



Please note:

Enrolment will be made through ESSARP's web page. If you have enrolled for a course and will not be able to attend a single session or the whole course, please advise at the Centre as soon as possible. Please ensure a prompt start by planning to arrive in advance of the beginning of the session.

D1187 - Webinar - Flannery O'Connor and the Southern Gothic Imagination

Dates: 19 June from 18:30 hs. to 20:00 hs. - 2026

Venue: Distance

Sessions: 1

Minimum attendance for certificates: 1

Vacancies per school: 5

For: Literature lovers

Please enrol before: **2026, Jun 16th**

Facilitator(s): *Mag. Griselda Beacon MA*

Griselda Beacon is a teacher educator and specializes in literature & art in English. Her approach follows pedagogies of creativity and of inclusion. Griselda holds an MA in Literature and Foreign Language Teaching from Philipps-Universität Marburg, Germany, and has been working in the field of teacher education and Primary curriculum development for over 20 years. She has been sharing her experience as an in-service teacher trainer and curriculum developer in Latin America, Europe, Africa & Asia. She is a co-author of *Together* (Oxford UP, 2019), an English coursebook series tailor-made for Argentina and co-editor of the books *International Perspectives on Diversity in ELT* (Palgrave, 2021) and *Queer Studies in English Language Education* (Brill, 2025). Griselda has taught Children's and Young Adult Literature, Creativity, Drama Techniques and Play, Music, Dance & Literature in Pre-Primary Education at Teacher Training Colleges in Buenos Aires. At present, she works as a consultant for educational institutions, lectures in American Literature at Universidad de Buenos Aires –UBA and is a consultant trainer at NILE (Norwich Institute for Language Education) in the UK. Passionate about art in education, Griselda shares literature with a creative twist with all learners and visits schools for storytelling sessions.

Objectives: In this online reading breakfast session, we intend:

- To continue creating a reading community of lovers of literature.
- To continue developing reading strategies to tackle the ambiguous nature of literary texts.
- To learn about and explore the grotesque in Flannery O'Connor's Southern Gothic Imagination.

Contents: In this session, we will introduce Flannery O'Connor's work, focusing on her portrayal of freaks and the grotesque in the American South. We will discuss how her Catholicism, personal circumstances, and the social tensions of the agrarian South influence her narrative. Her fiction is marked by the grotesque, the freakish, and the violent—key elements of her vision of the American South. In this workshop, we will read three short stories, "Good Country People", "A Good Man is Hard to Find" and "A Temple of the Holy Ghost", to explore her central themes, and reflect on how her unsettling characters and narratives challenge conventional ideas of normalcy, morality, and grace. As always, we provide a selection of her short stories in advance for prior reading.

Bibliography: Fitzgerald, S. (1981-1982). "Assumption and Experience: Flannery O'Connor's 'A Temple of The Holy Ghost'". *CrossCurrents*, winter, Vol. 31, N° 4, pp. 423-432. Retrieved from: <https://www.jstor.org/stable/24458473>
Kirk, C. A. (2008). *Critical Companion to Flannery O'Connor*. Infobase Publishing.
O'Connor, F. (1970). *Mystery and Manners: Occasional Prose*. Ed. S. Fitzgerald & R. Fitzgerald. Farrar, Straus & Giroux.
• *The Complete Stories*. (1971). Farrar, Straus & Giroux.
Renner, S. (1982). "Secular Meaning in 'A Good Man Is Hard to Find'". *College Literature*, Spring, Vol. 9, N° 2, pp. 123-132. Retrieved from: <https://www.jstor.org/stable/25111435>
Rohman, Ch. (2014). "Awful Mystery: Flannery O'Connor as Gothic Artist". In Crow, Ch. (ed.), *A Companion to the American Gothic*. John Wiley and Sons Ltd., pp. 279-290.
Whitt, M. E. (1997). *Understanding Flannery O'Connor*. University of South Carolina Press.

Methodology: Online Reading Breakfast session. Dialogical and interactive approach in which participants will discuss the texts and the topics introduced as well as analyse the different ways in which artists express their concerns.