

ENGL394: THE GROOVY GOTHIC
Spring 2019
Section 1
Tues/Thurs: 12:30-1:45 pm, Combs Hall 002

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WEBSITE (for blog posts and readings)
www.literatureoftheamericas.com

OFFICE HOURS (Combs Hall 324):
Tues/Thurs: 8:30-9:30 am
11:00-12:30 pm

COURSE DESCRIPTION

Perhaps it was fated that print versions of Mary Shelley's *Frankenstein* (1818) and Bram Stoker's *Dracula* (1897) appeared in the same century that gave birth to the cinema. These works of literature were popular with British readers, but it would be screen adaptations and variations from around the world that would grant their titular "monsters" immortality in popular culture. This course examines these gothic fictions alongside film adaptations and spin-offs from the late 1950s-early 1970s. The films coincide with "Swinging London" and the "British Invasion," a time when England emerged from the ashes of World War II into a vibrant and youth-oriented culture. This new scene of radical politics, artistic revolution, and sexual liberation influenced the world in the form of Beatlemania, mod design, fashion models, theatrical "happenings," psychedelic drugs, tabloids, and the mini skirt. Within the British cinema, Hammer Film Productions pioneered a groovy brand of horror that traded on Technicolor sex, blood, and subversion. Yet, perhaps because of the taint of "poor taste," "low genres," and a perceived overreliance on Hollywood, the British studio has gone missing histories of the counterculture.

This course proceeds in three directions. First, we explore the foundational gothic fictions of Mary Shelley and Bram Stoker within their nineteenth-century British contexts.

Second, we turn to Hammer's *Dracula* and *Frankenstein* films, paying close attention to how they express a full range of attitudes regarding the new lifestyles of "Swinging London."

Third, we consider the Hamer legacy abroad. We trace the spread of its style across the Atlantic to the film adaptations of America's most esteemed gothic writer, Edgar Allan Poe. We will be taking a class trip to the Poe Museum in Richmond. If you cannot make this trip, please do not enroll in the course.

SPECIAL NOTE (*Please Read Extra Carefully*)

I believe that a university is a place where we should stretch our intellectual capabilities in untried, and even uncomfortable, directions. Be assured that we will approach the materials in this course in the spirit of scholarly inquiry, and with the aid of serious academic sources. However, note that all of the films

shown for this course will—at one time or another—violate taboos regarding race, sex, gender, class, and religion. I do not recommend that you enroll in this class if you cannot tolerate ideas, language, or fictional depictions that challenge mainstream societal standards. *This disruption is the very subject of the course!* Go home today and look up the films and books we will study. *If you are unsure about whether or not to remain in this class after doing so, I encourage you to speak with me privately. There will be no alternate assignments! I will pass out a confirmation form for you to sign during our second meeting.

COURSE GOALS & OBJECTIVES

Students will analyze literary and film sources that reflect the long span of British cultural history, from the nineteenth century novel to the gothic revival in the cinema.

Students will learn about “swinging London” through an interdisciplinary “spotlight” approach that includes history, culture, politics, art, aesthetics, fashion, film, and music.

Students will undertake a transnational study of culture by considering how Hammer Film Productions became an engine for “exploitation” and “cult” film productions abroad.

Students will consider the validity of the “Groovy Gothic” hypothesis. Is gothic cinema one with the 1960s youth movement? Is it actively opposed to its revolutionary spirit? Some combinations of both?

REQUIRED TEXTS (Available at the University Bookstore)

Shelley, Mary. *Frankenstein* (Bedford/St. Martin's, 3rd edition)

Stoker, Bram. *Dracula* (Bedford/St. Martin's, 2nd edition)

FILM SCREENINGS (Held at 6:00 pm in Simpson Library 225) (Thereafter available under “Reserve: Barrenechea” in Simpson Library)

Mon, 2/4: *The Curse of Frankenstein* (1957)

Wed, 2/6: *Frankenstein Created Woman* (1967)

Mon, 2/11: *The Horror of Frankenstein* (1970) *9:00 pm screening*

Mon, 3/18: *Horror of Dracula* (1958) *8:30 pm screening*

Wed, 3/20: *Dracula Has Risen from the Grave* (1968)

Mon, 3/25: *Dracula A.D. 1972* (1972)

Wed, 4/10: *The Masque of the Red Death* (1964)

COURSE REQUIREMENTS

This course has a constant and sometimes demanding workload. Active participation during class discussion is essential to doing well. At a minimum, I expect you 1) to have excellent attendance, 2) to arrive and leave on time, 3) to have done assigned readings/viewings carefully before class, 4) to turn in your work on time, 5) to bring the necessary materials and texts to class, 6) to listen respectfully to me and to your classmates, and 7) to contribute to class discussion and activities on a regular basis. **It is your own responsibility to find out what you miss when you are not in class.** *I suggest that you exchange email information with at least one other classmate in order to ensure that you are always prepared.* Note that you will receive an *unsatisfactory* mark on your mid-semester report if you fail to comply with these requirements and/or have a working course grade lower than a C. **I will accept no late submissions of any kind from you without a medical note.**

GRADE DISTRIBUTION

Be assured that I want students to learn and to receive the good grades they deserve. Please make an appointment with me should you have undue difficulty with the course. Written assignments include: 1) two blog posts about the reading/viewing, and 2) three 2-page essays on course topics. In addition to class discussion, oral assignments include a 20-minute presentation on a 1960s topic. You will receive detailed directions for completing each one of these assignments. The following is the grade distribution:

Participation and Blog Posts: 20%

Presentation: 20%

Paper #1: 20%

Paper #2: 20%

Paper #3: 20%

GRADING CRITERIA

Students often complain that they do not understand “what professors want” when it comes time to complete required assignments. I have designed the following criteria guidelines to help you grasp how I conduct a large part of the grading. I divide formal written assignments in the following ways:

****Papers: Content and Analysis (70%)***

--An average paper (C) demonstrates a superficial understanding of the topic; it is usually based almost exclusively on class notes. It generally relies too much on summary rather than explicit analysis of textual points, and uses quotations ineffectively.

--A better paper (B) incorporates readings that have been assigned in other contexts (including in-class assignments), analyzes literary and film devices as they are employed in a text, and uses specific quotations from texts in order to illustrate the grounding of its analysis.

--A superior paper (A) demonstrates all the qualities of a “B” paper, and includes a more sophisticated understanding of the chosen topic. That is, an “A” paper uses the tools of textual analysis, apt use of quotation, concise and explicit remarks justifying that analysis, while drawing on all the available resources of the course.

****Papers: Form, Style, Mechanics and Usage (30%)***

--An average paper (C) demonstrates a reasonable control of basic English syntax, verb and subject (including pronoun) agreement, tense consistency, proofreading, paragraph organization, etc.

--A better paper (B) demonstrates an ability to vary sentence structure, has few if any proofreading errors, employs careful transitions and organization in a more sophisticated way, and controls grammar.

--A superior paper (A) demonstrates all the qualities of a “B” paper, and in addition demonstrates an ability to control complex sentence structure, vary verbs effectively, and contains no proofreading errors.

****Blog Posts:***

I will grade these as part of your participation grade. I require that you 1) post by the deadline, 2) respond to my question/comment with ample evidence that you have completed the required reading/viewing, and 3) post a response only after careful reflection, and using correct grammar and punctuation.

****Spotlight Presentation:***

I will assign you a letter grade based upon 1) how thoroughly you engage with the assigned material, 2) how clear you are in your delivery, and 2) how well you answer questions from me and from your peers.

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Section 1

Week #1	ROMANTICISM AND THE GOTHIC
Tues 1/15	Introduction to the Course
Thurs 1/17	Introduction to Romanticism
Week #2	
Tues 1/22	Mary Shelley, <i>Frankenstein</i> (1818) [Introduction to the 1831 edition] <u>Spotlight 1: Richard Lester, <i>A Hard Day's Night</i> (1964)</u>
Thurs 1/24	Mary Shelley, <i>Frankenstein</i> (1818) [Volume I] <u>Spotlight 2: The Who, <i>My Generation</i> (1965)</u>
Week #3	
Tues 1/29	Mary Shelley, <i>Frankenstein</i> (1818) [Volume II] <u>Spotlight 3: David Bailey</u>
Thurs 1/31	Mary Shelley, <i>Frankenstein</i> (1818) [Volume III] <u>Spotlight 4: Michelangelo Antonioni: <i>Blow Up</i> (1966)</u> *Blog Post #1 Due
Week #4	COOL-STEPPING MONSTERS
Tues 2/5	Terence Fisher, <i>The Curse of Frankenstein</i> (1957) <u>Spotlight 5: "James Bond"</u>
Thurs 2/7	Terence Fisher, <i>Frankenstein Created Woman</i> (1967) <u>Spotlight 6: Lewis Gilbert, <i>Alfie</i> (1966)</u>
Week #5	
Tues 2/12	Jimmy Sangster, <i>The Horror of Frankenstein</i> (1970) <u>Spotlight 7: Mary Quant</u>
Thurs 2/14	*Paper #1 Due
Week #6	VICTORIANISM AND THE GOTHIC
Tues 2/19	Introduction to Victorianism <u>Spotlight 8: Jean Shrimpton</u>
Thurs 2/21	Bram Stoker, <i>Dracula</i> (1897) [Preface-Chapter IV] <u>Spotlight 9: Twiggy</u>
Week #7	
Tues 2/26	Bram Stoker, <i>Dracula</i> (1897) [Chapter V-X] <u>Spotlight 10: The Independent Group</u>
Thurs 2/28	Bram Stoker, <i>Dracula</i> (1897) [Chapter XI-XIV] <u>Spotlight 11: Robert Fraser</u>
Week #8	
Tues 3/5	Spring Break
Thurs 3/7	Spring Break
Week #9	
Tues 3/12	Bram Stoker, <i>Dracula</i> (1897) [Chapter XV-XXIII] <u>Spotlight 12: The Beatles, <i>Sgt. Pepper's Lonely Hearts Club Band</i> (1967)</u>
Thurs 3/14	Bram Stoker, <i>Dracula</i> (1897) [Chapter XXIV-Note] <u>Spotlight 13: Pink Floyd, <i>The Piper at the Gates of Dawn</i> (1967)</u> *Blog Post #2 Due

Week #10

Tues 3/19

SWINGING VAMPIRESTerence Fisher, *Horror of Dracula* (1958)Spotlight 14: The Rolling Stones

Thurs 3/21

Freddie Francis, *Dracula Has Risen from the Grave* (1968)Spotlight 15: David Bowie**Week #11**

Tues 3/26

Alan Gibson, *Dracula A.D. 1972* (1972)Spotlight 16: Pink Floyd, *The Dark Side of the Moon* (1973)

Thurs 3/28

*Paper #2 Due

Week #12

Tues 4/2

AMERICAN GOTHIC

Introduction to American Romanticism

Spotlight 17: Andy Warhol

Thurs 4/4

Edgar Allan Poe, "The Masque of the Red Death" (1842)

Spotlight 18: The Beach Boys, *Pet Sounds* (1966)*Thursday Poetry and Prose Reading: Bob Dylan, *Highway 61 Revisited* (1965)
5:00-5:30 pm; Combs 139**Week #13**

Tues 4/9

Edgar Allan Poe, "Hop-Frog" (1849)

Spotlight 19: Malcolm X / Alex Haley, *The Autobiography of Malcolm X* (1965)

Thurs 4/11

Roger Corman, *The Masque of the Red Death* (1964)Spotlight 20: Michael Wadleigh, *Woodstock* (1970)**Week #14**

Tues 4/16

*Class Trip to the Poe Museum

Thurs 4/18

Conclusion to the Course

Week #15

Tues 4/23

Kemp Symposium Conferencing

Thurs 4/25

Kemp Symposium

Week #16

*Paper #3 Due