

## FL7367 – GOTHIC CORPOREALITIES

**Course Instructor:**

Manuel Herrero-Puertas

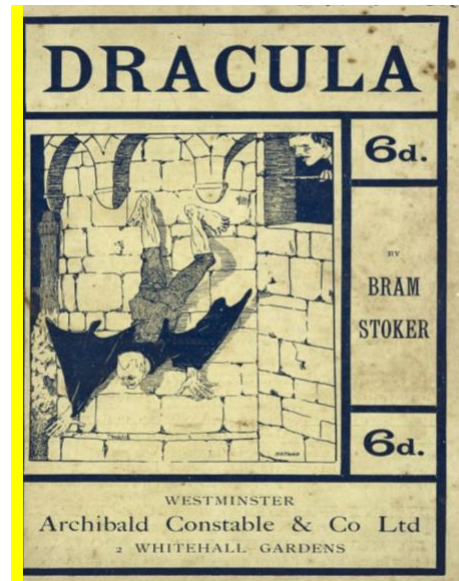
**Email:** [herreropuert@ntu.edu.tw](mailto:herreropuert@ntu.edu.tw)

**Office:** Old Main Library  
(舊圖書館), Room #21-1

**Meeting Times:** Tuesdays,  
9:10am-12:10pm

**Classroom:** Research Room 1, DFLL  
(外研一)

**Office Hours:** Thursday, 1:00-3:00 pm,  
preferably by appointment



Monsters, ghosts, vampires, mad scientists, lost-and-found manuscripts, evil twins, creaking hinges, hidden trapdoors, incantations, seances, and a long etcetera of complicated bodies, spaces, and textualities typify Gothic fiction. We have been trained to understand these and other constitutive elements of the Gothic through psychoanalytic paradigms such as the uncanny, the id, abjection, and repression. This seminar rests on the premise that, by overemphasizing repression, we have repressed other potentially illuminating approaches to the Gothic. Our goal is to explore these alternatives, paying special attention to questions of embodiment, cognition, and aesthetics as advanced by foundational and recent work in disability studies. Even though our focus falls mostly on British and American literature, the seminar welcomes and will be enriched by local, comparatist, and interdisciplinary perspectives.

### Course Objectives

By the end of the semester you will be able to:

- To show adequate familiarity Gothic fiction and aesthetics, from their inception to contemporary variants such as supernatural horror, cosmic horror, body horror, new weird, etc.
- To cultivate critical approaches to Gothic art and literature beyond psychoanalysis (e.g. new materialisms, disability studies, medical humanities, information studies, cultural geography, etc.)
- To gain a historico-political perspective on classic Gothic fiction
- To hone research, teamwork, presentation, writing, and other professionalization skills

### Required texts

- *Three Gothic Novels* (Penguin)
- Bram Stoker, *Dracula* (Penguin)
- Jeff VanderMeer, *Annihilation* (MacMillan)

Available at Bookman 書林書店: 106 台北市新生南路 3 段 88 號 2 樓之 5.

Course packet of readings available at 興格影印行 (0223659985) [台北市大安區新生南路三段 76 巷 8 號 1F]

### Grading

- Attendance and Participation 15%
- Three short critical responses 5% + 10% + 10%
- Leading discussion 10%
- Final essay 40%
- Symposium presentation 10%

### How to succeed in this class

Let me explain this through a set of expectations I call “*The Three Bs*”

***Be here!*** Plan on not missing a single class. I will record attendance weekly. Justified absences include only health issues and family emergencies.

***Be on time!*** We have a lot to do and no time to miss. Please make every effort to be punctual. Also, hand in all your assignments in a timely fashion. I’m relatively flexible with extensions, but you should always ask me before the deadline.

***Be prepared!*** Read the weekly assignment twice, one time for overall meaning and another for details. While reading, always keep track of your reactions: underline key passages and annotate the margins whenever anything surprises, confuses, and/or interests you (I can show you different ways of doing this). Never skim or skip the readings and wait for us to provide you with a summary. Because of our class dynamics, that just won’t work.

Speaking up during class is easier for some than others. I can help out if you don’t know how to enter the conversation—talk to me after class or send me an e-mail. Your goal is not to say something but to have something to say. That means both preparation and thorough engagement with the materials; however, questions will *always* be welcomed (there’s no better way of starting a discussion!). Don’t be afraid to share your perplexity. Silence won’t take you anywhere in this class.

**References**

- Adams, Rachel. *Sideshow U.S.A: Freaks and the American Cultural Imagination*. U of Chicago P, 2001.
- Anolik, Ruth Bienstock, ed. *Demons of the Body and Mind: Essays on Disability and Gothic Literature*. MacFarland, 2014.
- Bloom, Clive. *Gothic Horror: A Readers' Guide from Poe to King and Beyond*. Springer, 1998.
- Botting, Fred. *Gothic*, 2<sup>nd</sup> ed. Routledge, 2014.
- Davison, Carol Margaret. *Gothic Literature, 1764–1824*. Cardiff: U of Wales P, 2009.
- Ferguson, Kate Ellis. *The Contested Castle: Gothic Novels and the Subversion of Domestic Ideology*. U of Illinois P, 1989.
- Garland-Thomson, Rosemarie, ed. *Freakery: Cultural Spectacles of the Extraordinary Body*. New York UP, 1996.
- Goddu, Teresa. *Gothic America: Narrative, History, and Nation*. Columbia UP, 1997.
- Halberstam, Jack. *Skin Shows: Gothic Horror and the Technology of Monsters*. Duke UP, 1995.
- Holland, Norman N. and Leona F. Sherman. "Gothic Possibilities." *New Literary History*, vol. 8, no. 2, 1977, 279–94.
- Huckvale, David. *Terrors of the Flesh: The Philosophy of Body Horror in Film*. MacFarland, 2020.
- Punter, David. *The Literature of Terror, Volume 1: The Gothic Tradition*. Routledge, 1996.
- Punter, David, and Glennis Byron. *The Gothic*. Wiley-Blackwell, 2008.
- Sedgwick, Eve Kosofsky. *The Coherence of Gothic Conventions*. Ayer, 1999.
- Weinstock, Jeffrey Andrew. *Gothic Things: Dark Enchantment and Anthropocene Anxiety*. Fordham UP, 2023.
- , ed. *The Cambridge Companion to the American Gothic*. Cambridge UP, 2017.

**Cheating/Plagiarism – IMPORTANT!**

Plagiarism is the appropriation of all or part of someone else's works (such as but not limited to writing, coding, programs, images, etc.) and offering it as one's own. Cheating is using false pretenses, tricks, devices, artifices or deception to obtain credit on an examination or in a college course.

This includes unauthorized use of ChatGPT and other AI content generators for your written assignments (Use of Grammarly is allowed, although be careful: it is far from being 100% effective). For more information, please refer to our [Department's official statement on Generative AI software](#).

All your work for this class should be original. Versions of assignments written for other courses will count as plagiarism.

Any student who commits academic dishonesty by plagiarism, cheating, or in any other manner, will fail the class automatically and will be reported to the University authorities. The best way to avoid plagiarism is to address me any concerns beforehand. It is a much

better idea to consult with me what may or may not constitute plagiarism in a particular assignment than to risk and be exposed to later disciplinary action. If you have any questions about finding/using/citing sources, or if you are afraid your work might incur in plagiarism, please, contact me ASAP.

### **Cell Phone and Laptop Policy**

Cell phones are to be turned off and out of sight during class, although you are welcome to use online dictionaries during in-class reading and writing assignments. Due to the nature of the course, we will have laptop-free discussions. Please notify me if you need to use a laptop in order to accommodate a disability or for any other major reason.

### **Communicating with Me**

- In my experience, successful graduate students are unafraid to raise questions and communicate with their instructors. Do not be afraid to approach me before, during, after class as well as during my office hours.
- The same applies to e-mail communication (my address: [herreropuert@ntu.edu.tw](mailto:herreropuert@ntu.edu.tw)).
- I will use e-mail and NTU Cool to communicate important information about the course and upload important documents as well as lesson plans and ppts.
- For e-mail communications, allow me a maximum of 24 hours to respond.

### **Accommodations**

If you need any disability-related accommodations, please contact me as soon as possible.

## **COURSE CALENDAR**

### **W1 – 2/20 Introductions**

- Jack Halberstam, “Parasites and Perverts: An Introduction to Gothic Monstrosity,” *Skin Shows* [CP/NTU Cool]

### **W2 – 2/27 Origins**

- Horace Walpole, *The Castle of Otranto*
- Sigmund Freud, “The Uncanny” [CP]
- Manuel Herrero-Puertas, “Gothic Access” [CP]
- Mini-conference on Horace Walpole’s *The Castle of Otranto*, Yale University, November 2017 ([session 1](#), [session 2](#)) [NTU Cool]

### **W3 – 3/5 Echoes, Fragments, and Sleepwalkers**

- Charles Brockden Brown, “Memoirs of Carwin the Biloquist” and “Somnambulism. A Fragment” [CP]
- Johnson, Lisa Merri, and Robert McRuer, “Cripistemologies: Introduction” [CP]
- Jimmy Packham, “Introduction: American Biloquism,” *Gothic Utterance: Voice, Speech and Death in the American Gothic* [CP]

*Critical response #0 due*

**W4 – 3/12 Vitalism**

- Mary Shelley, *Frankenstein* (Preface, Letters, and Chapters 1-11)
- Halberstam, “Making Monsters: Mary Shelley’s *Frankenstein*,” *Skin Shows* [CP]
- Martha Stoddard Holmes, “Born This Way: Reading *Frankenstein* with Disability” [CP]

**W5 – 3/19 Species**

- Mary Shelley, *Frankenstein* (Chapters 11-24)
- Rosemarie Garland-Thomson, “Far from the Tree: Choreographies of Family Obligation in the Ballet of *Frankenstein*” [CP]

*Critical response #1 due*

**W6 – 3/26 Oriental Gothic**

- William Beckford, *Vathek*
- Jasbir Puar, “Crip Nationalism: From Narrative Prosthesis to Disaster Capitalism” [CP]
- Peter J. Kitson, “Oriental Gothic” [CP]

**W7 – 4/2 Poe**

- Edgar Allan Poe, “The Fall of the House of Usher,” “Ligeia,” and “William Wilson” [NTU Cool]
- Scott Peeples, “Poe’s ‘Constructiveness’ and ‘The Fall of the House of Usher’” [CP]
- Eve Kosofsky Sedgwick, “The Structure of Gothic Conventions,” *The Coherence of Gothic Conventions* [CP]

*Critical response #2 due*

**W8 – 4/9 Vampires**

- Bram Stoker, *Dracula* (Chapters 1-11)

**W9 – 4/16 Blood**

- Bram Stoker, *Dracula* (Chapters 12-19)

*Critical response #3 due*

**W10 – 4/23 Earth**

- Bram Stoker, *Dracula* (Chapters 20-27)
- Franco Moretti, “Dialectic of Fear,” *Signs Taken for Wonders: Essays on the Sociology of Literary Forms* [CP]

**W11 – 4/30 Hauntings**

- M. R. James, “Number 13” [CP]
- H. P. Lovecraft, “In the Walls of Eryx” [CP]
- Charles Chesnutt, “Po’ Sandy” [CP]
- Anthony Vidler, “Introduction” to *The Architectural Uncanny: Essays in the Modern Unhomely* [CP]

*Final essay proposal due*

**W12 – 5/7 Gothic Transcorporeality**

- Jeff VanderMeer, *Annihilation* (Chapters 1-3)
- Stacy Alaimo, “Bodily Natures,” *Bodily Natures: Science, Environment, and the Material Self* [CP]

**W13 – 5/14 Eco-Gothic**

- Jeff VanderMeer, *Annihilation* (Chapters 4-5)

**W14 – 5/21 Movie Day (TBA)**

**W15 – 5/28 Symposium**

**W16 – 6/4 Symposium**

*Final essay due on 6/7*