



WOMEN & OTHER *Monsters*

WHY ARE SO MANY MONSTERS FEMALE? AND WHAT HAPPENS WHEN WOMEN RECLAIM THEIR MONSTROUSNESS? IN THIS COURSE, WE'LL EXPLORE HOW DIFFERENT LITERARY GENRES HAVE CAST WOMEN AS CREATURES OF FEAR, DESIRE, AND POWER—FROM ANCIENT MYTHS TO MODERN HORROR.

FEATURING:
MARY SHELLY,
JOSEPH SHERIDAN
LE FANU, OVID,
HOMER, JESS
ZIMMERMAN,
ELIZABETH
GASKELL,
MARGARET
CAVENDISH, QUI
NGUYEN, ROBIN
WALL KIMMER,
ZELDA WILLIAMS

ENGLISH 2341:001

TUESDAYS AND THURSDAYS AT 11AM
WITH AMBER WALTERS-MOLINA

Women and Other Monsters: ENGL 2314.001



Instructor: Amber Walters-Molina (she/her)
Class times: Language Building (LANG) 223 TR 11-12:20 pm
Email: amberwalters-molina@my.unt.edu
Office Hours: [By Appointment](#); Or walk-ins Tues. 12:30- 2 pm
Office Location: AUSB 106

Course Description

Why are there so many literary monsters? How and why are monsters gendered? What happens when women reclaim their monstrousness? In English 2341: Forms of Literature, we'll explore how different literary genres have cast women as creatures of fear, desire, and power—from ancient myths to modern horror. We will explore the transformative power of adaptations to see how altering genre reshapes the stories. Our class theme, "Women and Other Monsters," will narrow our focus to works that wrestle with the monstrous side of humanity and that are written by, or focusing on, women. We will utilize digital tools to engage, not only in critical close reading, but also in critical distant readings of the works we'll explore this semester. This class will improve your ability to understand, discuss, write about, and enjoy literary arts from various genres and periods.

Course Outcomes

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

- Identify literary genres, conventions, and devices.
- Identify relationships between primary texts and their adaptations with intertextuality and allusion
- Evaluate ideas in a text, the implications, and the relationship to ideas beyond it.
- Write clear, close-reading essays that analyse literary devices and their effects on a passage.
- Write a research-based argumentative essay that articulates a clear, thoughtful position, deploys supportive evidence, and considers multiple points of view.
- Observe details that make other people, objects, or places unique within specific cultural or social groups.
- Analyze and evaluate specific concepts or texts that have significance within larger cultural conversations.

Books & Materials

Required Purchase:

- *Paper Bodies* by Margaret Cavendish, edited by Bowerbank; Mendelson ISBN: 9781551111735
- *Carmilla* by Joseph Sheridan Le Fanu, edited by Carmen Maria Machado ISBN: 781941360385
- *She Kills Monsters* by Qui Nguyen ISBN: 9780573705649
- *Frankenstein* by Mary Shelley, edited by MacDonald; Scherf ISBN: 9781554811038
- *Women and Other Monsters* by Jess Zimmerman ISBN: 9780807054932

Recommended Purchase:

- *The Odyssey* by Homer, edited by Ian Johnson, ISBN: 9781554514268
- *Braiding Sweetgrass* by Robin Wall Kimmer ISBN: 9781571313560
- *Metamorphoses* by Ovid, edited by Stephanie McCarter ISBN: 9780143134237

Fully available in Canvas, online, or at the library:

- [“The Old Nurse’s Story” by Elizabeth Gaskell](#)
- *Lisa Frankenstein* Directed by Zelda Williams
- *Carmilla: The First Vampire* by Amy Chu ISBN: 9781506734637
- Any other material will be linked on Canvas.

Technical Requirements & Skills

You’ll need [a computer](#) with [internet access](#) and know the basic skills necessary to:

- Use [Outlook for UNT email](#)
- Use [Canvas](#)
- Use [Microsoft Word and PowerPoint](#)

Grade Distribution

Assignment	Weight	Due Date
Participation and Attendance <ul style="list-style-type: none">• This class is designed with collaboration and group discussion in mind, and thus, you are expected to contribute to class discussions every day.	15%	Everyday
Critical Reading Responses (CRR) <ul style="list-style-type: none">• One-page explorations of the work the class has read for the day, as viewed through the lens of an outside source of the students’ interests.	15%	Submitted in person at the beginning of class.
Reading Comprehension Tests (RCT) <ul style="list-style-type: none">• There will be a short test for each work we complete to gauge reading comprehension.	20%	Taken during the last class day, we discussed the work.
Close Reading Presentation <ul style="list-style-type: none">• A 1-3 page close-reading essay over the material assigned for the day to be read aloud to the class, accompanied by five discussion questions.	10%	Varies
Midterm- Signature Assignment <ul style="list-style-type: none">• This assignment asks you to develop a 4–6-page thesis-driven argumentative essay about an ethical conflict in one or more assigned texts.	15%	Oct 12 th
Final Portfolio <ul style="list-style-type: none">• 5 % A 300-word abstract for the final essay or project.• 5% Peer Review• 5% 5-min Final Presentation• 10% Final- a traditional 8-10-page essay or a creative project with a 3–4-page scholarly explanation	25%	Abstract- Nov 19 th Peer Review- Dec 2 nd Presentation- Varies Final Portfolio- Dec 9 th

Grading

A	90-100	"A" WORK will constitute a final score of 90-100% of total points and will represent an overall response that is impressively sophisticated and illuminating: inventive, balanced, justified, effective, mature, and expertly situated in time and context.
B	80-89.99	"B" WORK will constitute a final score of 80-89.99% of total points and will represent an overall response that is thorough and systematic: skilled, revealing, developed, and perceptive, but not unusually or surprisingly original.
C	70-79.99	"C" WORK will constitute a final score of 70-79.99% of total points and will represent an overall response that is acceptable but limited: coherent, significant, and perhaps even insightful in places but ultimately challenged in organization, articulation, perception, and/or effectiveness.
D	60-69.99	"D" WORK will constitute a final score of 60-69.99% of total points and will represent an overall response that is incomplete and may be severely lacking: incoherent, limited, uncritical, immature, undeveloped, and overall not reflective of the performance expected of UNT undergraduates.
F	0-59.99	"F" WORK will constitute a final score of 0-59.99% of total points and will represent an unacceptable overall response.

All major assignments must be turned in to be eligible to pass the course.

I encourage you to monitor your score and review feedback posted on Canvas; However, Canvas's gradebook is not always accurate. Some grades, such as attendance or extra credit, are not incorporated until *after* the last time the class meets. If you are concerned about your grades, please set up a meeting so we can discuss them.

Communication Expectations

Feedback

I strive to return all graded work promptly. For shorter assignments, I will generally post grades/feedback within seven days of the due date. For the larger projects, I aim for fourteen days, but it occasionally takes longer to finish grading a set of papers. If it has been longer than the times mentioned, please feel free to ask me when to expect the grades and feedback, but not before then.

Office Hours

You can walk into my office hours, but I encourage you to make an appointment via my [Google appointment scheduler](#) to ensure you get time to meet with me. Feel free to use my office hours as often as you'd like to chat with me, review an assignment, or discuss any questions/concerns you have. It's been my experience that a quick conversation is the most effective way to resolve any confusion.

Email

I will respond to all correspondence to my UNT email (amberwalters-molina@my.unt.edu) in person or via email within three business days. All other communication methods—Canvas Messenger, assignment comments, personal emails, physical letters, etc.—*are unreliable* ways to contact me. I cannot guarantee that I will see your message on other platforms within any specific time frame, if ever.

Please check the syllabus and related assignment sheets before emailing me, and in your email, indicate where you looked for the information you are seeking before you emailed me. So that if something is unclear, I can fix it. Additionally, when you write to me, please include the subject of your email in the subject line and write your email with appropriate salutations and grammar. For a sample email, read

this article, “[How to Email Your Professor](#).” Or, for a checklist on effective email communication between yourself and instructors, see <https://www.wikihow.com/Email-a-Professor>.

Participation and Attendance

Participation

It is crucial that you not only physically show up to class but also participate. Your contributions and active engagement are key to our collective success. To that end, your participation for the day is determined not only by your presence but also by your active engagement (or lack thereof) in the discussion or class activity for the day. Successful course participants will make quality contributions, demonstrating they have completed all assigned readings (including supplementary materials). They are attentive to the nuances of the texts and discussion prompts. They also reflect genuine engagement with others (don’t talk “at” people—talk with them). Remember not to conflate participation with domination: excellent discussion participants make the space necessary for others to think and speak.

As active participation is of the utmost importance to your success this semester, ours will be a technology-free class. **Please shut down all electronic devices during our class.** You should print out the readings provided on Canvas for ease of reference each day. Students who use electronic devices, including laptops, will see their participation grade affected.

I’ll note everyone’s participation during class; you will lose a point for each week (every two classes) you do not participate.

Attendance

This course is, by nature, participatory, collaborative, and discussion-based, and face-to-face. So, I take attendance at the start of each class. As detailed in the chart below, you can miss up to two classes with no penalty, but every absence after that will result in a 5-point grade deduction. **You will automatically fail the course for six or more absences.**

Number of Absences	Consequences
1 st absence	Nothing
2 nd absence	Nothing
3 rd absence	5 point deduction
4 th absence	10 point deduction
5 th absence	15-point deduction
6 th absence	Fail the course

You will be marked late if you arrive more than ten minutes late or leave more than ten minutes early. You will lose 2 points on your attendance and participation score for *each* class you are late.

Absences for the following reasons are considered excusable by the university based on [UNT policy 6.039](#), but you must obtain a note from the [Dean of Students](#) (or other appropriate university offices) to verify your absence(s): (1) religious holy day, including travel for that purpose; (2) participation in an official university function; (3) active military service, including travel for that purpose; (4) pregnancy and parenting under Title IX; and (6) when the University is officially closed. Please inform

me of any planned absences with at least 10 days' notice to minimize any potential negative impact on your grades.

If the absence is an illness or extenuating circumstance that exceeds five consecutive days, you must request documentation from the Dean of Students' office. Examples include, but not are limited to: (1) temporary disability or injury; (2) extended medical absence or hospitalization; (3) illness of a dependent family member; or (4) major illness or death of a loved one.

If you miss a class:

You are responsible for finding out what you missed. *Before* the next time our class meets, review the Canvas page and ask a classmate for notes on what you missed, or make an appointment to meet with me during office hours, or if needed, email me to ensure you are on track and prepared for the next class.

If you miss an assignment:

Only assignments missed due to an excusable absence can be made up. For excused absences that resulted in missing in-class assignments, it is your responsibility to 1) turn in all necessary documentation regarding the absence and 2) *schedule* a time to make up the missing work *within two weeks of missing the assignment*. Since I must prepare the missing assignment, you cannot make up work as a walk-in during office hours.

Late Work

This course requires extensive reading and regular writing. To keep up with the course, you must complete all assignments by the date and time stated on Canvas. I will not accept late *submissions of minor assignments* (CRR, RCT, Close Reading Presentation, Peer review, or the Final presentation). A late midterm, abstract, or final portfolio will be marked down with one full letter grade (from a B to a C) for every 24 hours that they are late.

Extensions

I will occasionally grant extensions for assignments if you request the extension at **least 24 hours before the deadline**. All requests must be sent via email and include 1) the specific assignment information in the subject and body, and 2) let me know the day and time you will turn in the assignment instead. No extensions will be granted for inherently collaborative assignments (peer review, in-class activities, etc.) in which your peers depend on your timely submission to progress in their work.

Getting Help

Technical Assistance:

[Information Technology Help Desk | University of North Texas](#)

Email: helpdesk@unt.edu

Phone: 940-565-2324

In Person: Sage Hall, Room 130

Writing Assistance:

[Writing Center | University of North Texas](#)

Email: WritingCenter@unt.edu

Phone: 940.565.2563

In Person: Sage Hall, Room 150

Academic Integrity Standards

According to [UNT Policy 06.003](#), Academic Integrity standards are violated when students engage in academic dishonesty behaviors, including, but not limited to, cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty and the instructor's decision on academic sanctions will be reported to the [Office of Academic Integrity](#).

Plagiarism can include copying a passage from a source verbatim without citing it, but it can also include improper or misleading citations. Please note that all source material must be acknowledged, even if the material is paraphrased. Be careful always to acknowledge the work of other writers and take the time to work out your thoughts and arguments without copying the work of others.

The use of generative AI writing tools is prohibited in this class. Assignments for the course have been designed to help you develop as a thinker, reader, and writer without using these technologies. You will generate ideas, read, revise, and write independently or in consultation with peers, UNT Writing Center tutors, and me. *Any* use of generative AI in your work violates our syllabus and UNT's academic integrity policy.

UNT Policies

Acceptable Student Behavior

According to [UNT policy 07.012](#), student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be notified verbally or in writing and may be directed to leave the classroom. Additionally, the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct.

For additional information, refer to the [Dean of Students](#) website.

ADA Accommodations

According to [UNT policy 16.001](#), UNT will make reasonable academic accommodations for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Access (ODA). Then, the ODA will provide them with a reasonable accommodation letter to be delivered to faculty members detailing the students' accommodation needs. Faculty members have the authority to ask students to discuss such letters during their designated office hours. Students may request reasonable accommodation at any time; however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation and meet with all faculty members prior to accommodation implementation every semester.

For additional information, refer to the [Office of Disability Access](#) website.

Emergency Notification & Procedures

UNT uses a system called Eagle Alert to quickly provide students with critical information in the event of an emergency. In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

For additional information, refer to the [Eagle Alert](#) website.

English 2341 Weekly Schedule

Week	Dates	Readings	Assignments
1	T Aug 19 R Aug 21	T: Syllabus R: Mario Klarer- <i>Introduction to Literary Studies</i> : ch. 1 & 2	
2	T Aug 26 R Aug 28	T: Jeffrey Jerome Cohen- “Monster Culture (Seven Theses)” R: Jessica Elbert Decker- “Hail Hera, Mother of Monsters! Monstrosity as Emblem of Sexual Sovereignty”	T: Syllabus and Policy- RCT
3	T Sept 2 R Sept 4	T: <i>The Odyssey</i> : Books 5, 10, and 12- pp. 47-55, 94-110, and 126-138 R: <i>Metamorphoses</i> - “Diana and Actaeon,” “Echo and Narcissus,” “Salmacis Rapes Hermaphroditus,” “Perseus and Atlas,” “Perseus and Andromeda,” “Perseus and Medusa,” “The Battle for Andromeda,” “Perseus, Proetus, and Poledectes,” “Arachne,” “Tereus Rapes Philomela,” “Meda and Jason,” “Meda and Aeson,” “Medea and Pelias,” and “Medea’s Flight”- pp. 73-76, 80-85, 105-108, 118-133, 151-155, 167-174, and 177-190.	T: <i>Odyssey</i> - RCT
4	T Sept 9 R Sept 11	T: <i>Metamorphoses</i> - “Byblis and Caunus,” “Iphis and Ianthe,” “Pygmalion and the Ivory Statue,” “Neptune Rapes Caenis/Caeneus,” “Caeneus,” “Galatea, Acis, and Polyphemus,” “Scylla and Glaucus,” “Glaucus, Scylla and Circe,” “Macareus’ Tals(I): Circe and Odysseus’ men,” and “Macareus’ Tals(II): Circe, Picus, and Canens”-pp. 265-276, 289-290, 349, 358-361, 393-403, and 411-418 R: <i>Blazing World</i> - pp. 151-201	T: <i>Metamorphoses</i> -RCT
5	T Sept 16 R Sept 16	T: <i>Blazing World</i> -pp. 201-251 R: <i>Blazing World</i>	R: <i>Blazing World</i> - RCT
6	T Sept 23 R Sept 25	T: <i>Frankenstein</i> R: <i>Frankenstein</i>	
7	T Sept 30 R Oct 2	T: <i>Frankenstein</i> R: <i>Frankenstein</i>	R: First 6 CRRs
8	T Oct 7 R Oct 9	T: <i>Frankenstein</i> R: <i>Carmilla</i> 1-50	T: <i>Frankenstein</i> -RCT Oct 12: Midterm
9	T Oct 14 R Oct 16	T: <i>Carmilla</i> 50-99 R: “The Old Nurse’s Tale”	T: <i>Carmilla</i> - RCT R: “Nurse’s Tale” -RCT
10	T Oct 21 R Oct 23	T: <i>Braiding Sweetgrass</i> - “Windigo Footprints,” “ <i>Shkkitagen</i> : People of the Seventh Fire,” and “Defeating Windigo”- pp. 303-309 and 360-380. R: <i>Women and Other Monsters</i>	T: <i>Braiding Sweetgrass</i> - RCT
11	T Oct 28 R Oct 30	T: <i>Women and Other Monsters</i> R: <i>Women and Other Monsters</i>	
12	T Nov 4 R Nov 6	T: <i>Women and Other Monsters</i> R: <i>She Kills Monsters</i>	T: <i>Women and Other Monsters</i> - RCT Nov 9: Final Abstract
13	T Nov 11 R Nov 13	T: <i>She Kills Monsters</i> R: <i>Lisa Frankenstein</i> - Walters-Molina @ NAVAS Conference	T: <i>She Kills Monsters</i> -RCT R: <i>Lisa Frankenstein</i> -RCT
14	T Nov 18 R Nov 20	T: <i>Carmilla: The First Vampire</i> R: <i>Carmilla: The First Vampire</i>	R: <i>Carmilla Comic</i> - RCT & last 6 CRRs
15	T Nov 25 R Nov 27	Fall Break	
16	T Dec 2 R Dec 4	T: Peer Review R: Presentations	T: Peer Review R: Presentations
Finals	Dec 9	Tuesday, December 9th, 10:30 am -12:30 pm	Presentations and Final Portfolio