Total	0	100

NOTES

#	Points	
	Min	Max
1	0	10
2	0	10
3	0	10
4	0	10
5	0	10
6	0	10
7	0	10
8	0	10
9	0	10
10	0	10
Total	0	100

PARTICIPATION

#	Points
Excellent	100
Superior	90
Good	80
Above average	70
Average	60
Below average	50
Not good	40
Poor	30
Bad	20
Deficient	10
None	0

FINAL GRADE

Grade	Points	
	Min	Max
A	271	300
A-	241	270
B+	211	240
B	181	210
B-	151	180
C+	121	150
C	91	120
C-	61	90
D+	31	60
D	1	30
F	0	0

