

English 2341 – Introduction to Fiction

Horror Literature: Monsters and Monstrous Things

Fall 2019

Dr. Roy Bearden-White / Department of English
English 2341-H001: TTh 9:30 a.m. to 10:45 a.m. CM 117
English 2341-002: TTh 9:30 a.m. to 10:45 a.m. CM 117

Note: The material in this course at times deals with social issues that may be considered to be controversial; please be aware of this before you enroll.

Required Texts and Resources:

Butler, Octavia. <i>Kindred</i> . (1979). Beacon Press, 2003.	ISBN: 0807083690
Capote, Truman. <i>In Cold Blood</i> . (1966). Vintage International, 1994.	Excerpts on Blackboard
Gaiman, Neil. <i>Coraline</i> . (2002). HarperCollins, 2012.	ISBN: 9780380807345
James, Henry. <i>The Turn of the Screw</i> . (1898). Dover, 1991.	ISBN: 0486266842
King, Stephen. <i>Carrie</i> . (1974). Anchor Books, 2011.	ISBN: 9780307743664
Kress, Nancy. <i>Beggars in Spain</i> . (1991). Phoenix Pick, 2017.	ISBN: 1612423132
Levin, Ira. <i>Rosemary's Baby</i> . (1967). Pegasus Books, 2017.	ISBN: 1681774666
Matheson, Richard. <i>I Am Legend</i> . (1954). Tor Books, 2007.	ISBN: 9780765357151

N.B. Access to a computer with printer and Internet access is required.

Required means of communication: All electronic correspondence for this class will be sent to your southplainscollege.edu address, so it is your responsibility to monitor the account on a regular basis.

Suggested Texts and Supplies:

- A standard collegiate dictionary, such as *Merriam Webster Collegiate Dictionary*
- A flash drive or internet cloud storage.

Course Description: The monster represents a dual threat. There is, of course, the immediate danger of physical harm, but there is also the implied danger to our perceptions of the world around us. In a sane and stable world monsters simply can't exist. The appearance of a monster, though, contradicts that safety and normality. The monster threatens both our physical and our psychological well-being. It scares us because it is the essence of the unknown. The word *monster* derives from the Latin word *monstrum*, which, according to the Roman philosopher Cicero, brought together two older words, *monstrare* (to show or reveal) and *monere* (to warn or portend). One way of understanding the monster, then, is as a sign or omen that is intended to reveal cultural dangers. However, interpreting the omen, as we will find, is problematic. Does the monster represent the consequences of vice or corruption? Is the monster simply a freak or a genetic accident that highlights either divine displeasure or our own limitations of knowledge? Are monsters the results of our prejudices and fears towards others and should the way we view monsters prompt us to reconsider how we perceive the cultural norm? We will pursue these questions, and many others, through the selected texts.

Departmental Course Description and Purpose: English 2341 introduces students to selected works of fiction. Works studied may be those considered "great works," or a representative selection from a geographic region or time period, or centered on a thematic focus. This course includes the general historical background, as well as the principles of literary criticism appropriate to the literature.

Prerequisite: English 1301 and English 1302

This course satisfies a Core Curriculum Requirement of the Language, Philosophy, and Culture Foundational Component Area

Core Objectives addressed:

- **Communications skills**—to include effective written, oral and visual communication
- **Critical thinking skills**—to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information
- **Social Responsibility**—to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities
- **Personal Responsibility**—to include the ability to connect choices, actions, and consequences to ethical decision-making.

Student Learning Outcomes: Upon successful completion of the course, students should be able to (1) Critically evaluate works of fiction in terms of the elements of fiction (plot, setting, characterization, symbolism, tone, point of view, figurative language, etc.); (2) Understand the biographical, cultural, and historical contexts of fictional works written during particular time periods; (3) Evaluate the distinguishing characteristics of works of fiction, especially in order to analyze literary works as expressions of individual or communal values within the social, political, cultural, or religious contexts of different literary periods; (4) Show an understanding and refinement of the skills of expository and argumentative writing already developed in English 1301 and 1302; (5) Apply critical thinking to the study of drama and to the writing of analytical papers; (6) Use a library and relevant internet sources for research purposes; (7) Research and write an accurately documented paper, using MLA style or other assigned documentation style; (8) Participate in class discussions or group work over the literature in the course

Honors Section: This course has been designed to provide creative avenues for Honors Students to investigate, question, and discuss academic topics in greater depth and context. This course should serve as an immersive introduction the scholarly approaches, practices, and methods of the discipline of English Literature. Not only will Honors Students understand how new questions for investigation are formed in this scholarly field, but will also give students practice forming their own questions for investigation. Honors Students in this course, beyond attaining a base understanding of how to view Horror Literature through various theoretical lenses and cultural contexts, will be able to investigate and pursue their own interpretations and engage with current scholarly discussions through written responses and through a formal presentation at a simulated conference on December 6th, 2019.

How to Contact me:

Office: Levelland Campus, CM 103d

<u>Office Hours:</u> Mondays and Wednesdays	11:00 a.m. to 12:00 p.m.
Tuesdays and Thursdays	1:00 p.m. to 2:30 p.m.
Fridays	9:00 a.m. to 12:00 p.m.

Other times by Appointment

Office Phone: 806-716-4030 Email: rbeardenwhite@gmail.com or rbeardenwhite@southplainscollege.edu

Course work: This is a reading-intensive course. Students will read a large variety of fiction, science fiction, fantasy, horror, and young adult lit, and consider the evolution of the idea of a literary monster from the beginning of the 20th Century to the present and evaluate the cultural impact of these works as popular literature. Through assigned readings and class discussions, students will consider texts in relation to the time in which they were written, the theme and message they represent, the public response, and their applicability to the present. Students will also respond to the texts and to issues raised by the texts in thoughtful, well-prepared, Response Papers. There will be a final exam in the form of a formal Research Paper. Regular attendance and participation in class discussion is absolutely required.

Grading of Course work (see below for details):

Response papers – see below for details	
Four (4) Response papers (2-3 pages, 15% each)	50%
Attendance of Honors Symposium (December 6 th)	10%
One (1) Critical Response paper (4-5 pages)	30%
Class Participation/Discussion	10%

Grading of Course work for Honors Credit (see below for details):

Response papers	
Four (4) Response Papers (2-3 pages, 12.5% each)	50%
Final Exam: Presentation Paper Abstract (250-500 words)	5%
Actual presentation of paper (December 6 th)	12%
Written Paper (10-12 pages)	24%
Class Participation/Discussion	10%

Response Papers: (All Students) Each written response will allow you to pursue and consider questions or issues raised within one of the texts with an aspect of the culture, the history, or other social implications surrounding the text. Papers that respond to more than one text will not be accepted. Since it is a formal response, each paper should constitute a firm and arguable opinion in a well-crafted essay, complete with thesis statement and supporting evidence. For each response, you need to produce two different copies:

- A printed copy needs to be handed in during the appropriate class session. This is the copy that I will comment on, grade, and return to you.
- An electronic copy needs to be posted on the appropriate discussion forum on Blackboard so that other students may read and comment on your response as well. The electronic version should be added to the discussion forum before the assigned date. All submitted assignments may be processed through Turnitin.Com to verify originality.
- The grading rubric for the response papers, along with example papers, can be found under the “Sample Response Papers” tab on Blackboard.
- Be sure to view these videos on Blackboard:
 - How to Interpret a Text
 - General MLA Formatting
 - How to Write a Response Paper

The response papers must be a minimum of 2-3 pages in length (500-750 words) and follow MLA guidelines. You will be given eight opportunities to turn in a response paper, but only the scores for the best four will be used to calculate 50% of your final course grade.

Critical Response Paper: (Non-Honors Students) The final exam will be in the form of a Critical Response Paper. The paper will be a four to five page research-supported, analytical essay (1000-1250 words) on a single text from the assigned readings. Your analysis should attempt to determine a larger significance related by the author of the text. Organize your paper as a persuasive argument, driven by an interesting and concise thesis and supported by evidence from the text. As a minimum, besides at least one quote from the text you are analyzing, you need to include quotes from at least one scholarly source. No quotes, however, should be included as part of the paper’s length requirement. Your paper should conform to MLA standards, although other styles such as Chicago or APA will be acceptable with prior confirmation. The final essay should be typed or computer generated papers with all text in Times New Roman, 12 point font and should have 1" margins on the sides, top, and bottom. Your name, section number, and date should be in the upper left (or right) hand corner of the first sheet, and your last name with the page number should appear on the top right of any remaining pages. Failure to conform to the above guidelines without prior approval from me may result in a reduction of credit for that assignment. Remember also that all submitted assignments may be processed

through Turnitin.Com to verify originality.

Other Considerations and Requirements:

- The text selected cannot be one that you have written about earlier in a response paper.
- The analysis you present must be your own. A good analysis must be consistent within the critical framework or lens that you use to view the text.
- Your source must be scholarly and reliable. By and large, avoid “surfing the web” for material. Sources such as Wikipedia, Schmoop, Cliffnotes, Sparknotes, Enotes, or any of the countless other sites from the open web that promise literary analyses are not allowed as source material. Use the library databases for discovering suitable sources.
- Your analysis must convey some sense of importance or meaning to your readers. It is not sufficient, for example, to only discuss the satire and imagery of Jonathan Swift’s “A Modest Proposal.” How does the effect of such a satirical style impact the readers? What relevant message imbedded within the style should readers gain from the text?
- Since you should assume that the audience for your paper is already familiar with the text you are analyzing, there is no need to either retell the narrative or relate the biography of the author.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.

Presentation Paper: (Honors Students only) For many scholars, the academic conference is the life blood of the discipline. The conference is where new concepts are pursued, questions are raised, and ideas are presented and disseminated to the field. Professional academics across a great many disciplines use conferences as a viable means to explore research with the help of their peers and to workshop future publications. For this course, the final exam will be in the form of a Presentation Paper, suitable for an academic conference. There will be three parts for the presentation paper that will be graded individually: the abstract, the actual presentation of the paper, and the final written paper. Overall, the Presentation Paper will account for 41% of your final semester grade.

Abstract: The abstract is the initial document a scholar uses to gain admittance to an academic conference. The emphasis should be on brevity and clarity. It should tell the reader what your paper is about, why the reader should be interested, and why the paper should be accepted. The abstract should be at least 250 words, but no more than 500 words. The abstract will be due during the twelfth week of the course.

Presentation: You will present your academic paper orally at a simulated conference during the last week of the course. Tentatively, the day of the conference will be Friday, December 6th and, depending upon our class size, will run for several hours. Each student will be allotted 20 minutes to present his or her paper to a public audience. Professional dress is expected and attendance will be mandatory.

Written Paper: The paper will be a ten to twelve page research-supported, analytical essay (2500-3000 words) on a single text from the assigned readings. Your analysis should attempt to determine a larger significance related by the author of the text. Organize your paper as a persuasive argument, driven by an interesting and concise thesis and supported by evidence from the text. As a minimum, besides at least one quote from the text you are analyzing, you need to include quotes from at least one scholarly source. No quotes, however, should be included as part of the paper’s length requirement. Your paper should conform to MLA standards, although other styles such as Chicago or APA will be acceptable with prior confirmation. The final essay should be computer generated with all text in Times New Roman, 12 point font and should have 1" margins on the sides, top, and bottom. Your name, section number, and date should be in the upper left (or right) hand corner of the first sheet, and your last name with the page number should appear on the top right of any remaining pages. Failure to conform to the above guidelines without prior approval from me may result in a reduction of credit for that assignment. Remember also that all submitted assignments may be processed through Turnitin.Com to verify originality.

Other Considerations and Requirements:

- The text selected may be one that you have written about earlier in a response paper and your final paper may expand that response.
- The analysis you present must be your own. A good analysis must be consistent within the critical framework or lens that you use to view the text.
- Your source must be scholarly and reliable. By and large, avoid “surfing the web” for material. Sources such as Wikipedia, Schmoop, Cliffnotes, Sparknotes, Enotes, or any of the countless other sites from the open web that promise literary analyses are not allowed as source material. Use the library databases for discovering suitable sources.
- Your analysis must convey some sense of importance or meaning to your readers. It is not sufficient, for example, to only discuss the satire and imagery of Jonathan Swift’s “A Modest Proposal.” How does the effect of such a satirical style impact the readers? What relevant message imbedded within the style should readers gain from the text?
- Since you should assume that the audience for your paper is already familiar with the text you are analyzing, there is no need to either retell the narrative or relate the biography of the author.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.

Optional Reading Material: The optional reading material is just that—optional. This material is provided for those who wish to explore certain topics in greater depth. In some cases, the optional material highlights important ideas, theories, or texts which we will not have time to cover during class. The optional reading material may be used as outside sources for the Critical Response Paper.

In Class Screenings (Excerpts only): In the study of literature, particularly within the field of Cultural Studies, the definition of what constitutes a text can be surprisingly flexible. A notable example of this flexibility is film. While both a novel and a movie may attempt to relate the same exact narrative, the differences—the productions, the character interactions, the experiences of the audiences, the public receptions, and the critical interpretations to name a few—may be significant. People often compare a book to its film adaptation, but critics recognize the futility of such a comparison. As a distinctly separate text, close reading, analysis, and critical thinking are needed in order to come to a scholarly interpretation of a film. In this course we will often look at film excerpts, not because they retell the story, but because they offer a potentially different interpretation of our main text that we may pit against our own interpretations.

Late Work: Unless prior approval is received, late submission of assignments will result in a grade deduction of one half-letter grade for each calendar day (not including Saturdays, Sundays, or holidays) that the assignment is late.

Attendance: Regular attendance is imperative for successful completion of this course. Mere physical presence, however, is not enough to master the learning objectives outlined in this syllabus. You must also be prepared for each class. This includes having read the assignment, being ready to discuss the topic, and having completed any writing assignments that were due.

Absences: Regular class attendance is imperative for successful completion of this course. Any student who misses more than four class sessions may be dropped with a grade of “X” if the student has a passing grade average at that time. If the student is failing, due to poor work or missing assignments, the student may be given a grade of “F”. In special cases because of extenuating circumstances, a student may miss more than four absences and not be dropped, but the student must immediately notify me of the attendance difficulty and **submit proof** of those extenuating circumstances, especially if the student already has surpassed the four allowed absences.

South Plains College Absence Policy: Students are expected to attend all classes in order to be successful in a course. The student may be administratively withdrawn from the course when absences become excessive as defined in the course syllabus. When an unavoidable reason for class absence arises, such as illness, an official trip authorized by the college or an official activity, the instructor may permit the student to make up work missed. It is the student's responsibility to complete work missed within a reasonable period of time as determined by the instructor. Students are officially enrolled in all courses for which they pay tuition and fees at the time of registration. Should a student, for any reason, delay in reporting to a class after official enrollment, absences will be attributed to the student from the first class meeting. Students who enroll in a course but have "Never Attended" by the official census date, as reported by the faculty member, will be administratively dropped by the Office of Admissions and Records. A student who does not meet the attendance requirements of a class as stated in the course syllabus and does not officially withdraw from that course by the official census date of the semester, may be administratively withdrawn from that course and receive a grade of "X" or "F" as determined by the instructor. Instructors are responsible for clearly stating their administrative drop policy in the course syllabus, and it is the student's responsibility to be aware of that policy. It is the student's responsibility to verify administrative drops for excessive absences through MySPC using his or her student online account. If it is determined that a student is awarded financial aid for a class or classes in which the student never attended or participated, the financial aid award will be adjusted in accordance with the classes in which the student did attend/participate and the student will owe any balance resulting from the adjustment.

Academic Integrity—Plagiarism and Cheating: "It is the aim of the faculty of South Plains College to foster a spirit of complete honesty and a high standard of integrity. The attempt of any student to present as his or her own any work which he or she has not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offender liable to serious consequences, possibly suspension" (SPC General Catalog, p. 23). "Complete honesty is required of the student in the presentation of any and all phases of course work. This applies to quizzes of whatever length as well as to final examinations, to daily reports and to term papers" (SPC General Catalog, p. 23). Students should consult the General Catalog on p. 23 for the college's detailed policies on plagiarism and cheating. Failure to comply with these policies will result in an F for the assignment and can result in an F for the course if circumstances warrant.

Student Code of Conduct Policy: Any successful learning experience requires mutual respect on the part of the student and the instructor. Neither instructor nor student should be subject to others' behavior that is rude, disruptive, intimidating, aggressive, or demeaning. Student conduct that disrupts the learning process or is deemed disrespectful or threatening shall not be tolerated and may lead to disciplinary action and/or removal from class.

Cell Phones, Ipods, Blackberries, Laptops, etc.: I don't know many people who love electronic gizmos more than I do. Not only are they usually incredibly useful, informative, and even educational, they are also typically fun to use. Because of the enormous benefits technology can provide, I do not want to categorically forbid electronic devices from the classroom. With that said, however, electronic gadgets can be quite disruptive in a classroom. In order to negotiate this potential problem, I will need your cooperation in following two simple guidelines:

- The classroom is a communal environment which requires each student to respect the learning experiences of the others. Please consider how your devices may impact, and in some cases simply annoy, others who sit near you.
- You enrolled in, and paid for, this class with a specific purpose in mind, whether it is to improve your writing skills or to fulfill a core requirement. While surfing on Facebook, text-messaging a friend, or playing Pokémon Go might be more fun, realize that such actions will impair your progress in this class (and yes, by progress I do mean your final grade).

Students with Disabilities: Students with disabilities, including but not limited to physical, psychiatric, or learning disabilities, who wish to request accommodations in this class should notify the Disability Services

Office early in the semester so that the appropriate arrangements may be made. In accordance with federal law, a student requesting accommodations must provide acceptable documentation of his/her disability to the Disability Services Office. For more information, call or visit the Disability Services Office at Levelland Student Health & Wellness Center 806-716-2577, Reese Center (also covers ATC) Building 8: 806-716-4675, Plainview Center Main Office: 806-716-4302 or 806-296-9611, or the Health and Wellness main number at 806-716-2529.

Statement of Nondiscrimination: It is my policy not to discriminate on the basis of age, color, disability, ethnicity, gender, national origin, race, religion, sexual orientation, or veteran status.

Statement of Diversity: In this class, I will continually strive to establish and support an environment that values and nurtures individual and group differences and encourages engagement and interaction. Understanding and respecting multiple experiences and perspectives will serve to challenge and stimulate all of us to learn about others, about the larger world, and about ourselves. By promoting diversity and intellectual exchange, we will not only mirror society as it is, but also model society as it should and can be.

Campus Concealed Carry: South Plains College permits the lawful carry of concealed handguns in accordance with Texas state law and Texas Senate Bill 11. Individuals possessing a valid License to Carry permit, or the formerly issued Concealed Handgun License, may carry a concealed handgun at all campus locations except for the Natatorium. For a complete list of campus carry exclusions zones by event, please visit <http://www.southplainscollege.edu/campuscarry.php>

Other concerns: I strongly encourage you to visit me during my office hours to discuss any other problems or concerns that may affect your performance in this class.

English 2341 - Class Schedule

Fall 2019

All assignments are to be completed before the day they are listed. For example, not only should you have read Stephen Asma's Introduction to *On Monsters: An Unnatural History of Our Worst Fears* (on Blackboard) Thursday, August 29th but you should also be prepared to discuss the text in class. Submission of all assignments is the responsibility of the student. Please refer to the course syllabus for the complete class policy of late papers. I also reserve the right to modify this schedule according to class needs.

Week One

Tuesday 8/27

In Class: Introduction to class

Thursday 8/29

Read: Asma, Stephen T. "Introduction." *On Monsters: An Unnatural History of Our Worst Fears*. (Posted on Blackboard.)

In Class: What scares us and why?

Week Two

Tuesday 9/3

Freud and the Uncanny

Read: James, Henry. *The Turn of the Screw*. (1898), pages 1-43.

Optional Reading: Clasen, Mathias. "The Horror! The Horror!" *The Evolutionary Review*, vol. 1, no. 1, 2010, pp. 112-119.

Freud, Sigmund. "The Uncanny." *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Translated by James Strachey, XVII, The Hogarth Press, 1955. 218-252.

Thursday 9/5

Read: James, Henry. *The Turn of the Screw*. (1898), pages 44-87.

Optional Reading: Alan Williamson; *The Turn of the Screw* and the Locus of Psychoanalytic Criticism, *Literary Imagination*, Volume 16, Issue 3, 1 November 2014, pp. 322-330.

Week Three

Tuesday 9/10

Us and the Other

Read: Matheson, Richard. *I Am Legend*. (1954), pages 1-53

Optional Reading: Excerpts from Levinas, Emmanuel. *Entre Nous: on Thinking-of-the-Other*. Athlone, 2000.

Thursday 9/12

Read: Matheson, Richard. *I Am Legend*. (1954), pages 54-107

Optional Reading: Weinstock, Jeffrey Andrew. "Vampires, Vampires, Everywhere!" *Phi Kappa Phi Forum*, vol. 90, no. 3, Fall 2010, pp. 4-5.

Week Four

Tuesday 9/17

Read: Matheson, Richard. *I Am Legend*. (1954), pages 108-159

Write: Response paper #1 for *The Turn of the Screw* or *I Am Legend* (to be also posted on Blackboard).

Optional Reading: Brayton, Sean. "The Racial Politics of Disaster and Dystopia in *I Am Legend*." *Velvet Light Trap: A Critical Journal of Film & Television*, no. 67, Spring 2011, pp. 66-76.

In Class Screening: Excerpts from Protosevich, Mark. *I Am Legend*. Performance by Will Smith, Warner Bros. Pictures, 2007.

Thursday 9/19

Horror of NonFiction

Read: Capote, Truman. *In Cold Blood*. (1966), on Blackboard as Capote#1

Optional Reading: Wiest, Julie B. "Casting Cultural Monsters: Representations of Serial Killers in U.S. and U.K. News Media." *Howard Journal of Communications*, vol. 27, no. 4, Oct. 2016, pp. 327–346.

Week Five

Tuesday 9/24

Read: Capote, Truman. *In Cold Blood*. (1966), on Blackboard as Capote#2

In Class Screening: Excerpts from Brooks, Richard. *In Cold Blood*. Performance by Robert Blake, Columbia, 1967.

Optional Reading: Adams, Dale T. "Twice Convicted, Once Executed: A Literary Naturalist's Interpretation of Richard Brooks's Film 'In Cold Blood.'" *Literature Film Quarterly*, vol. 37, no. 4, Oct. 2009, p. 246-261.

Thursday 9/26

Religion and the Mother

Read: Levin, Ira. *Rosemary's Baby*. (1967), pages 3-67

Optional Reading: Tanner, Grafton. "'She Doesn't Speak English, Does She?': Displaced Female Protagonists in *Rosemary's Baby* and *Repulsion*." *Film Matters*, vol. 4, no. 4, Winter 2013, pp. 38–43

Week Six

Tuesday 10/1

Read: Levin, Ira. *Rosemary's Baby*. (1967), pages 68-135

Optional Reading: Hoffman, A.Robin. "How to See the Horror: The Hostile Fetus in *Rosemary's Baby* and *Alien*." *Lit-Literature Interpretation Theory*, vol. 22, no. 3, 2011, pp. 239–261.

Thursday 10/3

Read: Levin, Ira. *Rosemary's Baby*. (1967), pages 136-204

In Class Screening: Excerpts from Donner, Richard. *The Omen*. Performance by Gregory Peck and Lee Remick, Twentieth Century Fox, 1976.

Optional Reading: Valerius, Karyn. "'Rosemary's Baby,' Gothic Pregnancy, and Fetal Subjects." *College Literature*, vol. 32, no. 3, Summer 2005, pp. 116–135.

Week Seven

Tuesday 10/8

Read: Levin, Ira. *Rosemary's Baby*. (1967), pages 205-268

Write: Response paper #2 for *In Cold Blood* or *Rosemary's Baby* (to be also posted on Blackboard).

Thursday 10/10

Identity and the Bildungsroman

Read: King, Stephen. *Carrie*. (1974), pages 1-58

Optional Reading: Briefel, Aviva. "Monster Pains: Masochism, Menstruation, and Identification in the Horror Film." *Film Quarterly* vol. 58, no. 3, 2005, pp.16-27.

Week Eight

Tuesday 10/15

Read: King, Stephen. *Carrie*. (1974), pages 59-117

Optional Reading: Thomas, Erika M. "Crimson Horror: The Discourse and Visibility of Menstruation in Mainstream Horror Films and Its Influence on Cultural Myths and Taboos." *Relevant Rhetoric: A New Journal of Rhetorical Studies*, vol. 8, Mar. 2017, pp. 1–27.

Thursday 10/17

Read: King, Stephen. *Carrie*. (1974), pages 118-176

In Class Screening: Excerpts from Palma, Brian De, director. *Carrie*. Performance by Sissy Spacek, United Artists Corp., 1976.

Week Nine

Tuesday 10/22

Read: King, Stephen. *Carrie*. (1974), pages 177-235

Optional Reading: Moseley, Rachel. "Glamorous Witchcraft: Gender and Magic in Teen Film and Television." *Screen*, vol. 43, no. 4, Winter 2002, p. 403-422.

Thursday 10/24

Read: King, Stephen. *Carrie*. (1974), pages 236-290

Week Ten

Tuesday 10/29

The White Gaze

Read: Butler, Octavia. *Kindred*. (1979), pages 8-64

Optional Reading: Robertson, Benjamin. "'Some Matching Strangeness': Biology, Politics, and the Embrace of History in Octavia Butler's *Kindred*." *Science Fiction Studies*, vol. 37, no. 3, Nov. 2010, pp. 362-381.

Thursday 10/20

Read: Butler, Octavia. *Kindred*. (1979), pages 65-129

Optional Reading: Lisa Yaszek, "'A Grim Fantasy': Remaking American History in Octavia Butler's *Kindred*," *Signs: Journal of Women in Culture and Society* 28, no. 4 (Summer 2003): 1053-1066.

Week Eleven

Tuesday 11/5

Read: Butler, Octavia. *Kindred*. (1979), pages 130-195

Optional Reading: Flagel, Nadine. "'It's Almost Like Being There': Speculative Fiction, Slave Narrative, and the Crisis of Representation in Octavia Butler's *Kindred*." *Canadian Review of American Studies*, vol. 42, no. 2, 2012, pp. 216-245.

Thursday 11/7

Read: Butler, Octavia. *Kindred*. (1979), pages 196-264

Write: Response paper #3 for *Carrie* or *Kindred* (to be also posted on Blackboard).

Week Twelve

Tuesday 11/12

Posthumanism

Read: Kress, Nancy. *Beggars in Spain*. (1991), pages 5-49

Optional Reading: Martinez, JA. "Representations of the Post/Human: Monsters, Aliens and Others in Popular Culture." *Science-Fiction Studies*, vol. 31, pp. 132-137.

Thursday 11/14

Read: Kress, Nancy. *Beggars in Spain*. (1991), pages 50-99

Optional Reading: Goodley, Dan, et al. "The DisHuman Child." *Discourse: Studies in the Cultural Politics of Education*, vol. 37, no. 5, Oct. 2016, pp. 770-784.

Write: Abstract (250-500 words) for final paper.

Week Thirteen

Tuesday 11/19

Read: Kress, Nancy. *Beggars in Spain*. (1991), pages 100-152

Optional Reading: O'Hara, DT. "Neither Gods nor Monsters: An Untimely Critique of the 'Post/Human' Imagination (Science Fiction, Cordwainer Smith)." *Boundary 2-An International Journal of Literature and Culture*, vol. 30, no. 3, pp. 107-122.

Thursday 11/21

Children's Lit

Read: Gaiman, Neil. *Coraline*. (2002), pages 1-40

Optional Reading: Rudd, David. "An Eye for an I: Neil Gaiman's *Coraline* and Questions of Identity." *Children's Literature in Education*, vol. 39, no. 3, Sept. 2008, pp. 159-168.

Week Fourteen

Tuesday 11/26

Read: Gaiman, Neil. *Coraline*. (2002), pages 41-80

Optional Reading: Hosseinpour Saeede, and Semnan University (Iran). Nahid Shahbazi Department of

Thursday 11/28

Thanksgiving Break

No Class

Week Fifteen

Tuesday 12/3

Read: Gaiman, Neil. *Coraline*. (2002), pages 81-120

In Class Screening: Excerpts from Selick, Henry, *Coraline*. Performance by Dakota Fanning, and Teri Hatcher, Focus Features, 2009.

Optional Reading: Muller, Vivienne. "Same Old 'Other' Mother'? : Neil Gaiman's Coraline." *Outskirts: Feminisms along the Edge*, vol. 26, May 2012, p. 5.

Thursday 12/5

Read: Gaiman, Neil. *Coraline*. (2002), pages 121-160

Write: Response paper #4 for *Beggars in Spain* or *Coraline* (to be also posted on Blackboard).

Friday 12/6

Conference: Tentative date for Conference

Week Sixteen – Finals week

Exam Day

Write: Final Paper due.