

**University of Florida, Fall 2023**  
**Special Topics Seminar:**  
**Black Horror, White Terror**

Instructor: Dr. Julia Mollenthiel  
Email: [j.mollenthiel@ufl.edu](mailto:j.mollenthiel@ufl.edu)  
Class Times: Tue 10:40am-12:35pm/Thurs 10:40am-11:30am  
Class Location: FLI 0105 on Tuesdays, LIT 0205 on Thursdays  
Office Hours: Tues/Thurs By appointment  
Office Location: Turlington Hall 1012G

**Course Description**

This African American Studies course is an examination of literary and artistic horror by Black artists. We will probe the genre of horror and its trends with a particular focus on representations of racial Otherness and racism. We will also consider the relationship between horror and Black literary modes and traditions focusing on key moments that depict fears of Blackness and/or the terror associated with being Black in America. This course will study the works of Black authors and producers as a way to explore racial identity and oppression. We will also consider white American literary and cinematic representations of racial Otherness and horror in the works of Gothic writers and film producers. Some underlying questions that will drive our discussion of these texts are: how has the history of American cinema and Gothic literature contributed to the construction of racial identity, the drawing of ethnic boundaries, and affected racialized discourses? How have Black artists developed their own unique horror tradition in response to this history? More specifically, how have Black artists used the horror aesthetic as a means of countering white constructions of Blackness in the horror/Gothic genre? Moreover, how have Black artists used the horror aesthetic to represent the Black experience in the United States, and what does horror as a literary/cinematic mode afford Black artists?

**Learning Outcomes**

By the end of the course, you will be able to:

1. Understand and evaluate representations of Blackness in American cinema and Gothic literature
2. Understand how race, gender, class, history, and political/social factors influences Black artists and their use of the horror aesthetic
3. Analyze the stylistic components, literary techniques, themes, and traditions used within Black horror
4. Develop communication, literary analysis, and critical thinking skills by engaging in close reading of texts and class discussions
5. Practice sophisticated rhetorical skills, and synthesize multiple sources to craft original and sophisticated arguments through writing assignments

These learning outcomes will be assessed by students' ability to analyze information carefully and logically from multiple perspectives, and communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline (see assignments).

**Required Texts:** Students are responsible for obtaining a copy of, or having access to the texts below. Secondary readings indicated in the course schedule are optional and will be available online.

**Books:**

Mary Shelley's *Frankenstein* (1823)  
 Toni Morrison *Playing in the Dark*  
 Solomon Northup's *Twelve Years A Slave* (1853)  
 Harriet Jacobs's *Incidents in the Life of a Slave Girl* (1861)  
 Charles Chesnutt's *The Conjure Woman* (1899)  
 Toni Morrison's *Beloved* (1987)  
 Phyllis Alesia Perry's *Stigmata* (1998)  
 Florence Marryat's *The Blood of the Vampire* (1897)  
 Jewelle Gomez's *The Gilda Stories* (1991)  
 Octavia Butler's *Fledging* (2005)

**Films:**

D.W. Griffith's *Birth of a Nation* (1915)  
 Oscar Micheaux's *Within Our Gates* (1920)  
 Xavier Burgin's *Horror Noire* (2019)  
 Jordan Peele's *Get Out* (2017)  
 Gerard Bush's *Antebellum* (2020)  
 Nia DaCosta's *Candyman* (2021)

**Course Policies**

**Attendance:** Attendance and active participation are essential to successfully complete this course. Attendance will be taken at the beginning of every class. If you arrive after attendance has already been taken, it is your responsibility to notify me at the end of the class to amend the roster. In addition, students are responsible for obtaining and completing any make up work if they have an excused absence. Make up work must be completed by the following class period unless otherwise noted. Unexcused absences will not be provided make up work which could result in a grade deduction. Please see UF's policy on what constitutes an excused absence:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

In order for assignments to be accepted, please contact me as soon as possible and provide documentation of illness or other university-approved absences. Dated documentation can include, but are not limited to: dated doctor's note, documentation of

jury duty, obituary, etc. I reserve the right to contact the appropriate sources to confirm the documentation.

**Late Assignments:** Assignments are due by midnight on the due date, turned in by you. You must email your assignment. You are allowed to turn one essay (with the exception of the final essay) in up to one week late without being penalized (this excludes drafts for workshops). It is your responsibility to notify me that you are using this one-time accommodation. Any other essay or assignment that is turned in late for any reason will be deducted 1 full letter grade.

**Email:** Please feel free to email me if you have any questions related to the course. You can expect a response within 24 hours of your original message. Also, please check your email regularly so that you do not miss important notifications regarding the course.

**UF Lib:** Many of our course materials (and all of the secondary readings) are available online through the library.

**Notification:** Periodically, I will make course announcements via email notification. You are responsible for this information, so check your email every 24 hours. If you do not use your UF email account, you must forward your UF account to one you check daily. If you ask questions that may benefit the class, I may send the notification to the entire class in lieu of only emailing you.

**Classroom Etiquette:** Students are expected to be courteous both to the instructor and to their fellow classmates. This means listening to what others have to say and being respectful when others are speaking. Disrespect of any kind will not be tolerated. This includes, but is not limited to, hate speech, racist/sexist/homophobic language, shutting people down, and name-calling. Due to the nature of this course, we may encounter texts and examples that present sensitive/difficult topics, or ideas that you may not agree with. Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint, or belief.

**Course Recordings:** Our class sessions may be recorded for students in the class to refer back to and for enrolled students who are unable to attend in-person. Students who participate orally in class are agreeing to potentially have their voice recorded. If you are unwilling to consent to have your voice recorded, you will need to complete an alternative assignment for discussion days. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is strictly prohibited. Specifically, students may not publish any recorded classes/lectures/content without the written consent of the instructor. Publication without permission of the instructor is strictly prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section such as uploading or posting, in whole or

in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

**Essay Format:** All essays must be typed in 12-point font, Times, New Roman, double-spaced, and MLA conventions for format, citations, acknowledgements, and documentation.

### **Additional Information:**

**Plagiarism:** Using the work of others without properly crediting them is plagiarism and is a serious violation of the student academic honor code. If it has been determined that you have plagiarized any or all of a document, you may fail the class or be dismissed from the university. Cases of suspected plagiarism and/or cheating will be pursued diligently. You are responsible for knowing the university's standards. See Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

**Writing Center:** One-on-one tutoring is available at the Writing Center for help in any aspect of writing from brainstorming to organization. Visit <https://writing.ufl.edu/writing-studio/> to schedule an appointment.

**Disability Services:** Accommodations will be made for those with documented disabilities. Please speak to me if such accommodations are necessary. Students with disabilities are responsible for registering with Disability Resource Center/Dean of Students Office in order to receive academic accommodations. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. Students are encouraged to contact *Disability Resource Center*: <https://www.dso.ufl.edu/drc/students/accommodations>

**Course Evaluation:** Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at [gatorevals.aa.ufl.edu/students/](http://gatorevals.aa.ufl.edu/students/). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluera.com/ufl](http://ufl.bluera.com/ufl)

**COVID-19:** If you are experiencing COVID-19 symptoms (Click here for guidance from the CDC on symptoms of coronavirus), please use the UF Health screening system and follow the instructions on whether you are able to attend class. Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms. Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.

**Course Requirements:**

**Class Attendance and Participation:** Regular class attendance and active participation are essential for successfully completing this course. This course is heavily discussion driven and you will be graded each class on your level of engagement with the class readings. Your homework each class will be to read/view the text/film assigned for the following class day's discussion. Class discussion is essential to the development of critical thinking skills that come from exploring issues in greater detail, as well as oral communication, diplomatic, and interpersonal skills that come from listening and responding to your peers. If on any given day, you do not feel comfortable to participate orally in class, you will need to respond to the discussion questions in paragraph format to avoid losing points. This alternative assignment must be turned in by the following class period.

**Course Requirements – Presentations:** Students will produce a well-organized, informative, and engaging oral presentation on the assigned reading. Student presenters will function as discussion facilitators with the freedom to engage the class in a variety of meaningful ways, including random socratic questioning, role-playing, power point presentations, written exercises, etc. Your work as facilitators will, first, entail providing background information on the author as well as an in-depth contextual analysis of concomitant events, trends, debates, individuals, and various external influences upon the assigned text. Then, your job will be to provide a summary of the primary and supplementary points of the author's argument, a discussion of methodology, a mention of contribution of this work to its field(s), an analysis of strengths and weaknesses (of the style of the writing, the content provided, as well as the argument), and build a connection between the readings to the week's and course's concerns. Finally, you will present an overview of your topic/argument, key ideas within the assigned reading, connections from previous readings, and/or the writer, his/her agenda, and how his/her work is regarded as foundational to the development of the Black horror aesthetic. Presentations should also push further by opening up questions or problems for whole class discussion. To do this, students should pose a minimum of three questions for the class to discuss.

**Course Requirements - Writing Assignments:** In each of your papers, you will offer analytical arguments, and provide an original and persuasive detailed analysis of texts. Although prompts for papers will be provided, students are welcome to use ideas developed in weekly reading assignments and/or class discussion as the basis for their paper. You should note that drafts of your paper, at any stage, may be duplicated and distributed as a text of the class; thus you should not write anything so personal that you would not want everybody in your class to read it. Save everything you do for this class, including computer versions and hard copies, and back up your work.

**Extra Credit:** You will have the opportunity to revise essay #1 for a better grade. Please be advised that revising your essay does not guarantee that you will receive a better grade. Students should use instructor feedback for revisions.

**Grade Distribution:****Essays**

Essay 1 (Aesthetic): 100 points

Essay 2 (Theme): 100 points

**Class Participation:** 5 points per discussion (20), 100 points total. This includes regular class discussions and workshop discussions.

\*Note: You can improve your grade for any class discussion by answering the discussion questions in paragraph format and submitting them by the following class period.

**Presentations:** 25 points per presentation (2), 50 points total.

**Total Number of Points Possible:** 350 points.

**Scale by Percentage** (total number of points earned divided by total number of points of possible):

A+ 97-100

A 93-96

A- 90-92

B+ 87-89

B 83-86

B- 80-82

C+ 77-79

C 73-76

C- 70-72

D+ 67-69

D 63-66

D – 60-62

F 0-59

**Grading and Evaluation Policy**

Grades are based on: (1) the quality (in terms of proficiency and effort) of the projects produced throughout the course; (2) the degree of improvement in the student's inquiry process as demonstrated in the final paper by semester's end; (3) the quality of class participation and contributions, including attendance and promptness, peer critique, writing assignments, activities, and class discussions.

**Accessibility and Accommodations:**

If you have received accommodations from UM's office of Accessibility Resources (ARC), please let me know. Whether or not you have documentation, I hope to make our learning experience as accessible as possible to all. Please let me know early in the semester if you have any concerns regarding your learning potential, participation, or general access in this course.

**Schedule of Course Readings**

<b>Week 1: Early Formations of Race in the Gothic</b>	August 24 <sup>th</sup> : Instructor and student introductions. Introduction to the course (including the foundations of the course, the syllabus, and class expectations). Presentation sign-up. Opening discussion about the topic of Black horror via <i>Horror Noire</i> .
<b>Week 2: Early Formations of Race in the Gothic</b>	August 29 <sup>th</sup> : Discussion of Xavier Burgin’s documentary <i>Horror Noire</i> (2019) via Gallery Walk  August 31 <sup>st</sup> :  Presenter:  Edgar Allen Poe’s “The Murders in the Rue Morgue” (1841)  Secondary Reading: “The Ourang-Outang Situation” by Ed White
<b>Week 3: Early Formations of Race in the Gothic</b>	September 5 <sup>th</sup> :  Presenters:  Mary Shelley’s <i>Frankenstein</i> (1823)  <a href="https://www.amazon.com/Frankenstein-Mary-Shelley/dp/1512308056/ref=sr_1_7?crd=2JOUUIBEIFTHK&amp;keywords=mary+shelley+frankenstein&amp;qid=1662041066&amp;srefix=mary+shelley+franken%2Caps%2C450&amp;sr=8-7">https://www.amazon.com/Frankenstein-Mary-Shelley/dp/1512308056/ref=sr_1_7?crd=2JOUUIBEIFTHK&amp;keywords=mary+shelley+frankenstein&amp;qid=1662041066&amp;srefix=mary+shelley+franken%2Caps%2C450&amp;sr=8-7</a>  Secondary Readings: “Frankenstein's monster and images of race in nineteenth century Britain” by H.L. Malchow  September 7 <sup>th</sup> :  Finish Discussion on Poe’s “Murders” and Mary Shelley’s <i>Frankenstein</i> (1823)  Secondary Readings: “‘This Thing of Darkness’ Racial Discourse in Mary Shelley’s <i>Frankenstein</i> ” by Allan Lloyd Smith

<b>Week 4:</b> <b>Early Black Horror Literature</b>	<p>September 12<sup>th</sup>:</p> <p>Presenter:</p> <p>Toni Morrison <i>Playing in the Dark</i></p> <p><a href="https://www.amazon.com/Playing-Dark-Whiteness-Literary-Imagination/dp/0679745424/ref=sr_1_1?crid=TFXML05Y9KZB&amp;keywords=Toni+Morrison+Playing+in+the+Dark&amp;qid=1662041322&amp;srefix=toni+morrison+playing+in+the+dark+%2Caps%2C177&amp;sr=8-1">https://www.amazon.com/Playing-Dark-Whiteness-Literary-Imagination/dp/0679745424/ref=sr_1_1?crid=TFXML05Y9KZB&amp;keywords=Toni+Morrison+Playing+in+the+Dark&amp;qid=1662041322&amp;srefix=toni+morrison+playing+in+the+dark+%2Caps%2C177&amp;sr=8-1</a></p> <p>September 14<sup>th</sup>:</p> <p>Presenters:</p> <p>Solomon Northup's <i>Twelve Years A Slave</i> (1853)  Chapters 1-3, 7-14, and 17-19</p> <p><a href="https://www.amazon.com/12-Years-Slave-Solomon-Northup/dp/1631680021/ref=sr_1_6?crid=1C6UVJQITFXTF&amp;keywords=Solomon+Northup's+Twelve+Years+A+Slave&amp;qid=1662041436&amp;srefix=solomon+northup+s+twelve+years+a+slave+%2Caps%2C73&amp;sr=8-6">https://www.amazon.com/12-Years-Slave-Solomon-Northup/dp/1631680021/ref=sr_1_6?crid=1C6UVJQITFXTF&amp;keywords=Solomon+Northup's+Twelve+Years+A+Slave&amp;qid=1662041436&amp;srefix=solomon+northup+s+twelve+years+a+slave+%2Caps%2C73&amp;sr=8-6</a></p> <p>Secondary Reading: "Of Alien Abductions, Pocket Universes &amp; Slave Narratives"</p> <p>Essay #1 Assigned</p>
<b>Week 5:</b> <b>Early Black Horror Literature</b>	<p>September 19<sup>th</sup>:</p> <p>Discussion of Solomon Northup's <i>Twelve Years A Slave</i> (1853)</p> <p>Secondary Reading: "Social Death and Narrative Aporia in <i>12 Years a Slave</i>" by Frank B. Wilderson III</p> <p>September 21<sup>st</sup>:</p> <p>Presenter:</p> <p>Harriet Jacobs's <i>Incidents in the Life of a Slave Girl</i> (1861)</p> <p>Chapters: 1, 2, 5, 6, 9, 10, 12, 18, 20, 21, 23, 29, 30, 34, 40, 41</p>



	<p><a href="https://www.amazon.com/INCIDENTS-SLAVE-Written-Herself-Annotated/dp/B092PKRMK2/ref=sr_1_3?crd=HYXVOD0IP7F9&amp;keywords=Harriet+Jacobs's+Incidents+in+the+Life+of+a+Slave+Girl&amp;qid=1662041553&amp;srefix=harriet+jacobs+s+incidents+in+the+life+of+a+slave+girl+%2Caps%2C92&amp;sr=8-3">https://www.amazon.com/INCIDENTS-SLAVE-Written-Herself-Annotated/dp/B092PKRMK2/ref=sr_1_3?crd=HYXVOD0IP7F9&amp;keywords=Harriet+Jacobs's+Incidents+in+the+Life+of+a+Slave+Girl&amp;qid=1662041553&amp;srefix=harriet+jacobs+s+incidents+in+the+life+of+a+slave+girl+%2Caps%2C92&amp;sr=8-3</a></p> <p>Secondary Reading: Chapter from Maisha Wester, <i>African American Gothic: Screams from Shadowed Places</i></p>
<p><b>Week 6: Early Black Horror Literature &amp; American Cinema and Representations of Blackness</b></p>	<p>September 26<sup>th</sup>:</p> <p>Discussion of Harriet Jacobs's <i>Incidents in the Life of a Slave Girl</i> (1861)</p> <p>Chapters: 1, 2, 5, 6, 9, 10, 12, 18, 20, 21, 23, 29, 30, 34, 40, 41</p> <p>Secondary Reading: Jennifer Rae Greeson's The "Mysteries and Miseries" of North Carolina: New York City, Urban Gothic Fiction, and <i>Incidents in the Life of a Slave Girl</i>"</p> <p>September 28<sup>th</sup>:</p> <p>Presenter:</p> <p>D.W. Griffith's <i>Birth of a Nation</i> (1915)</p> <p>Secondary Reading: "The Undead: A Haunted Whiteness" by Annalee Newitz</p>
<p><b>Week 7: American Cinema and Representations of Blackness</b></p>	<p>October 3<sup>rd</sup>:</p> <p><i>Birth</i> Discussion</p> <p>October 5<sup>th</sup>:</p> <p>Presenter:</p> <p>Oscar Micheaux's <i>Within Our Gates</i></p> <p>Secondary Reading: "The Birth of a Black Cinema: Race, Reception, and Oscar Micheaux's <i>Within Our Gates</i>"</p>
<p><b>Week 8:</b></p>	<p>October 10<sup>th</sup>:</p>

<p><b>American Cinema and Representations of Blackness</b></p> <p><b>Week 9 : 20th Century Black Horror</b></p>	<p><i>Within</i> Discussion</p> <p>Presenter:</p> <p>Selections from Richard Wright <i>Native Son</i> (1940)</p> <p>October 12<sup>th</sup>:</p> <p>Presenters:</p> <p>Selections from Ralph Ellison <i>Invisible Man</i> (1952)</p> <p>Secondary Reading: “The Power and Horror of Whiteness: Wright and Ellison Respond to Poe” by Mary F. Sisney</p> <p>October 17<sup>th</sup>:</p> <p>Discussion &amp; Complete Midterm Survey</p> <p>October 19<sup>th</sup>:</p> <p>Presenters:</p> <p>Toni Morrison’s <i>Beloved</i> (1987) Chapters 1-2, 6-7, 9, 11, 15-19, 23-24</p> <p><a href="https://www.amazon.com/Beloved-Toni-Morrison/dp/1400033411/ref=sr_1_1?crd=BZQM1XEXKC8B&amp;keywords=Toni+Morrison’s+Beloved&amp;qid=1662041819&amp;sprefix=toni+morrison+s+beloved+%2Caps%2C122&amp;sr=8-1">https://www.amazon.com/Beloved-Toni-Morrison/dp/1400033411/ref=sr_1_1?crd=BZQM1XEXKC8B&amp;keywords=Toni+Morrison’s+Beloved&amp;qid=1662041819&amp;sprefix=toni+morrison+s+beloved+%2Caps%2C122&amp;sr=8-1</a></p> <p>Secondary Reading: “The Haunting of 124” by Carol E. Schumdever</p>
<p><b>Week 10: The Ghosts of Slavery</b></p>	<p>October 24<sup>th</sup>:</p> <p>Gallery Walk for <i>Beloved</i></p> <p>October 26<sup>th</sup>:</p> <p>Presenter:</p> <p>Phyllis Alesia Perry’s <i>Stigmata</i> (1998) (Chapters 1, 7-16, 20-25)</p> <p><a href="https://www.amazon.com/Stigmata-Novel-Phyllis-Alesia-Perry/dp/0385496354/ref=sr_1_1?crd=3UOL8QWQ87ZOM&amp;keywords=Phyllis+Ale">https://www.amazon.com/Stigmata-Novel-Phyllis-Alesia-Perry/dp/0385496354/ref=sr_1_1?crd=3UOL8QWQ87ZOM&amp;keywords=Phyllis+Ale</a></p>

	<p>sia+Perry's+Stigmata&amp;qid=1662041860&amp;sprefix=phyllis+alesia+perry+s+stigmata+%2Caps%2C84&amp;sr=8-1</p> <p>Secondary Reading: "Speculative Sankofarration Haunting Black Women in Contemporary Horror Fiction" by Kinitra D. Brooks, Alexis McGee &amp; Stephanie Schoellman</p>
<p><b>Week 11:</b></p> <p><b>The Ghosts of Slave</b></p> <p><b>ry &amp; Vampirism, Race, and Gender</b></p>	<p>October 31<sup>st</sup>:</p> <p>Ghost section conclusion via gallery walk</p> <p>November 2<sup>nd</sup>:</p> <p>Florence Marryat's <i>The Blood of the Vampire</i> (1897) Chapters I - VIII (Pages 1-98)</p> <p><a href="https://www.amazon.com/Blood-Vampire-Florence-Marryat-ebook/dp/B0B42Z49TK/ref=sr_1_1?crid=10IVU5V9AGBU6&amp;keywords=Florence+Marryat's+The+Blood+of+the+Vampire&amp;qid=1662041930&amp;sprefix=florence+marryat+s+the+blood+of+the+vampire+%2Caps%2C128&amp;sr=8-1">https://www.amazon.com/Blood-Vampire-Florence-Marryat-ebook/dp/B0B42Z49TK/ref=sr_1_1?crid=10IVU5V9AGBU6&amp;keywords=Florence+Marryat's+The+Blood+of+the+Vampire&amp;qid=1662041930&amp;sprefix=florence+marryat+s+the+blood+of+the+vampire+%2Caps%2C128&amp;sr=8-1</a></p> <p>Secondary Reading: "Florence Marryat's Female Vampire and the Scientizing of Hybridity" by Brenda Mann Hammack</p> <p>ESSAY #1 DUE</p>
<p><b>Week 12:</b></p> <p><b>Vampirism, Race, and Gender</b></p>	<p>November 7<sup>th</sup>:</p> <p>Presenter:</p> <p>Jewelle Gomez's <i>The Gilda Stories</i> (1991), pages 1-128</p> <p><a href="https://www.amazon.com/Gilda-Stories-Expanded-25th-Anniversary/dp/0872866742/ref=sr_1_1?crid=2PJA7BG9O2APX&amp;keywords=Jewelle+Gomez's+The+Gilda+Stories&amp;qid=1662042088&amp;sprefix=jewelle+gomez+s+the+gilda+stories+%2Caps%2C83&amp;sr=8-1">https://www.amazon.com/Gilda-Stories-Expanded-25th-Anniversary/dp/0872866742/ref=sr_1_1?crid=2PJA7BG9O2APX&amp;keywords=Jewelle+Gomez's+The+Gilda+Stories&amp;qid=1662042088&amp;sprefix=jewelle+gomez+s+the+gilda+stories+%2Caps%2C83&amp;sr=8-1</a></p> <p>Secondary Reading: "More than Human Black Feminisms of the Future in Jewelle Gomez's <i>The Gilda Stories</i>" by Susana M. Morris</p> <p>Secondary Reading: "Queering Personhood in the Neo-Slave Narrative: Jewelle Gomez's <i>The Gilda Stories</i>"</p> <p>Essay #2 Assigned</p>

	<p>November 9<sup>th</sup>:</p> <p>Discussion of Jewelle Gomez's <i>The Gilda Stories</i> (1991), pages 167-252</p>
<p><b>Week 13: Vampirism, Race, and Gender</b></p>	<p>November 14<sup>th</sup>:</p> <p>Presenter:</p> <p>Octavia Butler's <i>Fledging</i> (2005)</p> <p>Ch 1 (Pgs 1-6), Ch 4-5 (Pgs 23-43), Ch 7-8 (Pgs 57-81), Ch 14 (Pgs 137-149), Ch 16-17 (Pgs 167-196), Ch 21 (Pgs 217-229), Ch 26 (Pgs 271-279), Ch 29 (Pgs 299-306)</p> <p>Secondary Reading: "The Limits of Newness: Hybridity in Octavia E. Butler's <i>Fledging</i>" by Melissa J. Strong</p> <p>November 16<sup>th</sup>:</p> <p>Discussion of Octavia Butler's <i>Fledging</i> (2005)</p> <p><a href="https://www.amazon.com/Fledgling-Octavia-Butler/dp/0446696161/ref=sr_1_1?crid=3L2T2X0L8SWS6&amp;keywords=Octavia+Butler's+Fledging&amp;qid=1662042209&amp;prefix=octavia+butler+fledgling+%2Caps%2C217&amp;sr=8-1">https://www.amazon.com/Fledgling-Octavia-Butler/dp/0446696161/ref=sr_1_1?crid=3L2T2X0L8SWS6&amp;keywords=Octavia+Butler's+Fledging&amp;qid=1662042209&amp;prefix=octavia+butler+fledgling+%2Caps%2C217&amp;sr=8-1</a></p> <p>Secondary Reading: Chapter from Giselle Anatol, <i>The Things That Fly in the Night: Female Vampires in Literature of the Circum-Caribbean and African Diaspora</i></p>
<p><b>Week 14: Vampirism, Race, and Gender</b></p>	<p>November 21<sup>st</sup>: Concluding discussion of vampire section via gallery walk</p> <p>November 23<sup>rd</sup>: Happy Thanksgiving!</p>
<p><b>Week 15: 21<sup>st</sup> Century</b></p>	<p>November 28<sup>th</sup>:</p>

<b>Black Horror</b>	<p>Presenters:</p> <p>Jordan Peele's <i>Get Out</i> (2017)</p> <p>Secondary Reading: "The Cinematic Rhetorics of Lynching in Jordan Peele's <i>Get Out</i>" by Jennifer Ryan-Bryant</p> <p>November 30<sup>th</sup>:</p> <p>Presenters:</p> <p>Gerard Bush's <i>Antebellum</i> (2020)</p> <p>Secondary Reading: TBA</p>
<b>Week 16: 21<sup>st</sup> Century Black Horror</b>	<p>Essay #2 Due: TBA</p> <p>December 5<sup>th</sup>: Nia DaCosta's <i>Candyman</i> (2021)</p> <p>Presenters:</p> <p>Secondary Reading: "How much did you pay for this place? Fear, Entitlement, and Urban Space in Bernard Rose's <i>Candyman</i>" by Aviva Briefel and Sianne Ngai</p> <p>Final takeaways discussion</p>

\*Calendar subject to revision.

### Campus Resources:

#### Health and Wellness

*U Matter, We Care*: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

*Counseling and Wellness Center*: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

*Student Health Care Center*: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

*University Police Department*: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

*UF Health Shands Emergency Room / Trauma Center*: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#)

**Academic Resources:**

*E-learning technical support:* Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

*Career Connections Center:* Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

*Library Support:* Various ways to receive assistance with respect to using the libraries or finding resources.

*Teaching Center:* Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

*Writing Studio:* 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

**Course Agreement**

I \_\_\_\_\_, do agree that I have received a copy of the course syllabus for the class mentioned above. I understand the course content, policies, and requirements, and I consent to having my voice recorded during class sessions if applicable.

\_\_\_\_\_  
Print Full Name

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date