

## Gothic & Horror

7.1 Module Overview									
<b>Module Number</b>		<b>Module Title</b>	Gothic and Horror						
<b>Stage of Principal Programme</b>			2	<b>Semester</b>	1	<b>Duration.</b> <i>(Weeks F/T)</i>	12	<b>ECTS</b>	5
<b>Mandatory / Elective (M/E)</b>	E	<b>Hours of Learner Effort / Week</b>	2.3						
Analysis of required hours of learning effort									
<b>Teaching and Learning Modalities</b>					<b>✓if relevant to this module</b>	<b>Approx. proportion of total (hours)</b>			
<b>Contact Hours</b>									
In person face-to-face					✓	28			
Synchronous									
<b>Indirect/Non-Contact Hours</b>									
Asynchronous									
Work Based									
Other:									
• Independent self- direct reading					✓	42			
• Research, preparation and completion of assessment					✓	25			
• Exam Preparation					✓	30			
<b>Total</b>						125			

<b>Pre-Requisite Module, if any. Module # and Title</b>	N/A
<b>Co-Requisite Module, if any. Module # and Title</b>	N/A
<b>Maximum number of learners per instance of the module</b>	120
Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff working in this module.	
Role e.g., Tutor, Mentor, Lecturer, Research Supervisor, etc.	Qualifications & experience required
Lecturer	A minimum level 9 qualification in English Literature or closely cognate area
Tutor	A minimum level 9 qualification in English Literature or closely cognate area
	Staff - Learner Ratio X:Y
	1:120
	1:20

Assessment Techniques – percentage contribution				
<b>Continuous Assessment</b>	40%	<b>Proctored Exam – in person</b>	60%	<b>Practical Skills Based</b>
<b>Project</b>		<b>Proctored Exam – online</b>		<b>Work Based</b>
<b>Capstone (Y/N)?</b>	N	<b>If Yes, describe</b>		

7.2 Minimum Intended Module Learning Outcomes (MIMLOs)	
<b>MIMLO</b> On completion of this module a learner will be able to:	<b>Related MIPLO #</b>
1. Demonstrate knowledge and understanding of the traditions and conventions of Gothic and horror writing.	1, 2

2. Critique Gothic and horror texts from a variety of critical perspectives, including cultural, historical, gender & sexuality, ecocritical and technological standpoints.	<b>2, 3</b>
3. Enhance group knowledge by contributing an online class database of Gothic and horror texts.	<b>5, 6</b>

### 7.3 Indicative Module Content, Organisation and Structure

This module is a survey of Gothic and horror literature from its inception to the present day. The overall aim of the module is to provide knowledge and understanding of the history of Gothic and horror literature and their related forms, including contemporary forms such as urban fantasy, paranormal romance and dark fantasy. The module has three particular objectives: (1) To provide for a strong knowledge of the conventions, styles and modes of Gothic and horror; (2) To apply a number of different theoretical approaches to contextualise Gothic and horror writing, which builds and develops learner capacity as readers of literature; (3) To utilise digital skills to enhance collaborative learning.

Key themes covered in lectures are: supernaturalism, psychological realism, psychoanalysis and Gothic, terror and horror, the role of violence in Gothic and horror, varieties of gothic and horror, the socio-political dimension of Gothic, historical contexts for Gothic fiction, Gothic and the environmental crisis, children's literature, American/Southern Gothic, race and/or postcolonial Gothic, Gothic and horror on screen, Gothic/horror and technology, gender and sexuality, motherhood and maternity. As there are a very large number of Gothic and horror texts, with new writing appearing all the time, indicative content could include:

- Introduction to the history of the genre; core texts and moments in Gothic literature; theories of Gothic; generic, formal and stylistic conventions
- Gothic and 'Terror' Fiction: Mathew Lewis, *The Monk*
- Enlightenment, Female Gothic and Science Fiction: Mary Shelley, *Frankenstein*
- Victorian Gothic and the emergence of the vampire: JS le Fanu, *Carmilla*
- 20<sup>th</sup> century American Gothic: Shirley Jackson, *The Haunting of Hill House* / Stephen King, *Carrie* / *The Shining* / Toni Morrison, *Beloved*
- Gothic and children's literature (Neil Gaiman, *Coraline*)
- Gothic on film and screen (*Alien*; *The Woman in Black*; *American Horror Story*)
- Contemporary Gothic: Rachel Yoder, *Nightbitch* / Sylvia Morena-Garcia, *Mexican Gothic*

Texts named here are indicative only and content may change from year to year as the course is updated. Reading lists should maintain a gender balance in the primary texts.

Tutorials should cover key topics as well as workshopping assessments. Indicative content includes:

- Tutorial 1: key topics and themes in Gothic and horror; defining Gothic and horror; differentiating Gothic and horror
- Tutorial 2: workshopping the continuous assessment; researching a Gothic/horror text; looking at sample uploads; filling in the assessment database template; adding visual images and links to the template; exploring the marking criteria
- Tutorial 3: Debating Gothic/horror: exploring key themes so far; considering the popularity of Gothic; considering the role of Gothic in modern culture (e.g., societal, psychological, gendered nature of Gothic; representation of violence; the supernatural; Gothic as metaphor)
- Tutorial 4: workshopping the exam paper; structure; expectations; answering sample questions

### 7.4 Work-based learning and practice-placement (if applicable)

N/A

### 7.5 Specific module resources required (if applicable)

N/A

## 7.6 Application of programme teaching, learning and assessment strategies to this module

Lectures will present information to learners in a variety of ways: from lecturer-led presentation to more discursive teaching formats offering greater opportunity to engage in detailed critical analysis of primary texts. In lectures, learners will be strongly encouraged to discuss and interrogate a range of interpretative positions related to the literature under discussion. Tutorials will also provide further opportunity for close-text analysis and debate, learner-led discussion, as well as assistance with assessment.

Lecture content will primarily be displayed using Microsoft PowerPoint, but other presentation software will be deployed as needed, including the use of video. Lectures should provide as much contextual information as possible by bringing into the discussion reference to other Gothic/horror texts beyond those prescribed on the reading list. This is to ensure that learners are enabled to understand these literary genres in extensive contexts and to make connections with the Gothic/horror traditions. This strategy will enable learners to develop their own contexts, and thereby contribute to the class database, which will be a repository of sample Gothic/horror texts that the class builds collectively.

The assessment for the module consists of a proctored written examination (60%) and continuous assessment worth (40%).

### Assessment

Class database contribution (30%)

Attendance in class (10%)

Proctored exam (60%)

## 7.7 Summative Assessment Strategy for this module

<b>MIMLOs</b>	<b>Technique(s)</b>	<b>Weighting</b>
<b>1, 2, 3, 4</b>	Learners must research one Gothic/horror text that is not on the reading list for any given year. The text can be drawn from any aspect of culture/history, including (but not limited to): literature, music, advertising, TV, cinema, digital gothic/horror culture, social media. Learners must upload the contribution to the class database.	<b>30%</b>
<b>1, 2, 3, 4</b>	Exam. Learners answer 2 out of 4 questions over a two hour period.	<b>60%</b>

## 7.8 Sample Assessment Materials

### Contribution to class database (30%)

Research at least one Gothic/horror text that is not on your reading list. The text can be drawn from any aspect of culture/history, including (but not limited to): literature, music, advertising, TV, cinema, digital gothic/horror culture, social media. Upload the contribution to the class database on Moodle. The contribution will be worth 30%.

You should not post anything offensive or pornographic, and all contributions must be approved by the course lecturer.

The contribution should include the following:

- (1) Name of the topic
- (2) Reason for choosing the topic (50-100 words)
- (3) Description of the topic, e.g., its origin, brief description of its content, its general reception (include any embedded links) (300 words max)
- (4) Analysis of the topic as a Gothic/horror text, e.g., themes, aesthetic styles, where it lies in the gothic/horror tradition; remarkable features or elements of interest (300 words max)
- (5) Internet link to the topic (video, text, social media etc.)

### Exam (60%)

Answer to out of four-five questions. Questions should be kept broad to allow for a broad interpretation. Sample exam questions:

1. Gothic writing has been attacked as 'a species of brutality'. With reference to at least one text, to what extent have you found this view to be true?
2. With reference to at least one text on your course, write an essay on the theme of transgression in Gothic fiction.
3. Gothic fiction is more interested in providing cheap thrills than with exploration of serious intellectual concerns'. Is this a valid description of the gothic? Answer this question using any examples of Gothic or Gothic-related texts. You may use examples from the module database if you wish.
4. Write an essay that explores the representation of nature/ecology in a text(s) of your choosing. In your answer, you should say what you think your text(s) say about the relationship between the human and the natural worlds.
5. Gothic fictions have been criticised as presenting women either as innocent victims or sinister predators or are largely absent. Do you agree or disagree? Support your answer with reference to at least one text.

Marking of assessments will be in line with the Marking Assessment Guidelines as outlined in Section 3.3 of the College's [Regulations in Relation to Assessment and Standards](#) unless otherwise indicated.

## 7.9 Indicative reading lists and other information resources

### **Indicative Core Reading (any edition of the following):**

Gaiman, Neil, *Coraline* (2002)

Jackson, Shirley, *The Haunting of Hill House* (1959)

King, Stephen, *Carrie* (1974)

King, Stephen, *The Shining* (1977)

le Fanu, JS, *Carmilla* (1864)

Lewis, Mathew, *The Monk* (1796)

Morena-Garcia, Sylvia, *Mexican Gothic* (2020)

Morrison, Toni, *Beloved* (1987)

Shelley, Mary, *Frankenstein* (1818)

Stoker, Bram, *Dracula* (1897)

Yoder, Rachel, *Nightbitch* (2022)

Note: Other texts may be substituted as necessary if there are changes to the core texts.

### **Other Reading:**

Botting, Fred (2013) *Gothic (The New Critical Idiom)*, 2nd edition, London, Routledge

Kilgour, Maggie, *The Rise of the Gothic Novel* (London: Routledge, 2013)

Spooner, Catherine, *Contemporary Gothic* (London: Reaktion Books, 2006)

Shapiro, Stephen, and Mark Storey, eds, *The Cambridge Companion to American Horror* (Cambridge: Cambridge University Press, 2022)