



## TOPICS OF COMPOSITION ENC 1145: WRITING ABOUT THE GOTHIC

Time: MWF 12:50-1:40 pm

Room: Matherly 0004

Instructor: Kaylee Lamb

Office Hours: Turlington 4415 Wednesday 10-12 pm

What does “living” with the Gothic mean? What is a stable definition of the Gothic? How do we describe, envision, or even experience the Gothic? We likely think of the Gothic as a subculture like something out of a Tim Burton film, that all too familiar store Hot Topic, or perhaps a controversial rock musician i.e. Marilyn Manson. Many of us are also aware of the Gothic as a form of literature, art, furniture, architecture, or even its relation to early Germanic Tribes, the Goths. Despite all this, can we explain what the Gothic is? This writing course will aim to unveil how we have historically, culturally, and socially defined this term. While much of our definition of the Gothic will be filtered through literature, short stories, and film, we will also engage in other media and print forms such as video games, social media posts, music videos, and fashion magazines.

Our first writing project entails a 1,000-word film analysis of a Tim Burton film. In contrast, our second assignment will be a multi-modal, creative project involving a 700-word analysis of the student’s creation. The final project will entail an outline and a 2000-word analysis paper surrounding one of our class texts. This is not limited solely to literature/short stories but can be any media forms or publication platforms discussed in class attempting to undercover the Gothic.

The student can also choose their own “text,” but must communicate with instructor BEFOREHAND.



Alongside these major assignments, students can expect quizzes surrounding our material and readings, peer review activities, and five reflections [this is not a summary]. There is also one group activity that will be performed throughout the semester meaning that each week students will propose an element of the Gothic to the class with their assigned group mates in an 8-10 minute panel discussion (more details below).

Texts: “The Masque of the Red Death” by Edgar Allan Poe [Available Online for Free] (1842); *Frankenstein* by Mary Shelly; *Carmilla* by Joseph Sheridan le Fanu (1872) [Available Online for Free]; *Beetle Juice* dir. Tim Burton (1988) [Provided in Class]; *Mongrels* by Stephen Graham Jones (2016); *Writhe* by Emily Carol (Comic [Available Online for Free]; Resident Evil and Silent Hill (Video Games)

#### Course Goals:

- ❖ To become familiar with the history of the Gothic genre, and its place in literary and cultural history
- ❖ To make connections between the historical genre and modern-day manifestations of it
- ❖ To develop skills of close and careful reading
- ❖ To enhance discussion skills by participating in classroom discussion
- ❖ To practice self-directed learning and creativity by choosing a Gothic work not discussed in class
- ❖ To improve presentation skills with an end-of-semester paper presentation
- ❖ To develop writing and research skills through a final paper

### General Education Objectives:

- ❖ This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000- word writing requirement (WR).
- ❖ Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive.
- ❖ Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- ❖ The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.
- ❖ Apply research and use writing to achieve a variety of purposes in a variety of disciplinary contexts.
- ❖ Demonstrate accurate and responsible cite and incorporate primary and secondary materials.
- ❖ Participate in groups with emphasis on listening, critical and reflective thinking, and responding to group members' writing and ideas.
- ❖ Present an effective academic writing style.

### Course Requirements:

This is a 3-credit course, as defined by federal regulation (I'm not kidding). Given that college is much like a "job" and attempts to prepare you for the outside world, attendance is **required**. This is not a correspondence course. You can and will fail the course for not attending class. You have **four (4) "free" absences** to use as you need. For every class beyond those you miss, your final grade will be lowered by **one grade**. (I.e., if you have a "B" for the class, but have missed 5 classes, you will receive a "C+" for your final grade.) Excessive or habitual lateness can also count as an absence. If six (6) absences are accrued, **YOU WILL FAIL THE COURSE**.

Good classroom citizenship is required. Good classroom citizenship goes beyond just "participation" in the sense of raising your hand a lot. It includes sharing your thoughts and actively listening to the thoughts and comments of your peers. To be an active class participant, you need to do more than raise your hand and talk about what you liked. Engage with your peers. Ask questions. Listen to the insights that others have, and engage with the arguments going on around you. Class discussions should be a conversation among the class members, not a series of

individual monologues. Please be considerate of your classmates and make the classroom a space where everyone can speak their mind. Participation is 10% of your **final grade**.

We will have both full-class discussions and small group work. If you are not particularly comfortable speaking in the full-class discussion, be sure you are making up for it in the smaller group discussions. Also, as a courtesy to everyone in the room, please turn off your cell phone before class begins. If you must eat or drink during class, please be respectful of those around you, and of those who come after you by cleaning up after yourself.

Communication:

The best way to get ahold of me is via Canvas messenger. I'll reply to any questions or concerns within 24 hours (scout's honor!). Likewise, it is critical that you actively monitor your inbox and our course website for changes or news from me. I'll be holding office hours at Turlington 4415 this spring during the hours immediately before our class periods on Monday/Wednesday (11:30-12:30 PM), but I am also extremely flexible to meet outside of this set time.

Evaluation and Grading:

❖ A	94-100%	A-	90-93%
❖ B+	87-89%	B	84-96%
❖ B-	80-83%	C+	77-79%
❖ C	74-76%	C-	70-73%
❖ D+	67-69%	D	64-66%
❖ D-	60-63%	F	0-59%

"A"- Excellent. A paper that demonstrates a clear understanding of critical concepts, addresses the subject matter and exceeds expectations of critical analysis. A paper with this grade will also be free of grammatical errors.

"B"- Good. A paper that has met the standards of the assignment at a high level. It may need revision after receiving feedback but is a logical and solid piece of work. It may have a few grammatical errors but still readable.

"C"- Satisfactory/passing. A paper that has done the absolute minimum required. It likely needs revision in terms of critical analysis, conceptual engagement, etc.

"D"- Weak. This paper does not adequately fulfill the assignment to a satisfactory degree. One portion of an assignment may be missing or there may be a misused critical element. Papers with this grade tend to be disorganized and contain many grammatical errors.

"F"- Failing. This paper does not address the assignment prompt or is unreadable/incomplete.



Please keep in mind the attendance policy (already detailed in the “Requirements” section above). Absenteeism is the leading cause of poor grades in my courses. Excellent attendance and participation will have a positive effect on your grade, particularly if you end up on a “borderline” between two grades.

You are responsible for completing all readings on the date they are due. It’s fairly easy to see who has and who hasn’t done the reading assignments (whether through quiz performance or by observing class participation). Completing the readings is part of your job as a class member. Your completion of the reading assignments, scores on quizzes, short take-home assignments, and in-class writing assignments, along with my evaluation of your participation in classroom discussion and activities, will be included in the “Classroom Citizenship” or “Participation” portion of your grade—10%.

### Assignment Format

All major papers will be submitted as a MS Word (.doc) documents on Canvas, unless otherwise noted. Final drafts should be polished and presented professionally. All papers must be in 12-point Times New Roman font, single-spaced, 1-inch margins, and pages numbered. For some of our larger assignments, there will be benchmarks along the way to aid you in your progress (for example: topic proposals, introduction/thesis drafts, peer review, etc.). If at any time you’re unprepared for these benchmarks or miss their deadline, the overall letter grade will drop for the assignment by roughly 1/3: A to A-, B+ to B, etc.).

## Assignment Descriptions:

### **Reading Reflections (300 words each; 5 total; 150 points)**

Students will be expected to write 5 reading reflections on the assigned “texts” this semester OR a “text” of their own choosing—as long as it pertains to the Gothic. Students may choose which “texts” they would like to write on. A reading reflection attempts to tackle a “big idea” or theme of the chosen text and connect it to a wider context. While you should remain close to the text and cite specific textual/visual evidence, these responses can be more personal and casual than other written assignments. A text may remind you of something else you’ve read or seen, something you have experienced, etc., and I encourage you to relay these experiences via the reading responses. These will be published under a Canvas discussion post.

### **Film Analysis of *Beetlejuice* (1000 words; 150 points)**

For the first big writing assignment, students will write a film analysis of Tim Burton’s *Beetlejuice*. There are many types of film analysis: semiotic analysis, narrative analysis, cultural/historical analysis, and mise-en-scene analysis. Whichever one you choose, be sure to maintain that analysis throughout.

This essay will be a close reading of the film (without any outside sources or research) and can focus on 1-2 scenes [I highly recommend not going above 2]. These papers must be thesis-driven and focus on a critical scene(s) of the film and what it seeks to reveal.

### **Multimodal Project (700 words; 250 points)**

Being that there is no fixed definition of the Gothic, you will have the opportunity to refine what the Gothic means to you. Reflecting on class discussions, texts, and film/videos, you will create a multimodal project that can include posters, storyboards, oral presentations, picture books, brochures, zines, slide shows (PowerPoint), blogs, TikTok videos, and/or podcasts. Some more complex digital multimodal texts include web pages [WordPress], digital stories or maps, interactive stories, animation, and film. I will provide examples of digital writing tools to provide clarity for this, but the choice is up to you on what medium your project will be. You will include a 700-word analysis or artist statement to explain how you define the Gothic through your multimodal project and why this is significant to Gothic studies.

### **Proposal for Final Paper (300 words; 50 points)**

This assignment asks for a brief research proposal for your final paper topic and serves as an outline for you to begin sooner rather than later (we all are guilty of procrastination!)

### **Final Literary Analysis Paper (2000 words, 300 points)**

This assignment will ask students to combine close reading skills with critical concepts and academic research introduced in class or from the student's own research. The goal is for students to produce a strong conceptual argument supported by textual and contextual evidence. In addition to using the primary text as evidence, you will also use secondary, scholarly sources to help support your argument. Four scholarly sources are required. More details will be provided later in the semester.



### **Group Project (500 words, 100 points)**

Working in pairs of 3-4, students will unveil a 'Gothic' text to the course. This 'text' can be a short story, poem, small video, TikTok, Instagram influencer, Hollywood Star, musician, novel, subculture, video game, mythological monster, event etc. Students will introduce the 'text' and provide an analysis of why this 'text' can be constituted as the Gothic. Some questions to consider will be: What makes this 'text' Gothic? How does this 'text' inform our understanding of the Gothic? How does this 'text' complicate 'traditional' understandings of the Gothic? These presentations will **require** everyone to speak and be ready for questions from the instructor and audience. A visual aid must be used.

## COURSE SCHEDULE SPRING

### Week 1

January 8 Introductions/Ice Breaker

January 10 Introduction to the Gothic

January 12 In-class Reading/ Student Analysis Example

### Week 2

January 15 [no class]

Homework: Frankenstein Letters 1-4 (Free copy: [The Project Gutenberg eBook of Frankenstein, by Mary Wollstonecraft Shelley](#))

January 17 Discussion and In-class Writing

Homework: Frankenstein Ch. 1-5

January 19 Discussion

Homework: Frankenstein Ch. 6-10

### Week 3

January 22 Discussion and In-class Writing

Homework: Frankenstein Ch. 11-15

January 24 Discussion and In-class Writing

Homework: Frankenstein Ch. 16-19

January 26 Discussion

Homework: Frankenstein Ch. 20-24 [Finish]

### Week 4

January 29 Discussion and Intro to Essay 1

January 31 Film Screening

February 2 Film Screening

### Week 5

February 5 Finish Film/ Film Analysis Tidbits

February 7 Film Analysis Tidbits Cont.

Homework: DRAFT ESSAY 1



February 9 Workshop

Homework: ESSAY 1

### Week 6

February 12 Peer Review

Homework: Reading [the story of william wilson.pdf \(state.gov\)](#)

February 14 **ESSAY 1 DUE** Discussion and In-class Writing

February 16 Library Scavenger Hunt

Homework: *Mongrels* 1-4

### Week 7

February 19 Discussion and Group 1 Presentation

Homework: *Mongrels* 5-9

February 21 Discussion

Homework: *Mongrels* 10-14

February 23 Discussion

Homework: *Mongrels* 14-17

### Week 8

February 26 Discussion and In-class Writing

Homework: Finish *Mongrels*

February 28 Examples of Modality and Discussion

March 1 Video Games and Technology (Class Cancelled)

Homework: Read [Gothic and Video Games: Playing with Fear in the Darkness - Univ. of Florida \(exlibrisgroup.com\)](#) pg. 449-457.

### Week 9

March 4 Discussion of “Gothic and Video Games” article and Group 2 Presentation

Homework: Project 2

March 6 Writing Activity and Peer Review

Homework: Project 2

March 8 Work Shop





## **SPRING BREAK**

### **Week 11**

March 18 **PROJECT 2 DUE** and Intro to Final Project

Homework: Monster Theory Article

March 20 Discussion and In-Class Activity of Monster

Homework: Carmilla Prologue to Ch. 3 [Free pdf: [The Project Gutenberg eBook of Carmilla, by Joseph Sheridan Le Fanu](#)]

March 22 Discussion of Vampires and Gothic Romance

Homework: Carmilla Ch. 4- 7

### **Week 12**

March 25 Discussion

Homework: Carmilla 8-11

March 27 Discussion and In-class Activity

Homework: Carmilla 12-14

March 29 Discussion

Homework: Carmilla 14-16 [Finish] and Read Article TBA

### **Week 13**

April 1 Discussion and Proposals

April 3 TBA [*Castlevania*]

April 5 Proposals of the Gothic

Homework: Proposal

### **Week 14**

April 8 Gothic Spaces and Histories

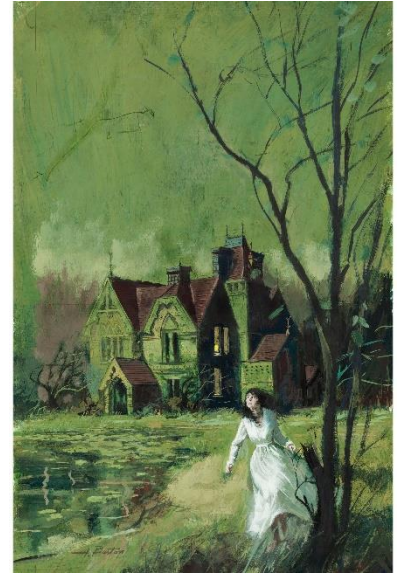
Homework: Proposal

April 10 **PROPOSAL DUE** and Presentation Sign-up

April 12 TBA

### **Week 15**

April 15 WORKSHOP



April 17 Presentations

April 19 Presentations

### Week 16

April 22 Presentations

April 24 Presentations...LAST DAY OF CLASSES!

### **HOMEWORK: FINAL ESSAY DUE**

#### Attendance

Like all lecture-discussion courses, this one needs you! Use your allotted absences wisely (for emergencies, major illnesses) as you would for any job. You will fail the course if you accrue six 50- minute absences. You will earn a lowered course grade if you accrue five absences. Note that missing a double session counts as 2 absences. Find a list of UF-approved excuses, and certified illnesses here for which alone a make-up option will be applicable (<https://catalog.ufl.edu/UGRD/academicregulations/attendance-policies/>)

\* If there is a medical condition that causes you to miss a prolonged series of class periods, you must speak with the Disability Resources Center (DRC) at the beginning of the semester to officially request an accommodation. I'll work with the DRC to arrive at an accommodation that allows you to be successful without altering the rigor and requirements of the class.

\* Regardless of reason, if you miss a class, it is still your responsibility to e-mail me and find out what occurred and what is expected for next time. I will get you the materials necessary for the next class period if they are not already available on Canvas. Additionally, if something is due for the class period you miss, it's your responsibility to e-mail me the assignment if you want to receive credit for it. This course moves quickly, and I'll do my part to keep you on pace if you fall behind— just stay in touch.

#### Extensions

If you need extra time for an assignment, for whatever reason, it is better to ask **early**. I do not automatically give extensions; however, I am a reasonable person, and you should ask for help or time if you need it. An “extension” is something you ask for **BEFORE** a paper is due. When you ask for extra time on the day a paper is due (or in the days after it was due), that is called “late.”



Late papers are subject to a grade reduction at my discretion, and I do not provide comments on late papers.

### Plagiarism

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits plagiarism and defines it as follows: Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another.

Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student. ENC 1145 Syllabus 8 University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code, which can be found at <https://sccr.dso.ufl.edu/students/student-conduct-code/>. Important Tip: You should never copy and paste something from the Internet without providing the exact location from which it came.

### Classroom Behavior

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class. We will be tackling some tough topics—please treat them with sensitivity.

### In-Class Work

Active participation is a crucial part of success in this class. Students will be expected to work in small groups and participate in group discussions, writing workshops, peer reviews, and other in-class activities. Be prepared for unannounced quizzes or activities on the readings or classroom discussion. Students must be present for all in-class activities to receive credit for them. In-class work cannot be made up. Writing workshops require that students provide constructive feedback about their peers' writing. In general, students are expected to contribute constructively to each class session.

### Paper Maintenance Responsibilities

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

### Mode of Submission

Papers and drafts are due at the beginning of class or online at the assigned deadline. Late papers will not be accepted. Failure of technology is not an excuse. All papers will be submitted as MS Word (.doc, .docx) documents to Canvas. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.

### Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of



instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at

<https://gatorevals.aa.ufl.edu/students/>.

Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or ENC 1145 Syllabus 9 via <https://ufl.bluera.com/ufl/>.

Summaries of course evaluation results are available to students at

<https://gatorevals.aa.ufl.edu/public-results/>.

### Writing Studio

The University Writing Studio is located in Turlington 2215 and is available to all UF students. Free appointments can be made up to twice a week. They are currently offering online appointments. See <https://writing.ufl.edu/writing-studio/> to learn more.

### Recording Policy

Class lectures may only be recorded for purposes defined by House Bill 233/Section 1004.097. A class lecture does not include academic exercises involving student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session. A recording of a class lecture may not be published without the consent of the lecturer. Publish is defined as sharing, transmitting, circulating, distributing, or providing access to a Recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. A recording, or transcript of the recording, is considered to be published if it is posted on or uploaded to, in whole or part, any media platform, including but not limited to social media, book, magazine, newspaper or leaflet.

A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

### Students with Disabilities

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>.

It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### Students in Distress

For guidance during distressing situations, please contact U Matter We Care or the Dean of Students Office. They can help students navigate resources and academic procedures for personal, medical, and academic issues.

U Matter We Care: <http://umatter.ufl.edu>, [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-294-2273 (CARE)

Dean of Students: <https://dso.ufl.edu/>, 202 Peabody Hall, (352) 392-1261

Counseling and Wellness Center: <https://counseling.ufl.edu/>, 3190 Radio Road, (352) 392-1575

Field and Fork Pantry: <https://fieldandfork.ufl.edu/>, located near McCarty B