

➤ Prospectus.

As it has been explained by David Punter, “the Gothic emerged as a radical response to Enlightenment discourses which undermined and marginalised the working class, cultural difference and the powers of the imagination”. In the same fashion, Gina Wisker points out that “its history is one of revealing hidden, silenced and subordinated voices and subtexts”. In the 20th century, the radical edge of Gothic found echoes in varied writing modes and was equally fortified by a dialogue with other media, such as cinema, TV adaptations and diverse artistic renderings.

The aim of this seminar is to explore key Gothic texts and other media adaptations produced in the 20th and 21<sup>st</sup> centuries which prove how vigorous the practise of this aesthetics is, and how hybridity and intermediality reinforce the capacity of Gothic art to question what is taken for granted, usually through its engagement with the liminal. For the purposes of this academic term, the selection of theoretical, critical and artistic works will privilege the figure of the **automaton**, and a series of rewritings, adaptations or appropriations of Mary Shelley’s *Frankenstein*, in the anglophone traditions.

➤ Class Format.

Seminar. 2 hour-sessions per week.

Students will be asked to read the texts and watch the audio-visual adaptations at home and be prepared for the discussion of the materials in class. All students need to read *Frankenstein* by Mary Shelley before the beginning of this seminar.

➤ Grading.

Students will hand-in 2 essays (5-7 pages each):

-Mid-term essay: session 9.

-Final essay: session 16.

(Each essay will represent a 50% of the grading, in relation to the global or final mark for the seminar. Essays will be corrected by one -or more- of the professors involved, depending on the themes selected by students. Proposals may be submitted beforehand, in case students would like to be provided with previous academic advice for the selection of themes and theoretical approaches).

-MLA style format will be required for any written assignment during this term.

-80% attendance is compulsory. As well as the handing-in of brief assignments or class presentations, in case professors (sporadically) find it pertinent to include such activities as part of the teaching methodology.

## SCHEDULE

Session	Author/ Theme	Readings
1	-Introduction: The cycle of early Gothic novels and the Gothic mode in the 20 <sup>th</sup> and 21st Centuries.	-Syllabus. -General introduction to classical Gothic novels; as well as Gothic writings and related artistic products in the 20 <sup>th</sup> and 21st Centuries.
2	-Mary Shelley: Her novels and her life, with an emphasis on <i>Frankenstein</i> .	-Mary Shelley, “Chapter VII, Volume II”. <i>Frankenstein</i> .  -José Ricardo Chaves, “Incestuosa Madame Frankenstein”. <i>Gótico Imaginal</i> .  -Anne K. Mellor, “Making a Monster”. <i>Mary Shelley: Her Life, Her Fiction, Her Monsters</i> .
3	-A film adaptation which claims “loyalty”.	- <i>Mary Shelley’s Frankenstein</i> (1994), directed by Kenneth Branagh. **
4	-Lovecraft and the automaton.	-H.P. Lovecraft. <i>Herbert West-Reanimator</i> . Guest professor: Dr. Antonio Alcalá.
5	-Gaiman and Jones: the Frankenstein legacy.  -Nancy Kilpatrick and her collection of comforts.	-Neil Gaiman, “Foreword” -Stephen Jones, “It’s Alive!”  - Nancy Kilpatrick. “Creature Comforts”. <i>In the Shadow of Frankenstein. Tales of the Modern Prometheus</i> . (All three texts included in the same anthology).
6	-Robert Bloch: Gothic hybridity.	-Robert Bloch, “Mannikins of Horror”. <i>In the Shadow of Frankenstein. Tales of the Modern Prometheus</i> .
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	-Frankenstein and poetry.	-Liz Lockhead, "Dreaming Frankenstein".
8	-Gothic literature and cinema (part I).	-Hutcheon, Linda. "Beginning to Theorize Adaptation: What? Who? Why? Where? When?". <i>A Theory of Adaptation</i> .
9	-Gothic literature and cinema (part II).  - <b>Mid-term essay</b> .	-Tudor, Andrew. "Why Horror? The Peculiar Pleasures of a Popular Genre". <i>Horror. The Film Reader</i> . (2002).
10	-Domestic Violence and Inheritance. Dolls and Haunting.	- M. R. James. "Mezzotint". <i>Collected Ghost Stories</i> . Guest professor: Dra. Anna Reid.
11	-Domestic Violence and Inheritance. Dolls and the Uncanny.	-Susan Hill. <i>Dolly</i> . Guest professor: Dra. Anna Reid.
12 and 13	-Gothic intertextualities: From Glasgow to the world.	Alasdair Gray. <i>Poor Things</i> . **
14	-A juxtaposition of Gothic and anti-Gothic.	-Fred Botting, "Poor Things as They Are: Political Romance from Gray to Godwin". <i>Gothic Romanced</i> .
15	-The automaton strikes back.	- <i>Poor Things</i> (2023), directed by Yorgos Lanthimos.
16	-Frankenstein and TV series adaptations.  - <b>Final essay</b> .	-John Logan. <i>Penny Dreadful</i> . (2014-2016) (Selected episodes).  -Barry Langford and Benjamin Ross. <i>The Frankenstein Chronicles</i> (2015-2017). (Selected episodes).

\*\*The teacher's assistant will present the two readings marked with a double asterisk symbol. He/she/they will also create a Google Drive with the readings for the seminar, both primary and secondary sources. Finally, he will contribute to the course with the marking of a 30% of written assignments and providing students with an academic follow-up via e-mail. All of the previous tasks will be closely supervised by the teacher who is the main responsible in the seminar.

➤ Bibliography.

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- . "Poor Things as They Are: Political Romance from Gray to Godwin". *Gothic Romanced. Consumption, Gender and Technology in Contemporary Fictions*. London and New York: Routledge, 2008.
- , ed. *The Gothic (Essays and Studies)*. Suffolk: D. S. Brewer, 2001.
- Brooker, Peter. "Postmodern Adaptation: Pastiche, Intertextuality and Re-functioning". *The Cambridge Companion to Literature on Screen*. Cambridge: Cambridge University Press, 2007. 107-120 pp.
- Carroll, Noël. *The Philosophy of Horror or Paradoxes of the Heart*. New York: Routledge, 1990.
- Chaves, José Ricardo. "Incestuosa Madame Frankenstein". *Gótico Imaginal*. Ciudad de México: Rialta Ediciones/ UNAM, 2018.
- Davenport-Hines, Richard. "We'd Rather Have the Iceberg than the Ship". *Gothic. Four Hundred Years of Excess, Horror, Evil and Ruin*. New York: North Point Press, 2000.
- Gray, Alasdair. *Poor Things: Episodes from the Early Life of Archibald McCandless M.D., Scottish Public Health Officer*. Londres: Bloomsbury, 2002.
- Herman, Arthur. *The Idea of Decline in Western History*. New York: The Free Press, 1997.
- Hill, Susan. *Dolly*. Milton Keynes (UK): Vintage, 2023.
- Hogle, Jerrold E., ed. *The Cambridge Companion to Gothic Fiction*. New York: Cambridge University Press, 2002.
- Hutcheon, Linda. *A Theory of Adaptation*. London and New York: Routledge, 2013.
- Ishiguro, Kazuo. *Never Let Me Go*. Nueva York: Vintage, 2006.
- Jackson, Rosemary. "Gothic Tales and Novels". *Fantasy: The Literature of Subversion*. London: Methuen Books, 1981.
- James, M. R. "Mezzotint". *Collected Ghost Stories*. Hertfordshire: Wordsworth Editions, 2007. 20-29 pp.

- Jones, Stephen, ed. *In the Shadow of Frankenstein. Tales of the Modern Prometheus*. Foreword by Neil Gaiman. Nueva York: Pegasus Books, 2016.
- Joshi, S.T., "H.P. Lovecraft: The Decline of the West". *The Weird Tale*. Austin: University of Texas Press. 1990. 168-229 pp.
- . ed. *Icons of Horror and the Supernatural. An Encyclopedia of Our Worst Nightmares. Volumes 1 & 2*. Westport: Greenwood Press, 2007.
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- Lockhead, Liz. *Dreaming Frankenstein and Collected Poems*. Edinburgo: Polygon Books, 1993.
- Lovecraft, H. P. *The New Annotated H. P. Lovecraft*. Ed y notas, Leslie S. Klinger. Introd. Alan Moore. New York: W.W. Norton & Company. 2014.
- . *Herbert West-Reanimator*. Wisconsin: CreateSpace Independent Publishing Platform, 2017.
- . *Supernatural Horror in Literature*. New York: Dover, 1973.
- McFarlane, Brian. "Reading Film and Literature". *The Cambridge Companion to Literature on Screen*. Cambridge: CUP, 2007. 15-28 pp.
- Mellor, Anne K. *Mary Shelley. Her Life, her Fiction, her Monsters*. Nueva York y Londres: Routledge, 1989.
- Moers, Ellen. *Literary Women. The Great Writers*. New York: Oxford University Press, 1985.
- Piñeiro, Aurora. "Las cabelleras femeninas en *Penny Dreadful*: una exploración de los afectos y las tecnologías del glamour en la estética gótica". *Los placeres de la lectura: cuerpos, afectos*. México: CISAN-UNAM, 2022. ISBN: 978-607-30-5196-5. 231-270 pp.
- . *El gótico y su legado en el terror: una introducción a la estética de la oscuridad*. México: UNAM/ Bonilla-Artigas Editores, 2017. (Colección *GenPop*). 150 pp.
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- Wolstenholme, Susan. *Gothic (Re)Visions. Writing Women as Readers*. New York: State University of New York Press, 1993.

➤ Filmography, TV Series and Other Audiovisual Materials:

- Bride of Frankenstein, 1935. James Whale, dir. Estados Unidos: Universal Pictures. DVD.*
- Cien años de la escritura del relato "The Outsider", de H.P. Lovecraft. Aurora Piñeiro and Antonio Alcalá, guest speakers. Librero Sonoro. Tecnológico de Monterrey, Región Cdmx. First broadcasted on 6 May 2021. 26 minutes. Available in: <https://open.spotify.com/episode/0deswJKj5nI5WwFWfyOIZE?si=I-dISxg-R0m2eEDhIrnRcw>*
- Frankenstein, 1931. James Whale, dir. Estados Unidos: Universal Pictures. DVD.*

*The Frankenstein Chronicles* (TV series 2015-2017). Barry Langford y Benjamin Ross, creadores. Reino Unido: Rainmark Films. Showtime.

*Mary Shelley's Frankenstein*, 1994. Kenneth Branagh, dir. Estados Unidos/ Japón: TriStar Pictures/ Japan Satellite Broadcasting (JSB)/ IndieProd Company Productions. DVD.

*Penny Dreadful* (TV Series 2014-2016). John Logan, creador. Estados Unidos/ Irlanda/ Reino Unido: Desert Wolf Productions/ Neal Street Productions. Showtime.

*Poor Things*, 2023. Yorgos Lanthimos, dir. Irlanda/ Reino Unido/ Estados Unidos/ Hungría: Element Pictures, Film4, Fruit Tree, Hungarian Tax Credit, Searchlight Pictures.