



**LIT 116G: Monsters and Literature**  
**Victorian Monsters**  
**Instructor Tara Thomas – Summer Session II**  
**July 27<sup>th</sup> to August 28<sup>th</sup>, 2020**

Date: 7/29-8/30/20  
MW 6 p.m. to 9:30 p.m.

Email: [tanthoma@ucsc.edu](mailto:tanthoma@ucsc.edu)  
Office Hours: MW 3-4 p.m.

Zoom Link for lecture, film screenings, and Tara's office hours:

<https://www.google.com/url?q=https://ucsc.zoom.us/j/95728523448?pwd%3DcHVmaXh1MkxvZXJ6UTJCUy9GMew3Zz09&sa=D&source=calendar&ust=1596312400321000&usg=AOvVaw2kGZiMvUwmJhAWWmAT0sEM>

Password: 615914

Rebekkah's Office Hours: Thursdays 3-5 p.m.

Zoom link: TBA

**Required Texts:**

- Mary Shelley, *Frankenstein*  
ISBN: 019953716X
- Course Readings (available on Canvas; course reader pdf available by request)

**Course Description:**

In *Monster Theory*, Jeffrey Cohen writes that “[t]he monster is born only at this metaphoric crossroads, as an embodiment of a certain cultural moment—of a time, a feeling, a place.” In this course, we will consider how the Victorians’ construction of monstrosity reflects their particular historical moment, characterized by industrialization, colonization, and scientific development. Through a critical examination of monsters in literature, we will explore anxieties, fears, and ideals of Victorian society, paying close attention to issues of gender, sexuality, class, race, empire, scientific, and technology.

**Course Goals:**

As an upper-division course, this class is designed to provide an introduction to critical reading and writing while providing the opportunity to study the literary topic of monsters in literature within the historical and social context of nineteenth-century England. Throughout the course, we will develop these skills in order to provide you with the following outcomes:



- to develop higher-order reading skills
- to read and listen attentively
- to think critically and analytically
- to produce and evaluate interpretations
- to access evidence and to deploy it effectively in your own work
- to identify and to understand how and whether a text achieves its aim

\*These outcomes have been adapted from the Academic Senate's Textual Analysis and Interpretation (TA) General Education requirement.

### **Course Delivery:**

#### **Monday:**

Each Monday we will meet live on Zoom at 6 p.m. for a live lecture (6-7 p.m.) followed by an in-class activity (7:30-8:30 p.m.)

#### **Wednesday:**

After the first week of class, Wednesday lecture will be asynchronous. You will be responsible for watching the pre-recorded lecture and completing the "in-class" assignment for participation points by Thursday at 11:59 p.m.

Week One: Live Lecture

Week Two-Five:

6 p.m. Monster of the Week Film Screening (on Zoom) followed by a group discussion

#### **Asynchronous Option:**

If you are unable to attend synchronous lectures on a regular basis, please contact me ([tanthoma@ucsc.edu](mailto:tanthoma@ucsc.edu)) to make arrangements.

#### **Course Responsibilities and Final Grading:**

Because this is an intensive summer course, you will be responsible for an estimated 30 hours of course-related work per week. You will be accountable for having effectively prepared for each class, and I will help motivate you to stay on top of the reading by giving weekly reading quizzes.



Your final grade in the course will be determined as follows:

- |                                      |     |
|--------------------------------------|-----|
| • Take Home Final Exam               | 30% |
| • Quizzes                            | 20% |
| • Monster Creative Assignment        | 15% |
| • Monster Film Adaptation Assignment | 15% |
| • Participation & Attendance         | 20% |

### **Monster Creative Assignment: DUE AUG 8<sup>th</sup>**

This assignment asks you to apply your knowledge from the primary and secondary readings we've read thus far to invent your own monster. You will create a visual representation of the monster and provide a 500-1000 word creative-critical short essay explaining the theoretical underpinning of your project. This assignment should actively engage with Cohen's "Monster Theory". See Assignment Handout for details.

### **Monster Film Review Assignment: DUE AUG 22<sup>nd</sup>**

This will be a film review of a Victorian monster movie of your choice that provides a commentary on how the movie adapts the literary version. This can be one of the texts from our syllabus or another Victorian text you are familiar with. 500-1000 words. See Assignment Handout for details.

### **Attendance & Participation:**

Attendance and participation grades will be based on your level of engagement in lecture and "in-class" activities. There will be an activity affiliated with both Monday and Wednesday lectures that will count toward your participation grade. You will have until the following day by midnight to complete these "in-class" assignments.

If you are unable to attend lectures on a regular basis, please contact Tara ([tanthoma@ucsc.edu](mailto:tanthoma@ucsc.edu)) to make alternative arrangements within the first week of class. If you choose this option, you will be responsible for submitting alternative assignments to make up for your absence. Lectures and slides will be made available MW evenings after lecture.

### **Quizzes:**

The purpose of these quizzes is to provide you with incentive for completing readings ahead of each class. The quizzes will usually be a series of five questions to evaluate your reading comprehension; no trick questions! There will be one "freebie" quiz, so your lowest grade will be deducted from your final grade. Make-up quizzes will only be allowed in the case of an emergency.



### **Assignment Submission Policy:**

All assignments must be submitted in order to pass this class. Please submit your work on time; I will deduct a letter grade for each day of unapproved lateness. Extensions will be granted only under extenuating circumstances and must be approved 24 hours in advance unless in the case of emergency.

### **Important Summer Session Remote 2020 Deadlines:**

Session 2:

Drop: Monday, August 3

Request for "W": Friday, August 14

Summer is unique. **You will not be dropped for non-attendance or non-payment.** You must drop yourself. Dropping before the deadline results in a full-tuition reversal/refund. Withdraw posts a W for the grade and full tuition is charged (no refund).

For all dates and deadlines, including 'change of grade option' (P/NP) and grades due, here is the summer academic calendar: <https://summer.ucsc.edu/studentlife/index.html>

For questions about dropping, requesting a W grade for a course, or withdrawing from the summer quarter, email [summer@ucsc.edu](mailto:summer@ucsc.edu).

### **DRC Remote Accommodations:**

The Disability Resources Center reduces barriers to inclusion and full participation for students with disabilities by providing support to individually determine reasonable academic accommodations. If you have questions or concerns about exam accommodations or any other disability-related matter, please contact the DRC office at 831-459-2089 or [drc@ucsc.edu](mailto:drc@ucsc.edu).

### **Academic Dishonesty**

Academic integrity is the cornerstone of a university education. Academic dishonesty diminishes the university as an institution and all members of the university community. It tarnishes the value of a UCSC degree. All members of the UCSC community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect, and responsibility. All members of the university community are expected to present as their original work only that which is truly their own. All members of the community are expected to report observed instances of cheating, plagiarism, and other forms of academic dishonesty in order to ensure that the integrity of scholarship is valued and preserved at UCSC.



In the event a student is found in violation of the UCSC Academic Integrity policy, he or she may face both academic sanctions imposed by the instructor of record and disciplinary sanctions imposed either by the provost of his or her college or the Academic Tribunal convened to hear the case. Violations of the Academic Integrity policy can result in dismissal from the university and a permanent notation on a student's transcript.

For the full policy and disciplinary procedures on academic dishonesty, students and instructors should refer to the [Academic Integrity page](#) at the Division of Undergraduate Education.

### **Title IX:**

The university cherishes the free and open exchange of ideas and enlargement of knowledge. To maintain this freedom and openness requires objectivity, mutual trust, and confidence; it requires the absence of coercion, intimidation, or exploitation. The principal responsibility for maintaining these conditions must rest upon those members of the university community who exercise most authority and leadership: faculty, managers, and supervisors.

The university has therefore instituted a number of measures designed to protect its community from sex discrimination, sexual harassment, sexual violence, and other related prohibited conduct. [Information about the Title IX Office](#), the [online reporting link](#), applicable campus [resources](#), reporting responsibilities, the [UC Policy on Sexual Violence and Sexual Harassment](#), and the UC Santa Cruz Procedures for Reporting and Responding to Reports of Sexual Violence and Sexual Harassment can be found at [titleix.ucsc.edu](http://titleix.ucsc.edu).

The Title IX/Sexual Harassment Office is located at 105 Kerr Hall. In addition to the [online reporting option](#), you can contact the Title IX Office by calling 831-459-2462.

### **Small Groups:**

You will be assigned a small group with whom you will work throughout the term. This group will be your 'go to' group for group discussions and activities. In the case of an absence, please contact your small group members to get up to date on what you missed.

### **Contacting the Instructor and Teaching Assistant:**

Tara will be available during office hours from 1:30-2:30 p.m. in Hum 1 room 329 MW. Emails will be answered within 24 hours between 9 a.m. and 5 p.m. on weekdays. If you have questions related to the assignments, please be sure to ask well in advance.

### **Writing Support:**



There are several UCSC Writing Centers on campus that can provide you with writing support for your two writing assignments this term. Because this is an intensive course, I request that you visit one of the Writing Centers on campus for writing-related questions and help on your drafts. The TA and I will be available during office hours for course content-related questions but will be unable to read drafts of your assignments.

### Due Dates and Reading Schedule

<b>WEEK 1</b>	<b>INTRODUCTION TO MONSTER THEORY</b>
Monday July 27 <sup>th</sup> (lecture)	Introduction to Course:  Lewis Carroll, “Jabberwocky” (in class)  In Class Activity: Jabberwocky Icebreaker  Jeffrey Jerome Cohen, “Monster Culture: Seven Theses” (in class; <i>you will have to read this more closely on your own for the “Make Your Own Monster” assignment</i> )
Wednesday July 29 <sup>st</sup> (lecture)	Victorian Monsters: Historicizing the Monster  Homework: Toru Dutt, “ <a href="#">Our Casuarina-Tree</a> ”; Cohen “Monster Theory”
<b>WEEK 2</b>	<b>VICTORIAN MONSTERS AND MODERNITY</b>
Monday August 3 <sup>rd</sup> (lecture)	Monsters of the Market: Gender and Capitalism  Homework: Christina Rossetti, “Goblin Market”  In Class Activity: Goblin Market <a href="#">Illustrations</a> Comparative Analysis
Wednesday August 5 <sup>th</sup> (6 p.m. live film screening)	The Victorian Gothic: Nineteenth-Century Psychological Aesthetics  Homework: Elizabeth Gaskell, “The Old Nurse’s Story” (prioritize); Vernon Lee, “Prince Alberic and the Snake Lady”  In-Class Film Screening: <i>Dr. Jekyll and Mr. Hyde</i> (1932)
Saturday, August 8 <sup>th</sup>	<b>Monsters Creative Assignment due by 11:59 p.m. on Canvas</b>
<b>WEEK 3</b>	<b>THE MAKING OF THE MODERN MONSTER</b>



Monday August 10 <sup>th</sup> (lecture)	The Making of the Modern Monstrous Body: Romanticism, Occultism, and Psychoanalysis  Homework: Mary Shelley, <i>Frankenstein</i> (ch. 1-5)
Wednesday August 12 <sup>th</sup> (6 p.m. live film screening)	Ideological Influences: Reading Wollstonecraft and Godwin in <i>Frankenstein</i>  Homework: Mary Shelley, <i>Frankenstein</i> (ch. 6-10)  In Class Activity: P.B. Shelley's <i>Mont Blanc</i> and M. Shelley's <i>Sublime</i>  Film Screening: <a href="#">Frankenstein</a> (1931)
<b>WEEK 4</b>	<b>GLOBAL VICTORIAN STUDIES AND THE MONSTER</b>
Monday August 17 <sup>th</sup> (lecture)	Perspective, Narrative, and Adaptation  Homework: Mary Shelley, <i>Frankenstein</i> (ch. 11-18)
Wednesday August 19 <sup>th</sup> (6 p.m. live film screening)	Imperial Encounters: Frankenstein, the Franklin Expedition, and Oceanic Exploration  Homework: Mary Shelley, <i>Frankenstein</i> (ch. 19-end)  Film Screening: <a href="#">The Curse of Frankenstein</a> (1957)  "In-Class Activity": Digitally Mapping <i>Frankenstein</i>
Saturday August 22nd	<b>Monster Film Review Assignment due by midnight on Canvas</b>
<b>WEEK 5</b>	<b>FIN DE SIECLE MONSTROSITY, THE ORIENT, &amp; THE OTHER</b>
Monday August 24 <sup>th</sup> (lecture)	Egyptomania and Curse of the Mummy Literature:  Homework: Arthur Conan Doyle, "Lot 249" ; Michael Field, "The Mummy Invokes His Soul" In Class Activity: Transcribing and Annotating Michael Field's <i>Mummy Sonnets</i>
Wednesday August 26 <sup>th</sup> (6 p.m. live film screening)	Vampiric Desires  Homework: Lord Byron, <i>The Giaour</i> (selections); Bram Stoker, "Dracula's Guest"



	In-Class Film Screening: <i>The Vampire Lovers</i> (1970)
Saturday August 29 <sup>th</sup>	<b>Final exam due by 11:59 p.m. on Canvas</b>