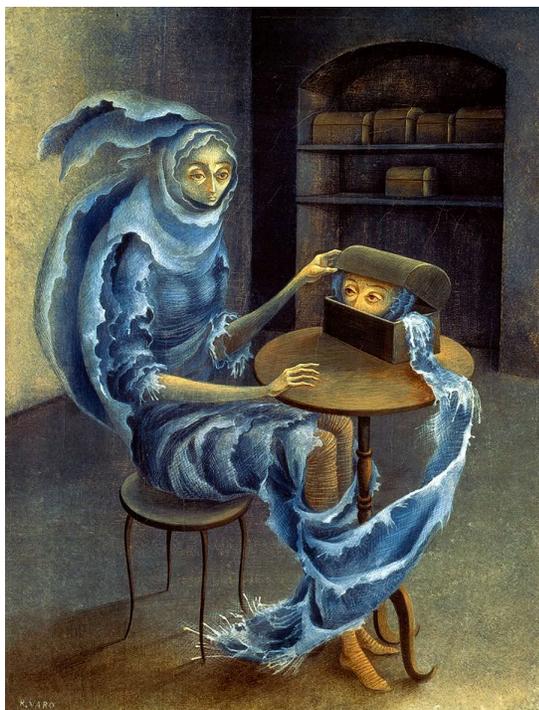


English 132: Short Story and Novel The Gothic, Monstrous, and Uncanny Section: 001 (CRN: 87617)	
Fall 2025 Building: Hodges Hall Room: 321 M/W/F 12:30pm-1:20pm	
Instructor: Katrina Bonevento	
Email: kmb00047@mix.wvu.edu Please email me directly through your MIX account- do not use the eCampus email/message tool!	Office: Colson 307
Communication: I will respond to emails within 24-48 hours (Monday through Friday, between 8:00 am and 5:00 pm)	Office Hours are by appointment, and can be held virtually or in person. Please email me to schedule.



Introduction

Welcome to English 132! I am truly excited to get to know you all this semester. Our course is themed around three key concepts: the Gothic, the monstrous, and the uncanny. By exploring texts that feature strange, frightening, and sometimes supernatural characters, settings, and situations, we will gain a deeper understanding of the short story and novel forms. We'll also learn about the historical and cultural contexts of these texts, and sharpen our close reading and literary analysis skills through formal and informal writing and discussion. This will be a challenging course, but, I hope, also a fun one. Be prepared to encounter ghosts, monsters, demons, murderers, and some things so odd that they defy description! (Image at left: *Encuentro*, Remedios Varo, 1959)

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Required Course Texts

Please buy, rent, or borrow these texts; any editions you can find will work. All others will be uploaded to eCampus. I recommend taking advantage of used book sites like thriftbooks.com, as well as the WVU libraries and your local library, to keep your costs as low as possible. If you're buying through the campus bookstore, be aware that they price-match major online retailers.

- *We Have Always Lived in the Castle* by Shirley Jackson
- *Beloved* by Toni Morrison
- *Annihilation* by Jeff VanderMeer
- A notebook to use as your reading journal throughout the semester (any type works)

A Note on Accessibility

I am dedicated to making sure the course is accessible to all students. If you have an issue purchasing a text, finding a format that is accessible to you, or need an assignment extension or class-time accommodation, please reach out to me at any time. Remember, I can't work with you if you don't communicate with me!

A Note on Content

We'll be reading texts in this course that touch on a wide variety of sensitive topics, including but not limited to sexual assault, domestic abuse, racism, violence, and mental illness. I'm providing this blanket notice at the beginning of the semester, and may provide notices for specific texts throughout the semester as I see fit. I expect that you all will discuss these topics with sensitivity and respect for your classmates, and will ask you to leave if you violate these expectations. If you have any questions or concerns about the content of any of our readings, please let me know and I'd be happy to discuss them with you individually.

Grading Breakdown

- **Reading Journal: 20% of final grade**
 - 10 “pop” submissions throughout the semester. You have one skip to use at your discretion.
 - For each day of reading, I’ll ask you to record your response in your notebook. **These responses must be handwritten on paper.** The format you should use will be posted on eCampus. These responses are intended to keep you accountable for each day’s reading, serve as a starting point for class discussion, and allow you to work out your thoughts on the text a little before you come to class.
- **Short Papers: 30% of final grade (2 papers, 15% each)**
 - In these ~2 pg. short papers, you will develop and compose an interpretation of one of our course texts by choosing a specific passage or component (character, setting, theme, motif, literary device like imagery &/or language choice) for in-depth analysis. For example, you can defend or critique a character’s action or examine a distinct or recurring image and its purpose. You do not need to do any outside research for this paper; however, you will need to include an MLA citation of the text that you are analyzing. **Avoid turning in a summary of the text**—instead, focus on developing a clear, specific reading of the text. The close-reading will be evaluated with a focus on your use of the text as evidence to develop and support your ideas; the clarity and specificity of your claim (how you arrived at your reading); accurate representation of the textual events; and integration of the source material, including appropriate use of quotation/paraphrasing and in-text citation (lines, page numbers, etc.).
 - You must submit one short paper before midterm, and one after midterm. There are three submission options in each half of the semester; you may choose what works best for you based on your own schedule.
- **Midterm Reflection: 10% of final grade**
 - Submit a 1-2 page reflection on the class so far, your readings, your own approaches to engaging with media and literature, and possible topics for your eventual 4-5 page final paper. What ideas have come up for you? What has been familiar, and what has been unfamiliar? Have you struggled with anything, and how might you address those struggles?
- **Final Project: 20% of final grade (Proposal: 5%, Final Essay: 15%)**
 - In your final project, you will develop an extended, ~4-5 pg. argument about 1-2 of the course texts. You might analyze the ways a particular theme, motif, or structural feature of your choice functions in your text(s) of choice, read your text(s) through a particular critical lens, or conduct an historical analysis of your text(s). You will be expected to develop a thesis, and support your thesis with

evidence, and engage in scholarly research. You will be asked to submit a ~ 1 pg. proposal and a final research paper. The goals of this assignment include providing practice in choosing a topic (and setting parameters of analysis), thinking critically and analytically about texts; integrating research into your writing, and practicing writing skills according to the conventions of academic writing.

- I am willing to consider creative options in place of a conventional paper for the final project. I'm also willing to consider papers on texts we did not read for this course on a limited basis. **If you have an idea for a creative final project or want to write about a text we didn't read in the course, please meet with me for approval before the proposal is due on November 17.**
- **Final Reflection: 10% of final grade**
 - Submit a 1-2 page reflection on your experience in this course throughout the semester. What skills did you learn? What literary, historical, and cultural knowledge did you gain? What are you still curious about? What is something from this course that you can use in the future? What texts did you like most, and which ones did you like least?
- **Participation: 10% of final grade**
 - Your participation grade encompasses not only active participation in class discussions, but also things like showing up on-time and prepared for class, staying off your phone and keeping your headphones out during class, participation in in-class activities like in-class writing/reading and small group work, and completion of low-stakes assignments like surveys.

Attendance Policy

Attendance is an important part of this course. Generally, **you should not miss more than six class periods** (two weeks of class). If you anticipate that you will be missing upwards of six classes, I'd encourage you to drop the class. I do understand that unexpected circumstances arise, though, so please make sure you contact me regarding any absences that you have. I also request that you show up to class on time, and contact me regarding any lateness.

AI Policy

I do not permit the use of any AI tools in this course during any part of your writing process, since the purpose of this course is to develop your own reading, writing, and critical thinking skills. Because your process is important in this course, I will always expect you to be able to explain and defend the choices you've made in your writing. I do not grade for formality or style until the final project and instead look for your own ideas, interests, and voice to come through even if they are still rough, so there is no need to use AI tools to "polish" your work. I will

however comment on essay and grammar conventions in my feedback as a guide for future work. **Use of AI in any of your coursework will be considered an academic integrity violation.** Here's some recommended reading on generative AI issues if you're interested in learning more about the ways it impacts education, workers, and the environment:

- [“Refusing GenAI in Writing Studies: A Quickstart Guide”](#)
- [“12 Reasons to Refuse GenAI: A Writing Studies Perspective”](#) (condensed version of the above)
- [“Generative AI’s Environmental Costs are Soaring– and Mostly Secret”](#)
- [“AI’s Bullshitting Obscures Who’s to Blame for Its Mistakes”](#)
- [“ChatGPT and the Sweatshops Powering the Digital Age”](#)
- [“ChatGPT May Be Eroding Critical Thinking Skills, According to a New MIT Study”](#)

Learning Outcomes

- This course can be used to fulfill the GEF Area 6 requirement: “Students will be able to identify, analyze, and interpret the significance of a particular medium, period, or body of artistic expression.”
 - Understanding the conventions of the short story and novel forms and how these texts fit into larger historical and cultural contexts
 - Analyzing how and why authors use various literary devices; developing focused arguments about texts
 - Engaging respectfully with peers in ways that encourage collaborative learning and individual academic development
 - Developing an understanding of your own relationship to literary works and to their content, themes, context, production, and reception

Schedule of Work

Week	Readings & Topics	Assignments & Tasks
Week 1 August 20-22	Wednesday <ul style="list-style-type: none"> • Course Intro 	Intro survey due Friday, August 22
	Friday <ul style="list-style-type: none"> • “The House of Asterion,” Jorge Luis Borges (read in class) + in-class reading journal practice 	

<p>Week 2 August 25-29 (Drop/add ends Tuesday, August 26)</p>	<p>Monday</p> <ul style="list-style-type: none"> • “Young Goodman Brown,” Nathaniel Hawthorne 	
	<p>Wednesday</p> <ul style="list-style-type: none"> • “The Masque of the Red Death,” Edgar Allan Poe 	
	<p>Friday</p> <ul style="list-style-type: none"> • “The Yellow Wallpaper,” Charlotte Perkins Gilman 	
<p>Week 3 September 1-5</p>	<p>Monday</p> <ul style="list-style-type: none"> • No class: University closed for labor day 	<p>Short Paper option 1: due Sunday, 9/7</p>
	<p>Wednesday</p> <ul style="list-style-type: none"> • “The Horla,” Guy de Maupassant 	
	<p>Friday</p> <ul style="list-style-type: none"> • “In the Court of the Dragon,” Robert W. Chambers 	
<p>Week 4 September 8-12</p>	<p>Monday</p> <ul style="list-style-type: none"> • “A Warning to the Curious,” M.R. James 	<p>Short Paper option 2: due Sunday, 9/14</p>
	<p>Wednesday</p> <ul style="list-style-type: none"> • “The Debutante” and “White Rabbits,” Leonora Carrington 	
	<p>Friday</p> <ul style="list-style-type: none"> • “Homecoming,” Ray Bradbury 	

<p>Week 5 September 15-19</p>	<p>Monday</p> <ul style="list-style-type: none"> • “Good Country People,” Flannery O’Connor 	<p>Short Paper option 3: due Sunday, 9/21</p>
<p>Wednesday</p> <ul style="list-style-type: none"> • Shirley Jackson intro 		
<p>Friday</p> <ul style="list-style-type: none"> • “The Beautiful Stranger,” Shirley Jackson + Child Ballad 243 variants 		
<p>Week 6 September 22-26</p>	<p>Monday</p> <ul style="list-style-type: none"> • <i>We Have Always Lived in the Castle</i> ch. 1 & 2 	
<p>Wednesday</p> <ul style="list-style-type: none"> • <i>We Have Always Lived in the Castle</i> ch. 3 & 4 		
<p>Friday</p> <ul style="list-style-type: none"> • <i>We Have Always Lived in the Castle</i> ch. 5 & 6 		
<p>Week 7 September 29-October 3</p>	<p>Monday</p> <ul style="list-style-type: none"> • <i>We Have Always Lived in the Castle</i> ch. 7 & 8 	<p>Midterm Reflection due Wednesday, October 1</p>
<p>Wednesday</p> <ul style="list-style-type: none"> • <i>We Have Always Lived in the Castle</i> ch. 9 		
<p>Friday</p> <ul style="list-style-type: none"> • <i>We Have Always Lived in the Castle</i> ch. 10 (end) 		

<p>Week 8 October 6-10 (Midterm grades due Wednesday, October 8)</p>	<p>Monday</p> <ul style="list-style-type: none"> • “In the Hills, the Cities,” Clive Barker 	<p>Short Paper option 4: due Sunday, October 12</p>
<p>Wednesday</p> <ul style="list-style-type: none"> • “The Erl-King,” Angela Carter 		
<p>Friday</p> <ul style="list-style-type: none"> • No class: University closed for fall break 		
<p>Week 9 October 13-17</p>	<p>Monday</p> <ul style="list-style-type: none"> • “Bloodchild,” Octavia Butler 	<p>Short Paper option 5: due Sunday, October 19</p>
<p>Wednesday</p> <ul style="list-style-type: none"> • “The Man in the Black Suit,” Stephen King 		
<p>Friday</p> <ul style="list-style-type: none"> • Intro to <i>Beloved</i> 		
<p>Week 10 October 20-24</p>	<p>Monday</p> <ul style="list-style-type: none"> • <i>Beloved</i> pg. 1-51 	
<p>Wednesday</p> <ul style="list-style-type: none"> • <i>Beloved</i> pg. 53-75 		
<p>Friday</p> <ul style="list-style-type: none"> • <i>Beloved</i> pg. 76-100 		
<p>Week 11 October 27-31</p>	<p>Monday</p> <ul style="list-style-type: none"> • <i>Beloved</i> pg. 101-146 	
<p>Wednesday</p> <ul style="list-style-type: none"> • <i>Beloved</i> pg. 147-173 		

	<p>Friday</p> <ul style="list-style-type: none"> • <i>Beloved</i> pg. 174-195 	
<p>Week 12 November 3-7</p>	<p>Monday</p> <ul style="list-style-type: none"> • <i>Beloved</i> pg. 199-235 	
	<p>Wednesday</p> <ul style="list-style-type: none"> • <i>Beloved</i> pg. 236-256 	
	<p>Friday</p> <ul style="list-style-type: none"> • <i>Beloved</i> pg. 257-277 	
<p>Week 13 November 10-14</p>	<p>Monday</p> <ul style="list-style-type: none"> • <i>Beloved</i> pg. 281-309 	<p>Short Paper option 6: Due Sunday, November 16</p>
	<p>Wednesday</p> <ul style="list-style-type: none"> • <i>Beloved</i> pg. 310-324 (end) • Final Project intro 	
	<p>Friday</p> <ul style="list-style-type: none"> • "Mouthful of Birds," Samanta Schweblin 	
<p>Week 14 November 17-21</p>	<p>Monday</p> <ul style="list-style-type: none"> • Selections from <i>Scary Stories to Tell in the Dark</i>, Alvin Schwartz • "The Husband Stitch," Carmen Maria Machado 	<p>Final Project Proposal due Friday, November 21</p>
	<p>Wednesday</p> <ul style="list-style-type: none"> • <i>Annihilation</i> ch. 1 	
	<p>Friday</p> <ul style="list-style-type: none"> • Class canceled; enjoy your break! 	

Thanksgiving Break November 22-29	No class: University closed	
Week 15 December 1-5	Monday <ul style="list-style-type: none"> • Class canceled 	
	Wednesday <ul style="list-style-type: none"> • <i>Annihilation</i> ch. 2&3 	
	Friday <ul style="list-style-type: none"> • <i>Annihilation</i> ch. 4 	
Week 16 December 8-11	Monday <ul style="list-style-type: none"> • <i>Annihilation</i> ch. 5 (end) 	Final Reflection due Wednesday, December 10 Final Project due Friday, December 12
	Wednesday <ul style="list-style-type: none"> • Last day of class celebration! 	

RESOURCES

Please make use of the many resources available on campus to support your educational attainment and emotional and physical wellbeing.

RESEARCH & WRITING SUPPORT (at WVU and ONLINE)

- WVU Library: <https://library.wvu.edu/>
- WVU Interlibrary Loan (ILLiad): <https://illiad.lib.wvu.edu/FAQ.html>
- Online Writing Lab (OWL) at Purdue University: <https://owl.english.purdue.edu/>
- Mechanics: https://owl.purdue.edu/owl/general_writing/mechanics/index.html
- MLA Style: https://owl.purdue.edu/owl/research_and_citation/mla_style/
- The Writing Studio (Colson G02): <http://speakwrite.wvu.edu/writing-studio>

GENERAL SUPPORT SERVICES

- Counselling Services at the Carruth Center: <http://carruth.wvu.edu/>
- Crisis Line at Carruth: call 304-293-4431 + option 1 or text "WVU" to 741741
- Food Pantry, The Rack:
<https://studentengagement.wvu.edu/the-rack-student-food-pantry>
- Morgan House, 660 N High St (behind Lair): M-F, 8:15-4:45
- Student Rec, M-R 1:00-3:00 & 6:00-8:00; F 1:00-4:00
- Office of Accessibility Services: <https://accessibilityservices.wvu.edu/about>
- Student Helpline (for advice on campus policies and procedures): 304-293-5555
- Title IX Office: <http://titleix.wvu.edu/>