

American Studies 428-01, #16860

## American Monsters

Fall 2018

California State University, Fullerton

Wednesdays, 4:00-6:45 • HUM-522

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

--Ralph Waldo Emerson

“There are terrible creatures, ghosts, in the very air of America.”

--D.H. Lawrence

“The genius of Melville is that he saw that this is a country that needs a monster.”

--Carlos Fuentes

“The... monster represents many answers to the question of who must be removed from the community at large.”

--J. Jack Halberstam

“...the monstrous is that which creates this sense of vertigo, that which calls into question our... epistemological worldview, highlights its fragmentary and inadequate nature, and thereby asks us... to acknowledge the failures of our systems of categorization.”

--Asa Mittman

“In a deeply tribal sense, we love our monsters.”

--E.O. Wilson

“How many freakin’ vampires am I supposed to care about these days?”

--Stanley Hudson, *The Office*

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Office\_Hours (UH-415): Wednesdays, 1:00-3:00, and by appointment

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### Course Description

This upper-division American Studies seminar examines the figure of the monster in American culture. The course provides students with an interdisciplinary framework for analyzing representations of monstrosity in literature, film, television, folklore, art, music videos, material culture, performance, and other expressive forms. Monsters symbolize deviations from the “normal” as it is constructed in American society—they are imagined others who transgress our established notions and categories of nature, science, religion, ethics, race, gender, sexuality, age, nation, community, and the body. In this course, we will analyze monsters in historical and cultural context, thinking about the ways in which monsters resonate with broader issues, fears, and anxieties in different time periods. Throughout the semester, we will study how different monsters—and their meanings—have changed over time.

*Course prerequisites: AMST 201 or completion of GE section D.3 on American history, institutions, values*

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## Required Texts

### Books

W. Scott Poole, *Monsters in America: Our Historical Obsession With the Hideous and the Haunting*. Waco, TX: Baylor University Press, 2011.  
 Richard Matheson, *I Am Legend*. New York: Tor Books, reissue 2007, orig. 1954.  
 Max Brooks, *World War Z*. New York: Broadway Books, 2006.

There will also be stories and academic articles assigned for this course, available on Titanium as web links or downloadable PDF files. Consult the course schedule for the list of readings.

### Films/TV Episodes/Music Videos:

*Frankenstein* (dir. James Whale, 1931)  
*Bride of Frankenstein* (dir. James Whale, 1935)  
*Dracula* (dir. Tod Browning, 1931)  
*Blacula* (dir. William Crain, 1972)  
*White Zombie* (dir. Victor Halperin, 1932)  
*Night of the Living Dead* (dir. George Romero, 1968)  
*Dawn of the Dead* (dir. George Romero, 1978)  
*King Kong* (dir. Merian C. Cooper, 1933)  
*Godzilla, King of the Monsters* (dir. Ishiro Honda/Terry O. Morse, 1956)  
*Them!* (dir. Gordon Douglas, 1954)  
*Halloween* (dir. John Carpenter, 1978)  
*Carrie* (dir. Brian De Palma, 1976)  
*Buffy the Vampire Slayer*, Season 1 Episode 1, “Welcome to the Hellmouth” (dir. Charles Martin Smith, 1997) and Season 3 Episode 20, “The Prom” (dir. David Solomon)  
 Michael Jackson, “Thriller” (dir. John Landis, 1983)  
 Shakira, “She Wolf” (dir. Jake Nava, 2009)

You are required to view these visual texts in advance of our scheduled discussions [see course schedule]. They are available via our Titanium course site for digital streaming, or you may acquire them on your own through DVD-rental or digital streaming services. You will be expected to discuss these films in written assignments.

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## Student Learning Goals

- Analyze and evaluate representations of the monster in American culture, and develop an interpretive framework for connecting these representations to their larger cultural and historical context.
- Synthesize theories of monstrosity and apply to a broader understanding of the ways in which culture constructs, classifies, and codifies ideas about morality, gender, sexuality, the body, race, age, region, religion, and science.
- Understand and interpret the ways in which culture creates meaning and guides behavior.
- Develop a rigorous concept of culture and cultural process as well as an interdisciplinary

sensibility, becoming aware of connections among the social sciences and the humanities.

- Learn reading, writing, and expressive skills to make connections among complex materials and to clearly communicate an understanding of the underlying meanings and causes of cultural/historical events and processes.

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## Course Assignments and Grading Standards

This semester, you will write four papers of varying lengths that challenge you to practice interdisciplinary analysis of diverse cultural phenomena.

### Paper #1 Why Study Monsters?

Write a short paper in which you explain what we can learn from monsters. Why should we study monsters in a university classroom? What can monsters tell us about American culture? Your paper should incorporate material from *Monsters in America* and at least ONE of the theory essays we read during the first two weeks of class (Philips, Cohen, Clover, Urbanski). Imagine that your audience is a friend, relative, co-worker, or alumnus—someone who is unfamiliar with the academic study of monsters.

**Length: 1-2 pages.** It is OKAY if you go over. All papers should be double-spaced, 12-point font, 1-inch margins. Acceptable citation styles include Chicago, MLA, APA—whichever you are most comfortable and familiar with. Title pages are not necessary; include a heading on your first page with your name, our course number, my name, and the date in the top left corner, and the title of your paper centered below that.

### Paper #2 Monsters on Screen: Film Analysis

Analyze an American film of your choice (one we did not watch for class OR that we are scheduled to watch) that features one or more of the following monsters: the zombie, the vampire, the witch, Frankenstein, King Kong, Godzilla, Bigfoot, a monster of nature (e.g., *The Descent*, *Creature from the Black Lagoon*, *Sharknado*...), or a created monster (e.g., *Jurassic Park*, *Edward Scissorhands*, *Splice*, *The Fly*...). Write a paper in which you describe the film you have chosen (plot summary; when it appeared) and explain how it connects to the longer history of American monsters that we've studied so far in class (what is the origin of your monster or type of monster in the United States, what did it mean then, and how has its meaning changed over time?). Your paper should include an analysis of the representation of monstrosity in the film: what exactly is monstrous about the monster, and how does the monster resonate with broader issues, fears, or anxieties in American culture? This is an assignment that requires you to do a close reading of a text, locate that text in a broader context, and connect the text to change over time. No outside research is required, but you MUST integrate readings from our course. Your paper must include material from *Monsters in America*, at least TWO of the theory essays we read in the first two weeks of class (Cohen, Philips, Clover, Urbanski), and at least TWO additional stories or essays that we read between Sept. 12 and October 17. Your paper should also make reference to any films we watched that are relevant to your analysis.

**Minimum Length: 5 pages (8 pages for graduate students).** It is OKAY if you go over. All papers should be double-spaced, 12-point font, with 1-inch margins. Acceptable citation styles

include Chicago, MLA, APA—whichever you are most comfortable and familiar with. Title pages are not necessary; include a heading on your first page.

### **Paper #3 Real Live Monsters: Ethnography**

For this assignment, you are required to observe—and, if you so choose, participate in—some public aspect of monster culture. There are many possibilities here: you could attend the Long Beach Zombie Fest, participate in a horror-themed “escape room” exercise, attend one of the Knott’s Scary Farm monster-themed attractions, watch a stage production of a monster story, attend a viewing party for the season premiere of *The Walking Dead*, watch the Anaheim Halloween Parade... use your imagination and local resources. The goal with this assignment is to understand how everyday people experience and make sense of monsters and the monstrous. You will observe the phenomenon; take detailed notes (and photos, if you can); and interview at least two people who experienced the event, either as audience members or participants. In your paper, you should describe the event, reflect on your own experience at the event, describe the background of your two interviewees, and discuss what the experience meant to them (why were they there? What are their thoughts about this particular monster or monstrous event? Were they scared? If so, by what, exactly?), and make connections to ideas and topics we discussed in class. Ultimately, you should make an argument about the significance of your event. What does this public performance of monster culture mean? What does it tell us about monsters and American culture?

Your paper must include material from *Monsters in America*, at least TWO of the theory essays we read (Phillips, Cohen, Clover, Urbanski, any of the articles we read for the “Queer Monsters” class), and at least TWO additional essays that we read *after* our September 12 class meeting. Your paper should also make reference to any films we watched that are relevant to your analysis.

**Minimum Length: 5 pages (8 pages for graduate students).** It is OKAY if you go over. All papers should be double-spaced, 12-point font, with 1-inch margins. Acceptable citation styles include Chicago, MLA, APA—whichever you are most comfortable and familiar with. Title pages are not necessary; include a heading on your first page.

### **Paper #4: Make Your Own Monster**

There are two parts to your final paper. First, I would like you to offer an analysis of *World War Z*. Specifically, what do you think the story tells us about American culture in the 21<sup>st</sup> century? How does the novel resonate with contemporary issues, fears, and/or anxieties in the United States? Back up your argument with evidence from the book. This is an exercise in close reading—connecting text to context.

In the second part of your paper, I want you to create your own 21<sup>st</sup> century monster. Invent a monster that is related in some way to our contemporary cultural moment. Describe the monster in detail. Provide an origin story. What does the monster do? Where does it live or roam? Why is it monstrous? How does it resonate with the broader culture? You should use *Monsters in America* and at least two of the theory readings we read (Phillips, Cohen, Clover, Urbanski, any of the articles we read for the “Queer Monsters” class) to explain the meaning and significance of your monster. You may also use any other readings or films as appropriate. Your prose can be academic *or* creative in this section.

**Minimum Length: 6 pages (8 pages for graduate students).** It is OKAY if you go over. All papers should be double-spaced, 12-point font, with 1-inch margins. Acceptable citation styles include Chicago, MLA, APA—whichever you are most comfortable and familiar with. Title pages are not necessary; include a heading on your first page.

### Additional Assignment for Graduate Students

M.A. students are required to read one additional book for the course, selected in consultation with the instructor from the list below, and write a 6-8-page response paper that

- 1) summarizes AND evaluates the author's main argument and methodology (what is the author's approach to studying monsters? What is there evidence and what do they do with it?);
- 2) ties the book to larger themes/issues/questions examined in the course; and
- 3) imagines a creative way to either teach the book to college students OR share the material from the book with the public in some way, such as a documentary, museum exhibit, graphic novel, podcast, etc. (in a few paragraphs, describe in some detail what you have in mind).

The paper may be turned in anytime but is due no later than December 5.

### M.A. Student Reading Options

Carol Clover, *Men, Women, and Chainsaws: Gender in the Modern Horror Film* (1992)

J. Jack Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters* (1995)

Harry M. Benshoff, *Monsters in the Closet: Homosexuality and the Horror Film* (1997)

Elizabeth Young, *Black Frankenstein: The Making of an American Metaphor* (2008)

William Tsutsui, *Godzilla on My Mind: Fifty Years of the King of Monsters* (2004)

Joshua Blu Buhs, *Bigfoot: The Life and Times of a Legend* (2009)

Sarah Juliet Lauro *The Transatlantic Zombie: Slavery, Rebellion, and Living Death* (2015)

Kyle William Bishop, *American Zombie Gothic: The Rise & Fall (& Rise) of the Walking Dead in Popular Culture* (2010)

### Grading Standards

	<u>Undergraduates</u>	<u>M.A. Students</u>
Paper #1	10%	10%
Paper #2	30%	30%
Paper #3	30%	20%
Paper #4	20%	20%
Participation	10%	10%
Book Analysis (Graduate Students)	N/A	10%

### Attendance and Participation

Attendance is required at every class meeting. Attendance and class participation make up 10% of your final grade. American Studies seminars work best when students are actively engaged with the classroom community, concepts, and coursework. Please come to every class prepared to 1) describe the central argument or theme of the assigned text(s); 2) assess the text for its relative strengths and limitations; 3) connect the course readings and films to one another; 4) connect the readings and films to your broader understanding of contemporary and historical issues in American culture; 5) relate the readings and films to your own experience and/or areas of expertise.

### Late Assignments

An assignment is considered late if it is not turned in at the beginning of the class session in which it is due. Late assignments will be lowered one mark **per day** (NOT per class meeting) after the due date (for example, C to C-). Extensions will be granted on a case-by-case basis for legitimate reasons and only when a student asks for an extension at least 24 hours before an assignment is due.

### Community Policies

- It is unacceptable to arrive late or leave class early. If you must leave class early because of an appointment that cannot be missed, make sure that you tell me via email before class begins.
- Cell phones must be on silent (not vibrate), or preferably turned off. They must be stowed away out of sight. **No phones on your desk.**
- No text messaging or posting to social media during class. If you do so, you will be asked to leave.
- Laptops may only be used for notetaking or consulting assigned readings that you have already downloaded from Titanium; going online for other reasons is not permitted in class.

### Grading

For this course, +/- grading will be used. No extra credit will be offered. Keep all graded work so that any discrepancies can be easily and fairly straightened out.

A+ 97-100; A 93-96; A-90-92; B+ 87-89; B 83-86; B- 80-82; C+ 77-79; C 73-76; C- 70-72; D+ 67-69; D 63-66; D- 60-62; F 0-59

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### **Student Accommodations**

CSUF complies with the Americans with Disabilities Act by providing a process for disclosing disabilities and arranging for reasonable accommodations. On the CSUF campus, the Office of Disabled Student Services has been delegated the authority to certify disabilities and to prescribe specific accommodations for students with documented disabilities. DSS provides support services for students with mobility limitations, learning disabilities, hearing or visual impairments, and other disabilities. Counselors are available to help students plan a CSUF experience to meet their individual needs. Prior to receiving this assistance, documentation from a qualified professional source must be submitted to DSS. For more information, contact DSS in UH 101; 657-278-3117. <http://www.fullerton.edu/DSS>

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### **Academic Integrity**

Integrity is an essential component of all students' academic experience. Students who violate university standards of academic integrity are subject to disciplinary sanctions, including failure in the course and suspension from the university. Since dishonesty in any form harms the individual, other students, and the university, policies on academic integrity are strictly enforced. I expect that you will familiarize yourself with the academic integrity guidelines found in the current student handbook. [<http://www.fullerton.edu/handbook/>]. Cheating is defined as obtaining or attempting to obtain credit for work by the use of any dishonest, deceptive, fraudulent, or unauthorized means, or helping someone commit an act of academic dishonesty. (UPS 300.021). Examples include, but are not limited to:

*Unacceptable examination behavior:* communicating with fellow students, copying material from another student's exam or allowing another student to copy from an exam, possessing or using unauthorized

materials, or any behavior that defeats the intent of an exam.

*Plagiarism*: taking the work of another and offering it as one's own without giving credit to that source, whether that material is paraphrased or copied in verbatim or near-verbatim form.

*Unauthorized collaboration* on a project, homework or other assignment where an instructor expressly forbids such collaboration.

*Documentary falsification*, including forgery, altering of campus documents or records, tampering with grading procedures, fabricating lab assignments, or altering medical excuses.

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## **Campus Emergency Procedures**

Students should be familiar with campus **emergency procedures**: [prepare.fullerton.edu](http://prepare.fullerton.edu)

**Course Schedule** (subject to revision)

<b>Date</b>	<b>Topic / Reading and Viewing Due</b> (I recommend you complete assignments in order listed)	<b>Paper Due</b>
W, Aug. 29	<p><b>Introduction to Course</b></p> <ul style="list-style-type: none"> <li>• Kendall R. Phillips, “Introduction,” <i>Projected Fears: Horror Films and American Culture</i> (2005), 1-10.</li> </ul>	
W, Sep. 5	<p><b>Monster Theory</b></p> <ul style="list-style-type: none"> <li>• Scott Poole, <i>Monsters in America</i>, Preface and Introduction</li> <li>• Jeffrey Jerome Cohen, “Monster Culture (Seven Theses),” in <i>Monster Theory: Reading Culture</i> (1996), 3-25.</li> <li>• Carol Clover, “Her Body, Himself,” <i>Men, Women, and Chainsaws: Gender in the Modern Horror Film</i> (1992), 21-53.</li> <li>• Heather Urbanski, “The Cautionary Tale,” <i>Plagues, Apocalypses, and Bug-Eyed Monsters: How Speculative Fiction Shows Us Our Nightmares</i> (2007), 5-18.</li> </ul>	
W, Sep. 12	<p><b>Early American Horrors: Witches, Doppelgangers, and the Headless Horseman</b></p> <ul style="list-style-type: none"> <li>• Scott Poole, <i>Monsters in America</i>, Ch. 1, “Monstrous Beginnings,” and Ch. 2, “Goth Americana”</li> <li>• Cotton Mather, from “The Wonders of the Invisible World” (1693)</li> <li>• Edgar Allan Poe, “William Wilson” (1842)</li> <li>• Washington Irving, “The Legend of Sleepy Hollow” (1819)</li> </ul>	
W, Sep. 19	<p><b>Created Monsters: Frankenstein’s Metaphor</b></p> <ul style="list-style-type: none"> <li>• Watch <i>Frankenstein</i> (1931)</li> <li>• Watch <i>Bride of Frankenstein</i> (1935)</li> </ul>	

	<ul style="list-style-type: none"> <li>• Melvin E. Matthews, Jr., “The Horror Cycle Begins: <i>Dracula</i> and <i>Frankenstein</i>,” <i>Fear Itself: Horror on Screen and in Reality During the Depression and World War II</i> (2009), 5-36.</li> <li>• Scott Poole, <i>Monsters in America</i>, Ch. 3, “Weird Science”</li> <li>• Elizabeth Young, “Here Comes the Bride: Wedding, Gender, and Race in <i>Bride of Frankenstein</i>,” in <i>The Dread of Difference: Gender and the Horror Film</i>, ed. Barry Keith Grant (1996), 309-337</li> </ul>	
W, Sep. 26	<p><b>Americanizing Dracula</b></p> <ul style="list-style-type: none"> <li>• Watch <i>Dracula</i> (1931)</li> <li>• Watch <i>Blacula</i> (1972)</li> <li>• Kendall R. Phillips, “<i>Dracula</i> (1931),” <i>Projected Fears: Horror Films and American Culture</i> (2005), 11-33.</li> </ul>	<p><b>Paper # 1 due – upload to TurnItIn on Titanium AND bring a hard copy to class</b></p>
W, Oct. 3	<p><b>The Transnational Zombie, from Haiti to Pittsburgh</b></p> <ul style="list-style-type: none"> <li>• Watch <i>White Zombie</i> (1932)</li> <li>• Watch <i>Night of the Living Dead</i> (1968)</li> <li>• Watch <i>Dawn of the Dead</i> (1978)</li> <li>• Chera Kee, “‘They Are Not Men... They Are Dead Bodies’: From Cannibal to Zombie and Back Again,” in <i>Better Off Dead: The Evolution of the Zombie as Post Human</i>, ed. Deborah Christie and Sarah Juliet Lauro (2011), 9-23.</li> <li>• Ann Kordas, “New South, New Immigrants, New Women, New Zombies: The Historical Development of the Zombie in American Popular Culture,” in <i>Race, Oppression, and the Zombie: Essays on Cross-Cultural Appropriations of the Caribbean Tradition</i>, ed. Christopher Moreman and Cory James Rushton (2011), 15-30.</li> <li>• Listen to first 1 hour 4 minutes of the Faculty of Horror podcast, Episode 54: “Undead Walking: <i>Night of the Living Dead</i> (1968), <i>Dawn of the Dead</i> (1978) and <i>Day of the Dead</i> (1985)”</li> <li>• Scott Poole, <i>Monsters in America</i>, Ch. 7, “Undead Americans”</li> </ul>	

W, Oct. 10	<p><b>Monsters of Nature: King Kong and Bigfoot</b></p> <ul style="list-style-type: none"> <li>• Watch <i>King Kong</i> (1933)</li> <li>• Melvin E. Matthews, Jr., “The Banking Crisis (<i>King Kong</i>)...” <i>Fear Itself: Horror on Screen and in Reality During the Depression and World War II</i> (2009), 75-84.</li> <li>• Joshua Blu Buhs, “Wildmen,” <i>Bigfoot: The Life and Times of a Legend</i> (2009), 1-21</li> <li>• “On the Trail with Bigfoot Hunters,” <i>BBC News</i>, April 12, 2012</li> </ul>	
W, Oct. 17	<p><b>Atomic Creatures</b></p> <ul style="list-style-type: none"> <li>• Watch <i>Godzilla, King of the Monsters</i> (1956)</li> <li>• Watch <i>Them!</i> (1954)</li> <li>• Scott Poole, <i>Monsters in America</i>, Ch. 4, “Alien Invasions”</li> <li>• Aaron Kerner, “<i>Gojira</i> vs. <i>Godzilla</i>: Catastrophic Allegories,” in <i>Ritual and Event: Interdisciplinary Perspectives</i>, ed. Mark Franko (2007), 109-124.</li> <li>• Chon A. Noriega, “Godzilla and the Japanese Nightmare: When <i>Them!</i> is Us,” in <i>Hibakusha Cinema: Hiroshima, Nagasaki and the Nuclear Image in Japanese Film</i>, ed. Mick Broderick (1996), 54-74.</li> </ul> <p><b>Recommend you start reading <i>I Am Legend</i></b></p>	
W, Oct. 24	<p><b>The Queer Monster</b></p> <ul style="list-style-type: none"> <li>• Henry M. Benshoff, “The Monster and the Heterosexual,” in <i>Monsters in the Closet: Homosexuality and the Horror Film</i> (1997): 1-30.</li> <li>• Sam J. Miller, “Assimilation and the Queer Monster,” in Aviva Briefel and Miller, eds., <i>Horror After 9/11: World of Fear, Cinema of Terror</i> (2011): 220-234.</li> <li>• Cathy Hannabach, “Queering and Crippling the End of the World: Disability, Sexuality and Race in <i>The Walking Dead</i>,” in Shaka McGlotten and Steve Jones, eds., <i>Zombies and Sexuality: Essays on Desire and the Living Dead</i> (2014): 106-122</li> </ul>	<p><b>Paper #2 due by Friday, October 26<sup>th</sup>, at midnight, via TurnItIn on Titanium</b></p>

	<ul style="list-style-type: none"> <li>• Susan Stryker, “My Words to Victor Frankenstein Above the Village of Chamounix: Performing Transgender Rage,” <i>GLQ: A Journal of Lesbian and Gay Studies</i> (1994), 237-254.</li> </ul> <p><b>Recommend you continue reading <i>I Am Legend</i></b></p>	
W, Oct. 31	<p><b>Dead and Undead in Suburbia</b></p> <ul style="list-style-type: none"> <li>• Richard Matheson, <i>I Am Legend</i> (1954)</li> <li>• Watch <i>Halloween</i> (1978)</li> <li>• Scott Poole, <i>Monsters in America</i>, Ch. 5, “Deviant Bodies,” and Ch. 6, “Haunted Houses”</li> </ul>	
W, Nov. 7	<p><b>Monstrous Adolescence</b></p> <ul style="list-style-type: none"> <li>• Watch <i>Carrie</i> (1976)</li> <li>• Watch “Welcome to the Hellmouth,” <i>Buffy the Vampire Slayer</i>, S1E1 (1997) and “The Prom,” S3E20 (1999)</li> <li>• Lorna Jowett, “Girl Power,” <i>Sex and the Slayer: A Gender Studies Primer for the Buffy Fan</i> (2005), 18-30.</li> <li>• Watch Michael Jackson, “Thriller” video (1983)</li> </ul>	
W, Nov. 14	<p><b>She-Wolves</b></p> <ul style="list-style-type: none"> <li>• Jazmina Cininas, “Fur girls and wolf women: fur, hair and subversive female lycanthropy,” in Hannah Priest, ed., <i>She-Wolf: A Cultural History of Female Werewolves</i> (2015): 77-95</li> <li>• Ursula K. Le Guin, “The Wife’s Story,” and Suzy McKee Charnas, “Boobs,” in <i>Women Who Run with the Werewolves: Tales of Blood, Lust and Metamorphosis</i>, ed. Pam Keesey (1996).</li> <li>• Watch Shakira, “She Wolf” video (2009) <a href="https://www.youtube.com/watch?v=bookKP974B0k">https://www.youtube.com/watch?v=bookKP974B0k</a></li> </ul>	<p><b>Paper # 3 due – upload to TurnItIn on Titanium AND bring a hard copy to class</b></p>
W, Nov. 21	<p><b>No Class: Thanksgiving Recess</b></p>	

W, Nov. 28	<p><b>21<sup>st</sup> Century Zombie Culture</b></p> <ul style="list-style-type: none"> <li>• Max Brooks, <i>World War Z</i></li> <li>• Chuck Klosterman, “My Zombie, Myself: Why Modern Life Feels Rather Undead,” <i>New York Times</i> (2010)</li> </ul>	
W, Dec. 5	<p><b>Cyber Fiends: Slender Man and The Evil Internet</b></p> <ul style="list-style-type: none"> <li>• “The Complete History of Slender Man,” <i>Washington Post</i> (2016)</li> <li>• The Real Origins of Slender Man, the Internet’s Worst Nightmare,” <i>Thrillist.com</i> (2017)</li> </ul>	
W, Dec. 12	<p><b>Conclusion of Course: Our Monsters, Ourselves</b></p> <ul style="list-style-type: none"> <li>• Scott Poole, <i>Monsters in America</i>, Epilogue</li> </ul>	Bring draft idea of your invented monster to class
TBA	<b>Paper #4</b>	<b>Paper #4 due via TurnItIn on Titanium</b>