

THEA 80B WINTER 2015 MONSTERS

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Meeting Time: TH 12-1:45
Location: Media Theatre
Office Hours: F 10-12
and by appt.

Teaching Assistants	Email	Office	Hours
Stephen Richter	serichte@	J-111	W 12-2
Monica Andrade	mogandra@	J-111	W 12-2
Sean Pace	space@	J-111	F 1-3
Jen Schuler	jschuler@	C-206	T 10-12
Sunee Kiernan	skiernan@	C-203	F 10-12
Richard Rossi	rfrossi@	C-205	W 10-12

SECTIONS

A	F	9-10:10	B201	Richter
B	F	10:30-11:40	B201	Richter
C	F	12-1:10	B201	Andrade
D	F	1:30-2:40	B201	Andrade
E	F	3-4:10	B201	Pace
F	F	4:30-5:40	B201	Pace
G	W	1:30-2:40	B201	Rossi
H	W	3-4:10	B201	Rossi
I	W	4:30-5:40	B201	Kiernan
J	W	6-7:10	B201	Kiernan
K	Th	2-3:10	B201	Schuler
L	Th	3:30-4:40	B201	Schuler



Course Description

The monster, in all its many forms and contexts, is a powerful cultural tool for the expression of social tensions; in some cases, no better lens exists for deciphering a society's greatest hopes and darkest fears. A monster is a creature that crosses borders and boundaries, manifesting in ways that change for every generation. A monster is a creature of fragments, never behaving exactly as expected, and always returning to trouble our dreams again.

Performance is a unique form of storytelling. When humans perform stories, they do not merely *tell* them but *embody* them; through performance, certain boundaries (now and then, fantasy and reality, here and there) collapse, and new, ritual times and spaces pertain. When a monster is dramatized, it enters this realm of embodied ritual, tactically exacerbating some cultural fears while plastering over others. Monsters, as cultural artifacts, brilliantly reflect both the perturbations of an individual mind (the product's author) and the social, political, or economic processes that shape those anxieties. Monsters both relieve social anxieties and cause them. "Monster Theory," which is an interdisciplinary field of inquiry encompassing mythography, social psychology, individual psychology, cultural anthropology, and textual analysis, reveals these linkages with great clarity.

In this class, we will examine the operation of monsters that appear in plays from Ancient Greece to today, and inquire as to why these figures show no sign of diminishing despite our ostensible advance into scientific rationalism. We will also look at monstrous appearances in some films, television shows, comic books, and games.

This course concerns the in-depth analysis of dramatic texts; the analysis we do, however, is defined by the exploration of two intellectual/theoretical pillars: cultural anthropology (mythography) and social psychology. We will be examining key social science and anthropological studies to provide models for looking at the texts of the class as symptoms of individual and social anxieties.

Objectives

Upon successful completion of this course, the student will be able to:

- Employ socio-cultural myth criticism and principles of cultural anthropology to the analysis of dramatic literature
- Apply techniques of psychoanalysis to the analysis of dramatic literature
- Understand (and shape) the social-psychological manner in which monsters operate in across times and cultures.

Required Texts

Ultimately, you are responsible for acquiring the books, even if the bookstore doesn't have them! I ordered enough, but that's not always what happens. You may retrieve all of these books at *The Literary Guillotine*, 204 Locust Street, Santa Cruz CA 95060, 831-457-1195. All other readings are posted on eCommons.

Ibsen, *Peer Gynt*.

Aeschylus, *Prometheus Bound*.

Stephen Dietz, *Dracula*.

Frank Gialanella, *Frankenstein*

Capek, *RUR*

Ionesco, *Rhinoceros*

Marlowe, *Doctor Faustus*



Black Riders from the stage premiere of *Lord of the Rings*, Toronto 2006.

***YOU WILL NEED AN I-CLICKER
FOR THIS CLASS!***

Other requirements

- ❖ ***Class Attendance and Participation.*** Attendance in the lecture AND discussion sections is absolutely essential to passing the course. Assignments and guidance will be given during the lecture sessions, and the central ideas of the course will be presented and discussed. Every unexcused absence after the *second* will result in the lowering of your final grade by one grade level (A to B, B to C, etc). At the end of each lecture session, there will be a chance for students to raise questions and discussions. You are expected to come to all lectures and sections with all readings and assignments completed, and prepared to discuss the topics of the week. You will have a chance to ask further questions in the discussion sections. If you fail to meet the standards of professional class conduct (see below) you may be docked participation points.

- ❖ **Professional Class Conduct.** Students are expected to come to class on time, with homework done, and fully prepared to engage the material of the day. Students should engage proactively with the material while in class, ask questions, and be respectful of fellow students. Students should be taking notes every day. Students are expected not to be disruptive, not to sleep, not to chat with one another, email, IM, websurf, or otherwise fuck around while in class. Students are expected not to work on other homework during the class. Students are expected to turn off all cell phones (if you are expecting an emergency call, please inform your teaching assistant before class). Students are expected to behave with professional decorum at all times. Students who fail to meet these requirements will be asked to leave the class session and may be penalized in their participation grades.

- ❖ **SECTION ASSIGNMENTS:** You will be given smaller assignments in your sections that are designed to help you cement the material of the larger class in your thinking. These are:
 - WEEK ONE: Introductions
 - WEEK TWO: 12-Step Review
 - WEEK THREE: 12-Step Assignment DUE, in-class review
 - WEEK FOUR: Midterm Review
 - WEEK FIVE: In-class discussion of "It Lives!"
 - WEEK SIX: How to do a Production History
 - WEEK SEVEN: NO MEETING; work on your "It Lives!"
 - WEEK EIGHT: Presentations of "It Lives!"
 - WEEK NINE: Continued Presentations of "It Lives!"
 - WEEK TEN: Final Exam Review

- ❖ **Midterm and Final Exam: Multiple Choice.** Both exams will be 100 questions of multiple-choice worth 2 points each. No one will be admitted late to the exam. Please bring a #2 pencil and a RED SCAN-TRON SHEET. Laptops and notes will not be permitted. You will be required to demonstrate your ability to synthesize key ideas in the course, not just to regurgitate places and dates. The best way to prepare for this is to review your lecture notes until you have a strong sense of these ideas. There will be no surprises: if you have attended lecture regularly (and paid attention) and kept up with the assignments you should not have much trouble. The tests are non-cumulative: the Final will only cover material from the second half of the quarter. You will review the exams in your sections. Students caught cheating on the test will have the test discarded from the final grade and will be asked to leave the testing area. No make-up tests will be given except in the case of emergency absences.

- ❖ **Reading Quizzes.** There will be reading quizzes just about every day. It is one way we gauge your participation in the class. You will be required to bring an e-clicker to class for these quizzes.

- ❖ **IT LIVES!** This exercise takes place in your section. It may take one of three forms. You may choose to be put into a group of two or three students who will do a VISUAL RESEARCH PROJECT; you may choose to be put into a group of two or three students who will do a LIVE PERFORMANCE of a scene; or you may choose to WRITE A PAPER on your own. If you choose to work with a group, you may come forward to your TA with preferences, but it will be your TA's job to make sure everyone is in a group (the TA's

will have instructions to split up theatre majors, who are going to have an edge, to assist the groups widely). You may not be in a group with anyone outside your discussion section.

- **VISUAL RESEARCH.** Choose a monster that we have NOT discussed in class. With your team, select 3 dramatic pieces, at least one of which must be traditional stage plays, in which the monster appears (the other pieces could be films, tv shows, games, new media performance, or graphic novels). You will write a summary at least 750 words long of these products which includes a description of the fragments of the monster that CHANGE from product to product. This is a “genealogy.” Then your group will collect substantial visual imagery of these monsters from the correct time periods, visually contrasting them against one another to showcase the changes in the genealogy of the monster. What about the sociofunctionalism of the monster has changed, and why? You will put this research on a posterboard and present it with your group during your section (see schedule). Your summary includes your works cited, which is not counted against your word minimum. DO NOT PLAGIARIZE.

- **PAPER.** Your paper is a minimum of 1,000 words, in which you will do as above; examine a single monster across time and space and track how it changes, and why. You will be graded on your application of the various theories presented in the class. I will expect a rigorous, strongly historical, carefully theorized paper. Images welcome but do not count against your word minimum. FULL CITATIONS REQUIRED AT ALL TIMES.

- **PERFORMANCE.** You will prepare a scene from one of the plays we have read in class. The scene should be no longer than ten minutes. You may cut as necessary. The challenge here is to develop and execute a dramaturgy about bringing your monster to performative life that takes into account the rigorous theorizations we have worked on over the term. You will develop a very strong sense of the sociofunction of the monster both in the moment the play was written and in the moment it is to be performed, and you will write this up as a dramaturgy (minimum 750 words plus works cited). It should be very clear to anyone watching your performance (who is also an expert in monster theory) what you are doing with your monster to make it match your theory of its sociofunction. You will perform the piece in your section.

❖ Plagiarism in any form means an F in the class, a report to your college provost, and possible disciplinary proceedings.

GRADING:					
Attendance/Participation	200	975-1000	A+	925-974	A
Section Assignments	200	900-924	A-	875-899	B+
Midterm Exam	200	825-874	B	800-824	B-
Reading Quizzes (10x20)	200	775-799	C+	700-775	C
Final Exam	200	600-699	D	<600	F

**Schedule of Classes
(subject to change!)**

WEEK ONE

- 1.6 Introduction: *Why Study Monsters? Why Performance?*
 1.8 Read: Chemers, Ch. 4 (eCommons). Lecture: *How to Read a Play – How To Read Performance*

WEEK TWO

- 1.13 Read: Doty, Ch. 3 (eCommons) Lecture: *Mythonautics*
 1.15 Read: Cohen, "Monster Culture" (eCommons)
 Lecture: *Defense Against the Dark Arts*

WEEK THREE

- 1.20 Read: Aeschylus, *Prometheus Bound*
 1.22 Read: Gialanella, *Frankenstein*

WEEK FOUR

- 1.27 Read: Freud, "The Uncanny" (eCommons) & Capek, *RUR*
 1.29 Read: Ibsen, *Peer Gynt*. Lecture: *Tracking the Troll*

WEEK FIVE

- 2.2 In class: **MIDTERM REVIEW**
 2.4 **MIDTERM EXAM**

WEEK SIX

- 2.10 Read: Bettelheim, "The Uses of Enchantment" (eCommons):
 Lecture, *Into the Woods*
 2.12 Read: Hirsch, "An Italian Werewolf in London" (eCommons):
 Lecture: *Tracking the Werewolf*

WEEK SEVEN

- 2.17 Read: Hill, *Curse of the Werewolf* (eCommons)
 2.19 In class: Film: *THE WOLF MAN*

WEEK EIGHT

- 2.24 Read: Boucicault, *The Phantom* (eCommons). Lecture:
Tracking the Vampire
 2.26 Read: Dietz, *Dracula*.

WEEK NINE

- 3.3 Lecture: Richard Rossi, "THINGS."
 3.5 Read: *Devil and Daniel Webster*.
 Lecture: *So You've Decided to Sell your Soul*

WEEK TEN

- 3.10 Lecture: *More Deviltry*
 3.12 Read: Marlowe, *Doctor Faustus*. In class: Guest Lecture,
 Kirsten Brandt, director of *Doctor Faustus* at San Jose Rep.



**Max Schreck in Murnau's 1922
*Nosferatu***



**Klaus Kinski, Isabella Adjani in
Herzog's 1979 *Nosferatu***

FINAL EXAM SESSION: Tuesday, March 17, 4-7 pm. [This will be a Monster Mash]

FAQ

When's the best time to talk to the professor? Just before or just after classes are terrible times to talk to me. Come to my office hours or email to schedule an appointment. Check with your TA first if you have questions.

Office Hours: There are six TA's for this class, listed above. Please email them or me at least 1 day in advance to reserve time for our office hours. Your TA is your best resource! Use them! If you have a question, check with your TA first.

Do you check email? Yes, but it's not my religion. On weekdays, during the working day, I will *usually* respond before the end of the day. I do not regularly check email on weekends or evenings, so if you email me at midnight with an urgent message, I will not see it until the following morning, and a Saturday email may go unread until Monday. Please follow up and confirm all messages sent via email.

How do you feel about cheating? The official UCSC policy governing Academic Integrity is available at http://www.ucsc.edu/academics/academic_integrity/. Suspected cases of plagiarism or other cheating will be handled strictly according to those policies. If you have any questions about what exactly constitutes plagiarism, read http://www1.ucsc.edu/academics/academic_integrity/undergraduate_students/resources.html and talk to me. No behavior that



Lyndsy Kail as Mephistopheles in *Doctor Faustus* at the San Jose Rep, 2013

constitutes cheating, plagiarism, or any form of misconduct (including submitting a paper to me that has been submitted to another class) will be tolerated in this class for any reason. If you get caught, in other words, you automatically receive an "F" for the class and may no longer attend the class sessions. In addition, the professor may choose to pursue more stringent academic disciplinary action, which may include your expulsion from the university.

Come on, not really? Really. Cheat and fail.

What if I have a disability that might affect my class work? The University of California and this professor are committed to providing an equitable learning environment for all students. If you require special accommodations, please get an Accommodation Authorization from the Disability Resource Center (DRC) and submit it to me within the first two weeks of the quarter. Contact DRC at 459-2089 (voice); 459-4806 (TTY); drc@cats.ucsc.edu; or <http://drc.ucsc.edu/>.

What if I have personal problems that interfere with my work? College is stressful, and stress is psychologically damaging; nevertheless, we all have to find ways of coping

to complete our work. If you feel yourself getting overwhelmed emotionally, please contact:

Counseling and Psychological Services (831) 459-2628. Hours 8:00am to 5:00pm, Student Health Center, East Wing 2nd Floor.

If you feel that your emotional condition may interfere with your work, please make whatever arrangements you require and make sure to inform one of us as soon as possible.

What if I need to take time off for religious observance? I will make all reasonable accommodation if any events in the schedule conflict with your religious creed. You must make any request for such accommodation to me directly within the first two weeks of the term.

Any trigger warnings? This class is meant to be fun and exciting, but also a serious investigation of human culture and behavior. I have never had any complaints about the content of the class or the way I present the material. However, any class on monsters can sometimes go to some dark, personal places, as the content of the course is about violations of the social order. So as a courtesy, I inform you that you can expect the following topics to occasionally surface:

- ❖ Abuse, including sexual abuse and torture
- ❖ Violence, cannibalism
- ❖ Violence to children
- ❖ Various kinds of sexual activity, consensual and non-, including hetero, homo, BDSM, and rape

You might also expect to do some serious self-discovery, although that is not a mandatory part of the class. The professor will discuss these matters in a clinical way, and will not insist on deep, focused discussions of horrifying details. However, you ought to be prepared if you know that you are susceptible to these kinds of topics. Please discuss any issues you might have with your TA.

Extra credit? In *college*? Don't even ask.