

**HUMAN 25 Course Outline as of Fall 2022****CATALOG INFORMATION**

Dept and Nbr: HUMAN 25 Title: MONSTERS

Full Title: Monsters

Last Reviewed: 3/8/2021

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	6	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

**Catalog Description:**

This course examines monsters, real and imagined, to understand their cultural function and purpose. This includes monsters from specific cultures or time periods, such as the Japanese Yokai to the menagerie of creatures in Monsters, Inc. as well as real-life monsters, from serial killers to genocidal fascist dictators. Representations of monsters in folklore, ancient texts, sacred manuscripts, literature, movies, graphic novels and video games are examined. Through this multidisciplinary course, monsters are intertwined with questions about racial purity, authority, power, violence, genetic manipulation, transspecies relationships and civilizational demise to act as harbingers and citizens of our imminent future.

**Prerequisites/Corequisites:****Recommended Preparation:**

Eligibility for ENGL 1A or equivalent or appropriate placement based on AB705 mandates

**Limits on Enrollment:****Schedule of Classes Information:**

Description: This course examines monsters, real and imagined, to understand their cultural

function and purpose. This includes monsters from specific cultures or time periods, such as the Japanese Yokai to the menagerie of creatures in Monsters, Inc. as well as real-life monsters, from serial killers to genocidal fascist dictators. Representations of monsters in folklore, ancient texts, sacred manuscripts, literature, movies, graphic novels and video games are examined. Through this multidisciplinary course, monsters are intertwined with questions about racial purity, authority, power, violence, genetic manipulation, transspecies relationships and civilizational demise to act as harbingers and citizens of our imminent future. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended: Eligibility for ENGL 1A or equivalent or appropriate placement based on AB705 mandates

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b>			<b>Effective:</b>	<b>Inactive:</b>
	E	Humanities		Fall 2022	
	H	Global Perspective and Environmental Literacy			
<b>CSU GE:</b>	<b>Transfer Area</b>			<b>Effective:</b>	<b>Inactive:</b>
	C2	Humanities		Fall 2022	
<b>IGETC:</b>	<b>Transfer Area</b>			<b>Effective:</b>	<b>Inactive:</b>
	3B	Humanities		Fall 2022	
<b>CSU Transfer:</b>	Transferable	Effective:	Fall 2022	Inactive:	
<b>UC Transfer:</b>	Transferable	Effective:	Fall 2022	Inactive:	

**CID:**

**Certificate/Major Applicable:**

Major Applicable Course

## **COURSE CONTENT**

**Student Learning Outcomes:**

At the conclusion of this course, the student should be able to:

1. Describe monsters and other creatures from a variety of cultures and historical time periods through primary and secondary materials.
2. Explain connections - physical, scientific, spiritual, political - between monsters and human beings.
3. Analyze the significance of monsters to human history and our understanding of what it means to be human.

**Objectives:**

At the conclusion of this course, the student should be able to:

1. Identify the characteristics of specific monsters and creatures and their significance and purpose for the culture and historical time period in which they originated and appeared.
2. Explain the significance of monsters from various cultures and historical time periods in

- relation to other monsters from their own, as well as other, cultures and historical periods.
3. Analyze multiple ways in which monsters are intertwined with tradition as much as they are with science, medicine, politics, technology, and human emotions most especially desire.

## **Topics and Scope:**

### **I. Transformations**

- A. Humans to monsters
- B. Monster to human
- C. The acquisition of human abilities: speaking, living with human beings
- D. The acquisition of monstrous traits: brute strength, absence of morality

### **II. God, Men and Monsters (At least 2 and no more than 4)**

- A. Monsters and “The Great Chain of Being”
- B. Human-to-monster relations
- C. Phylogenetic monsters: the development of a monster according to the biological life cycle
- D. “Natural” monsters: monsters from region specific folklore
- E. Biological monsters: genetic manipulation, products of science rather than nature
- F. “Fallen” monsters: monsters who have transgressed the social conventions and norms

### **III. “Monsterfication” and Human Emotions**

- A. Monsters and the concept of normality and abnormality
- B. Monsters and human extremes
- C. The abject: disgust and fear and fascination with monsters
- D. The uncanny: the strangeness and familiarity of monsters
- E. Defilement: monsters as desecration of human potential
- F. “Ugly” feelings (Ngai)
- G. “Minor” feelings (Hong)

### **IV. Monsters, Morality and Social Order**

- A. Social order vs. “dream” states: the collective unconscious and the culture and origin of monsters in the human family
- B. Creation as authority: the sovereignty of the scientist/conjurer/creator of the monster; the medical, biological, legal implications of the monster
- C. Order and chaos: monsters as authority, as “Leviathan”
- D. The social standing of monsters: outsiders vs. “citizen”
- E. Everyday monsters: serial killers, rapists, child abusers
- F. Internal vs. external monsters or monsters from within and without

### **V. Monsters, Morality and Technology**

- A. Artificial Intelligence: sub/par/high-human” to “superhuman” and “optimal”
- B. Body Modifications: from tattoos to elective cosmetic prosthetics, body modification, performance artists like Stellarc
- C. Virtual Monsters: the use of computers to terrorize from stalking to cyberbullying to identity theft

### **VI. Friend, Foe, Entertainment?**

- A. Monsters as spectacle
- B. Malevolent monsters
- C. “Family-friendly” monsters: monsters in movies and cartoons (like Monsters, Inc.)
- D. Domesticating monsters and the humanization of monsters

## Assignment:

1. Read 50-75 pages of primary and secondary reading each week (or watch or listen to course materials as applicable).
2. Group activities such as class discussions or group projects
3. Writing assignments (3 - 5), such as essays and response papers of at least 500-750 words each.
4. Various forms of evaluation such as exam(s) (1 or 2), tests (at least 2), and/or quizzes
5. Discussion board activities (at least 8)

## Methods of Evaluation/Basis of Grade:

**Writing:** Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Writing assignments

Writing  
30 - 50%

**Problem Solving:** Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None

Problem solving  
0 - 0%

**Skill Demonstrations:** All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

None

Skill Demonstrations  
0 - 0%

**Exams:** All forms of formal testing, other than skill performance exams.

Exam(s), tests, and/or quizzes. Discussion board activities

Exams  
30 - 50%

**Other:** Includes any assessment tools that do not logically fit into the above categories.

Class discussions or group projects

Other Category  
10 - 20%

## Representative Textbooks and Materials:

The Creature from the Black Lagoon. Arnold, Jack. Universal. 1954 (Classic)

Our Monsters: An Unnatural History of our Worst Fears. Asma, Stephen. Oxford University Press. 2011 (Classic)

Oryx and Crake. Atwood, Margaret. Anchor. 2004 (Classic)

Epileptic. Beauchard, David. Pantheon Graphic Library. 2006. (Classic)

La Bête. Borowczyk, Walerian. Argos Films. 1975 (Classic)

The Host . Bong, Joon-ho. Showbox. 2006 (Classic)

Feathered Serpent, Dark Heart of Sky: Myths of Mexico. Bowles, David. Cinco Puntos Press. 2018 (Classic)

Border Lore: Folktales and Legends of South Texas. Bowles, David. Lamar University Press. 2015 (Classic)

Cryptozoology A To Z: The Encyclopedia of Loch Monsters, Sasquatch, Chupacabras, and Other Authentic Mysteries of Nature Coleman, Lauren and Jerome Clark. Simon & Schuster. 1999. (Classic)

Swamp Thing. Craven, Wes. Embassy Pictures. 1982 (Classic)

The Fly. Cronenberg, David. 20th Century Fox. 1986 (Classic)

Crimes of the Future. Cronenberg, David. New Cinema Enterprises. 1970 (Classic)

Pacific Rim. Del Toro, Guillermo, director. Warner Bros. 2013 (Classic)

Pan's Labrynth. Del Toro, Guillermo. Warner Bros. 2006 (Classic)

Monsters Inc. Docter, Peter. Buena Vista. 2001 (Classic)

Images of the Wildman in Southeast Asia: An Anthropological Perspective. Forth, G. Routledge, 2008 (Classic)

The Book of Yokai: Mysterious Creatures of Japanese Folklore. Foster, Michael Dillon and Shinonome Kijin. University of California Press. 2015 (Classic)

Abnormal: Lectures at the College de France, Foucault, Michel. 1974-1975. Picador. 2003 (Classic)

The Uncanny. Freud, Sigmund. Penguin Classics. 2003 (Classic)

American Monsters: A History of Monster Lore, Legends, and Sightings in America. Frigiola, Heather. Red Feather. 2019 (Classic)

Bad Romance. Gaga, Lady. The Fame, Interscope. 2009 (Classic)

Monsters Among Us: An Exploration of Otherworldly Bigfoots, Wolfmen, Portals, Phantoms and Odd Phenomena. Godfrey, Linda S. Monsters Among Us: Tantor Audio. 2018 (Classic)

The Sorrows of Young Werther. Goethe, Johann Wolfgang. Gardner's Books/Everyman Library, 1999 (Classic)

Pandora. Works and Days. Hesiod. Penguin Classics. 2018 (Classic)

Godzilla. Honda, Ishiro. Toho. 1954 (Classic)

The Hunchback of Notre Dame. Hugo, Victor. Dover Thrift Edition. 2006 (Classic)

Never Let Me Go. Ishiguro, Kazuo. Vintage. 2010. (Classic)

The Metamorphosis and Other Stories. Kafka, Franz. Dover Thrift Edition. 2000. (Classic)

Gardner, John. Grendel. Vintage. 1989. (Classic)

Basketcase. Henenlotter, Frank. Analysis Film Releasing. 1982 (Classic)

Godzilla, Mothra And King Ghidra: Giant Monsters All-Out Attack. Kaneko, Shūsuke. Toho, 2011 (Classic)

Strangers, Gods and Monsters. Kearney, R. Routledge. 2003 (Classic)

The Babadook Kent, Jennifer. Entertainment One. 2014 (Classic)

Powers of Horror: An Essay on Abjection. Kristeva, Julia. Columbia University Press, 1982 (Classic)

Carmilla. LeFanu, Sheridan Lanternfish Press, 2019 (Classic)

Phantom of the Opera. Leroux, Gaston. Dover Thrift Edition. 2004 (Classic)

Monster Culture in the 21st Century: A Reader. Levina, M. and Diem-My T. Bui. Bloomsbury, 2013 (Classic)

Handling the Undead, Lindqvist, John Ajvide. St. Martin's Griffin. 2011 (Classic)

Pink Friday. Minaj, Nicki. Young Money, 2010 (Classic)

Roman Reloaded. Minaj, Nicki. 2011 (Classic)

Ugly Feelings Ngai, Sianne. Harvard University Press, 2007 (Classic)

Plutarch's Lives Volume 1 (Selections). Plutarch. Modern Library. 2001 (Classic)

Hellboy. Marshall, Neil. Lionsgate. 2004 (Classic)

The Descent. Marshall, Neil Pathé,. 2005 (Classic)

McLane, Maureen Noelle. "'Literate Species: Populations, 'Humanities,' and Frankenstein." ELH vol. 64, no. 4, 1996. (Classic)

Batman. Miller, Frank. DC Comics. 2016 (Classic)

Paradise Lost. Milton, John. Penguin Classics. 2003. (Classic)

Monster Anthropology in Australasia and Beyond. Musharbash, Y and G. H. Presterudstuen.

Palgrave Macmillan. 2014 (Classic)

The Valley of Gwangi. O'Connolly, Jon. Warner Bros/Seven Arts. 1969 (Classic)

Trollhunter. Øvredal, André. Filmkaeratene A/S. 2010 (Classic)

Little Shop of Horrors. Oz, Frank. Warner Bros. 1986 (Classic)

Minor Feelings: An Asian American Reckoning. Park Hong, Cathy. One World, 2020.

The Monster Book: Creatures, Beasts and Fiends of Nature. Redfern, Nick. Visible Ink Press. 2016 (Classic)

Cloverfield. Reeves, Matt. Paramount. 2008. (Classic)

Evil: A Challenge to Philosophy and Theology. Ricoeur, Paul. Continuum. 2007. (Classic)

Black Summer. Schaefer, Karl and John Hyams, Netflix. 2019.

Alien. Scott, Ridley. 1979 (Classic)

Frankenstein. Shelley, Mary. Signet. 2013 (Classic)

The Day of the Triffids. Sekeley, Steve. United Artists. 1962 (Classic)

Smits, Martijntje. "Taming monsters: The cultural domestication of new technology." Technology in Society (28): 4, 2006 (Classic)

Dracula. Stoker, Bram. Dover Thrift Edition. 2000 (Classic)

Dr. Jekyll and Mr. Hyde. Stevenson, Robert Louis. Dover Thrift Edition. 1991 (Classic)

Passport to Magonia: From Folklore to Flying Saucers. Vallee, Jacques. Daily Grail Publishing, 2015 (Classic)

Colossal. Vigilando, Nacho. Neon. 2016 (Classic)

Frankenstein. Whale, James. Universal. 1931 (Classic)

The Blob. Yeaworth, Irvin. Paramount. 1958 (Classic)