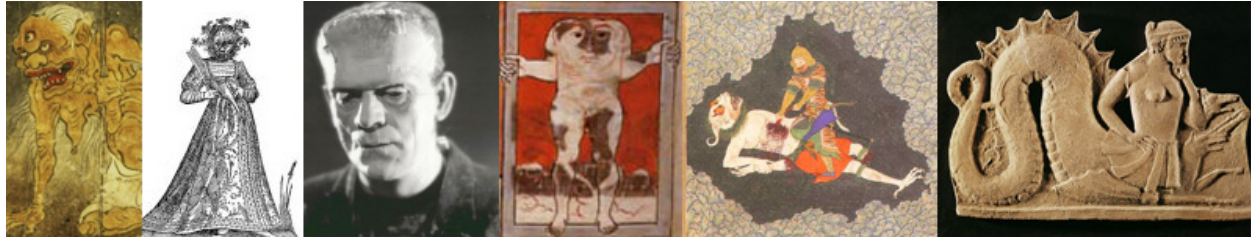


ARTH400/610: Art History Issues, Monsters & the Monstrous^{*}

[Prof. Asa Mittman, Fall 2014, M/W 4:00-5:15, AYRS 201, Office Hours: see BB]



Monsters haunt cultures. They gnaw at the edges of societies. They capture our fears and give bodies to our anxieties. This course will look at the role of monsters and the monstrous in cultures from throughout the world. We will study monsters from Europe, Asia, Africa, and the Americas, from the oldest surviving records of monsters to contemporary incarnations – literary, artistic, cinematic and cryptozoological. This course will not be a traditional art history course, but rather, a cultural studies course, with foci on art, literature, scientific discourse, religion and on.

The course will have two main units, Monster Theory and Monster Culture. In the first, we will read texts that lay out some of the key concerns of “monster studies,” and some of the central approaches of “monster theory.” In the second, we will focus on particular examples of monsters from throughout global culture. We will look at images, read novels, and watch films, and will pair these with the writings of historians. Students will choose their own subjects for research and will pursue them with help from me.

By the end of the course you will:

- 1) understand major theoretical approaches to monster studies;
- 2) become familiar with a range of monsters from throughout global cultural history;
- 3) and improve your discussion, research and writing skills

If you have questions, first consult this syllabus! If your question is not answered, check Blackboard, and if this doesn't answer your questions, **come to my office hours**.

Grading (I reserve the right to adjust these percentages.):

Participation	10%
Weekly Responses	15%
Print Exhibition	15%
Mini-Presentations	10%
Essay Topic Summary	15%
Essay:	35%

^{*}Tentative Syllabus, always subject to change as the semester progresses.

Course Requirements

1. Readings:

We will read historical and theoretical essays about monster and primary sources featuring monsters. **ALL readings are required.** Your books will be:

Asa Simon Mittman, with Peter Dendle, *The Research Companion to Monsters and the Monstrous* (London: Ashgate, 2012, paperback 2013) = RCMM

Johanna Sinisalo, *Troll: A Love Story* (New York: Grove, 2004) (any edition is fine)

John Gardner, *Grendel* (New York: Vintage Books, 1971) (any edition is fine)

Bram Stoker, *Dracula* (Mineola: Dover Thrift, 2000) (any edition is fine)

Mary Shelley, *Frankenstein* (Mineola: Dover Thrift, 1994) (any edition is fine)

To buy the books, click here:

http://www.arthistoryrules.com/MyCourses/ARTH_400_Monsters.html

*Note: **used books** from Amazon take ***much longer*** to arrive than new! Order your books asap.

2. Participation in discussion: Discussion is one of the best methods for sharpening ideas and rhetorical techniques. Weekly discussions will be based on our readings, so **careful consideration of and engagement** with the reading assignments is essential. You cannot participate if you are not present, so attendance at every meeting is mandatory.

If you are absent for any reason, you are required to write a full synopsis/critique for EACH reading corresponding to the class period you missed, due at the following class.

Bear in mind the following guidelines:

1. **Preparation:** Did you read the required material thoughtfully and critically? Did you come to class with questions to ask and issues to consider? **Students may be called on to start discussion with thought-provoking questions from the readings—bring some to class!**
2. **Engagement:** Do you ask questions of all members of the class (not just me)? Do your questions close the conversation, or stimulate it? Are they relevant to the discussion? Do you try to apply the material you have learned, relating and synthesizing information with previous discussions, readings, and experiences, as well as other classes and intellectual interests?
3. **Courtesy:** Do you listen to others as they speak? Are you considerate of opposing viewpoints? Do you contribute to an atmosphere of mutual respect?

3. Weekly Response Assignments: Due **at noon** the day of each class. See BB.

4. Mini-Presentations

Each week, two students will be responsible for introducing the material to the rest of the class. You will choose weeks on the first day of class. These students will become mini-experts in these themes and methods. Look up all authors and works so you can introduce them to us. The rest of the class will be counting on you to really know your material, but remember – everyone will have a turn in the hot seat, and will need the help of the rest of the class to succeed. **Every student needs to be prepared for every class meeting!**

5. Print Exhibition: Wall label drafts due 9/16. Final wall labels due 9/23.

We will put on an exhibition of prints from the Turner Print Museum (<http://www.janeturner.org/exhibitions/schedule.php>)! The exhibition will open on October 3 at 5:30 PM, so invite your friends and family! You will choose a print or two, research the artist(s) and themes, and write wall labels, which will also serve as entries for a catalogue we will publish.

6. Essay Topic Summary: Due at the *very beginning of class, 10/9, no exceptions*

A description of your chosen topic (300-600 words) is *due at the beginning of class*, but you can let me know earlier. Every student should *come to office hours to discuss this project* with me, well in advance. Topics should be original, but manageable within the confines of the semester. Research can begin with your reading assignments, but these *must* lead you out to the library! I will be happy to discuss research strategies with you. Include an **annotated bibliography containing at least 8 sources**, with comments on their approaches and their relevance to your project.

6. Essay (Rough Draft and Final Draft): Rough Drafts, **11/6**. Final Drafts, 15 pages, **due by 5:00 on 12/16 (you can turn these in early)**. See essay assignment on BB for details.

☞ **Nota bene** (Note well!): Late reading responses will not be accepted. All readings are posted from the first day of class, so do these early. Late papers docked **one letter grade** each day they are late, starting after the deadline on the due date. If you have a legitimate reason for handing in an assignment late, let me know at least a week *before* the due date has arrived.

Disability Accommodations and Special Needs: If you need course adaptations or accommodations because of a disability or chronic illness, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Please also contact Accessibility Resource Center, (ARC) as they are the designated department responsible for approving and coordinating reasonable accommodations and services for students with disabilities. ARC will help you understand your rights and responsibilities under the Americans with Disabilities Act and provide you further assistance with requesting and arranging accommodations. Special accommodations for exams require ample notice to the testing office and must be submitted to the instructor well in advance of the exam date.

<http://www.csuchico.edu/arc/>, 530-898-5959, Student Services Center 170

Diverse and Inclusive Learning Opportunities

We are fortunate to live in a diverse, multicultural community at Chico State, and I wish to help all students to succeed in an inclusive and welcoming educational environment. Please feel free to add diverse viewpoints and artistic references to our classroom discussions. Though our curriculum is based on European art, we can all learn from relevant contrasting examples. I will bring up outside references, as appropriate. Feel free to add your own knowledge and insights. Also, if you have any cultural concerns or language difficulties that impact your educational opportunity in my class, *please* come see me in the first few weeks of the semester. I will try to help in any way I can.

Conduct: Follow the CSU Code of Conduct. Anyone caught cheating or plagiarizing will fail the course and may be reported to Judicial Affairs. See: <http://www.csuchico.edu/sjd/sja.shtml>

☠ 📱 Note On Classroom Etiquette: KILL YOUR CELL PHONE

Anyone whose cell phone rings during class will be required to purchase for me one item of our choice at the cafe, immediately following class. If you do not wish to turn off your phone, make sure you have a few bucks in your pocket....

University Policies and Campus Resources

Student Computing: <http://www.csuchico.edu/itss/>

Student Services: <http://www.csuchico.edu/current-students/>

Disability Services: <http://www.csuchico.edu/dss/studentServices/>

Student Learning Center: <http://www.csuchico.edu/slc/>

Academic integrity: <http://www.csuchico.edu/sjd/integrity.shtml>

Dropping and Adding: <http://www.csuchico.edu/catalog/>

Readings:

Asa Simon Mittman, with Peter Dendle, *The Research Companion to Monsters and the Monstrous* (London: Ashgate, 2012, paperback 2013) = **RCMM**

On Blackboard = **BB**

**Nota bene* – for many of these readings, I have uploaded complete PDFs of the books. This list gives chapter or page numbers, but you are always welcome to read *more* than is assigned! These PDFs might also help as you begin your essay research.

UNIT 1: MONSTER THEORY

WEEK 1A: Introduction to Monsters, 8/26

WEEK 1B: Why Study Monsters? 8/28

- Jeffrey Jerome Cohen, “Preface: In a Time of Monsters,” (1996) [BB]
- Asa Simon Mittman, “Introduction: The Impact of Monsters and Monster Studies,” RCMM
- John Block Friedman, “Preface,” RCMM

WEEK 2A: Monday is Labor Day – No class

WEEK 2B: MEET at Janet Turner Print Museum, 9/4

- Stephen Greenblatt, “Resonance and Wonder,” in *Exhibiting Cultures: The Poetics and Politics of Museum Display* (1991) [BB]
- “Tips for Writing Labels for Physical and Online Exhibits” [BB]

WEEK 3A: Monster Theory, 9/9

- Jeffrey Jerome Cohen, “Monster Culture: Seven Theses,” (1996) [BB]
- Noël Carroll, *Philosophy of Horror* (1990) (Chap. 1, “The Nature of Horror”) [BB]

WEEK 3B: MEET at Janet Turner Print Museum, 9/11

- **We will talk about exhibition design and plan things out.**

WEEK 4A: Exoticizations, 9/16

- Edward Said, *Orientalism* (1978) (Chap. 1, “The Scope of Orientalism”) [BB]
- Homi K. Bhabha, *The Location of Culture* (1994) (Chap. 3, “The Other Question”) [BB]
- Partha Mitter with Asa Simon Mittman and Peter Dendle, “Postcolonial Monsters: A Conversation with Partha Mitter,” RCMM
- **Wall label drafts due, no exceptions!**

WEEK 4B: Exoticizations, 9/18

- Michel Foucault, *Letters on the Abnormal* (1974) (22 January, 1975) [BB]
- Chet van Duzer, "Hic sunt dracones: The Geography and Cartography of Monsters," RCMM
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WEEK 5A: Abjection and Disgust, 9/23

- Julia Kristeva, *Powers of Horror* (1982) (Chap. 1, "Approaching Abjection," pp. 1-18) [BB]
- William Ian Miller, *The Anatomy of Disgust* (1997) (Chap. 3, "Thick, Greasy Life") [BB]
- **Final wall labels due, no exceptions!**

WEEK 5B: Research Strategies, 9/25

- *Come with ideas about your essays!*

WEEK 6A: Boundaries of the Human, 9/30

- J. Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters* (Chap. 1, "Parasites and Perverts") [BB]
- Michael Camille, "Prophets, Canons and Promising Monsters" (1996) [BB]

WEEK 6B: Boundaries of the Human, 10/2

- Patricia MacCormack, "Posthuman Teratology," RCMM
- Jeffrey Jerome Cohen, "Post-script: The Promise of Monsters," RCMM

UNIT 2: MONSTER CULTURE

WEEK 7A: Ancient Monsters, 10/7

- D. Felton, "Rejecting and Embracing the Monstrous in Ancient Greece and Rome," RCMM
 - *The Epic of Gilgamesh* (ca. 13th century BCE) ("Bilgames and Huwawa," 149-166) [BB]
 - Hesiod, *Theogony* (whole poem and introduction, and *note the excellent glossary at the back!*) (ca. 8th century BCE) [BB]

WEEK 7B: Paper workshop, 10/9

- **Bring notes, ideas and sources.**

WEEK 8A: Medieval Monsters, 10/14

- Sarah Alison Miller, "Monstrous Sexuality: Variations on the Vagina Dentata," RCMM
 - Homer, *The Odyssey* (ca. 8th century BCE) (Book 10 and 12) [BB]
 - Ovid, *Metamorphoses* (1st century BCE) (Book 14, read sections on Scylla and Circe) [BB]
 - Pliny, *Natural Histories* (1st cen CE) (Book VII) [BB]

WEEK 8B: Medieval Monsters, 10/16

- Asa Simon Mittman and Susan M. Kim, *Inconceivable Beasts: The Wonders of the East in the Beowulf Manuscript* (Chap. 6, "Framing the Real") [BB]
 - *Wonders of the East* (ca. 1000 CE) [BB]
 - *Beowulf* (ca. 1000 CE) (Prologue, fitt 1-15) [BB]

WEEK 9A: Medieval Monsters, 10/21

- Karl Steel, "Centaur, Satyr, and Cynocephali: Medieval Scholarly Teratology and the Question of the Human," RCMM
 - Augustine, *City of God* (early 5th century CE) (Book XVI, Chaps. 8-9, Book XXI, Chaps. 5-10) [BB]
- Jeffrey Jerome Cohen, "The Werewolf's Indifference," *Studies in the Age of Chaucer* 34 (2012): 351-56 [BB]
- Matilda Tomaryn Bruckner, "Of Men and Beasts in Bisclavret," *Romanic Review*, 81.3 (1991), 251-269 [BB]
 - Marie de France, "Bisclavret" (1150-1200 CE) [BB]

WEEK 9B: Medieval Monsters, Special Guest Kim Zarins, Sacramento State 10/23

- Dana Oswald, "Monstrous Gender: Geographies of Ambiguity," RCMM
 - Reading from Kim Zarins TBA

WEEK 10A: Early Modern Monsters, 10/28

- Francesca Leoni, "On the Monstrous in the Islamic Visual Tradition," RCMM
 - *Shanama* (977 and 1010 CE) (Vol II:12, "The Seventh Course: How Rustam slew the White Div")
 - Access here:
<http://persian.packhum.org/persian/main?url=pf%3Fauth%3D68%26work%3D001>
- Debra Higgs Strickland, "Monstrosity and Race in the Late Middle Ages," RCMM
 - Matthew Paris, *Chronica Majora* I (ca. 1250 CE) (excerpts on Tartars and Jews, 131-132, 312-315, 338-358) [BB]

WEEK 10B: Early Modern Monsters, 10/30

- Surekha Davies, "The Unlucky, the Bad and the Ugly: Categories of Monstrosity from the Renaissance to the Enlightenment," RCMM
 - Ambroise Paré, *On Monsters and Marvels* (1571) (Preface, Chaps. 1-9) [BB]

WEEK 11A: Caribbean Monsters, 11/4

- Persephone Braham, "The Monstrous Caribbean," RCMM
 - Christopher Columbus, ed. by Bartolomé de las Casas, *Personal Narrative of the First Voyage of Columbus to America* (1493) (32-41, 73-75, 81-86, 97-104, 191-193, 197-200) [BB]

WEEK 11B: Nineteenth Century Monsters, 11/6

- Abigail Lee Six and Hannah Thompson, "From Hideous to Hedonist: The Changing Face of the 19th-century Monster," RCMM
 - Mary Shelley, *Frankenstein: or, The Modern Prometheus* (1818) [BB]

WEEK 12A: Veteran's Day, No Class

WEEK 12B: Nineteenth Century Monsters, 11/13

- Stephen D. Arata, "The Occidental Tourist: 'Dracula' and the Anxiety of Reverse Colonization (1990) [BB]
 - Bram Stoker, *Dracula* (1897) [BB]

WEEK 13A: Chinese and Japanese Monsters, 11/18

- Karin Myhre, "Monsters Lift the Veil: Chinese Animal Hybrids and Processes of Transformation," RCMM
 - *Classic of Mountains and Seas* (3rd century BCE – 2nd century CE) (excerpts from Introduction, Books 14-17) [BB]

WEEK 13B: Chinese and Japanese Monsters, 11/20

- Michelle Osterfield Li, "Human of the Heart: Pitiful Oni in Medieval Japan," RCMM
- Michael Dylan Foster, "Early Modern Past to Postmodern Future: Changing Discourses of Japanese Monsters," RCMM
 - Yanagita Kunio, *Legends of Tono* (trans. Ronald Morse) (selections) [BB]

WEEK 14: Thanksgiving, No Classes, 11/25-27

WEEK 15A: Modern and Contemporary Monsters, 12/2

- Jeffrey Andrew Weinstock, "Invisible Monsters: Vision, Horror, and Contemporary Culture," RCMM
- Rosemarie Garland Thomson, "Introduction: From Wonder to Error – A Genealogy of Freak Discourse in Modernity" (1996)
- Robert Bogdan, "The Social Construction of Freaks" (1996)
 - Watch: *Frankenstein*, dir. James Whale (1931)
 - Watch: *Dracula*, dir. Tod Browning (1931)

WEEK 15B: Modern and Contemporary Monsters, 12/4

- John Gardner, *Grendel* (New York: Vintage Books, 1971)

WEEK 16A: Modern and Contemporary Monsters, 12/9

- Johanna Sinisalo, *Troll: A Love Story* (2003)

WEEK 16B: Cryptozoology, 12/11

- Peter J. Dendle, "Conclusion: Monsters in the 21st Century: The Preternatural in an Age of Scientific Consensus," RCMM
- Teratology/Cryptozoology Websites – find (and *read*) 2 websites and post URLs on BB
 - Come in ready to discuss how the sites imagine monsters, and how they frame their discussions