



Course Description

What is the gothic – and what, specifically, is the *Southern* gothic? What are the major tropes, symbols, themes, and genres of the Southern gothic? How have different authors responded to the Southern gothic, and how has it changed shape over time? Over the course of the semester, we will work together to answer these questions, and develop many others. You will work toward a conference paper by building a theoretical position, developing keywords, and drafting and revising an abstract. At semester's end, you will be required to write a conference paper and complete a presentation.

Required Texts

Roger Luckhurst, *Gothic: An Illustrated History*

The Palgrave Handbook of the Southern Gothic, eds. Susan Castillo Street and Charles L. Crow

Flannery O'Connor, *The Complete Stories*

William Faulkner, *Absalom, Absalom!*

Jean Rhys, *Wide Sargasso Sea*

Cormac McCarthy, *Blood Meridian*

Karen Russell, *Swamplandia!*

Octavia E. Butler, *Kindred*

Maisy Card, *These Ghosts Are Family*

Jesmyn Ward, *Sing, Unburied, Sing*

Marlon James, *Book of Night Women*

Leslie Marmon Silko, *Storyteller*

Leslie Marmon Silko, *Ceremony*

Silvia Moreno-Garcia, *Mexican Gothic*

Coursework

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| • Attendance | 150 |
| • Lead Discussant | 100 |
| • Theoretical Position Paper | 100 |
| • Annotated Bibliography | 100 |
| • Keywords and Abstract I | 100 |
| • Keywords and Abstract II | 100 |
| • Conference Paper Outline | 100 |
| • Conference Paper | 150 |
| • Presentation | 100 |

Late Work

I will accept work until the final day of instruction. If you anticipate having difficulties completing your work, please communicate with me right away so we can figure out accommodations.

Attendance Policy

Students are expected to attend class meetings regularly and to abide by the attendance policy established for the course. It is important that you communicate with the professor and the instructional team prior to being absent, so you, the professor, and the instructional team can discuss and mitigate the impact of the absence on your attainment of course learning goals. Please inform the professor and instructional team if you are unable to attend class meetings because you are ill, in mindfulness of the health and safety of everyone in our community.

Academic Integrity Policy

Students may not use generative AI for any aspect of their writing in this course. According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. Use of AI is not allowed in this course. Students whose work is discovered to be plagiarized or written with the aid of AI will be given an F for the assignment, and may fail the course. All instances of academic misconduct will be reported.

ADA Policy

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website (<https://disability.unt.edu/>).

8.17	Introduction to the Class
8.19	What is the Southern Gothic?
8.24	Roger Luckhurst, <i>Gothic: An Illustrated History</i>
8.26	Roger Luckhurst, <i>Gothic: An Illustrated History</i>
8.31	Flannery O'Connor, <i>The Complete Stories</i>
9.2	Flannery O'Connor, <i>The Complete Stories</i>
9.7	Labor Day / No Class
9.9	William Faulkner, <i>Absalom, Absalom!</i>
9.14	William Faulkner, <i>Absalom, Absalom!</i>
9.16	William Faulkner, <i>Absalom, Absalom!</i>
9.21	Jean Rhys, <i>Wide Sargasso Sea</i>
9.23	Jean Rhys, <i>Wide Sargasso Sea</i>
9.28	Cormac McCarthy, <i>Blood Meridian</i>
9.30	Cormac McCarthy, <i>Blood Meridian</i>
10.5	Karen Russell, <i>Swamplandia!</i>
10.7	Karen Russell, <i>Swamplandia!</i>
10.12	Octavia E. Butler, <i>Kindred</i>
10.14	Octavia E. Butler, <i>Kindred</i>
10.19	Maisy Card, <i>These Ghosts Are Family</i>
10.21	Maisy Card, <i>These Ghosts Are Family</i>
10.26	Jesmyn Ward, <i>Sing, Unburied, Sing</i>
10.28	Jesmyn Ward, <i>Sing, Unburied, Sing</i>
11.2	Marlon James, <i>Book of Night Women</i>
11.4	Marlon James, <i>Book of Night Women</i>
11.9	Leslie Marmon Silko, <i>Storyteller and Ceremony</i>
11.11	Leslie Marmon Silko, <i>Storyteller and Ceremony</i>
11.16	Silvia Moreno-Garcia, <i>Mexican Gothic</i>
11.18	Silvia Moreno-Garcia, <i>Mexican Gothic</i>
11.23	Thanksgiving / No Class
11.25	Thanksgiving / No Class
11.30	In-Class Writing
12.2	In-Class Writing