

American Studies 428-01, #20105

# American Monsters

Fall 2017

California State University, Fullerton

Mondays, 7:00-9:45 • UH-319

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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): Mondays, 3:00-5:00, 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, comics, folklore, art, 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 of nature, science, religion, ethics, race, gender, sexuality, age, nation, community, and/or 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.
- James Tynion IV, *Memetic*. Los Angeles: Boom Studios, 2015.
- Max Brooks, *World War Z*. New York: Broadway Books, 2006.
- Octavio Butler, *The Fledgling*, New York: Grand Central, 2007, orig. 2005.

There will also be a number of assigned articles 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:

- 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)
- I Was a Teenage Werewolf* (dir. Gene Fowler, Jr., 1957)
- Twilight* (dir. Catherine Hardwicke, 2008)
- Buffy the Vampire Slayer*, Season 1 Episode 1, “Welcome to the Hellmouth” (dir. Charles Martin Smith, 1997)
- The Walking Dead*, Season 1, Episode 1, “Days Gone By” (dir. Frank Darabont) and Episode 2, “Guts” (dir. Michelle MacLaren) (2010)

You are required to view these films in advance of our scheduled discussions [see course schedule]. Most of them will be available via our Titanium course site for digital streaming; some will be on reserve in the library; or you may acquire them on your own through DVD-rental or digital streaming services. You will be expected to discuss these films in class and 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 that challenge you to practice interdisciplinary analysis of diverse cultural phenomena.

### Paper #1 Why Study Monsters?: Theory and Methods

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, Browning, Clover). 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.

### Paper #2 Monsters on Screen: Text and Context

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, 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*, *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 (Phillips, Cohen, Browning, Clover), and at least TWO additional stories, books, and/or essays that we read between Sept. 11 and October 23. Your paper should also make reference to any films we watched that are relevant to your analysis.

**Length: 5 pages (6-8 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 (October 20-22), participate in an “escape room” exercise, attend one of the Knott’s Scary Farm monster-themed attractions, watch a stage production of a monster story (the CSUF Theater Department is putting on *Frankenstein* September 29-October 15), 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? etc.), 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, Browning, Clover, Halberstam, Urbanski), and at least TWO additional essays that we read *after* our September 11 class meeting. Your paper should also make reference to any films we watched that are relevant to your analysis.

**Length: 5 pages (6-8 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 the novels *World War Z* and *The Fledgling*. Specifically, what do you think each book tells us about American culture in the 21<sup>st</sup> century? How does each story resonate with contemporary issues, fears, and/or anxieties in the United States? Back up your argument with evidence from the books. 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 look like? 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,

Browning, Clover, Halberstam, Urbanski) to explain the meaning and significance of your monster. Your prose can be academic *or* creative in this section.

Your paper will not be due until final exam week, BUT you must bring a draft idea of your invented monster to our final class meeting.

**Length: 6 pages (6-8 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; 2) ties the book into 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 4.

#### 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)

### **A Note to Graduate Students**

In keeping with university-wide requirements for graduate study, graduate students enrolled in this 400-level course will be expected to demonstrate, in both written and oral performance, quality higher than that expected of an undergraduate. Graduate students should demonstrate an advanced level of competence in interdisciplinary cultural analysis and synthesis.

### **Grading Standards**

	<u>Undergraduates</u>	<u>Graduates</u>
Paper #1	10%	10%
Paper #2	30%	20%
Paper #3	30%	30%
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>	<b>Paper Due</b>
M, Aug. 21	<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> <li>• Scott Poole, <i>Monsters in America</i>, Preface</li> </ul>	
M, Aug. 28	<p><b>Monster Theory</b></p> <ul style="list-style-type: none"> <li>• Jeffrey Jerome Cohen, “Monster Culture (Seven Theses),” in <i>Monster Theory: Reading Culture</i> (1996), 3-25.</li> <li>• John Edgar Browning, “Towards a Monster Pedagogy: Reclaiming the Classroom for the Other,” in <i>Fear and Learning: Essays on the Pedagogy of Horror</i>, ed. Sean Moreland and Aalya Ahmed (2013), 40-55.</li> <li>• Carol Clover, “Her Body, Himself,” <i>Men, Women, and Chainsaws: Gender in the Modern Horror Film</i> (1992), 21-53.</li> <li>• Scott Poole, <i>Monsters in America</i>, Introduction</li> </ul>	
M, Sep. 4	<b>No Class: Labor Day</b>	
M, Sep. 11	<p><b>Early American Horrors: Witches, Devils, Doppelgangers, and the Headless Horseman</b></p> <ul style="list-style-type: none"> <li>• Cotton Mather, from “The Wonders of the Invisible World” (1693)</li> <li>• Nathaniel Hawthorne, “Young Goodman Brown” (1835)</li> <li>• Edgar Allan Poe, “William Wilson” (1842)</li> <li>• Washington Irving, “The Legend of Sleepy Hollow” (1819)</li> <li>• Scott Poole, <i>Monsters in America</i>, Ch. 1, “Monstrous Beginnings,” and Ch. 2, “Goth Americana”</li> </ul>	

M, Sep. 18	<p><b>Frankenstein's Metaphor</b></p> <ul style="list-style-type: none"> <li>• Watch <i>Frankenstein</i> (1931)</li> <li>• Watch <i>The Bride of Frankenstein</i> (1935)</li> <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> <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>	
M, Sep. 25	<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, "Dracula (1931)," <i>Projected Fears: Horror Films and American Culture</i> (2005), 11-33.</li> <li>• J. Jack Halberstam, "Parasites and Perverts: An Introduction to Gothic Monstrosity," <i>Skin Shows: Gothic Horror and the Technology of Monsters</i> (1995), 1-15.</li> </ul>	Paper #1, paper copy, due in class
M, Oct. 2	<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>• "Land of the Zombies," <i>Adventures into the Unknown</i> 14 (1950)</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</li> </ul>	

	<p>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.</p> <ul style="list-style-type: none"> <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>• Scott Poole, <i>Monsters in America</i>, Ch. 7, “Undead Americans”</li> </ul>	
M, Oct. 9	<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> </ul> <p><b>Recommend you start reading <i>I Am Legend</i></b></p>	
M, Oct. 16	<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> <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> <p><b>Recommend you continue reading <i>I Am Legend</i></b></p>	

M, Oct. 23	<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>	Paper #2 due Thurs., Oct. 26, by midnight, via TurnItIn on Titanium
M, Oct. 30	<p><b>Monstrous Adolescence</b></p> <ul style="list-style-type: none"> <li>• Watch <i>I Was a Teenage Werewolf</i> (1957)</li> <li>• Watch “Welcome to the Hellmouth,” <i>Buffy the Vampire Slayer</i>, S1E1 (1997)</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>• Bruce McClelland, “The Slayer Generation,” <i>Slayers and Their Vampires: A Cultural History of Killing the Dead</i> (2006), 178-183.</li> </ul> <p><b>Recommend you start reading <i>World War Z</i></b></p>	
M, Nov. 6	<p><b>Cyber Fiends: Slender Man and The Evil Internet</b></p> <ul style="list-style-type: none"> <li>• James Tynion IV, <i>Memetic</i> (2015)</li> <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> <p><b>Recommend you continue reading <i>World War Z</i></b></p>	
M, Nov. 13	<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>• Chris Roberson and Michael Allred, from <i>iZombie: Dead to the World</i> (2011)</li> <li>• Watch <i>The Walking Dead</i>, S1E1, “Days Gone By” and S1E2, “Guts”</li> </ul>	Paper #3 due FRI, Nov. 17, by midnight via TurnItIn on Titanium

	<p>(2010)</p> <ul style="list-style-type: none"> <li>• Chuck Klosterman, “My Zombie, Myself: Why Modern Life Feels Rather Undead,” <i>New York Times</i> (2010)</li> </ul>	
M, Nov. 20	<b>No Class: Thanksgiving Recess</b>	
M, Nov. 27	<p><b>Variations on the Vampire</b></p> <ul style="list-style-type: none"> <li>• Octavia Butler, <i>The Fledgling</i> (2005)</li> <li>• Watch <i>Twilight</i> (2008)</li> <li>• Travis Sutton and Harry Benshoff, “Forever Family Values: <i>Twilight</i> and the Modern Mormon Vampire,” in <i>Horror After 9/11: World of Fear, Cinema of Terror</i>, ed. Aviva Briefel and Sam J. Miller (2011), 200-219.</li> <li>• Review Poole, <i>Monsters in America</i>, Ch. 7</li> </ul>	
M, Dec. 4	<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 created monster to class
F, Dec. 15	<b>Paper # 4 Due via TurnItIn on Titanium</b>	Paper #4 due FRI, Dec. 15, by midnight via TurnItIn on Titanium