THE OHIO STATE UNIVERSITY

SYLLABUS
ENGLISH 3264

Monsters Without and Within: Rogue Translators
Autumn 2022 (full term)
3 credit hours
Online

COURSE OVERVIEW

Instructor

Instructor: Karen Winstead

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Phone number: 614-260-3464

Office hours (Zoom): Mondays 10-12

Course description

Storytellers have long used monsters not only to frighten us but also to jolt us into thinking more deeply about ourselves, others, and the world we live in. This course will examine how four classic horror novel(la)s and their film adaptations use monsters to explore fundamental issues of wellbeing and citizenship: *Frankenstein* (Mary Shelley/James Whale), *Dr. Jekyll and Mr. Hyde* (Robert Louis Stevenson/Rouben Mamoulian), *The Shining* (Stephen King/Stanley Kubrick), and *I Am Legend* (Richard Matheson/Francis Lawrence). These texts join debates about race, gender, sexual orientation, mental health, social justice, and national and/or personal responsibility.

No film can be totally faithful to a written source; filmmakers perforce use different methods than do writers to tell their stories, to thrill and provoke. The films that this course features are all "rogue adaptations," that is, films that aggressively and self-consciously transform their literary sources—reinterpreting characters and retooling plots to create monsters that offer different visions of what we have to fear and of how we can (or cannot) overcome the monsters without and within. The film/literature pairings we will examine constitute debates on issues pertaining to personal wellbeing and social justice. Through your director's notebook, discussions, and final project, you will have the opportunity to join those debates and update them, imagining

adaptations that speak to the fears, anxieties, and aspirations that haunt you as denizens of twenty-first-century America.

Course learning outcomes

By the end of this course, you should successfully be able to:

- Identify the ways in which literature and film use monsters join debates on urgent contemporary issues.

- Assess films' multifarious, often antagonistic, relationships to their literary sources.

- Learn how films and literary works have anticipated social, personal, and national problems before they were identified as such.

- Practice using monsters to think about the problems—personal, national, global—that confront us in the twenty-first century.

General education goals and expected learning outcomes

This course satisfies the goals and meets the expected learning outcomes for two themes: Health and Wellbeing and Citizenship. Assignments are designed so that you engage in critical and logical thinking and undertake an in-depth exploration of the material. You will make connections across academic disciplines and relate scholarly knowledge to Your lived experiences. As you engage in critical and creative work, you will develop your sense of yourself as a learner.

Theme: Health & Wellbeing		
Goal	**Expected Learning Outcomes**	**Related Course Content**
GOALS 1. Successful students will analyze health and well-being at a more advanced and deeper level than in the Foundations component. 2.Successful students will integrate approaches to health and well-being by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in	**Successful students are able to…** 1.1 Engage in critical and logical thinking about the topic or idea of health and well-being. 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of health and well-being.	**In this course, students will …** analyze how novel(la)s and films have identified and explored issues pertaining to physical, mental, emotional, spiritual, and creative health and wellbeing, including mental illness, substance abuse, and domestic violence. Students will learn how literature and film have investigated these issues in tandem with—and sometimes well in advance

previous classes and that they anticipate doing in future.		of—medicine, social sciences, and psychiatry.
3.Students will explore and analyze health and well-being through attention to at least two dimensions of well-being. (e.g., physical, mental, emotional, career, environmental, spiritual, intellectual, creative, financial, etc.)	2.1 Identify, describe and synthesize approaches or experiences as they apply to health and well-being. 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment and creative work, building on prior experiences to respond to new and challenging contexts.	Engage in an ongoing process of reflection on the relevance of the films and novels we study to our present and synthesize their reflections and discoveries by describing how they would adapt one of the classics they studied in a way that speaks to a current issue pertaining to personal and social wellbeing.
	3.1 Explore and analyze health and well-being from theoretical, socio-economic, scientific, historical, cultural, technological, policy and/or personal perspectives. 3.2 Identify, reflect on, or apply strategies for promoting health and well-being.	Appreciate the potential of literature and film to advance social and personal health and in so doing develop the skills needed to promote health and wellbeing.

Theme: Citizenship for a Just and Diverse World		
Goals	**Expected Learning Outcomes**	**Related Course Content**
	Successful students are able to …	**In this course, students will …**
GOAL 1: <u>Citizenship:</u> Successful students will explore and analyze a range of perspectives on citizenship, across local, national, and global, and apply the knowledge, skills, and dispositions that constitute it.	**1.1** Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, global, and/or historical communities.	Describe and analyze the ways in which authors and auteurs at different historical moments have used their media to explore issues of social justice and civil rights.
	1.2 Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.	Identify and reflect on ways that authors and filmmakers have used their media to enhance an appreciation for cultural difference and challenge readers and viewers to think in new ways about themselves, their country, and their world.
GOAL 2: <u>Just and Diverse World</u>: Successful students will examine notions of justice amidst difference and analyze and critique	**2.1** Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and a variety of lived experiences.	Examine, critique, and evaluate the ways in which ethnic, national, racial, and cultural differences have been marked by monstrosity.

how these interact with historically and socially constructed ideas of citizenship and membership within societies.	**2.2** Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.	Practice wielding the tools that filmmakers and novelists have deployed to explore the world through monsters.

HOW THIS ONLINE COURSE WORKS

Mode of delivery: This course is 100% online. There are no required sessions when you must be logged in to Carmen at a scheduled time.

Pace of online activities: This course is divided into **weekly modules** that are released one week ahead of time. Each module includes a summary of the week's activities, video lectures, questions to read or view with, one or more discussion topic(s) for the week, and the weekly quiz.

You will be working on your weekly modules from Monday through 11:59 Sunday. By Thursday you will need to post your initial contribution(s) to the discussion board(s) and continue the conversation on Friday and Saturday. By Sunday, you will need to have completed the quiz for the week.

Every week I'll post a video check-in, sharing my thoughts on the week, comments on your collective endeavors, appreciations of some of the highlights, and so forth.

Credit hours and work expectations: This is a **3-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

In a typical week of this course, you'll be reading 50-150 pages or watching about 1-2 hours of films. You'll also be reflecting on your readings in your director's notebooks. These reading/writing/viewing activities should take about 6 hours to complete satisfactorily. Participating in discussion will take about an hour, and there will be about two hours of video lectures.

Attendance and participation requirements: Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of students' expected participation:

- **Office hours and live sessions**: OPTIONAL
  All live, scheduled events for the course, including my office hours, are optional.
- **Participating in discussion forums**: 2+ TIMES PER WEEK
  As part of your participation, each week you can expect to post at least twice as part of our substantive class discussion on the week's topics.

COURSE MATERIALS AND TECHNOLOGIES

Textbooks

Required

- Stephen King, *The Shining* (Anchor)

- Richard Matheson, *I Am Legend* (Mass Market Paperback)

Course technology

Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)
- CarmenZoom virtual meetings (go.osu.edu/zoom-meetings)
- Recording a slide presentation with audio narration (go.osu.edu/video-assignment-guide)
- Recording, editing, and uploading video (go.osu.edu/video-assignment-guide)

Required equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at go.osu.edu/office365help.

Carmen access

You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions (go.osu.edu/add-device).
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application (go.osu.edu/install-duo) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

GRADING AND FACULTY RESPONSE

How your grade is calculated

ASSIGNMENT CATEGORY	POINTS
Participation in weekly discussions	20
Weekly Carmen quizzes	20
Director's notebook (4 parts)	40

Final Adaptation Project	20
Total	**100**

See course schedule below for due dates.

Descriptions of major course assignments

Weekly open-book/notes quizzes on the lectures will be posted on Carmen. Each week's quiz will be posted when the module for the week opens, and you will have until 11:59 PM on Sunday to complete it. Quizzes will usually have 10 multiple choice questions. There is no time limit. If you don't like your score on your first attempt, you may retake the quiz once. Your highest score will count towards your final grade.

Weekly Discussions

One of the best ways to get your creative juices flowing and to grow intellectually is to share your ideas with other smart people. To that end, you're going to work in discussion teams for the duration of this semester. Because you're monster nerds each team is named for a monster: zombies, werewolves, vamps, ghouls, and ghosts and will have no more than 10 members.   You'll assign yourself to a group in the "Before this course begins" module.

For each week, I'll invite you to discuss an interpretive crux pertaining to the reading or viewing for the week. You'll post your take on that crux to your discussion board by Thursday at 11:59. Use Friday and Saturday to comment on each other's posts, and Sunday to post any final thoughts and wrap up the conversation. Each discussion will be worth 3 points: 1 point for the quality of your initial post; 1 point for two *substantive* comments on the posts of others made on Friday/Saturday (posts that don't simply agree or disagree but build on the ideas in the post or suggest a different angle); a third point for being a *colleague*—that is, actually *engaging in conversation,* by showing, through multiple comments, a genuine interest in the ideas of others, by asking questions, and by answering questions that are put to you.

"Director's Notebook"

Imagine yourself as a film director looking to transform the literary texts we're reading to the screen. For **each literary work** we read, briefly describe how the work addresses an issue or issues pertaining to health/wellbeing and citizenship. For example, how does Stephen King represent the American Dream in *The Shining*? How might Stevenson's *Dr. Jekyll and Mr. Hyde* be engaging the problem of substance abuse in Victorian England? How might Matheson's *I Am Legend* be read as an allegory of race relations in 1950s America? Then jot down some ideas on how you might go about adapting the text in a way that preserves its take on the issues you have identified. What would be the greatest challenges to producing a faithful adaptation? What about the text (scenes, descriptions of characters, etc.) most readily lends itself to adaptation? What portions could be dropped without sacrificing the thrust of the original? Are you tempted to

"rogue" it in ways that challenge or transform its stance on an issue or issues you have identified? For **each film** we view, note one or two ways in which the film departs from its source, and in so doing changes its meaning. Pay particular attention to what how the films transform their source's view of personal and social ills. How do changes in plot, character or setting affect the film's message and values. Ideally, this notebook will generate ideas that you can develop in your final project. As the syllabus indicates, you will be submitting your notebook in four installments, one for each of the units (*Frankenstein, Jekyll and Hyde, The Shining,* and *I Am Legend*).

Final Adaptation Project: Rogue-ing it!

Your final project is to envision your own rogue adaptation of **one** of the literary texts we studied this semester. This assignment has three parts:

1) Identify an issue addressed in one of the literary works we have read this semester that pertains to social and/or personal wellbeing and that you believe is still a compelling issue today. Alternatively, think about how one of the stories you have read this semester might be adapted in a way that speaks to a contemporary issue that was not addressed in the original work. Explain the importance of that issue and the ideas on it that you want to convey in your adaptation.

2) Describe how you would adapt that literary work in ways that express your take on the issue you have identified. In addition to conveying the big picture of your adaptation, describe what minutiae you might sneak in from the original your adaptation to wink at your savvy viewers, details intimating that you know your source very well but choose not to follow it.

3) Explain how the strategies you use to adapt your source resemble or differ from those of at least two directors we've studied this semester. Your response should demonstrate your thorough grasp of the *modus operandi* of each of the directors you discuss.

Late assignments

Slight bending of the deadlines is fine—it doesn't really matter if you turn in an assignment a few hours or even a day late. If you need a longer extension, let me know in advance. The nature of discussions means, of course, that there is less wiggle room. If now and then you post your initial comment Friday morning rather than Thursday night, no big deal. However, if everybody waits until the last possible moment to start posting, there can be no discussion—just a lot of voices speaking into a vacuum. Therefore, check with me if you need an extension; credit for late posts is at my discretion.

There are in any semester students coping with big issues that require some relaxation of deadlines and normal policies. This is especially true during this pandemic. If a crisis requires a major adjustment of the course schedule, let me know as soon as possible so that we can figure out what option is best for you.

Grading scale

93–100: A
90–92.9: A-
87–89.9: B+
83–86.9: B
80–82.9: B-
77–79.9: C+
73–76.9: C
70–72.9: C-
67–69.9: D+
60–66.9: D
Below 60: E

Instructor feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-4357(HELP)** at any time if you have a technical problem.)

- **Grading and feedback:** For large weekly assignments, you can generally expect feedback within **7 days**.

- **Email:** I will reply to emails within **24 hours on days when class is in session at the university**.

- **Discussion board:** I will check and reply to messages in the discussion boards every **24 hours on school days**.

OTHER COURSE POLICIES

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style**: While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
- **Tone and civility**: Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.

- **Citing your sources**: When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- **Backing up your work**: Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

Academic integrity policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct **http://studentlife.osu.edu/csc/**.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)

Student Services and Advising

University Student Services can be accessed through BuckeyeLink. More information is available here:
https://contactbuckeyelink.osu.edu/

Advising resources for undergraduates are available here: http://advising.osu.edu

Copyright for instructional materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at http://titleix.osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Land Acknowledgement

I acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

https://mcc.osu.edu/about-us/land-acknowledgement

Your mental health

As a student you may experience a range of issues that can cause barriers to learn, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at go.osu.edu/ccsondemand. You can reach an on-call counselor when CCS is closed at 614- 292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Requesting accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- Canvas accessibility (go.osu.edu/canvas-accessibility)
- Streaming audio and video
- CarmenZoom accessibility (go.osu.edu/zoom-accessibility)
- Collaborative course tools

COURSE SCHEDULE

Refer to the Carmen course for up-to-date assignment due dates.

For each week, unless otherwise indicated:

Initial post to discussion board(s) due on Thursday; continue the conversation on Friday and Saturday; boards close at 11:59 Sunday. You may post on Sunday, but if you wait until the last day to reply and comment on others' posts, you aren't fully engaging in the conversation and won't receive full credit for discussion.

Week	Dates	Topics, Readings, Assignments, Deadlines
1	**Aug 23 (T)-28**	Introduction Mary Shelley, *Frankenstein* Read: Read: *Frankenstein*, letters 1-4 (Robert Walton)
2	**Aug 29-Sept 4**	Geniuses, Monstrous Egos, and Injustices Read: *Frankenstein*, chapters 1-24 (Frankenstein & Walton)
3	**Sept 5-11**	Monstrosity, Mental Illness, and Race, ca. 1931 *Frankenstein* and Medical Ethics, ca. View: James Whale, *Frankenstein* (1931; 70 min.) Read: Albert Jonsen, "*Frankenstein* and the Birth of Medical Ethics" (Carmen)
4	**Sept 11-17**	Enforcing Heteronormativity View: James Whale, *Bride of Frankenstein* (1935; 75 min.) **Director's Notebook, Part 1, due in Carmen 11:59 PM Sunday**
5	**Sept 18-24**	The Strange Case of Dr. Jekyll and Mr. Hyde: Sexuality, Substance Abuse, and Personality Disorders in Victorian England Read: Robert Lewis Stevenson, *Jekyll and Hyde*
6	**Sept 25-Oct 1**	Sexuality and Domestic Violence, cira 1930 View: Rouben Mamoulian, *Dr. Jekyll and Mr. Hyde* (1931; 98 min.)
7	**Oct 2-8**	Remaking Jekyll & Hyde: Medical Research, Red Tape, & Temptation, circa 1940 View: Victor Fleming *Dr. Jekyll and Mr. Hyde* (1941; 127 mins)

Week	Dates	Topics, Readings, Assignments, Deadlines
		Director's Notebook, part 2 due in Carmen at 10 PM Sunday
8	Oct 9-15	Abuse, Alcoholism, and the Ghosts of Memory WASPS & the "Wasps' Nest of Life" Read: Stephen King, *The Shining,* parts 1-2 (pp. 3-243)
9	Oct 16-22	Productivity, Race, and the "American Dream" Read: *The Shining,* parts 4-5 and Epilogue (pp. 247-505)
10	Oct 23-29	One American Dream on the Rocks Literary, Filming, and Psychic Hauntings View: Kubrick, *The Shining* (1980; 142 minutes) **Director's Notebook, part 3, due in Carmen by 11:59 PM Sunday**
11	Oct 30-Nov 5	Zombie Apocalypse & Racial Warfare; Who's the Monster, and What's the Cure? Read: Richard Matheson, *I Am Legend*
12	Nov 6-12	Pandemic and Zombie Apocalypse in "Post-Race" America; Walls and Humanity View: Francis Lawrence, *I Am Legend* (2007; 101 minutes)
13	Nov 13-19	Zombie Apocalypse and 9/11; National Wellbeing Post-9/11 View: *I Am Legend,* the original ending **Director's Notebook, part 4, due in Carmen by 11:59 PM Sunday**
14	Nov 20-26	**Work on Final Projects** **HAPPY THANKSGIVING**
15-16	Nov 27-Dec 3	**Conclusion and Review:** Reflections on Health, Wellbeing, and Monstrosity: Personal and National
16	Dec 4-7	**ADAPTATION PROJECT DUE DEC 7**