**MONSTERS: NIGHTMARES WE CREATE**FYE 1600-46

Dreams and beasts are two keys by which we are to find out the secrets of our nature.

*Ralph Waldo Emerson*

The monster mash, it was a graveyard smash.

*Bobby Pickett*

**– DESCRIPTION –**

Monsters are as old as art, yet as fresh as a child's nightmares. They dwell in the dark shadows of human thought, and loom in the light of screen images. Monsters are potent social and cultural metaphors expressing our deepest anxieties, and their hybridity holds clues for the people we have been––and the people we are becoming. Forget what your parents once told you: *monsters are real*. So why do we love to fear monsters? What does it mean when such fear turns into all-out desire? Who makes the monsters and what powers do storytellers wield? What can our monsters tell us about ourselves and about the cultures from which they emerge? In this First-Year Experience, we will journey across cultures in search of answers to these questions. In the process, we will discuss how monsters continue to haunt us, persisting in a post-Enlightenment age of science and skepticism. Through the analysis of myths, texts, and other cultural artifacts, we will explore how monsters are continually reborn as metaphors for our historical anxieties and fears.

**– LEARNING OUTCOMES –**

In this course you will apply reason to complex ideas; take positions and persuasively argue them in both writing and discussion; develop a multidisciplinary framework by which to understand monsters; and perform original research in order to deepen your understanding of course materials.

**– SCHEDULE –**

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| **Day** | **Time** | **Sub-section** | **Instructor** |
| Monday | 10:30 – 11:20 | Writing Workshop | Sarah Erickson |
| Tuesday | 9:55 – 11:10 | Seminar | Michael Hughes |
| Wednesday | 10:30 – 11:20 | Writing Workshop | Sarah Erickson |
| Thursday | 9:55 – 11:10 | Common Learning Experience | |
| Friday | 10:30 – 11:20 | Seminar | Michael Hughes |

**– INSTRUCTORS & PEER TUTORS –**

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| **Instructor** | **Email** | **Office Hours** | **Peer Tutor** | **Office Hours** |
| Dr. Erickson  Comm. Laurie 355 | serickso @trinity.edu | Thursday 1-3 pm and by appointment (all via Zoom) | Erin Eckert  eeckert @trinity.edu | Tues 5-7 pm |
| Prof. Hughes  Coates Library Library 316 | mhughes @trinity.edu | Monday and Wednesday, 3-5 pm, and by Zoom appt. | Carson Bolding  cbolding @trinity.edu | Thurs 4-6 pm |

**– REQUIRED TEXTS –**

Graff, Gerald and Cathy Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. 4th ed. Norton, 2018.

Kirkman, Robert and Tony Moore. *The Walking Dead, Vol. 1: Days Gone Bye.* Image Comics, 2013.

Lavalle, Victor and Dietrich Smith. *Victor Lavalle’s Destroyer, Vol. 1.* Boom! Studios, 2018.

Matheson, Richard. *I Am Legend*. Tor Books, 2007.

Shelley, Mary. *Frankenstein: The 1818 Text*. Penguin, 2018.

Additional assigned readings will be made available on TLEARN; assigned films will be available on TriniTV; additional materials may be distributed in paper or electronic form.

**– EXPECTATIONS & POLICIES –**

**Attendance**: Attendance is required. You have three “free” absences. Use these for illness, oversleeping, or mental health days. Absences four, five, and six will reduce your final grade by 1/3 (e.g., B+ to B) for each additional absence. You’ll find it hard to pass this course if you miss seven or more classes. If you are more than 15 minutes late for class you will be considered absent.

**Reading**: We expect you to complete all reading assignments. Please take notes in order to be prepared for class discussion. Get in the habit of underlining key passages and write short notes for yourself in the margins. Start a conversation with the author, and rephrase key ideas in your own words. Always have your texts on hand.

**Writing**: We expect you to meet the minimum requirements for all writing assignments, but you should strive to achieve excellence. Write until you’ve given full expression to your ideas rather than to arbitrary markers such as word and page limits.

**Attribution**: As described in Academic Honor Code, you must cite every source you use in the development of your work. As for citation style, we don’t care which one you use so long as you use it consistently. You may wish to begin practicing the standard style of your prospective major. Visit the library’s citing sources website at <http://lib.trinity.edu/lib2/cite.php> for instructions and templates you can follow.

**Late Work**: Assignments will be marked down by one-third of a letter grade for each day they are late.

**Collaboration**: We expect you to complete your work without the aid of other students unless otherwise instructed. On work where collaboration is permitted, directions on that assignment will be explicit about the degree that collaboration is permitted, and you should indicate the name(s) of other students with whom you worked.

**Accommodations**: If you have a documented disability and will need accommodations in this class, please speak with us privately early in the semester, so that we may be prepared to meet your needs. If you have not already registered with Student Accessibility Services, contact the office at 999–7411 or visit inside.trinity.edu/student-success/student-accessibility-services. You must be registered with SAS before we can provide any accommodation.

**Academic Integrity**: Students are responsible for knowing what constitutes academic dishonesty (e.g., cheating, unauthorized collaboration, falsification, multiple submission, complicity) and for avoiding these practices and the situations that encourage them. A particularly virulent form of academic dishonesty is plagiarism, the unacknowledged use of/representation of another person’s words or ideas as one’s own. This includes, but is not limited to, submitting someone else’s work/ideas as one’s own, failing to properly cite and acknowledge sources of information; not using quotation marks when exactly reproducing another’s words; and improperly paraphrasing or summarizing another’s ideas/words. Plagiarism can occur regardless of intention. Self-plagiarism involves reusing, recycling, or duplicating one’s own work without acknowledging such an act or citing the original work. The instructors reserve the right to require assignments to be submitted to a plagiarism check. Students with questions related to academic integrity must ask the instructors a week prior to due dates to ensure proper procedure. All work submitted for this course must be original to the student, new to this specific class and sub-section, and begun and/or completed during the term.

**Academic Honor Code**: All Trinity University students are covered by a policy that prohibits dishonesty in academic work and are expected to be thoroughly familiar with and abide by this code. Under the Honor Code, a faculty member will (or a student may) report an alleged violation to the Academic Honor Council. It is the task of the Council to investigate, adjudicate, and assign a punishment within certain guidelines if a violation has been verified. Students are required to pledge all written work that is submitted for a grade: “On my honor, I have neither given nor received any unauthorized assistance on this work” and their signature. The pledge may be abbreviated “pledged” with a signature.

**Peer Tutors**: Each section of the FYE has a peer tutor for the writing workshop and a peer tutor for the seminar. They attend their respective classes as well as the weekly common learning experiences. They are involved in class discussions and are available to talk with you outside of class. The peer tutors for both the writing workshop and seminar sections can be particularly helpful as you develop your ideas for your papers or as you prepare to lead class discussion. They read and comment on, but do not grade, student work. The professors alone make the final decision concerning all grades.

**COVID-19 Campus Policy**: Students participating in official face-to-face course interactions, including attending class, will be expected to comply with all Trinity rules and regulations—including, but not limited to, complying to University health protocols and procedures and wearing appropriate face coverings/masks. Instructors furthermore reserve the right to bar from in-person attendance any student not wearing a face covering or who are not complying with campus-mandated contract tracing. First-time failures to observe this policy will receive a warning; further failures may result in removal from class roster.

**Online Instruction Policy**: The COVID-19 pandemic requires the delivery of online instruction. For this reason, please be aware that all classroom instruction, including student participation in classroom activities, is subject to recording and dissemination via TLEARN. These recordings will be made available only to students enrolled in the course to facilitate online learning and review. Students are expressly prohibited from capturing or copying classroom recordings by any means; violations will be subject to disciplinary action. Instructors who wish to use a recording outside of class must obtain the written consent of any students who are personally identifiable in the recording.

**TLEARN and Technology Requirements**: Students are responsible for learning TLEARN, including how to properly submit coursework and access materials. Students are also responsible for having regular access to and being able to use a computer (with sound), printer, video player, other devices as needed, the Internet, and certain software/apps. TLEARN and technology issues do not excuse students from completing their course obligations in a timely fashion; however, the instructors reserve the right to consider extenuating circumstances and make appropriate accommodations.

**Official University Changes**: The University reserves the right to make changes due to special circumstances. These changes can affect methods of instruction/learning, campus closures, the semester/academic year calendar, and approved types of interactions. Once an official University announcement is issued, instructors will notify students via email/TLEARN about any adjustments to the course syllabus and calendar (i.e., course content, assignments and assessments, due dates, and methods of interactions). It is the student’s responsibility to note these changes.

**COVID-19 Excused Absence Policy**: Students who are ill will be excused from classes. To protect community health, we urge students to request an excused absence by informing instructors of the illness via email. Students must adhere to University health and wellness procedures for self-evaluation, follow-up, and quarantine as necessary. Please note: Untruthful student claims about illness may be regarded as a violation of the Academic Honor Code, which prohibits “falsification of academic records.” Students who experience a family emergency that interferes with academic performance are encouraged to contact Dr. Michael Soto, Associate Vice President for Academic Affairs, and David Tuttle, Dean of Students.

**– ASSIGNMENTS & GRADES –**

**Writing Workshop**:This component of the course will focus on critical reading, writing, and thinking skills, emphasizing writing as a persuasive analytical activity. The class will concentrate on close reading, carefully developed argument, critical analysis, and editing techniques in an attempt to foster the kinds of writing that students will be asked to do throughout their academic careers. Students will write approximately 20 pages over the semester, including drafts and revisions of papers.

**Seminar**: You will complete a number of short written assignments throughout the term (totaling 20 pages of writing), which focus on thinking critically about the assigned texts and the lecture content. Attendance and active, intelligent class participation are mandatory; oral participation is an integral part of this course and will be considered in the final course grade through formal and informal presentations. Students should also attend each seminar with genuine questions about the texts under discussion. There will be one midterm and a cumulative final project.

**You will receive one grade for the course**. This six-credit grade is determined jointly by the writing workshop instructor and the first-year seminar instructor at the end of the semester. Student improvement in each subsection will be taken into account in determining the final course grade.

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| **A**: 93-100 | **B**: 83-86 | **C**: 73-76 | **D**: 60-66 |
| **A-**: 90-92 | **B-**: 80-82 | **C-**: 70-72 | **F**: 59 and below |
| **B+**: 87-89 | **C+**: 77-79 | **D+**: 67-69 |  |

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| **Seminar Section** | **Writing Section** |
| Participation & Preparedness . . . . . 20% | Participation & Preparedness . . . . 30% |
| Oral Presentation . . . . . . . . . . . . . . . . 5% | 3 Formal Essay Assignments . . . . 70% |
| 6 Short Analysis Essays . . . . . . . . . 30% |  |
| Midterm Essay . . . . . . . . . . . . . . . . . 15% |  |
| Cumulative Final . . . . . . . . . . . . . . . 30%   * Report on Chosen Monster . 10% * Pitch & Creative Artifact . . . .10% * Artifact Analysis . . . . . . . . . . 10% |  |
| **Total . . . . . . . . . . . . . . . . . . . . . . . . . 100%** | **Total . . . . . . . . . . . . . . . . . . . . . . . . . 100%** |

**– COURSE CALENDAR –**

August 25 . . . Add/drop period begins

October 20 . . . Faculty turn in mid-semester grades

November 13 . . . Last day an undergrad may withdraw from a course with a “W”

November 20 . . . Last day of FYE instruction

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| **Date** | **Readings/Screenings**  **Due for Class**  **\*available on TLEARN** | **Assignments Due for Writing Workshop** | **Assignments Due for Seminar** |
| **Week 1: Course Introductions** | | | |
| 8/18 | Introduction to Seminar |  |  |
| 8/19 | Introduction to Writing Workshop |  |  |
| 8/20 | CLE: Creating Monsters  Presented by Monsters FYE Faculty | | |
| Aug. 20 “Monstervision” Session/Class + Time from 3:00-4:30 PM  Social Watch Party of *Monsters, Inc*.  TriniTV + Slack | | | |
| 8/21 | “Extraordinary Beings” (Asma)\*  “The Monster” by Ali Simpson\* |  |  |
| **Week 2: Anatomy and History of the Monster Narrative** | | | |
| 8/24 | *They Say/I Say* (TSIS), p. xiii – p. 18  “How Writers Teach Writing”\* | TSIS Intro Exercise 1  Be ready to share your literary Poltergeists |  |
| 8/25 | “Monsters in the West I: The Ancient World” (Gilmore)\*  Classical Monsters Reading (Ovid)\* |  | Short Essay #1 |
| 8/26 | TSIS Chs 1 & 2 | TSIS Ch 1 Exercise 1  TSIS Ch 2 Exercise 1 |  |
| 8/27 | CLE: Classically Monstrous: Humans, Bodies, and Hybrids in Ancient Myth Presented by Dr. Tom Jenkins, Classical Studies | | |
| 8/28 | “Monster Culture (Seven Theses) (Cohen)\* |  | Begin reading *Frankenstein* |
| **Week 3: Frankenstein**  *The monster’s body is a cultural body, and the monster always escapes* | | | |
| 8/31 |  |  |  |
| 9/1 | *Frankenstein* Intro, preface, and + Ch. I.I – II.IX (pgs. 7–141)  DL: Cook & Bolding |  |  |
| 9/2 | TSIS Ch 3 | Essay # 1: Argument |  |
| 9/3 | CLE: The Frankenstudies of *Frankenstein* Presented by Monsters FYE Faculty | | |
| 9/4 | *Frankenstein* Ch. III.I – III.VII (pgs. 145–216) |  | Short Essay #2  Cumulative Project: Monster Pick |
| **Week 4: Frankenstein**  *The monster is a harbinger of category crisis, and it keeps the gates of difference* | | | |
| 9/7 | TSIS Chs 4 & 5 | TSIS Ch 5 Exercise 1 |  |
| 9/8 | *Blade Runner* (1982, 1 hr. 57 mins.)  “I’ve Created a Monster” (Doctorow)\* |  |  |
| 9/9 | No meeting | check out [www.scholarstrike.com](http://www.scholarstrike.com) |  |
| 9/10 | CLE: “More Human Than Human”: The Humanity of Monstrosity  Presented by Dr. Todd Barnett, History | | |
| 9/11 | “Godmother of Intelligences” (Botting)\*  “The Bitter Aftertaste…” (Douglas)\* |  | ~~Short Essay #3~~ In-class close reading exercise |
| **Week 5: Frankenstein**  *Fear of the monster is really a kind of desire* | | | |
| 9/14 | TSIS Ch 6 |  |  |
| 9/15 | *Blade Runner* cntd. & *Victor LaValle’s Destroyer* |  |  |
| 9/16 | TSIS Ch 7 |  |  |
| 9/17 | CLE: “That Peculiar Language:” The Visual Grammar of Comics  Presented by Prof. Michael Hughes, Library | | |
| 9/18 | “United States of Frankenstein” (Young)\*  DL: Sheehan & Press |  | Short Essay #4: *Blade Runner* OR *Destroyer* |
| **Week 6: Zombies**  *The monster is a harbinger of category crisis, and it keeps the gates of difference* | | | |
| 9/21 | TSIS Ch 8  Voice | TSIS Ch 8 Exercise 1 |  |
| 9/22 | *I Walked with a Zombie* (1943, 1 hr. 9 mins.)  Wilentz, “[A Zombie is a Slave Forever](https://www.nytimes.com/2012/10/31/opinion/a-zombie-is-a-slave-forever.html)” (T-Learn) |  |  |
| 9/23 | Close reading examples  The Truth About Serial (pg 196-198)  Poke around <http://mediacommons.org/imr/> |  |  |
| 9/24 | CLE: Zombies ‘r’ Us: A Shambling Presentation  Presented by Dr. Katherine Troyer, Collaborative for Learning and Teaching | | |
| 9/25 | Visit from Prof. Anne Graf, Library |  |  |
| **Week 7: Zombies**  *The monster’s body is a cultural body, and the monster always escapes* | | | |
| 9/28 |  | One on one meetings with Dr. Erickson |  |
| 9/29 | *Dawn of the Dead* (1978, 2 hrs. 36 mins.) DL: Eckel & Delaluna |  | Essay #5 due, or I Wrote About a Zombie |
| 9/30 |  | One on one meetings with Dr. Erickson |  |
| 10/1 | CLE: Meet with regular writing sections (One on one meetings with Dr. Erickson) | | |
| 10/2 | *Walking Dead, Vol. 1* DL: Mowen & Moyer |  |  |
| **Week 8: Zombies**  *Fear of the monster is really a kind of desire* | | | |
| 10/5 | Essay #2 Introduction |  |  |
| 10/6 | *Shaun of the Dead* (2004, 1 hr. 40 mins.) |  | Cumulative Final: research report due at 5 PM |
| 10/7 | Writing beyond critique | Essay #1 Revision Due |  |
| 10/8 | CLE: Midterm Review | | |
| 10/9 | Fall Break: No Classes |  |  |
| **Week 9: Vampires**  *Fear of the monster is really a kind of desire* | | | |
| 10/12 | Trivial (?) topics OR why you should care about Edward Cullen |  |  |
| 10/13 | Excerpt from *Twilight*\*  Excerpt from *Midnight Sun*\*  DL: Chang & Southwell |  |  |
| 10/14 | Essay #3 Introduction | Essay #2: Close Reading First Draft |  |
| 10/15 | CLE: “The Lion and the Lamb”: The Allure of the Romantic Bad Boy  Presented by Dr. Sarah Erickson, Communication | | |
| 10/16 | “Interrogating Gender Violence in the *Twilight* Phenomenon” (Durham)\* |  | Take-Home Midterm Due at 5 PM |
| **Week 10: *Candyman* and the Urban Legend** | | | |
| 10/19 | Writing Reflection |  |  |
| 10/20 | *Candyman* (1990, 1 hr. 41 mins.)  “Cabrini Green…” (Austen)\* |  |  |
| 10/21 |  | Essay #3 Topic Workshop |  |
| 10/22 | CLE: Horror Noire  Presented by Dr. Robin Coleman, Texas A&M University | | |
| 10/23 | “The Forbidden” (Barker)\* |  |  |
| **Week 11: Vampires**  *The monster’s body is a cultural body, and the monster always escapes* | | | |
| 10/26 | Citing and engaging with sources/Paper 3 topic round robin |  |  |
| 10/27 | *Daybreakers* (2009, 1 hr. 39 mins.) DL: Contreras Mora & Gonzalez |  | Short Essay #6: Daybreakers OR I Am Legend |
| 10/28 | Close reading revisited | Essay #3 Proposed Topic and Bibliography Due |  |
| 10/29 | CLE: Contagious Horror? Sorting Bat-fact from Bat-fiction  Presented by Dr. Kristen Lear, Bat Conservation International | | |
| 10/30 | “Why Vampires Never Die” (del Toro and Hogan)\*  “Contagious Horror” (Sartin)\*  DL: Amador & Wu |  |  |
| **Week 12: Vampires**  *The monster is a harbinger of category crisis, and it keeps the gates of difference* | | | |
| 11/2 | How to Peer Review | Essay #2 Revision due |  |
| 11/3 | *I am Legend*, ch. 1-12  *Revelation*: Chapters 1, 4-5, 12-13, 17, 19:11-20:14\*  DL: Skidmore & Robbins |  |  |
| 11/4 |  | Essay # 3 Open Office Hours |  |
| 11/5 | CLE: What Comes After ‘The End’? Post-Apocalyptic Horror  Presented by Dr. Rubén Dupertuis, Religion | | |
| 11/6 | *I am Legend*, ch. 13-21 |  | Short Essay #6: I Am Legend |
| **Week 13: Monster of the Week** | | | |
| 11/9 | Peer Review Workshop: Day 1  Read papers from group members | Essay #3: Research Rough Draft |  |
| 11/10 | Godzilla (1954, TriniTV)  Brothers – Japan’s Nuclear Nightmare\*  Jacobson – [What Does Godzilla Mean?](https://www.vulture.com/2014/05/godzilla-meaning-monster-metaphors.html)\* |  |  |
| 11/11 | Peer Review Workshop: Day 2  Respond to peer reviewers | Bring rough draft of essay 3 to class each day this week |  |
| 11/12 | CLE: Design Your Own Monster Module | | |
| 11/13 | Lawrence – Werewolves in Psyche and Cinema (excerpt)\*  Baring-Gould – Jean Grenier, a French Werewolf\*  Carter – The Werewolf\*  Saki – [Gabriel-Ernest](https://americanliterature.com/author/hh-munro-saki/short-story/gabriel-ernest)\* |  |  |
| **Week 14: Nightmares We Create**  *The monster stands at the threshold…of beginning* | | | |
| 11/16 | Essay 3 revision workshop/free write |  |  |
| 11/17 | NO CLASS: Work on your projects! |  |  |
| 11/18 | Course Evals and Wrap-up |  | Cumulative Project: Completed Artifact  Critical Analysis **due at 12 PM** |
| 11/19 | Virtual Salon: Creative Artifact Pair-and-Share | | |
| 11/20 | Course Evals and Wrap-up | Essay #3 Final Draft |  |