English 3264

**Monsters Without and Within**

Over the last several years, faculty in the Department of English have taught courses that have emphasized the depiction of monsters and monstrosity in literature, film, and comics under a number of different course numbers (most frequently as special topics courses in science fiction and popular culture studies). Because the class has historically enrolled well and because the subject matter provides such a wide range of materials with which to conceptualize topics that are central to two GE themes, we are proposing a new course entitled “Monsters Without and Within.” Monsters have always been used allegorically to describe and manage human fears, and this course will provide our students the opportunity to understand how the seemingly least realistic literature (about vampires, shapeshifters, werewolves, demons, etc.) is often explicitly engaged with the realities of everyday life: illness, disability, poverty, prejudice, difference, etc.

Variations of this course have been taught by several faculty in the department over the years. Indeed, this course is open to a wide range of genres and media, including fiction, film, television, videogames, and comics. One faculty member interested in the class is planning a version focusing on monsters in film and comics in the 1930s-1950s in the context of the Great Depression and the early years of the Cold War. Another plans to do a course focusing on monster movies and fiction by women and people of color in the 21st century, thinking about how a genre that historically often served to “other” can be turned to radically different purposes. We believe this course will be of great interest to students across the university, and that it will serve two GE themes: Health & Wellbeing and Citizenship for a Just and Diverse World.

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| **Theme: Health & Wellbeing** |
| **Goal** | **Expected Learning Outcomes** | **Related Course Content** |
| **GOAL: Students will explore and analyze health and wellbeing through attention to at least two of the nine dimensions of wellness: physical, mental, emotional, career, environmental, spiritual, intellectual, creative, and financial.** | **Successful students are able to…****1.1** Explore and analyze health and wellbeing from theoretical, socio-economic, technological, policy, and/or personal perspectives.  | **In this course, students will …**analyze how novel(la)s and films have identified and explored issues pertaining to physical, mental, emotional, spiritual, and creative health and wellbeing, including mental illness, substance abuse, and domestic violence. Students will learn how literature and film have investigated these issues in tandem with—and sometimes well in advance of—medicine, social sciences, and psychiatry.  |
| **1.2** Identify, reflect on, and apply the skills needed for resiliency and wellbeing. | appreciate the potential of literature and film to advance social and personal health and in so doing develop the skills needed for resiliency and wellbeing.  |

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| **Theme: Citizenship for a Just and Diverse World** |
| **Goals** | **Expected Learning Outcomes** | **Related Course Content** |
| **GOAL 1: Citizenship: Successful students will explore and analyze a range of perspectives on citizenship, across local, national, and global, and apply the knowledge, skills, and dispositions that constitute it.** | **Successful students are able to …****1.1** Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, global, and/or historical communities. | **In this course, students will …**Describe and analyze the ways in which authors and auteurs at different historical moments have used their media to explore issues of social justice and civil rights.  |
| **1.2** Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen. | Identify and reflect on ways that authors and filmmakers have used their media to enhance an appreciation for cultural difference and challenge readers and viewers to think in new ways about themselves, their country, and their world. |
| **GOAL 2: Just and Diverse World: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies.** | **2.1** Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and a variety of lived experiences. | Examine, critique, and evaluate the ways in which ethnical, national, racial, and cultural differences have been marked by monstrosity. |
| **2.2** Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change. | Practice wielding the tools that filmmakers and novelists have deployed to explore the world through monsters. |

Faculty interested in teaching this class include Karen Winstead, Elizabeth Hewitt, Merrill Kaplan, Jared Gardner

Monsters Within, Monsters Without Syllabus

[ENGLISH 3264] [Spring 20XX]

Meetings:

Days and times to be inserted here

## Instructor

* **Name:** Professor Karen Winstead
* **Email:** winstead.2@osu.edu
* **Office location:** Denney Hall 452
* **Office hours:** Mondays and Thursdays 10-11PM

## Course Description

Storytellers have long used monsters not only to frighten us but also to jolt us into thinking more deeply about ourselves, others, and the world we live in.  This course will examine how four classic horror novel(la)s and their film adaptations use monsters to explore fundamental issues of wellbeing and citizenship: *Frankenstein* (Mary Shelley/James Whale), *Dr. Jekyll and Mr. Hyde* (Robert Louis Stevenson/Rouben Mamoulian), *The Shining* (Stephen King/Stanley Kubrick), and *I Am Legend* (Richard Matheson/Francis Lawrence). These texts join debates about race, gender, sexual orientation, mental health, social justice, and national and/or personal responsibility.

No film can be totally faithful to a written source; filmmakers perforce use different methods than do writers to tell their stories, to thrill and provoke.  The films that this course features are all “rogue adaptations,” that is, films that aggressively and self-consciously transform their literary sources—reinterpreting characters and retooling plots to create monsters that offer different visions of what we have to fear and of how we can (or cannot) overcome the monsters without and within. The film/literature pairings we will examine constitute debates on issues pertaining to personal wellbeing and social justice. Through your director’s notebook, discussions, and final project, you will have the opportunity to join those debates and update them, imagining adaptations that speak to the fears, anxieties, and aspirations that haunt you as denizens of twenty-first-century America.

## Learning Outcomes

By the end of this course, students should successfully be able to:

* Identify the ways in which literature and film use monsters join debates on urgent contemporary issues.
* Assess films’ multifarious, often antagonistic, relationships to their literary sources.
* Learn how films and literary works have anticipated social, personal, and national problems before they were identified as such.
* Practice using monsters to think about the problems—personal, national, global—that confront us in the twenty-first century.

## General Education Expected Learning Outcomes

As part of the Health and Wellbeing and Citizenship for a Just and Diverse World themes of the General Education curriculum, this course is designed to prepare students to be able to do the following:

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| **2.2** Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change. | Practice wielding the tools that filmmakers and novelists have deployed to explore the world through monsters. |

|  | COURSE SCHEDULE |
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| Week |  Topics, Readings, Assignments, Due Dates |
| **1** | W: Introduction to the CourseF: Introduction to *Frankenstein*: Read: [*Frankenstein*](https://www.gutenberg.org/files/84/84-h/84-h.htm#chap01)*,* letters 1-4 (Robert Walton) |
| **2** | W: Genius and Monstrous Egos Read: [*Frankenstein*](https://www.gutenberg.org/files/84/84-h/84-h.htm#chap01)*,* chapters 1-17 (Frankenstein & his Creature)F: (In)justicesRead: [*Frankenstein*](https://www.gutenberg.org/files/84/84-h/84-h.htm#chap18)*,* chapters 18-24 (Frankenstein & Walton) |
| **3** | W: Monstrosity, Mental Illness, and Race, ca. 1931View: James Whale, *Frankenstein* (1931; 70 min.)F: *Frankenstein* and Medical EthicsRead: Albert Jonsen, “*Frankenstein* and the Birth of Medical Ethics” (Carmen) |
| **4** | W: Enforcing HeteronormativityView: James Whale, *Bride of Frankenstein* (1935; 75 min.)F: Creation and Responsibility: from Hal to *Her***Director’s Notebook part 1 due in Carmen at 10PM Saturday** |
| 5 | W: The Strange Case of Dr. Jekyll and Mr. Hyde: Sexuality, Substance Abuse, and Personality Disorders in Victorian EnglandRead: Robert Lewis Stevenson, [*Jekyll and Hyde*](http://www.gutenberg.org/files/43/43-h/43-h.htm#chap01)*,* chapters 1-5F: “Hyding” in Plain SightRead: Stevenson [*Jekyll and Hyde*](http://www.gutenberg.org/files/43/43-h/43-h.htm#chap05)*,* Chapters 5-10 |
| **6** | W: Sexuality and Domestic Violence, cira 1930View: Rouben Mamoulian, *Dr. Jekyll and Mr. Hyde* (1931; 98 min.)F: Domestic Violence: Nowhere to Hide |
| **7** | W: Remaking Jekyll & Hyde: Medical Research, Red Tape, & TemptationView: Victor Fleming *Dr. Jekyll and Mr. Hyde* (1941; 127 mins)F: Fleming vs. Mamoulian**Director’s Notebook, part 2 due in Carmen at 10 PM Saturday** |
| **8** | W: Abuse, Alcoholism, and the Ghosts of Memory Read: Stephen King, *The Shining,* parts 1-2 (pp. 3-112)F: WASPS & the “Wasps’ Nest of Life”Read: *The Shining,* part 3 (pp. 113-243) |
| **9** | W: Productivity, Race, and the “American Dream”Read: *The Shining,*  parts 4-5 (pp. 247-498)F: Red Arrow LodgeRead: *The Shining,* epilogue (pp. 499-505) |
| **10** | W: One American Dream on the Rocks Literary, Filming, and Psychic HauntingsView: Kubrick, *The Shining* (1980; 142 minutes)F: King vs. Kubrick: Fire and Ice**Director’s Notebook, part 3, due in Carmen by 10 PM Saturday** |
| **11** | W: Zombie Apocalypse & Racial WarfareRead: Richard Matheson, *I Am Legend*F: Who’s the Monster, and What’s the Cure? |
| **12** | W: Pandemic and Zombie Apocalypse in “Post-Race” AmericaView: Francis Lawrence, *I Am Legend* (2007; 101 minutes)F: Walls and Humanity |
| **13** | W: Zombie Apocalypse and 9/11View: *I Am Legend,* the original endingF:Horror and National Wellbeing Post-9/11**Director’s Notebook, part 4, due in Carmen by 10 PM Saturday** |
| **144** | W: Reflections on Health, Wellbeing, and Monstrosity: Personal and NationalF: Review**Adaptation project due in Carmen at 10 PM on Saturday** |
|  | **FINAL EXAM TBA** |

# Course Materials

## Required Materials

## Books (available from the OSU Bookstore)

* Stephen King, *The Shining* (Anchor)
* Richard Matheson, *I Am Legend* (Mass Market Paperback)

## How Your Grade is Calculated

| Assignment Category | Points |
| --- | --- |
| Weekly Quizzes | 20200 |
| Final Exam Quiz | 20 |
| Director’s Notebook (4 parts) | 40 |
| Adaptation Project | 20 |

See [Course Schedule](#_Course_schedule) for due dates.

## Descriptions of Major Course Assignments

**Weekly open-book/notes quizzes** on the lectures will be posted on Carmen. Each week’s quiz will be posted by Monday, and you will have until 10 PM on Saturday to complete it. Quizzes will usually have 10 multiple choice questions, and you will have 8 minutes take each.

A cumulative **Final Exam Quiz,** also open book, open notes, will test your knowledge of the concepts and texts. The exam will be posted on Carmen on the first day of exams and you will have until [ADD EXAM DATE FOR CLASS] to complete it. It will consist of 20 questions, and you will have 20 minutes to complete it.

**“Director’s Notebook”**

Imagine yourself as a film director looking to transform the literary texts we’re reading to the screen. For **each literary work** we read, briefly describe how the work addresses an issue or issues pertaining to health/wellbeing and citizenship. For example, how does Stephen King represent the American Dream in *The Shining*? How might Stevenson’s *Dr. Jekyll and Mr. Hyde* be engaging the problem of substance abuse in Victorian England? How might Matheson’s *I Am Legend* be read as an allegory of race relations in 1950s America? Then jot down some ideas on how you might go about adapting the text in a way that preserves its take on the issues you have identified. What would be the greatest challenges to producing a faithful adaptation? What about the text (scenes, descriptions of characters, etc.) most readily lends itself to adaptation? What portions could be dropped without sacrificing the thrust of the original? Are you tempted to “rogue” it in ways that challenge or transform its stance on an issue or issues you have identified? For **each film** we view, note one or two ways in which the film departs from its source, and in so doing changes its meaning. Pay particular attention to what how the films transform their source’s view of personal and social ills. How do changes in plot, character or setting affect the film’s message and values. Ideally, this notebook will generate ideas that you can develop in your final project. As the syllabus indicates, you will be submitting your notebook in four installments, one for each of the units (*Frankenstein, Jekyll and Hyde, The Shining,* and *I Am Legend*).

**Final Adaptation Project: Rogue-ing it!**

Your final project is to envision your own rogue adaptation of **one** of the literary texts we studied this semester. This assignment has three parts:

1) Identify an issue addressed in one of the literary works we have read this semester that pertains to social and/or personal wellbeing and that you believe is still a compelling issue today. Alternatively, think about how one of the stories you have read this semester might be adapted in a way that speaks to a contemporary issue that was not addressed in the original work. Explain the importance of that issue and the ideas on it that you want to convey in your adaptation.

2) Describe how you would adapt that literary work in ways that express your take on the issue you have identified. In addition to conveying the big picture of your adaptation, describe what minutiae you might sneak in from the original your adaptation to wink at your savvy viewers, details intimating that you know your source very well but choose not to follow it.

3) Explain how the strategies you use to adapt your source resemble or differ from those of at least two directors we’ve studied this semester. Your response should demonstrate your thorough grasp of the *modus operandi* of each of the directors you discuss.

## Late Assignments

 *Slight* bending of the deadlines is fine—it doesn’t really matter if you turn in an assignment a few hours or even a day late. If you need a longer extension, let me know in advance. If a crisis requires a major adjustment of the course schedule, let me know as soon as possible so that we can figure out what option is best for you.

## Grading Scale

93–100: A
90–92.9: A-
87–89.9: B+
83–86.9: B
80–82.9: B-
77–79.9: C+
73–76.9: C
70–72.9: C-
67–69.9: D+
60–66.9: D
Below 60: E

# Other Course Policies

## Academic Integrity Policy

### Ohio State’s Academic Integrity Policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university’s [Code of Student Conduct](https://studentconduct.osu.edu/) (studentconduct.osu.edu), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university’s *Code of Student Conduct* and this syllabus may constitute “Academic Misconduct.”

The Ohio State University’s Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: “Any activity that tends to compromise the academic integrity of the university or subvert the educational process.” Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university’s Code of Student Conduct is never considered an excuse for academic misconduct, so I recommend that you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

**If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university’s Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

**It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct** [**http://studentlife.osu.edu/csc/**](http://studentlife.osu.edu/csc/)**.**

Other sources of information on academic misconduct (integrity) to which you can refer include:

* [Committee on Academic Misconduct](https://go.osu.edu/coam) (go.osu.edu/coam)
* [Ten Suggestions for Preserving Academic Integrity](https://go.osu.edu/ten-suggestions) (go.osu.edu/ten-suggestions)
* [Eight Cardinal Rules of Academic Integrity](https://go.osu.edu/cardinal-rules) (go.osu.edu/cardinal-rules)

## Copyright for Instructional Materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

## Commitment to Diversity

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

## Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct

The Ohio State University is committed to building and maintaining a community to reflect diversity and to improve opportunities for all. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Office of Institutional Equity:

1. Online reporting form at [equity.osu.edu](http://equity.osu.edu/),
2. Call 614-247-5838 or TTY 614-688-8605,
3. Or email equity@osu.edu

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Office of Institutional Equity to ensure the university can take appropriate action:

* All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
* The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

## Your Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University’s Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, [on-demand mental health resources](https://go.osu.edu/ccsondemand) (go.osu.edu/ccsondemand) are available. You can reach an on-call counselor when CCS is closed at 614- 292-5766**. 24-hour emergency help** is available through the [National Suicide Prevention Lifeline website](https://suicidepreventionlifeline.org/) (suicidepreventionlifeline.org) or by calling 1-800-273-8255(TALK). [The Ohio State Wellness app](https://go.osu.edu/wellnessapp) (go.osu.edu/wellnessapp) is also a great resource.

# Accessibility Accommodations for Students with Disabilities

## Requesting Accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with [Student Life Disability Services (SLDS)](https://slds.osu.edu/). After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university’s request process, managed by Student Life Disability Services.

### Disability Services Contact Information

* Phone: 614-292-3307
* Website: [slds.osu.edu](https://slds.osu.edu/)
* Email: slds@osu.edu
* In person: [Baker Hall 098, 113 W. 12th Avenue](http://www.osu.edu/map/building.php?building=095)

**Land Acknowledgment**

I acknowledge that the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.