

**KINGSBOROUGH COMMUNITY COLLEGE**  
**The City University of New York**

**CURRICULUM TRANSMITTAL COVER PAGE**

Department: \_\_\_\_\_ Date: \_\_\_\_\_

Title Of Course/Degree/Concentration/Certificate: \_\_\_\_\_

**Change(s) Initiated: (Please check)**

- |   |   |
|---|---|
| <input type="checkbox"/> Closing of Degree            | <input type="checkbox"/> Change in Degree or Certificate                              |
| <input type="checkbox"/> Closing of Certificate       | <input type="checkbox"/> Change in Degree: Adding Concentration                       |
| <input type="checkbox"/> New Certificate Proposal     | <input type="checkbox"/> Change in Degree: Deleting Concentration                     |
| <input type="checkbox"/> New Degree Proposal          | <input type="checkbox"/> Change in Prerequisite, Corequisite, and/or Pre/Co-requisite |
| <input type="checkbox"/> New Course                   | <input type="checkbox"/> Change in Course Designation                                 |
| <input type="checkbox"/> New 82 Course (Pilot Course) | <input type="checkbox"/> Change in Course Description                                 |
| <input type="checkbox"/> Deletion of Course(s)        | <input type="checkbox"/> Change in Course Title, Number, Credits and/or Hours         |
|   | <input type="checkbox"/> Change in Academic Policy                                    |
|   | <input type="checkbox"/> Pathways Submission:   |
|   | <input type="checkbox"/> Life and Physical Science                                    |
|   | <input type="checkbox"/> Math and Quantitative Reasoning                              |
|   | <input type="checkbox"/> A. World Cultures and Global Issues                          |
|   | <input type="checkbox"/> B. U.S. Experience in its Diversity                          |
|   | <input type="checkbox"/> C. Creative Expression                                       |
|   | <input type="checkbox"/> D. Individual and Society                                    |
|   | <input type="checkbox"/> E. Scientific World  |
- Change in Program Learning Outcomes
- Other (please describe): \_\_\_\_\_

**PLEASE ATTACH MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES**

**DEPARTMENTAL ACTION**

Action by Department and/or Departmental Committee, if required:

Date Approved: \_\_\_\_\_ Signature, Committee Chairperson: Sara Rutkowski

If submitted Curriculum Action affects another Department, signature of the affected Department(s) is required:

Date Approved: \_\_\_\_\_ Signature, Department Chairperson: \_\_\_\_\_

Date Approved: \_\_\_\_\_ Signature, Department Chairperson: \_\_\_\_\_

I have reviewed the attached material/proposal

Signature, Department Chairperson: 

## CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses submitted to the Course Review Committee may be submitted for only one area of the Common Core and must be 3 credits. Colleges may submit courses to the Course Review Committee before or after they receive college approval. STEM waiver courses do not need to be approved by the Course Review Committee. This form should not be used for STEM waiver courses.

<b>College</b>	Kingsborough Community College
<b>Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)</b>	English 6800
<b>Course Title</b>	Gothic and Horror Literature
<b>Department(s)</b>	English
<b>Discipline</b>	English
<b>Credits</b>	3
<b>Contact Hours</b>	3
<b>Pre-requisites (if none, enter N/A)</b>	English 12
<b>Co-requisites (if none, enter N/A)</b>	N/A
<b>Catalogue Description</b>	This course explores the rich and varied traditions of gothic and horror literature, tracing their evolution from the 18th century to contemporary works. Students will engage with key themes such as the supernatural, the uncanny, the monstrous, and the psychological depths of fear and desire. Major topics include the exploration of identity and the self, the fragility of human reason, the horrors of isolation, and the intersection of gothic aesthetics with societal anxieties about race, gender, and power.
<b>Special Features (e.g., linked courses)</b>	N/A
<b>Sample Syllabus</b>	Syllabus must be included with submission, 5 pages max recommended

**Indicate the status of this course being nominated:**

current course    revision of current course    a new course being proposed

### CUNY COMMON CORE Location

**Please check below the area of the Common Core for which the course is being submitted. (Select only one.)**

<p><b>Required Core</b></p> <p><input type="checkbox"/> English Composition</p> <p><input type="checkbox"/> Mathematical and Quantitative Reasoning</p> <p><input type="checkbox"/> Life and Physical Sciences</p>	<p><b>Flexible Core</b></p> <p><input type="checkbox"/> World Cultures and Global Issues (A)</p> <p><input type="checkbox"/> US Experience in its Diversity (B)</p> <p><input type="checkbox"/> Creative Expression (C)</p> <p><input checked="" type="checkbox"/> Individual and Society (D)</p> <p><input type="checkbox"/> Scientific World (E)</p>
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### Learning Outcomes

In the left column explain the course assignments and activities that will address the learning outcomes in the right column.

#### I. Required Core (12 credits)

##### A. English Composition: Six credits

A course in this area must meet all the learning outcomes in the right column. A student will:

- Read and listen critically and analytically, including identifying an argument's major assumptions and assertions and evaluating its supporting evidence.

- Write clearly and coherently in varied, academic formats (such as formal essays, research papers, and reports) using standard English and appropriate technology to critique and improve one's own and others' texts.

- Demonstrate research skills using appropriate technology, including gathering, evaluating, and synthesizing primary and secondary sources.

- Support a thesis with well-reasoned arguments, and communicate persuasively across a variety of contexts, purposes, audiences, and media.

- Formulate original ideas and relate them to the ideas of others by employing the conventions of ethical attribution and citation.

##### B. Mathematical and Quantitative Reasoning: Three credits

A course in this area must meet all the learning outcomes in the right column. A student will:

- Interpret and draw appropriate inferences from quantitative representations, such as formulas, graphs, or tables.

- Use algebraic, numerical, graphical, or statistical methods to draw accurate conclusions and solve mathematical problems.

- Represent quantitative problems expressed in natural language in a suitable mathematical format.

- Effectively communicate quantitative analysis or solutions to mathematical problems in written or oral form.

- Evaluate solutions to problems for reasonableness using a variety of means, including informed estimation.

- Apply mathematical methods to problems in other fields of study.

**C. Life and Physical Sciences:** Three credits

A course in this area must meet all the learning outcomes in the right column. A student will:

- Identify and apply the fundamental concepts and methods of a life or physical science.
- Apply the scientific method to explore natural phenomena, including hypothesis development, observation, experimentation, measurement, data analysis, and data presentation.
- Use the tools of a scientific discipline to carry out collaborative laboratory investigations.
- Gather, analyze, and interpret data and present it in an effective written laboratory or fieldwork report.
- Identify and apply research ethics and unbiased assessment in gathering and reporting scientific data.

**II. Flexible Core (18 credits)**

Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.

**A. World Cultures and Global Issues**

A Flexible Core course must meet the three learning outcomes in the right column.

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions.

A course in this area (II.A) must meet at least three of the additional learning outcomes in the right column. A student will:

- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues, including, but not limited to, anthropology, communications, cultural studies, economics, ethnic studies, foreign languages (building upon previous language acquisition), geography, history, political science, sociology, and world literature.
- Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view.
- Analyze the historical development of one or more non-U.S. societies.
- Analyze the significance of one or more major movements that have shaped the world's societies.
- Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies.

- Speak, read, and write a language other than English, and use that language to respond to cultures other than one's own.

**B. U.S. Experience in its Diversity**

A Flexible Core course must meet the three learning outcomes in the right column.

- Gather, interpret, and assess information from a variety of sources and points of view.

- Evaluate evidence and arguments critically or analytically.

- Produce well-reasoned written or oral arguments using evidence to support conclusions.

A course in this area (II.B) must meet at least three of the additional learning outcomes in the right column. A student will:

- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the U.S. experience in its diversity, including, but not limited to, anthropology, communications, cultural studies, economics, history, political science, psychology, public affairs, sociology, and U.S. literature.

- Analyze and explain one or more major themes of U.S. history from more than one informed perspective.

- Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States.

- Explain and evaluate the role of the United States in international relations.

- Identify and differentiate among the legislative, judicial, and executive branches of government and analyze their influence on the development of U.S. democracy.

- Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation.

**C. Creative Expression**

A Flexible Core course must meet the three learning outcomes in the right column.

	<ul style="list-style-type: none"> <li>● Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>
	<ul style="list-style-type: none"> <li>● Evaluate evidence and arguments critically or analytically.</li> </ul>

	<ul style="list-style-type: none"> <li>● Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>
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A course in this area (II.C) must meet at least three of the additional learning outcomes in the right column. A student will:

	<ul style="list-style-type: none"> <li>● Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.</li> </ul>
	<ul style="list-style-type: none"> <li>● Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.</li> </ul>

	<ul style="list-style-type: none"> <li>● Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</li> </ul>
	<ul style="list-style-type: none"> <li>● Demonstrate knowledge of the skills involved in the creative process.</li> </ul>
	<ul style="list-style-type: none"> <li>● Use appropriate technologies to conduct research and to communicate.</li> </ul>

#### D. Individual and Society

A Flexible Core course must meet the three learning outcomes in the right column.

<ul style="list-style-type: none"> <li>● Students read, interpret, and assess three novels and a selection of short stories from the gothic/horror genres, as well as critical analysis and historical context.</li> <li>● Weekly informal writing assignments (ranging from 200-600 words) and class discussions will provide practice in analyzing themes and contrasting viewpoints, examining sometimes ambiguous or multiple meanings, and identifying literary devices and strategies.</li> <li>● The final formal essay (worth 25%) asks students to choose 3 gothic works from different eras, compare how the texts employ key gothic elements, and consider how societal changes (e.g., shifts in gender, race, and technology) have influenced the development of the gothic tradition. Students may integrate other works into their analysis, and must use two outside critical sources, which should be cited correctly according to MLA conventions.</li> <li>● Peer review and workshopping papers in process require students to collaborate on approaching the assigned texts and negotiating a range of interpretations of both the text itself and how it relates to contemporary society.</li> </ul>	<ul style="list-style-type: none"> <li>● Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>
<ul style="list-style-type: none"> <li>● Students develop critical and analytical skills through</li> </ul>	<ul style="list-style-type: none"> <li>● Evaluate evidence and arguments critically or analytically.</li> </ul>

<p>close examination of textual evidence from gothic/horror novels and short stories, as well as critical essays.,</p> <ul style="list-style-type: none"> <li>• The two drafted formal essays (each worth 25%) ask students to develop an argument about a text or multiple texts that is supported by both evidence from textual analysis and outside sources.</li> <li>• The final drafted essay requires students to interact with critical sources in crafting an original argument about three texts of their choice and related literary criticism.</li> <li>• Weekly informal writing assignments—such as character, setting, and theme analysis—require students to construct well-reasoned arguments supported by carefully selected and interpreted textual evidence.</li> </ul>	
<ul style="list-style-type: none"> <li>• Students' participation in class discussions, low-stakes writing, and the two formal essays are assessed based on their ability to provide well-reasoned arguments, supporting their interpretations of gothic/horror texts.. They must identify and analyze specific elements of the genres – including gothic settings and atmosphere, the supernatural, monsters and beasts, mystery and suspense, cultural anxiety, and social commentary – to draw valid conclusions about the works' meanings and impact.</li> <li>• Students are expected to engage with relevant contextual information, such as historical background and literary criticism, to deepen their analysis.</li> <li>• In both formal essay assignments, students must clearly articulate their arguments and organize supporting evidence according to the conventions of literary criticism, demonstrating their ability to produce well-reasoned written arguments using textual evidence to support their conclusions.</li> <li>• In weekly discussions and informal writing, students will gain insight into the choices and decisions involved in the creative process, including developing gothic settings, adapting source materials, and creating compelling characters.</li> <li>• In their final assignment, students will reflect on how the texts are in conversation with one another over time, and how writers alter the conventions of the genres as the culture changes.</li> </ul>	<ul style="list-style-type: none"> <li>• Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>
<p>A course in this area (II.D) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:</p>	
<ul style="list-style-type: none"> <li>• As it states on the extended course description on the syllabus, “major topics include the exploration of identity and the self, the fragility of human reason, the horrors of isolation, and the intersection of gothic aesthetics with societal anxieties about race, gender, and power.” Through class discussions and informal and formal writing, students will engage the relationship between the individual and society through these themes and using the methods of literary studies, including close reading and textual analysis of literary devices, narrative strategies and tropes of the gothic/horror genres.</li> <li>• The course fosters a deeper appreciation for the power of literature to communicate, reflect, and provide insight into societal anxieties and the human condition.</li> </ul>	<ul style="list-style-type: none"> <li>• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the relationship between the individual and society, including, but not limited to, anthropology, communications, cultural studies, history, journalism, philosophy, political science, psychology, public affairs, religion, and sociology.</li> </ul>

- Weekly discussions and informal writing assignments ask students to consider how the gothic/horror genres explores the tension between the individual and society, often highlighting the conflict between personal desires, fears, and identity versus the expectations, norms, and constraints of the larger social structure.
- Many gothic and horror stories offer critiques of social structures and highlight how these structures shape individual behavior, particularly in the context of class, race, and gender. In many Gothic works, societal oppression creates internal conflict within the individual. For example, women in these novels often face intense restrictions, whether through forced marriage, confinement, or social expectations. These constraints are explored through supernatural or horrific elements—such as in Charlotte Perkins Gilman’s *The Yellow Wallpaper*, a short story that critiques the treatment of women, portraying the narrator’s descent into madness as a result of being confined to the domestic space by her husband and society’s expectations.
- The first formal assignment gives students the opportunity to explore societal constraints on the individual through one of two texts: Mary Shelley’s *Frankenstein* (1818) or Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886). The first presents the monster as a literal and figurative outcast, rejected by society because of his appearance and otherness. His alienation leads to violent retaliation, thus examining how society’s rejection can breed monstrosity. In the second, Dr. Jekyll’s attempt to separate his good and evil sides reflects a struggle to reconcile his inner self with the expectations of a respectable society.

- Examine how an individual's place in society affects experiences, values, or choices.

- The course asks students to consider how gothic/horror texts portray struggles with moral and ethical transgressions, and the ethics of violence and its consequences. These texts serve as vehicles for moral reflection, challenging readers to examine their own ethical assumptions and the darker aspects of human nature.
- For example, Shirley Jackson’s *The Lottery* is deeply concerned with ethical questions, particularly those related to societal norms, tradition, and the individual’s moral responsibility. The story explores how people can become desensitized to violence and cruelty when it’s institutionalized or normalized by long-standing customs. Moreover, in *Frankenstein*, the protagonist’s quest for knowledge and power leads to unethical decisions, such as creating a living being without considering the moral ramifications of his actions. This reflects the tension between human ambition and the responsibilities that come with it.
- Students will assess and discuss (both in class and in writing) how the gothic/horror genres confront ethical concerns across historical periods. In the final drafted essay, for example, students are asked to compare two texts from different eras and articulate how each conveys key issues of the period, all of which have ethical dimensions.

- Articulate and assess ethical views and their underlying premises.

	<ul style="list-style-type: none"> <li>● Articulate ethical uses of data and other information resources to respond to problems and questions.</li> </ul>
	<ul style="list-style-type: none"> <li>● Identify and engage with local, national, or global trends or ideologies, and analyze their impact on individual or collective decision-making.</li> </ul>
<p><b>E. Scientific World</b></p> <p>A Flexible Core course <u>must meet the three learning outcomes</u> in the right column.</p>	
	<ul style="list-style-type: none"> <li>● Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>
	<ul style="list-style-type: none"> <li>● Evaluate evidence and arguments critically or analytically.</li> </ul>
	<ul style="list-style-type: none"> <li>● Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>
<p>A course in this area (II.E) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:</p>	
	<ul style="list-style-type: none"> <li>● Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the scientific world, including, but not limited to: computer science, history of science, life and physical sciences, linguistics, logic, mathematics, psychology, statistics, and technology-related studies.</li> </ul>
	<ul style="list-style-type: none"> <li>● Demonstrate how tools of science, mathematics, technology, or formal analysis can be used to analyze problems and develop solutions.</li> </ul>
	<ul style="list-style-type: none"> <li>● Articulate and evaluate the empirical evidence supporting a scientific or formal theory.</li> </ul>
	<ul style="list-style-type: none"> <li>● Articulate and evaluate the impact of technologies and scientific discoveries on the contemporary world, such as issues of personal privacy, security, or ethical responsibilities.</li> </ul>
	<ul style="list-style-type: none"> <li>● Understand the scientific principles underlying matters of policy or public concern in which science plays a role.</li> </ul>

# Kingsborough Community College | Department of English

## *Gothic and Horror Literature: English 6800*

Section XX/ CF# XXXXX; 3 credits/3 hours

Class meeting days; Class times; Room: TBD

Professor Name; [lastname.firstname@kbcc.cuny.edu](mailto:lastname.firstname@kbcc.cuny.edu); 718-368-XXXX

Office hours: time and location

### Course Description

This course explores the rich and varied traditions of gothic and horror literature, tracing their evolution from the 18th century to contemporary works. Students will engage with key themes such as the supernatural, the uncanny, the monstrous, and the psychological depths of fear and desire. Major topics include the exploration of identity and the self, the fragility of human reason, the horrors of isolation, and the intersection of gothic aesthetics with societal anxieties about race, gender, and power. We will analyze how gothic and horror narratives interrogate moral boundaries, question the nature of monstrosity, and reflect cultural fears of transgression, decay, and the unknown. By the end of the course, students will have developed a nuanced understanding of how these genres challenge and reflect the complexities of human experience and societal anxieties.

### Course Materials

Students are required to purchase the following two novels:

Shelley, Mary. *Frankenstein*. 1818. Reprint, Dover Publications, 1994.

Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde*. 1886. Reprint, Dover Publications, 1990.

The other texts – short stories, critical essays, and a film – will be posted online.

### KCC English Department Course Learning Outcomes

By the end of this course students will be able to:

1. Analyze, discuss, and assess a range of critical views about gothic and horror literature generally and the assigned literary texts specifically, and incorporate these ideas into written assignments that offer an argument and supporting evidence.
2. Develop written responses to texts, using basic approaches of literary study, incorporating textual evidence, and demonstrating understanding of concepts from literary studies, which include performing close readings of literary texts, defending and supporting a thesis of a literary work, and incorporating terminology and strategies of literary studies to your analysis.
3. Identify and analyze the major themes of gothic and horror literature—such as human nature, violence and morality, the monstrous, the psychological depths of fear and desire, the fragility of human reason, the horrors of isolation, and societal anxieties about race, gender, and power.
4. Analyze the historical contexts in which literary texts were composed, including the institutions and patterns, that shaped these literary works and examine concepts from fields like anthropology, psychology, and sociology and the diverse cultural experiences that influenced the literature.
5. Credit sources and document research sources fully and accurately, using MLA conventions; avoid unintentional plagiarism through correct use of documentation; understand issues involving intentional or unintentional plagiarism; follow conventions to produce a Works Cited page.

## **Overview of Course Requirements and Assignments**

### **Class Engagement- 25 points**

Active participation in class discussions is essential for success. Students should come prepared to contribute insights, questions, and interpretations. Effective engagement includes listening attentively, offering thoughtful comments, and demonstrating respect for diverse perspectives. Attendance, punctuality, and proper classroom etiquette also factor into this portion of the grade.

### **Informal Writing - 25 points**

Weekly informal writing assignments (ranging from 200-600 words) will provide opportunities to practice close reading, critical analysis, and creative engagement with the selected works. These may include response journals, in-class prompts, and online discussion posts, all of which will be assigned and reviewed in class and online. The goal is to stimulate deeper thinking, generate new ideas for discussion, and experiment with writing. Credit will be given for completing assignments thoughtfully and on time.

### First Formal Essay Assignment - 25 points

This assignment asks students to choose either *Frankenstein* or *The Strange Case of Dr. Jekyll and Mr. Hyde*, and to write a 5-page essay that analyzes how the central character(s) in their chosen text struggle with dualities, such as the conflict between good and evil, scientific pursuit and moral responsibility, or self and other. Building on class discussions and informal writing, students will discuss how these dualities are embodied through gothic elements such as isolation, the monstrous, or the uncanny. Students will also consider how the novel critiques or reflects societal fears about the consequences of human hubris, unchecked ambition, or the pursuit of forbidden knowledge. The essay will be completed in stages, including a proposal, a first draft, peer review, and a final draft.

### Final Essay Assignment – 25 points

This final essay asks students to trace the evolution in gothic elements from the 18th to 21st century in a five-page essay. Students will choose 3 gothic and/or horror works that we have covered from different eras and analyze how key gothic elements such as atmosphere, isolation, the supernatural, and the exploration of the human psyche are handled in both works. The essay should consider how societal changes (e.g., shifts in gender, race, and technology) have influenced the development of the gothic tradition and should conclude with a reflection on what these changes tell us about the evolving nature of the gothic and horror genres. Students may refer to the critical essays we have covered in class, and must incorporate two outside critical sources, which should be cited correctly according to MLA conventions. The essay will be completed in stages, including in-class conferences and workshops, a first draft, peer review, and a final draft. Evaluation will be based on the strength of the thesis, persuasiveness of the argument, and incorporation of evidence and sources.

## Weekly Schedule of Activities and Assignments

(discussions and informal writing topics will be further explained on Brightspace)

Week 1	<ul style="list-style-type: none"><li>● Introduction to the course and to the literary genres of Gothic and Horror</li><li>● Syllabus review</li><li>● Read: <i>The Gothic Tradition</i> by David Punter (2012), Introduction and Chapter 1.</li><li>● Read: “The Black Cat” by Edgar Allen Poe (1843)</li><li>● Discussion post due: exploring “the gothic self”</li></ul>
Week 2	<ul style="list-style-type: none"><li>● Read: <i>Frankenstein</i> by Mary Shelley (1818) – Key themes of creation, monstrosity, isolation, identity and the self, otherness.</li><li>● Discussion post due: exploring otherness; what it means to be a societal outsider</li><li>● Informal writing assignment: analyzing a passage through a key theme</li></ul>

Week 3	<ul style="list-style-type: none"> <li>• Continue reading <i>Frankenstein</i></li> <li>• Discussion post due: considering the cause of Victor's downfall</li> <li>• Informal writing assignment: comparing Victor and his monster; their loneliness and moral decisions</li> </ul>
Week 4	<ul style="list-style-type: none"> <li>• Read <i>The Strange Case of Dr Jekyll and Mr Hyde</i> by Robert Louis Stevenson (1886) – Theme of duality in human nature</li> <li>• Discussion post due: exploring dualities in contemporary society</li> <li>• Informal writing assignment: exploring the dark inner self versus respectable society</li> </ul>
Week 5	<ul style="list-style-type: none"> <li>• Continue reading <i>Dr Jekyll and Mr Hyde</i></li> <li>• Read: "Psychology and the Gothic" from <i>The Gothic Mind</i> by Dale Townshend,</li> <li>• Discussion post due: considering good and evil - societal constructs?</li> <li>• Informal writing assignment: responding to themes of alienation and societal anxieties about race, gender, and power.</li> </ul>
Week 6	<ul style="list-style-type: none"> <li>• Draft of formal essay assignment due</li> <li>• Peer review and discussion</li> </ul>
Week 7	<ul style="list-style-type: none"> <li>• Read: "The Gothic and the Female Voice" from <i>Women and Gothic</i> by Mary K. J. Duffy</li> <li>• Read: <i>The Yellow Wallpaper</i> by Charlotte Perkins Gilman (1892) – Themes of madness and the confinement of women</li> <li>• Informal writing: applying Duffy's article to Gilman's story</li> <li>• Discussion post due: looking at character motivation - how containment breeds madness</li> </ul>
Week 8	<ul style="list-style-type: none"> <li>• Read: "The Lottery" by Shirley Jackson (1948) – Themes of social norms and hidden evil</li> <li>• Discussion post due: examining cruelty and institutional norms</li> <li>• Final draft of first essay due</li> </ul>
Week 8	<ul style="list-style-type: none"> <li>• Read: "A Good Man Is Hard To Find" by Flannery O'Connor (1955) - Themes of good and evil, moral hypocrisy</li> <li>• Read: "The Evolution of Gothic and Horror" from <i>The Gothic and the Modern</i> by Robert Miles</li> <li>• Discussion post due: considering how the gothic/horror genres changed</li> <li>• Informal writing: examining what it means to be "good"</li> </ul>
Week 9	<ul style="list-style-type: none"> <li>• Read: "The Bone Woman" by Hatty Nestor (2021) – Themes of trauma and memory</li> <li>• Read: "The Black Cat" by Joyce Carol Oates (2020) – Themes of madness and guilt</li> <li>• Discussion post due: comparing violence and its sources in both stories</li> <li>• Informal writing: examining how these stories reflect contemporary society</li> </ul>

Week 10	<ul style="list-style-type: none"> <li>● Watch: <i>Get Out</i>, written and directed by Jordan Peele (2017)</li> <li>● Discussion post due: examining how horror and satire critique racism and white liberalism</li> </ul>
Week 11	<ul style="list-style-type: none"> <li>● Work on final essay assignment</li> <li>● In-class conferences and workshops</li> </ul>
Week 12	<ul style="list-style-type: none"> <li>● First draft of final essay assignment due (final draft due during exam period)</li> <li>● Peer review and discussion</li> </ul>

### Additional Information

**Absence Policy:** Attendance in college is critical for students' learning. Regular attendance ensures that you will have the opportunity to learn from your professor, learn from your peers, participate in class discussions, keep up to date with in-class work (both individual and collaborative), and take in-class quizzes and assessments that will occur throughout the semester. If at any point during the semester you simply stop attending class, you will be assigned a WU for this course.

**Classroom etiquette:** Obviously, it is rude to come to class late and/or unprepared and to fail to give the class your full attention. I expect you to treat your teacher and your classmates the way you would want to be treated, by being respectful and thoughtful in your interactions with others in class. Failure to come to class prepared and failure to participate will result in a lower course work grade.

**Academic integrity policy:** Plagiarism is “the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work” (www.dictionary.com). Please note that this includes language, text, or material taken (without acknowledgement) from AI text-generators. If you plagiarize in any of the work you submit, you may receive a grade of 0 for the assignment. Please see Kingsborough’s website page on Academic Integrity for more information on plagiarism. [https://www.kbcc.cuny.edu/studentaffairs/student\\_conduct/academic\\_integrity.html](https://www.kbcc.cuny.edu/studentaffairs/student_conduct/academic_integrity.html)

**Statement on accessibility:** It is college policy to provide reasonable accommodations to individuals with disabilities. Any student with a documented disability who may need accommodations for this course is requested to contact AAS as early in the semester as possible. AAS can be reached by phone at 718-368-5175 or by email at [AAS@kbcc.cuny.edu](mailto:AAS@kbcc.cuny.edu). The office is in room D205. All discussions will remain confidential.

For more information, please click on the link to the Access-Ability Services webpage in the Quick Links menu of the KCC homepage or at the bottom of every page on the KCC website. The AAS webpage also provides access to the AAS Student Handbook, which is a valuable introduction to the services and programs that are available.

**Statement on preferred pronouns:** I affirm all forms of gender expressions and identities. If you prefer to be called a different name than what is on the class roster, please let me know. Feel free to inform me on your preferred gender pronoun or if you do not have a pronoun. The gender-neutral bathrooms are located in the following places on campus: A117, A119, L303, L504, M436, T4 154, T8 108B, V211, and V212. If you have any questions or concerns, please do not hesitate to contact me.