AS OF 5-24-23

Opening days:

**Thursday, June 1:**

 Arrive in Milledgeville for check-in at Bell Hall, 2-4 pm, if at all possible.

 Helpful hint: A bus will pick up participants from Groome Shuttle office in Macon at

 1:30 pm for transport to Milledgeville.

2-4 pm: Common Room on first floor of Bell Hall: Registration and Welcome, with snacks; Campus and Community Orientation to GC/Milledgeville; help from GC staff with campus tours, trips to Walmart, Kroger, etc.

6 pm: Opening group dinner in University Banquet Room, Maxwell Student Union.

**Friday, June 2:**

 9 am, in Special Collections Reading Room, GCSU Library: Orientation to Flannery

 O’Connor Collection and NEH Summer Institute 2023--expectations and schedule, who’s who, where to go for this and that

 9:30 am: Presentation by Holly Croft of Special Collections on your SC research

 10:30 am: Presentation by Monica Carol Miller on the joys of archival research

12: light lunch provided at Allen’s Market, a block east of Bell Hall

1 pm: Introduction to Milledgeville’s African American history by Sandra Jones, at Allen’s Market

Restaurant discovery!—you’re on your own for the rest of the day. Keep in mind that campus is basically closed after noon on Friday.

**Saturday, June 3 (optional):**

7:45 am: Grab your breakfast box and jump on the bus. Our bus departs from Bell Hall for full-day field trip to Savannah and tour of Flannery O’Connor’s Childhood Home, on Lafayette Square at 207 E. Charlton St; tours are available 1-2 pm and 2-3 pm. We should be back in Milledgeville by 7 pm.

**Sunday, June 4 (optional):**

 1:45 pm: Bus leaves from Bell Hall for day at Andalusia, Home of Flannery O’Connor 2628 N. Columbia St.; introduction to collections at the Interpretive Center is followed by tour of the main house, offered at the top of each hour: 2 pm, 3 pm, 4 pm.

 5-6:15 pm: Welcome Party at Andalusia, with heavy hors d’oeuvres, sponsored by GCSU Foundation. Bus heads back to campus at 6:15 or so.

**WEEK ONE, June 5-9**

**Monday, June 5:**

Group 1: 9-12 and 1-4: Flannery O’Connor Collection

Groups 2 & 3: study, reflection, preparation

 10:30 am-5 pm: Consultation with Gentry, Donahoo, O’Gorman, and Shloss

 7-8:30 pm in Max Noah Recital Hall: Public Lecture by Carol Loeb Shloss: “Regina and Flannery: The Andalusia Chronicles”

**Tuesday, June 6:**

Group 1: 9-12 and 1-4: Flannery O’Connor Collection

Group 2: 9-12: O’Gorman seminar, Part 1 in A&S 3-15; 1-4: Shloss seminar, Part 1 in A&S 3-16

Group 3: 9-12: Shloss seminar, Part 1 in A&S 3-16; 1-4: O’Gorman seminar, Part 1 in A&S 3-15

Breaks in Lobby outside A&S 3-03: morning coffee 10:15-10:30 am, afternoon treats 2:15-2:30 pm

**Wednesday, June 7:**

Group 1: 9-12 and 1-4: Flannery O’Connor Collection

Groups 2 & 3: study, reflection, preparation

 10:30 am-5 pm: Consultation with Gentry, Donahoo, O’Gorman, and Shloss

 7-8:30 pm in Max Noah Recital Hall: Farrell O’Gorman public lecture: "‘God and the Poor Await Us’: O'Connor, Rose Hawthorne, and Dorothy Day”

**Thursday, June 8:**

Group 1: 9-12 and 1-4: Flannery O’Connor Collection

Group 2: 9-12: O’Gorman seminar, Part 2 in A&S 3-15; 1-4: Shloss seminar, Part 2 in A&S 3-16

Group 3: 9-12: Shloss seminar, Part 2 in A&S 3-16; 1-4: O’Gorman seminar, Part 2 in A&S 3-15

Breaks in Lobby outside A&S 3-03: morning coffee 10:15-10:30 am, afternoon treats 2:15-2:30 pm

7-8:30 pm in Max Noah Recital Hall: Lecture by Sarah Gordon, “In Retrospect: Memorable First Lines and the One Hard Line”

**Friday, June 9:**

Group 2: Before Noon, drop by Special Collections to prepare for coming week.

Groups 1 & 3: study, reflection, preparation

 10:30 am-5 pm: Consultation with Gentry, Donahoo, O’Gorman, and Shloss—morning in library, afternoon in Blackbird Coffee Shop

 1 pm: Gentry will take 1-2 people to the Eatonton area to see the Alice Walker sites.

 7-9 pm: Open Mic Reading, Blackbird Coffee Shop on Hancock St.

**Saturday, June 10 (optional):**

 7:45 am: Grab your breakfast box and jump on the bus. Our bus departs from Bell Hall for full-day field trip to Emory U, Atlanta, to visit the O’Connor archive at Rose Library, 540 Asbury Circle. Also included is a mid-afternoon Zoom lecture/meeting with Amy Alznauer. The bus should be back in Milledgeville by 6:30 pm.

**Sunday, June 11 (optional):** Independent Time

**WEEK TWO, June 12-16**

**Monday, June 12:**

Group 2: 9-12 and 1-4: Flannery O’Connor Collection

Groups 1 & 3: study, reflection, preparation

 7:00-8:30 pm in Max Noah Recital Hall: Thomas Haddox public lecture**:** “Flannery O’Connor Against ‘Bare Life’: *The Violent Bear It Away* and Biopolitics”

 10:30 am-5 pm: Consultation with Cofer, Gentry, Donahoo, Haddox, and Lake

**Tuesday, June 13:**

Group 2: 9-12 and 1-4: Flannery O’Connor Collection

Group 1: 9-12: Lake seminar, Part 1 in A&S 3-15; 1-4: Haddox seminar, Part 1 in A&S 3-16

Group 3: 9-12: Haddox seminar, Part 1 in A&S 3-16; 1-4: Lake seminar, Part 1 in A&S 3-15

Breaks in Lobby outside A&S 3-03: morning coffee 10:15-10:30 am, afternoon treats 2:15-2:30 pm

**Wednesday, June 14:**

Group 2: 9-12 and 1-4: Flannery O’Connor Collection

Groups 1 & 3: study, reflection, preparation

 10:30 am-5 pm: Consultation with Cofer, Gentry, Donahoo, Haddox, and Lake

 7:00-8:30 pm in Max Noah Recital Hall: Christina Bieber Lake public lecture: “Reading and Teaching Flannery O’Connor for Spiritual Transformation”

**Thursday, June 15:**

Group 2: 9-12 and 1-4: Flannery O’Connor Collection

Group 1: 9-12: Lake seminar, Part 2 in A&S 3-15; 1-4: Haddox seminar, Part 2 in A&S 3-16

Group 3: 9-12: Haddox seminar, Part 2 in A&S 3-16; 1-4: Lake seminar, Part 2 in A&S 3-15

Breaks in Lobby outside A&S 3-03: morning coffee 10:15-10:30 am, afternoon treats 2:15-2:30 pm

**Friday, June 16:**

Group 3: Before Noon, drop by Special Collections to prepare for coming week.

Groups 1 & 2: study, reflection, preparation

 10:30 am-5 pm: Consultation with Cofer, Gentry, Donahoo, Haddox, and Lake—morning in library, afternoon in Blackbird Coffee Shop

 1 pm: Gentry will take 1-2 people to the Eatonton area to see the Alice Walker sites.

**Saturday, June 17 (optional):**

 Flannery O’Connor Film Festival, all day: Discussion led by Gentry. You may drop in and out to see the films you want to see. We plan to show *Wise Blood, The Displaced Person, Good Country People,* theFlannery O’Connor Interview episode of *Galley Proof*, the documentary *Flannery,* and other films. Also included is a mid-afternoon Zoom lecture/meeting with Jon Lance Bacon. Site on GCSU campus TBA.

**Sunday, June 18 (optional):** Independent Time

**WEEK THREE, June 19-23:**

**Monday, June 19** (Juneteenth, a holiday, with campus closed):

Groups 1, 2, and 3: study, reflection, preparation

 11 am-3 pm, at Blackbird Coffee Shop on Hancock St.: Consultation with Gentry, Donahoo, Davis, and Lowe.

Convention and Visitor Bureau trolley tours (optional):

 1:30-2:30 pm: Historic Milledgeville

 3-5 pm: Central State Hospital

 Tours leave from the CVB office on Hancock St., across from Old Courthouse

**Tuesday, June 20:**

Group 3: 9-12 and 1-5: Flannery O’Connor Collection

Group 1: 9-12: Davis seminar, Part 1 in A&S 3-15; 1-4: Lowe seminar, Part 1 in A&S 3-16

Group 2: 9-12: Lowe seminar, Part 1 in A&S 3-16; 1-4: Davis seminar, Part 1 in A&S 3-15

Breaks in Lobby outside A&S 3-03: morning coffee 10:15-10:30 am, afternoon treats 2:15-2:30 pm

 7-8:30 pm in Max Noah Recital Hall: Thadious M. Davis public lecture: “Framing Visual Spatiality, Scripting Spatial Geographies”

**Wednesday, June 21:**

Group 3: 9-12 and 1-5: Flannery O’Connor Collection

Groups 1 & 2: study, reflection, preparation

 10:30 am-5 pm: Consultation with Gentry, Donahoo, Davis, Lowe

 7-8:30 pm in Max Noah Recital Hall: John Wharton Lowe public lecture: “Flannery O’Connor’s Use of Humor”

**Thursday, June 22:**

Group 3: 9-12 and 1-5: Flannery O’Connor Collection

Group 1: 9-12: Davis seminar, Part 2 in A&S 3-15; 1-4: Lowe seminar, Part 2 in A&S 3-16

Group 2: 9-12: Lowe seminar, Part 2 in A&S 3-16: 1-4: Davis seminar, Part 2 in A&S 3-15

Breaks in Lobby outside A&S 3-03: morning coffee 10:15-10:30 am, afternoon treats 2:15-2:30 pm

**Friday, June 23:**

Group 3: 9-12: Flannery O’Connor Collection

Groups 1 & 2: study, reflection, preparation

 10:30 am-5 pm: Consultation with Gentry, Donahoo, Davis, Lowe—morning in library, afternoon in Blackbird Coffee Shop

 1 pm: For those seeking something completely different, Gentry will lead an afternoon visit to Macon, esp. for a visit to the Allman Brothers house museum. No grant money will be spent on this excursion. You’ll need to ride with Gentry or provide your own transportation.

**Saturday, June 24 (optional):**

 9-12: Syllabrunch, in Peabody Auditorium (with brunch provided)—for improving syllabuses by including O’Connor, with Jordan Cofer

**Sunday, June 25 (optional):** Independent Time

**Monday, June 26:**

Breakfast provided at 8:30 am in Museum Education Room

 9 am-3:30 pm, in Museum Education Room**:** Presentations by participants

**Tuesday, June 27:**

 Breakfast provided at 8:30 am in Museum Education Room

 9 am-3:30 pm, in Museum Education Room:Presentations by participants

**Wednesday, June 28:**

 Breakfast provided at 8:30 am in Museum Education Room

 9 am-12 pm, in Museum Education Room: presentations by participants

 6 pm: Farewell dinner in University Banquet Room

**Thursday, June 29:**

Sign out of rooms and travel

# Seminar Topics

Visiting project faculty will instruct and mentor participants on the preparation of their projects.

*Week 1*:

***Carol Loeb Shloss***

“Regina and Flannery: The Andalusia Chronicles”

There are many types of narrative, many forms of employment. Distressing circumstances in health brought Flannery O’Connor back to the care of her mother and to a small farm in Georgia at a time when she had hoped to live a more cosmopolitan life in New York and Connecticut. Eventually, O’Connor would regard this retreat as a blessing, but it did not come without friction, negotiation and appeasement.

Rather than regard Regina O’Connor as the backdrop of her daughter’s creativity, this seminar will examine Regina’s own creation of a life narrative and place it next to Flannery’s more literal writing. While one created books, the other created a farm; while one wrote at a typewriter, the other wrote out supply lists and planned an entirely different, but equally important narrative of survival. One woman worked in the symbolic world; the other wove a life out of material circumstances. Each wrote according to the norms of different generations of southern women; each defied expectation. Together they created a landscape unique in the south and indeed to their historical time.

Using artifacts and farm records as well as written texts, this work will vivify a mother/daughter relationship that is unparalleled in regional history. It will explore the full register of life at Andalusia, giving context to Flannery’s writing, but also showing the fullness of Regina’s contribution to their joint experience. Exasperation, friction, forgiveness, consolation accompany this joint journey. And as Regina survived her daughter and became the owner of her daughter’s manuscripts, we will eventually see the clash of southern gentility and northern mercantilism as scholars and publishers positioned themselves to inherit Flannery’s literary property. Two kinds of estate, two visions of property and property rights underlie Regina’s efforts to sort out what belonged to her and the farm and what belonged to the world beyond Andalusia.

**Carol Loeb Shloss Reading List:**

Donaldson, Susan V. “Introduction: The Southern Agrarians and Their Culture Wars.” *I’ll Take My Stand: The South and the Agrarian Tradition.* 1930. Baton Rouge: LSU Press, 2006. ix-xl. (provided through libguide)

Gooch, Brad. *A Life of Flannery O’Connor.* New York: Little Brown, 2009. (provided)

Miller, Monica. “Depictions of Farm Women in O’Connor’s Short Fiction.” *Reconsidering Flannery O’Connor*, edited by Alison Arant and Jordon Cofer. Jackson: University of Mississippi Press, 2020. 112-124. (provided)

O’Connor, Flannery. *Collected Works.* New York: The Library of America, 1988. (provided) Stories: “The Life You Save May Be Your Own,” “The Displaced Person,” “A Circle in the Fire,” “Good Country People,” “Greenleaf,” “The Enduring Chill,” “Revelation” Essays: “The Fiction Writer and His Country,” “The Regional Writer”

Shloss, Carol Loeb. “Flannery O’Connor’s Real Estate: Farming Intellectual Property.” *Reconsidering Flannery O’Connor,* edited by Alison Arant and Jordon Cofer. Jackson: University of Mississippi Press, 2020. 234-250. (provided)

***Farrell O’Gorman***

**“**American Jezebel or American Madonna? O’Connor and ‘Catholic Women’ in the Gothic Tradition.”

My seminar will explore O'Connor's central role in an ongoing conversation about Catholicism that plays a vital role in U.S. literary tradition. As I argued in my most recent book, *Catholicism and American Borders in the Gothic Literary Imagination* (2017)*,* O'Connor inherits an Anglo-American tradition in which Catholicism has often been viewed as a source of fear, and she ultimately revises that tradition in line with her own theological convictions. My book reads O'Connor alongside such writers as Herman Melville, Kate Chopin, and Toni Morrison; my seminar meetings will juxtapose her fiction with significant works from Nathaniel Hawthorne and Katherine Anne Porter (neither treated at any length in my book). The post-Puritan Hawthorne was the American literary predecessor with whom O’Connor said she felt the greatest “kinship”; the Southern literary modernist and Catholic convert Porter seems more obviously akin to O’Connor, though her own attraction to Catholicism (like Hawthorne’s) was finally more aesthetic than doctrinal. The seminar will concentrate particularly on the ways in which O'Connor parallels or deviates from these two major predecessors in their Gothic renderings of a Catholic femininity that is figured as fundamentally "foreign" to the United States.

**Farrell O’Gorman Reading List:**

**Session 1: O’Connor and Hawthorne**

Hawthorne fiction (not provided): *The Scarlet Letter*; “Young Goodman Brown”; “The Birth-Mark”

O’Connor essays (provided): “Some Aspects of the Grotesque in Southern Fiction”;  “Introduction to *A Memoir of Mary Ann*”

O’Connor fiction (provided): “A Good Man Is Hard to Find”; “The Artificial Nigger”; “A Temple of the Holy Ghost”; “The Displaced Person”; “A View of the Woods”; “Parker’s Back”

**Session 2: O’Connor and Porter**

Porter fiction (not provided): *Pale Horse, Pale Rider--*book consisting of “Old Mortality,” Noon Wine,” and the title story

O’Connor fiction (provided): “A Stroke of Good Fortune”; “The River”; “Good Country People”; “Greenleaf”;“Everything That Rises Must Converge”

**Secondary sources, required (read all except Watson before Session 1)**:

Gatta, John. *American Madonna: Images of the Divine Woman in Literary Culture*.

Oxford UP, 1997. Introduction and Chapter One: pp. 3-32. (provided through libguide)

Kahane, Claire. “The Maternal Legacy: The Grotesque Tradition in Flannery O’Connor’s

Female Gothic.” In *The Female Gothic*, ed. Juliann E. Fleenor. Montreal: Eden,

1983: 242-56.(provided through libguide)

O’Gorman, Farrell. *Catholicism and American Borders in the Gothic Literary*

*Imagination*, U. of Notre Dame Press, 2017. Introduction: pp. 1-37. (provided)

Watson, Jay. *Reading for the Body: The Recalcitrant Materiality of Southern Fiction, 1893-1985*. U. of Georgia Press, 2012. Chapter 5, especially 216-18, 237-61. (provided through libguide)

**Secondary sources, recommended but not required:**

Gretlund, Jan Nordby. “Flannery O’Connor and Katherine Anne Porter.” *Flannery O’Connor Bulletin* 8 (1979): 77-87. (provided)

Titus, Mary. *The Ambivalent Art of Katherine Anne Porter*. U. of Georgia Press, 2010. Introduction (pp. 1-13) and Chapter 9 (pp. 178-97).

*Week 2:*

***Thomas Haddox***

“Flannery O’Connor and Biopolitics”

In recent years, many scholars have examined O’Connor’s work through the relatively new discipline of disability studies. Much of this work has been motivated by the desire to affirm the rights, autonomy, and creativity of disabled persons—not only by investigating how O’Connor’s own disability informed and shaped her fiction, but also by inquiring into how it might help inspire the political aspirations and the dignity of disabled people in the context of a society that often marginalizes them. My goal will be to contextualize this work within the critique of biopolitics—a term associated primarily with the work of Michel Foucault and Giorgio Agamben. I hope to show how O’Connor’s concerns with respect to disability might also be applied to other areas in which political and medical discourses seek to define, predict, and control human life—including eugenics and public health more broadly—and what their implications might be in our current moment, when the COVID-19 pandemic and its various political and medical responses (from lockdowns to vaccine mandates) have made such concerns timely.

**Thomas Haddox Reading List:**

Agamben, Giorgio. *Homo sacer: Sovereign Power and Bare Life.* Stanford UP, 1995. From this volume, we’ll read the introduction (pp. 1-12) and the chapters “The Politicization of Life” and “Biopolitics and the Rights of Man” (pp. 119-35). (provided)

---. *Where Are We Now?: The Epidemic as Politics*. Trans. Valeria Dani. Rowmand and Littlefield, 2021. From this volume, we’ll read “Medicine as Religion” (pp. 49-54) and “On the Time to Come” (pp. 96-97). (provided through libguide)

Henderson, Bruce. “‘God Made Me This-Away’: Crip-queer Perspectives on Flannery O’Connor,” in *Reconsidering Flannery O’Connor,* eds. Alison Arant and Jordan Cofer. UP of Mississippi, 2020, pp. 36-49. (provided)

Kriss, Sam. “It’s Not All in Your Head.” *First Things* (December 2021). (provided through libguide)

Libow, Jess. “Prosthesis Repurposed: Gender and Rehabilitation in Flannery O’Connor’s Fiction.” *Journal of Literary and Cultural Disability Studies* 11 (2017), pp. 385-401. (provided through libguide)

Markotic, Nicole. “Re/Presenting Disability and Illness: Foucault and Two Twentieth-Century Fictions.” *Disability Studies Quarterly* 23 (Spring 2003), pp. 178-192. (provided through libguide)

O’Connor, Flannery. “The Comforts of Home” “The Enduring Chill,” “Good Country People,” “Introduction to *A Memoir of Mary Ann,*” *The Violent Bear It Away.* (All texts by O’Connor in the Library America edition of her collected works—provided.)

O’Gorman, Farrell. “O’Connor and the Rhetoric of Eugenics: Misfits, the ‘Unfit,’ and Us,” in *A Political Companion to Flannery O’Connor,* ed. Henry T. Edmondson III. UP of Kentucky, 2017, pp. 199-221. (provided through libguide)

***Christina Bieber Lake*:**

“Reading and Teaching Flannery O’Connor for Spiritual Transformation”

Rita Felski, among many other critics, has argued that the longstanding practice of critique has reached its limit in literary studies. In our current “after Theory” moment scholars have the opportunity to reconsider how the liberal arts can help our students be transformed into people better able to answer the question: “what does it mean to live the good life?” Since Flannery O’Connor was someone who believed that art was the necessary means to begin the search for answers to this question, it seems apt to return to reconsider both the pitfalls and benefits of this approach to reading and teaching. In the first session I will open the question as to whether we should read O’Connor with our eyes on such a transformation. We will discuss two opposing views of the topic from Stanley Fish and Philip Davis. We will also continue the conversation begun in my public lecture on how “The Displaced Person” might provide us with a way out of our current political crisis. In the second session I will lead us in a close look at a few of O’Connor’s stories that have the ability to transform the reader’s view of disability, including *The Violent Bear It Away* and “Temple of the Holy Ghost.” By reading these stories in conjunction with philosophical anthropology and disability studies, we will consider the contemporary relevance of O’Connor’s challenge to the utilitarian conception of personhood.

**Christina Bieber Lake Reading List:**

Basselin, Tim. “The Image of Christ and a Disability Perspective” ch 4 from *Flannery O’Connor: Writing a Theology of Disabled Humanity*. Waco, Tex: Baylor University Press, 2013. Pp. 79-108. (provided)

Lake, Christina Bieber. “The Moral Imagination in Exile: Flannery O’Connor and Lee Silver at the Circus” Chapter 1 in *Prophets of the Posthuman: American Fiction, Biotechnology, and the Ethics of Personhood*. Notre Dame, Indiana: University of Notre Dame Press, 2014. (provided through libguide)

Lederach, John Paul. “On Simplicity and Complexity: Finding the Essence of Peacebuilding,” Chapter 4 of *The Moral Imagination: The Art and Soul of Building Peace*. Oxford University Press, 2010. (provided through libguide)

O’Connor, Flannery. “The Displaced Person;” “Revelation;” “A Temple of the Holy Ghost”;

 “Introduction to A Memoir of Mary Ann”; “Parker’s Back”; and *The Violent Bear It Away*. (provided)

Spaemann, Robert. “Introduction” and ch. 18: “Are All Human Beings Persons?” in *Persons: The Difference between ‘Someone’ and ‘Something’*. Oxford Studies in Theological Ethics. Oxford: Oxford University Press, 2006. (provided through libguide)

*Week 3:*

***Thadious M. Davis:***

“Framing Visual Spatiality, Scripting Spatial Geographies.”

Visuality or the visual remains dominant among the socially constructed mechanisms of representation and when linked to concepts of spatiality or space enable ways of knowing across disciplines. Flannery O’Connor, though invested in matters of spirituality, as manifested in religion, theology, and philosophy, was also fixated on her locality, a particular South and its residents. Much thought resulting in first-rate scholarship has already engaged all of these areas of O’Connor’s work, and from a variety of critical and theoretical perspectives. I plan to explore the materiality and visuality of the spatial in O’Connor by focusing specifically on the mind and the body, with attention to the urban (town/city) and the rural (country/farm) as O’Connor’s spatial cartography.

While recently Disability Studies has rightly called attention to O’Connor’s place within those discourses, I would highlight distortions of the body as spaces unaligned or out of alignment with mandated or perceived manners, mores, customs, or beliefs in O’Connor’s fiction. O’Connor’s now classic story “A Good Man Is Hard to Find” offers ample material including her spatial cartographies. The body itself may be read as a site of inscription for specific modes of subjectivity. (See Elizabeth Grosz, “Bodies-Cities,” in *Sexuality and Space*,1992).Rather than only the differently abled, O’Connor displays bodies as distortions or contortions. The dysfunctional body, for example, is at times represented as gender disfunction with a framed slippage occurring between masculine and feminine geographies of the body. “A Temple of the Holy Ghost” sets up bodily materiality as more than what can be seen. Hazel Motes in *Wise Blood* offers up both a marked body and an emphasis on visuality for consideration, and “Parker’s Back,” for instance, displays the pervasive effects of sighting a tattooed body on display in a country fair. O’Connor’s early cartoons in drawings and linocuts with elongated Pinocchio-like noses and oddly shaped figures set the stage for disfunction that morphs into her later fictional portraiture. (See cartoon images in Kelly Gerald, ed., *Flannery O’Connor: The Cartoons*, 2012.)In her stories and novels, O’Connor visualizes the body in categories (raced, gendered, classed) that register as cartoon-like in obscuring individuality even though characters are vividly and unforgettably described and often in a few piercingly accurate and searingly memorable words.

**Thadious M. Davis Reading List:**

For Seminar Sessions (“Framing Body” and “Minding Space”)

**Works by Flannery O’Connor (Reading Selections for Seminar Sessions)**

O’Connor:“A Good Man Is Hard to Find”; “A Temple of the Holy Ghost”; “Good Country People”; “Parker’s Back” (provided)

**O’Connor Critical Bibliography (Helpful Reading Selections for Seminar Sessions)**

Timothy J. Basselin, “The Face of God Is Grotesque, Too” (Chapter 1) and “The Image of Christ and a Disability Perspective” (Chapter 4), *Flannery O’Connor: Writing a Theology of Disabled Humanity*, Waco: Baylor University Press, 2013: 1-32; 79-108. (provided)

Gina Caison, “Feather Method: Rereading O’Connor in the Age of the Object,” in Allison Arant and Jordan Cofer, eds. *Reconsidering Flannery O’Connor*, Jackson: University Press of Mississippi, 2020:19-35. See on “Parker’s Back” and “Good Country People.” (provided)

Kelly Gerald, “The Habit of Art,” in *Flannery O’Connor: The Cartoons*, ed. Kelly Gerald, Seattle: Fantagraphics Books, 2012: 100-31. (provided through libguide)

Bruce Henderson, “‘God Made Me Thisaway’: Crip-queer Perspectives in Flannery O’Connor,” in Allison Arant and Jordan Cofer, eds. *Reconsidering Flannery O’Connor* (2020): 36-49. See on “A Temple of the Holy Ghost.” (provided)

Angela Alaimo O’Donnell, “‘Whiteness Visible’: Critical Whiteness Studies and O’Connor’s Fiction,” in Angela Alaimo O’Donnell, *Radical Ambivalence: Race in Flannery O’Connor*, New York: Fordham University Press, 2020: 13-35. (provided)

**Space Bibliography (Readings for Seminar)**

Elizabeth Grosz, “Bodies-Cities,” in *Sexuality and Space*, ed. Beatriz Colomina, New York: Princeton Architectural Press, 1992: 241-53. (provided through libguide)

bell hooks, “Choosing the Margin as a Space of Radical Openness,” in *Yearning: Race, Gender, and Cultural Politics*, Boston: South End Press, 1990: 145-53. (provided through libguide)

Yi-Fu Tuan, “Animality/ *Its Covers and Transcendence*” and “People/*Disconnectedness and Indifference*,” in *Escapism*, Baltimore: Johns Hopkins University Press, 1998: 31-76; 81-110. (provided through libguide)

Yi-Fu Tuan, “Experiential Perspective” and “Body, Personal Relations, and Spatial Values,” in *Space and Place: The Perspective of Experience*, Minneapolis: University of Minnesota Press, 1977: 8-18; 34-50. (provided through libguide)

**Space References for Seminar (Helpful Groundworks for Further Reading)**

Gaston Bachelard, “The Dialectic of Outside and Inside,” *The Poetics of Space*,1964; Boston: Beacon Press, 1994: 211-31.

Michel de Certeau, “Every story is a travel story,” “Spatial Stories,” *The Practice of Everyday Life*, Berkeley: University of California Press,1984:115-30.

Thadious M. Davis, *Southscapes: Geographies of Race, Region, and Literature*, “Introduction: A Map of the Territory,” Chapel Hill: University of North Carolina Press, 2011: 1-21.

Michel Foucault, “Of Other Spaces,” *Diacritics* 16 (Spring 1986): 22-7.

Linda McDowell, “In and Out of Place: Bodies and Embodiment,” *Gender, Identity, and Place: Understanding Feminist Geographies.* Minneapolis: University of Minnesota Press, 1999: 34-70.

Doreen Massey, “Space, Place and Gender: Introduction,” *Space, Place, and Gender*, Minneapolis: University Of Minnesota Press, 1994:177-84.

Doreen Massey, “Space/Representation,” *For Space*, London: Sage Publications, 2005: 20-30.

Edward W. Soja, “Exploring the Spaces that Difference Makes: Notes on the Margin,” *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*, Oxford: Blackwell Publishing, 1996: 83-105.

**Adjacent Readings (References)**

Alice Walker, “‘Really, *Doesn’t* Crime Pay?’” (in *In Love and Trouble: Stories of Black Women*, San Diego: Harcourt Brace Jovanovich Publisher, 1973:10-23).

Alice Walker, “Beyond the Peacock: The Reconstruction of Flannery O’Connor” (in *In Search of Our Mothers’ Gardens: Womanist Prose*, San Diego: Harcourt Brace & Company, 1983: 42-59).

***John Wharton Lowe:***

“Flannery O’Connor’s Use of Humor”

Flannery O’Connor’s strongly spiritual view of the world included a definite comic streak; she,

perhaps more than anyone before or since, saw the irony of the contrast between Southern moral

pieties and actual behavior. Freud opined that the basic unit of comedy was the forced

conjunction of opposite elements, and O’Connor brings this into the reader’s attention

repeatedly. Her satirical mirroring of actual sites in the region provides a foundation for often

uproarious actions and characters. In her novel *Wise Blood*, for instance, the actual town of

Macon becomes “Taulkingham,” - i.e., a talking ham. That novel, while clearly tragic, is

somehow simultaneously shot through with comedy, as are many of the other stories in

*Everything that Rises Must Converge.* Many of these tales have been recognized as classics of

American comedy, such as the often-anthologized tales “A Good Man is Hard to Find” and

“Good Country People.” My presentation will examine comic elements of these and other of her

fictions, and will also closely examine her early cartoons, which have been recently collected and

studied. I shall also consider the many hilarious moments in her penetrating and witty letters,

her amazing essays on the craft of fiction, and revelations of her wit in the recent Gooch

biography. My talk will be buttressed by the work I have done over a thirty-plus year career on

humor, much of it devoted to the humor of Southern literature.

**John W. Lowe Reading List:**

Askin, Denise T. “Analogical Vision and Comedic Form in Flannery O’Connor; The Reasonable Use of the Unreasonable.” *Renascence* 57.1 (2004). (provided through libguide)

Boren, Mark. “Flannery O’Connor, Laughter, and the Word Made Flesh.” *Studies in American Fiction* 26.1 (1998): 115-28. (provided through libguide)

Butler, Rebecca R. “What’s So Funny about Flannery O’Connor?” *The Flannery O’Connor Bulletin* 9 (1980): 30-40. (provided)

Byars, John. “Mimicry and Parody in *Wise Blood*.” *College Literature* 11.3 (1984): 276-79. (provided through libguide)

Candler, Peter M. “The Analogical Imagination of Flannery O’Connor.” *Christianity and Literature* 60.1 (2010): 11-33. (provided through libguide)

Currie, Sheldon. “Freaks & Folks: Comic Imagery in the Fiction of Flannery O’Connor.” *The Antigonish Review* 62-63 (1985): 133-42. (provided through libguide)

Donahoo and Gentry, eds. *Approaches to Teaching the Works of Flannery O’Connor*. MLA,

 2019. (provided)

Gentry, Marshall Bruce. *Flannery O’Connor’s Religion of the Grotesque*. Mississippi, 1986. (provided)

Haddox, Thomas F. “‘Lingering’ and ‘Incurable’: Flannery O’Connor’s Humor and the Game of

 Status in ‘Good Country People.’” *Women’s Studies* 51.4, pp. 457-69. (provided through libguide)

Hobby, Blake, ed. *Dark Humor*. New York: Bloom’s Literary Criticism, 2010. (not provided)

Leiter, Andrew. “Comedy and the Anti-Existential in Flannery O’Connor’s *Wise Blood*.” Wise

 Blood*: A Reconsideration*, ed. Han, Amsterdam: Rodopi, 2011. 93-117. (provided through libguide)

O’Connor, Flannery. *Flannery O’Connor: The Cartoons*. Ed. Kelly Gerald. Seattle: Fantagraphics, 2012. (not provided)

Steed, J. P. “‘Through Our Laughter We Are Involved’: Bergsonian Humor in Flannery O’Connor’s Fiction.” *Midwest Quarterly* 46.3 (2005): 299-313 (provided through libguide)