

**ENC 1145: WRITING ABOUT THE MONSTROUS
RAISED BY MONSTERS
(CLASS 12975; SECTION 35G2)
SPRING 2022**

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COURSE MEETING TIMES & LOCATIONS: MAT 0011; MWF, Period 8 (3:00-3:50 P.M.)

OFFICE HOURS & LOCATION: MW, Period 7 (1:55-2:45 P.M.); TUR4367

COURSE WEBSITE: Canvas, Discord



COURSE DESCRIPTION:

From *Where The Wild Things Are* to *The Giving Tree*, picture books feature non-human creatures teaching and nurturing children's bodies and minds. Whether as rambunctious beasts or sentient, selfless trees, the monstrous plays a crucial role in acting as conduits for our development from childhood to adulthood. Framed differently, we have a history of being raised by monsters. What do our contemporary monstrous parents look like, and what might they reveal about us, who they raise?

In our course, we consider imagetexts including comics, graphic novels, animation, manga, and video games to address how the monstrous creates spaces for self-expression, agency, and emotional upheaval. We will explore monsters as mentors,

family, and conduits respectively, honing in on what we can learn from them and challenging the stereotypical idea that these stigmatized bodies function solely as tools of horror. The field of monster studies argues monsters rise and resurrect again to represent political upheaval, matters of race and religion, social injustices, environmental threats, and ideological shifts. Through our interrogations, we will aim to determine how our relationships with the monstrous fundamentally teach us what it means to be human.

The language of visual rhetoric and literary theory will aid in our critical analyses of our monstrous benefactors, giving students fundamental skills in comic, animation, and video game studies useful for addressing future monstrous interventions in oft-encountered popular culture.

COVID STATEMENT:

It is important that we take care of our health, in all aspects, in the coming months. The class schedule and assignments leave room for flexibility in order to accommodate unforeseen circumstances. Let us care for and support one another moving forward.

REQUIRED MATERIALS

- Emily Carroll, *Through the Woods* (2014)
- Patrick Ness and Jim Kay, *A Monster Calls* (2011)
- Rii Abrego & Joe Whitt, *The Sprite and the Gardener* (2021)
- Vera Brosgol, *Anya's Ghost* (2011)
- Nagabe, *The Girl From the Other Side: Siúil, a Rún* (2019), Vol. 1-2
- Trung Le Ngyuen, *The Magic Fish* (2020)
- Emil Ferris, *My Favorite Thing is Monsters* (2017)
- Daniel Mullins Games, *Inscription (Demo)* (2021)
- GoodbyeWorld Games, *Before Your Eyes* (2021)
- Infinite Fall, *A Night in the Woods* (2017)

**All other texts will be made available through Canvas.*

GRADE DISTRIBUTION

- Attendance (5%) & Participation (10%)
- Unit Reflections (10%)
- Close Reading (10%)
- Monster Compendium Entry (15%)
- Imagetext Review (15%)
- “Monster Sighting” Report (15%)
- Research Paper (20%)

**All papers are graded on a percentage scale of 1 to 100%: 90-100, excellent; 80-89, good to very good; 73-79 below average to average; below 72 is not a passing grade. Assignment specific rubrics will be included on each assignment's Canvas page.*

However, each assignment's rubric will include the above qualifiers with regards to an assignment's thesis, argumentation (e.g. evidence and analysis), style/language, and conclusion.

For further information on UF's Grading Policy, see:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

ASSIGNMENT DESCRIPTIONS

Attendance & Participation:

Students are expected to review the assigned readings before class. Consistent participation in class discussions and demonstrated knowledge of the assigned readings will contribute to this portion of the final grade.

Unit Reflections:

Word Count 350

Due 1/24, 2/21, 3/21, 4/20

Four times over the course of the semester students are required to write 350-word responses to teacher provided prompts related to Unit materials. Your responses may require you to: interpret or discuss critical questions concerned with textual meaning; perform a close reading of a scene; engage with paratexts, discussing the broader histories, politics, and ethical questions that are relevant to a texts covered within a unit; or expound upon key-terms covered in class. Further information and expectations will be provided within the prompt.

Monster Compendium Entry:

Word Count 700 words

Due 3/4

Monster theorist Jeffrey Jerome Cohen recently retweeted the new anthropological encyclopedia entry on monsters. 25 years after *Monster Theory: Reading Culture's* publication, monster studies in the field of anthropology receives official recognition. In line with creating new entries in monster studies' legacy, students will construct an entry for an imagined Monster Compendium. Students will research and analyze a monster archetype discussed in an assigned primary text. Their entry will address the monster archetype's function and impact with its historical and contemporary representations (in the chosen primary text) in mind.

Imagetext Review:

Word Count 900

Due 4/1

Many texts discussed in this course are works of popular culture, or works engendered by the "culture of the people." Their forms and approaches to narrative allow them to be grasped quickly by innumerable readers and viewers. Their reviews likewise mimic their approachability; YouTube videos essays and blogs receive hundreds of thousands to millions of clicks as they cover the ins and the outs, the good and the bad, of comics, manga, animation, film, and video games. In this assignment, students will engage in popular culture scholarship through creating a review of one assigned

text. Students will choose the review's form (video essay, blog, podcast) and direct its focus at a certain audience based on where they envision this review being published (e.g. YouTube, Polygon, AnimeNewsNetwork, Comicsbeat, etc.).

**A proposal for this review entailing intentioned form and publication will be due 2/25.*

“Monster Sighting” Report:

Word Count 700

Due 4/18

We live in a time of monsters, and those covered in the assigned texts for this course do not begin to scratch the surface of the creepy, crawling supernatural figures lurking in the night. During the last week of class, students will report on a monster from an imagetext read outside of class.* Students will conduct an analysis on the monster using monster studies frameworks discussed in class.

**A list of suggested texts will be posted on Canvas, but students are encouraged to propose a different imagetext for their report.*

Close Reading:

Word Count 550

Due 4/20

During the course of the entire semester, students will turn in a close reading on a text read in-class. For this essay, you will have to analyze a portion of an imagetext with attention to its form and content in at least 550 words. You will develop an argument with a defensible, arguable thesis about 2-3 aspects of the form that speak to the larger work's content as a whole. No critical/outside sources may be used for this assignment. You may, however, use terminology discussed in class or class readings. You do not need to define these terms. As a part of this assignment, include at the end of your paper images, gameplay footage, or film timestamps for the portion of your imagetext you will be close reading. Students will turn in this essay no later than a week after their chosen imagetext has been discussed in class.

Research Paper:

Word Count 1,750

Due 4/27

In this essay, you will use the skills we have built throughout the course and in our previous assignments. Your paper should have a debatable, significant, and specific argument about an imagetext of your choosing (discussed during or outside of class), and should consult three (3) critical sources and 4 sources total. This should not be a regurgitation of the issues, ideas, and themes we have discussed in class, but should instead be a result of your own critical thinking and understanding of the text.

GENERAL EDUCATION OBJECTIVES

- This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

GENERAL EDUCATION LEARNING OUTCOMES

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

COURSE POLICIES

Completion: You must complete all assignments to receive credit for this course.

Attendance: Attendance in this class is mandatory. You are permitted three (3) unexcused absences without penalty. However: Each subsequent unexcused absence after three (3) will lower your final grade by a third (1/3) letter grade. Ex. A to A-, B- to C+. Three (3) instances of tardiness count as one (1) absence. Arriving after attendance is taken means you are late.

Absences will be excused in accordance with UF policy, including for illness, religious holidays, military obligation, or university-sponsored events. Absences related to university-sponsored events and holidays must be discussed with the instructor prior to

the date that will be missed. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

Six (6) absences will result in automatic failure of the course. Only those absences involving university-sponsored events (such as athletics and band) and religious holidays are exempt from this policy with documentation. I will consider documented extenuating circumstances on a case-by-case basis.

For further information on university attendance policy, please see:
<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Paper Format & Submission: All papers will be submitted through Canvas in an accepted electronic file format (.doc, .docx, .rtf) unless otherwise explicitly stated. Papers should be formatted in accordance with MLA formatting (Times New Roman 12pt, double-spaced, one-inch margins, MLA header, and MLA citations).

Late Papers/Assignments: Papers received late will be docked a third (1/3) letter grade for each day they are late. Papers later than three (3) days will earn a 0, save for any extenuating circumstances.

Paper Maintenance Responsibilities: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

Academic Honesty and Definition of Plagiarism: UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

Accessibility: Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.

Grade Appeals: In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.

For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Counseling and Wellness: *Students who are in distress* or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a

team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>

Course Evaluations: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://ufl.bluera.com/ufl/>

Classroom Behavior: This class, both off- and on-line, is a diverse environment, consisting of individuals from various cultural, socioeconomic, and ethnic backgrounds. Many of the texts we will discuss and write about engage controversial topics and opinions. I expect that you will conduct yourself with civility, decorum, and demonstrate respect for ideas that may differ from your own. While discussions may become impassioned, I will not tolerate rude, coarse, or offensive remarks based upon race, gender, ability, or sexual identity in written assignments or in-class discussion. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

Discord Server Expectations: A course discord server will serve as a space to discuss thoughts, progress, and challenges as we work through our assigned texts. I will be a member of this discord, but the space is meant to be driven by and for the interests of you all. It will also provide a place for ease of communication; you can ask me questions or tag me in relevant posts. The expectations for this server align with expectations of classroom behavior. Discussions in the server do not need to be formal, but they should always be respectful.

In-Class Technology: Laptops, e-readers, and/or tablets should only be used for research, writing, or reading related to texts currently under discussion. Silence your cell-phone before class and do not use during lecture/class-discussion.

UF's policy on Harassment: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/about/title-ix-rights/>

Policy on Environmental Sustainability: Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

COURSE SCHEDULE

**Subject to change; all readings must be completed by date listed*

Unit 1 Introduction: We Live in a Time of Monsters

Week 1

1/5

Syllabus Day

1/7

Monster Sightings: Setting the Stage

Week 2

1/10

Jeffrey Jerome Cohen, "Monster Culture (Seven Theses)"

1/12

Stephen T. Asma, *On Monsters*, "Extraordinary Beings"

1/14

Pocket Monsters: The Monster & Us

Pokémon Adventures
Collector's Edition, Vol. 1
(Excerpts)

Week 3

1/17

Holiday

1/19

Lynda Barry, *Making Comics: Monster Jams and Why Make Monsters?*

Emily Carroll, *Through the Woods*, "Introduction"- "A Lady's Hands are Cold"

1/21

Emily Carroll, *Through the Woods*, "His Face All Red"-

	"In Conclusion"	
Unit 2 The Monster Next Door: Monster as Mentor		
Week 4		
1/24	Patrick Ness and Jim Kay, <i>A Monster Calls</i> , 1-73	Unit 1 Reflection Due
1/26	Patrick Ness and Jim Kay, <i>A Monster Calls</i> , 74-141	
1/28	Patrick Ness and Jim Kay, <i>A Monster Calls</i> , 142-205	
Week 5		
1/31	Scott McCloud, <i>Understanding Comics: The Invisible Art</i> , Ch. 2 "The Vocabulary of Comics"-Ch.3 "Blood in the Gutter"	
2/2	Rii Abrego & Joe Whitt, <i>The Sprite and the Gardener</i> , 1-43	
2/4	Rii Abrego & Joe Whitt, <i>The Sprite and the Gardener</i> , 44-81	
Week 6		
2/7	Yasmine Musharbash, <i>The Cambridge Encyclopedia of Anthropology</i> , "Monsters" Vera Brosgol, <i>Anya's Ghost</i> , 1-73	
2/9	Vera Brosgol, <i>Anya's Ghost</i> , 74-151	
2/11	Vera Brosgol, <i>Anya's</i>	

	<i>Ghost</i> , 152-221	
Week 7		
2/14	Studio Ghibli, <i>My Neighbor Totoro</i> (1988)	
2/16	Studio Ghibli, <i>My Neighbor Totoro</i> (1988)	
2/18	Cátia Peres, “Liberated Worlds: Construction of Meaning in the Universes of Hayao Miyazaki” Studio Ghibli, <i>Mei and the Kittenbus</i> (2002)	
Unit 3 Haunted Halls: Monster as Family		
Week 8		
2/21	Julia Round, <i>Gothic in Comics and Graphic Novels</i> , “Haunted Places” Philippe Leblanc, Review, “Exploring Relationship in a Gothic Setting in Nagabe’s <i>The Girl From the Other Side: Siúil, a Rún</i> ”	Unit 2 Reflection Due
2/23	Nagabe, <i>The Girl From the Other Side: Siúil, a Rún</i> , Ch. 1-7	
2/25	Nagabe, <i>The Girl From the Other Side: Siúil, a Rún</i> , Ch. 8-15	Imagetext Review Proposal Due
Week 9		
2/28	Caroline Ruddell, “Breaking Boundaries: The Representation of Split	

	Identity in Anime” Koyoharu Gotouge, <i>Demon Slayer: Kimetsu no Yaiba</i> , Ch. 1, “Cruelty”	
3/2	Koyoharu Gotouge, <i>Demon Slayer: Kimetsu no Yaiba</i> , Ep. 1-3	
3/4	Koyoharu Gotouge, <i>Demon Slayer: Kimetsu no Yaiba</i> , Ep. 4-6	
Week 10		
3/7	Spring Break	
3/9		
3/11		
Week 11		
3/14	Trung Le Nguyen, <i>The Magic Fish</i> , 1-85	Monster Compendium Entry Due
3/16	Trung Le Nguyen, <i>The Magic Fish</i> , 86-183	
3/18	Trung Le Nguyen, <i>The Magic Fish</i> , 184-256	
Unit 4 Monsters R Us: Monster As Conduits		
Week 12		
3/21	The Art of Pulp Horror Emil Ferris, <i>My Favorite Thing is Monsters</i> , “Renowned Creatures of Movieville”-“Dread: The Devouring”	Unit 3 Reflection Due

3/23	Emil Ferris, <i>My Favorite Thing is Monsters</i> , “Tales of the Eldritch and the Arcane, Mar. ‘68”-“Gory Stories”	
3/25	Emil Ferris, <i>My Favorite Thing is Monsters</i> , “Dread: The Hidden”- “Tales of the Eldritch and the Arcane, Oct. ‘67”	
Week 13		
3/28	Stephen T. Asma, <i>The Monster Theory Reader</i> , “Monsters and the Moral Imagination” Jesper Juul, <i>Half-Real</i> , Ch. 3 “Fiction,” Ch. 4 “Rules & Fiction”	
3/30	Daniel Mullins Games, <i>Inscription</i> (Demo)	
4/1	GoodbyeWorld Games, <i>Before Your Eyes</i> Ben Kuchera, Review, “Your Best Defense Against a Bad Death in <i>Before Your Eyes</i> ”	
Week 14		
4/4	Monstrous Embodiment: Living as the Monster Infinite Fall, <i>Night in the Woods</i> , Ch. 1	Imagetext Review Due
4/6	Infinite Fall, <i>Night in the Woods</i> , Ch. 2	
4/8	Infinite Fall, <i>Night in the Woods</i> , Ch. 3	

Week 15		
4/11	Infinite Fall, <i>Night in the Woods</i> , Ch. 4	
4/13	Infinite Fall, <i>Night in the Woods</i> , Epilogue	
4/15	Exploring Imagetext Musicality: The Monster's Soundtrack Zach Whalen, "Play Along: An Approach to Videogame Music"	
Unit 5 In Conclusion: Monstrous Echoes		
Week 16		
4/18	Fright Fest: Sharing Our Monster Sightings	"Monster Sightings" Report Due
4/20	Lynda Barry, <i>Making Comics: Monster, This is Your Life</i> "Why Monsters?"	Unit 4 Reflection Due Close Reading Due (Final Opportunity to Turn In)

4/27 Critical Analysis Paper Due