UNIVERSITATEA BABEŞ-BOLYAI
BABEŞ-BOLYAI TUDOMÁNYEGYETEM
BABEŞ-BOLYAI UNIVERSITÄT
BABEŞ-BOLYAI UNIVERSITY
TRADITIO ET EXCELLENTIA

Facultatea de Litere
Str. Horea nr. 31
400202, Cluj-Napoca
Tel: 0264 5322388
Fax: 0264 432303

COURSE SYLLABUS

1. Information about the study program

1.1 University	Babeș-Bolyai University
1.2 Faculty	Faculty of Letters
1.3 Department	Department of English Language and Literature
1.4 Field of study	Philology
1.5 Study cycle (BA/MA)	MA
1.6 Study program/Qualification	Language and literature/MA in Philology

2. Information about the subject

2.1 Course title/Code		LME2213/The New Gothic of Contemporary British Fiction (taught in English)						
2.2 Course tutor		Dr. Carmen-Veronica Borbely, Associate Professor						
2.3 Seminar tutor		Dr. Carmen-Veronica Borbely, Associate Professor						
2.4 Year of study	2	2.5 Semester	4	2.6 Type of assessment	E	2.7 Course status	Contents	DA
							Mandatory	DO

3. Total estimated time (teaching hours per semester)

3.1 Number of hours per week	4	of which: 3.2 course	2	3.3 seminar/laboratory	2
3.4 Total number of hours in the curriculum	48	of which: 3.5 course	24	3.6 seminar/laboratory	24
Time distribution					Hours
Study based on textbook/course manual/recommended reading/personal notes					72
Additional research in the library, by accessing scientific databases, or during field work					40
Preparation for seminars/laboratory classes, essays, portfolios and reports					32
Tutoring					2
Assessment (examinations)					6
Other activities					
3.7 Total hours for individual study	152				
3.8 Total hours per semester	200				
3.9 Number of credits	6				

4. Prerequisites (if necessary)

4.1 Curriculum	
4.2 Skills	

5. Conditions (if necessary)

5.1. For delivering lectures	• Classroom with media equipment
5.2. For teaching seminars/laboratory classes	• Classroom with media equipment

6. Acquired specific competences

Professional competences	C1 Appropriate use of fundamental concepts in the study of general linguistics, theory of literature and comparative literature. C2 Efficient written and oral communication in English. C3 Analysis and presentation of literary phenomena in the context of the reference culture. C4 Understanding relationships and influences between literary and critical categories, as well as the relationships among various current methodologies. C5 Understanding the interdependencies between the text and the fictional world. C6 The ability to analyse and distinguish the specific characteristics the novel as a literary genre,

Facultatea de Litere
Str. Horea nr. 31
400202, Cluj-Napoca
Tel: 0264 5322388
Fax: 0264 432303

	to exemplify in detail the topics tackled and associate them with the text. C7 The ability to analyse a literary text using the concepts and methods of modern criticism; the ability to use critical language and concepts, to understand the applicability of interdisciplinary methods for literary criticism.
Transversal competences	CT1 Using the instruments of linguistics and literary studies in accordance to professional ethics. CT2 Teamwork; interpersonal communication, taking on specific roles.

7. Course objectives (derived from the specific competences acquired)

7.1 General objective of course	This course proposes a revaluation of the Gothicism permeating the postmodern imaginary and an exploration of various strands of New Gothic sensibility in several contemporary British novels authored by: Angela Carter, Salman Rushdie, Marina Warner, Jeanette Winterson, Clare Clark, A. S. Byatt, Alasdair Gray, Martin Amis, and Fay Weldon, among others. Without resorting to the entire apparatus of gothic aesthetics, these novels incorporate a broad range of narrative strategies, atmospheric references and motifs specific to the Gothic. The figure of the monster will be the focus of a four-tiered interpretive paradigm, encompassing the monstrous female, the foreigner, the posthuman and the body politic. Moreover, while traditional Gothic narratives showed the monstrification of the Other, the post-Gothic narratives included in this syllabus resort to archival re-search and open up spaces for what Foucault calls the "insurrection of subjugated knowledges" about monsters and what they represent.
7.2 Specific objectives	• Understanding and reflecting critically on the resurgence of Gothic in contemporary British fiction • Analysing literary works pertaining to this strand of contemporary British fiction

8. Contents

8.1 Lectures	Teaching methods	Remarks
Gothic: a historical overview. Watch: *Splice* (2009)	Interactive lectures, discussions, debates	
Frankenstein and its afterlife. Analysis of the film (*Splice*) in relation to Mary Shelley's narrative. Shelley Jackson's *Patchwork Girl* (1995)	Interactive lectures, discussions, debates	
Gothicism and the culture of late modernity. Neo-gothic, after-gothic, postmodern gothic. The postmodern sublime. The culture of horror: prospects of apocalypse. The technically-grounded uncanny. Generic hybridity. The contamination of monstrous genealogies. Postmodern gothic literary transformations. David Mitchell, *Slade House*, 2015	Interactive lectures, discussions, debates	
Towards a Genealogy of Monstrosity. Genealogy and the teratological 'archive'. Foucault's genealogy of abnormality. Panopticism and docile bodies. Monstrous corporeality *v.* norms of proper embodiment. Demonstration, remonstration: definitional excursions. Taxonomies of monstrosity. Epistemic paradigms of monstrosity (prodigy, wonder, abnormality). Leonora Carrington, *Down Below*, 1942-3/2017	Interactive lectures, discussions, debates	

Facultatea de Litere
Str. Horea nr. 31
400202, Cluj-Napoca
Tel: 0264 5322388
Fax: 0264 432 903

Towards an Anthropology of Monstrosity. The Monster as *pharmakos*: scapegoating otherness. The ontological liminality of monstrous others. The 'ontological hygiene' of the human. 'Matter out of place': monstrosity as a pollution phenomenon. Monstrosity on display: the grotesque in carnivals and freak shows. Angela Carter, *Nights at the Circus*, 1984	Interactive lectures, discussions, debates	
Unsettling Notions of the 'Monstrous-Feminine'. Abject liminality and the 'monstrous-feminine.' Teratological taxonomies, 'deviant' abnormality, an(d)(th)ropomorphic norms. The 'clean and proper body.' 'Volatile bodies.' Angela Carter, *The Passion of New Eve*, 1982. Jeanette Winterson, *Sexing the Cherry*, 1989. Fay Weldon, *The Life and Loves of a She-Devil*, 1983	Interactive lectures, discussions, debates	
Monstrous Imagination: Reconstru(ct)ing Teratical Females. Monstering (m)others. Theories of the imagination. The teratogenic powers of maternal imagination. The parodic imagination. Liquid modernity, leaky boundaries. The mind-body continuum. Deformed births. Artistic creation as teratogenic birth (the Shelleyan master-text). A. S. Byatt, *Possession. A Romance.* 1991. Clare Clark, *The Nature of Monsters.* 2007	Interactive lectures, discussions, debates	
The 'Savage Exteriority' of Monstrous Others. Strangers, foreigners, and aliens: experiencing extremity. Intimacy/extimacy. Wild encounters. The psychic interiorization of wildness/ savagery/ barbarism. 'Savage exteriority/ savage interiority' Spectral encounters. 'Strange metamorphs.' Welcoming the 'monstrous arrivant.' Marina Warner, *Indigo or, Mapping the Waters*, 1992	Interactive lectures, discussions, debates	
De-naturing the Monster: Posthuman Others. The 'posthuman condition.' (De)Naturalised identities: body modification techniques. Redesigning the human: digital technologies, reproductive technologies, cybernetic enhancements, genetic modification. Chimeras, transgenic organisms, cyborgs. Martin Amis, *Einstein's Monsters*. London: Vintage, 1997. Ian McEwan, *Machines Like Me,* 2019	Interactive lectures, discussions, debates	
Troping The Monstrous Body Politic. Deformations in the body politic. Dystopian, monstrous avatars of the body politic trope. Sovereign power, disciplinary biopower. The model of vertical power propounded by Hobbes's theory of sovereignty. The Foucauldian horizontal, capillary model of the disciplinary society. The Deleuzian rhizomatic social 'body without organs.' Margaret Atwood, *The Handmaid's Tale*, 1986. Angela Carter, *The Infernal Desire Machines of Doctor Hoffman*, 1972. Alasdair Gray, *Lanark: A Life in Four Books*, 1981	Interactive lectures, discussions, debates	
The eruption of literary Gothicism in cyclical waves. Literary and film adaptations of fin-de-siècle/ late Victorian gothic classics (Stevenson, Stoker, Wilde) and their mutations in contemporary fiction and film. Salman Rushdie, *Shame*, 1995 (Stevenson's *Dr. Jekyll & Mr. Hyde*). Will Self, *Dorian, An Imitation*, 2002 (Wilde's *Picture of Dorian Gray*). Neil Jordan, *Mistaken* (2011) (Stoker's *Dracula*)	Interactive lectures, discussions, debates	

Primary bibliography

- Amis, Martin. *Einstein's Monsters,* 1997
- Atwood, Margaret. *The Handmaid's Tale*, 1986.
- Byatt, A. S. *Possession. A Romance.* 1991
- Carrington, Leonora. *Down Below,* 1942-3/2017
- Carter, Angela. *Nights at the Circus*, 1984
- Carter, Angela. *The Infernal Desire Machines of Doctor Hoffman*, 1972
- Carter, Angela. *The Passion of New Eve*, 1982.

Facultatea de Litere
Str. Horea nr. 31
400202, Cluj-Napoca
Tel: 0264 5322388
Fax: 0264 432303

- Clark, Clare. *The Nature of Monsters.* 2007
- Gray, Alasdair. *Lanark: A Life in Four Books*, 1981
- Jackson, Shelley. *Patchwork Girl*, 1995
- Jordan, Neil. *Mistaken* (2011) (Stoker's *Dracula*)
- McEwan, Ian. *Machines Like Me*, 2019
- Mitchell, David. *Slade House*, 2015
- Rushdie, Salman. *Shame*, London: Vintage, 1995 (Stevenson's *Dr. Jekyll & Mr. Hyde*)
- Self, Will. *Dorian, an Imitation*, Viking Press, 2002 (Wilde's *Picture of Dorian Gray*)
- Warner, Marina. *Indigo or, Mapping the Waters*, 1992
- Weldon, Fay. *The Life and Loves of a She-Devil*, 1983
- Winterson, Jeanette. *Sexing the Cherry*, 1989.

Critical bibliography

- Beville, Maria. *Gothic-postmodernism: Voicing the Terrors of Postmodernity*. Amsterdam & New York: Rodopi, 2009
- Botting, Fred & Dale Townshend (eds.) *Gothic: Critical Concepts in Literary and Cultural Studies. Volume IV. Twentieth-Century Gothic: Our Monsters, Our Pets*. London & New York: Routledge 2004
- Botting, Fred. "Aftergothic: consumption, machines and black holes" in Jerrold E. Hogle (ed.), *The Cambridge Companion to Gothic Fiction*, CUP, 2002, pp. 276-300
- Bruhm, Steven. "The contemporary Gothic: Why we need it", in Jerrold E. Hogle (ed.), *The Cambridge Companion to Gothic Fiction*, CUP, 2002, pp. 259-276
- Davies, Helen. *Neo-Victorian Freakery. The Cultural Afterlife of the Victorian Freak Show*, Palgrave McMillan, 2015
- Duggan, Robert. *The Grotesque in Contemporary British Fiction*. Manchester University Press, 2016
- Foucault, Michel. *Abnormal. Lectures at the College de France, 1974-1975*. Trans. Graham Burchell. London & New York: Verso, 2003
- Gibson, Andrew. *Towards a Postmodern Theory of Narrative*. Edinburgh: Edinburgh University Press, 1996
- Graham, Elaine L. *Representations of the Post/Human. Monsters, Aliens and Others in Popular Culture.* Manchester University Press, 2002
- Huet, Marie-Hélène. *Monstrous Imagination*. Cambridge, Massachusetts: Harvard University Press, 1993
- Piatti-Farnell, Lorna and Maria Beville, *The Gothic and the Everyday. Living Gothic*, Palgrave Macmillan, 2014
- Shildrick, Margrit, *Embodying the Monster. Encounters with the Vulnerable Self*. London & New Delhi: Sage Publications, 2002
- Thomson, Rosemarie Garland. *Extraordinary Bodies*. Columbia University Press, 2017
- Weinstock, Jeffrey Andrew (ed.), *The Monster Theory Reader*. London & Minneapolis: University of Minnesota Press, 2020

8.2 Seminars	Teaching methods	Remarks
Frankenstein and its legacy.	Close reading, presentations, discussions, debates	
Genealogies of monstrosity**.** Carrington, Leonora. *Down Below*, 1942-3/2017	Close reading, presentations, discussions, debates	
Topographies of monstrosity. Mitchell, David. *Slade House*, 2015	Close reading, presentations, discussions, debates	
Monstrous vs. grotesque. Carter, Angela. *Nights at the Circus*, 1984	Close reading, presentations, discussions, debates	
Gothic and the beauty of monstrous women. Weldon, Fay. *The Life and Loves of a She-Devil*, 1983	Close reading, presentations, discussions, debates	
Rewriting seventeenth-century freaks. Winterson, Jeanette. *Sexing the Cherry*, 1989	Close reading, presentations, discussions, debates	
Monstrous imagination. Byatt, A. S. *Possession. A Romance.* 1991	Close reading, presentations, discussions, debates	
Deconstructing eighteenth-century plots about monstrous female imagination. Clark, Clare. *The Nature of Monsters.* 2007	Close reading, presentations, discussions, debates	
Foreigners and the plight of colonial trauma. Rushdie, Salman. *Satanic Verses*, 1988	Close reading, presentations, discussions, debates	

Facultatea de Litere
Str. Horea nr. 31
400202, Cluj-Napoca
Tel: 0264 5322388
Fax: 0264 432509

Gothic and spatiality. Warner, Marina. *Indigo or, Mapping the Waters*, 1992	Close reading, presentations, discussions, debates	
Disciplinary biopower and the Gothic. Carter, Angela. *The Passion of New Eve*, 1982	Close reading, presentations, discussions, debates	
Hobbesian politics and the Gothic. Gray, Alasdair. *Lanark: A Life in Four Books*, 1981	Close reading, presentations, discussions, debates	
Technology and the Gothic. McEwan, Ian. *Machines Like Me*, 2019	Close reading, presentations, discussions, debates	
Rewriting traditional Gothic. Rushdie, Salman. *Shame*, 1995 (Stevenson's *Dr. Jekyll & Mr. Hyde*)	Close reading, presentations, discussions, debates	

Bibliography

- Byatt, A. S. *Possession. A Romance.* 1991
- Carrington, Leonora. *Down Below*, 1942-3/2017
- Carter, Angela. *Nights at the Circus*, 1984
- Carter, Angela. *The Passion of New Eve*, 1982.
- Gray, Alasdair. *Lanark: A Life in Four Books*, 1981
- McEwan, Ian. *Machines Like Me*, 2019
- Mitchell, David. *Slade House*, 2015
- Rushdie, Salman. *Shame*, 1995 (Stevenson's *Dr. Jekyll & Mr. Hyde*)
- Rushdie, Salman. *Satanic Verses*, 1988
- Warner, Marina. *Indigo or, Mapping the Waters*, 1992
- Weldon, Fay. *The Life and Loves of a She-Devil*, 1983
- Winterson, Jeanette. *Sexing the Cherry*, 1989.

9. Validating course contents based on the expectations of epistemic communities, professional associations and of potential employers related to the field of study.

The course is grounded in international scholarship on contemporary Gothic fiction. The tutor has given conferences and published research on this topic. The course/seminar content is congruous with that taught in other universities abroad.

10. Assessment (examination)

Type of activity	10.1 Assessment criteria	10.2 Assessment methods	10.3 Weight in the final grade
10.4 Lecture	Copying or fraud: 1 Failure to demonstrate reading of the primary texts: 4 Simplistic analysis of the literary works: 5/6 Placement of the works in their cultural context and in-depth analysis: 7/8 Use of critical/theoretical bibliography: 9-10	Mid-term essay; end-of-term presentation	70%
10.5 Seminar	The capacity to contextualise and critically analyse the works included in the syllabus	Formative assessment (seminar activity)	30%

10.6 Basic performance standard

- Good comprehension of the importance of the topics presented during the lectures and during the seminars; a clear understanding of the concepts; the ability to perform the stylistic analysis of a text, to write academic essays, to provide accurate analyses on the basis of the theoretical information delivered in class and detailed in the bibliography; the honest acknowledgement of all sources.
- Level of English proficiency: B2 and above.
- Correct use of terminology.

Organizational details, exceptional situation management:
Fraud shall be punished in keeping with the regulations in force.

UNIVERSITATEA BABEȘ-BOLYAI
BABEȘ-BOLYAI TUDOMÁNYEGYETEM
BABEȘ-BOLYAI UNIVERSITÄT
BABEȘ-BOLYAI UNIVERSITY
TRADITIO ET EXCELLENTIA

Facultatea de Litere
Str. Horea nr. 31
400202, Cluj-Napoca
Tel: 0264 5322388
Fax: 0264 432303

Date 04.04.2022	Course tutor's signature	Seminar tutor's signature
Date of department endorsement 14.04.2022	Head of department's signature	
Date of Dean's endorsement	Signature of the vice-Dean in charge	Faculty stamp