Professor Lauren Davila Fall 2019

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Skype: ltdavi 3:00-4:15pm

Office Hours: TBD in Rob B 470 Thompson Hall 1017

**From Lemon Groves to Lovelorn:**

**The Making of a Monster**

*“I am not only afraid of the monsters at my door, but also of the monsters my own mind can conjure. The ones that live within.” – Samantha Shannon*

What is a monster?

Maybe you picture glowing eyes, fangs, claws, or blood.

Maybe it’s Dracula or Pennywise or Voldemort.

Maybe it’s poverty or prejudice or genocide.

Maybe it’s a society (or the loss of one).

Maybe it’s all of the above.

In literature, the definition of a monster can vary. In this course, we will be looking deeply at literary monsters, human/cultural monsters, and the theory in between. Monsters are often defined often in opposition to something termed “normal.” By looking at ways in which literature can challenge the "normal" through the "monstrous,” you will develop a good sense of how identity shapes perception.

In addition to the question of what a monster is, we will examine:

* Why are monsters rampant in literature, TV, and film?
* What do monsters say about people and society as a whole?
* Are monsters to be pitied, feared, saved or destroyed?
* Are monsters more terrifying if they are human?
* Why are we afraid of those that don’t act or look like us?

In this class, we will be looking at the stories of monsters. Whether it’s old vampires sucking lemons in Italy, a group of teenagers stuck in a town that looks like theirs, or a confusing alien invasion, we will be examining how to glimpse the humanity in creatures and people alike.

The main goal for this class is to understand yourself as a reader and as a writer in tandem. Through deep analysis, comprehension, annotation and personal creative writing, I hope you understand how to interpret texts for yourself. And in the process, understand and have empathy for experiences, or monsters, that may look similar or completely different from you.

**Books/Texts**

**Essays/Articles**

Monster Theory by Cohen (PDF)

What Is A Monster? (University of Cambridge)

**Short Stories**

The Yellow Wallpaper by Charlotte Perkins Gilman

Vampires in the Lemon Grove by Karen Russell

The Future Looks Good by Lesley Nneka [Arimah](https://pankmagazine.com/piece/the-future-looks-good/)

TBD by Edgar Allen Poe

TBD from Dahlia Adler

She’s Mine by Rebecca Enzor

Monstrous Affections: An Anthology of Beastly Tales by Kelly Link

**Novels**

Frankenstein by Mary Shelley

The Metamorphosis by Franz Kafka

Broken Things by Lauren Oliver

**Verse**

Porphyria's Lover by Robert Browning

Monsters by Dorothea Lasky

To Make a Woman into a Monster by Rebekah Bergman

Mary Shelley: My Mother’s Monsters by Melissa Knox

Goblin Market by Christina Rossetti

Bildungsroman by sam sax

Triple Sonnet for my Aggressive Forehead by Dorothy Chan

The bullet was a girl by Danez Smith

Manifesto of the Lyric Selfie by Becca Klaver

**Movies/TV**

Arrival (2016)

The Society (Netflix)

**Extra Credit**

Never Let Me Go (movie)

Big Little Lies (HBO)

The Dark Descent of Elizabeth Frankenstein (book)

**Other Materials**

* Laptop or tablet with keyboard attachment (in and out of class)
* Full access to Google Drive
* Readings and hand-outs available on Blackboard
  + print out and annotate unless explicitly stated
* Active Mason email account (per University Policy, I will only reply to this account.)

**The Mason Core Program**

The Mason Core comprises the general education courses and experiences for degree-seeking undergraduate students at George Mason University. The academic program is a distributed menu model that categorizes courses of study into three main areas. **Foundation** courses build knowledge and skills to promote success in the major and in future pursuits; **exploration** courses introduce students to a breadth of subject matter and intellectual traditions; and **integration** courses encourage the integration of past learning and experiences, develop critical thinking skills, and prepare students for lifelong learning. Student learning outcomes for the Mason Core areas are created and assessed by faculty representatives of the University Mason Core Committee (more at <https://masoncore.gmu.edu/>).

**Literature Learning Outcomes:**

1. Students will be able to read for comprehension, detail, and nuance.
2. Identify the specific literary qualities of language as employed in the texts they read.
3. Analyze the ways specific literary devices contribute to the meaning of a text.

**Blackboard Usage**

In order to succeed in this course, access to both Mason Blackboard and your GMU email are required. This class uses Blackboard as a primary instructional platform. Please be sure to turn in all assignments electronically on Blackboard unless otherwise stated.

To access Blackboard:

1. Go to <http://mymasonportal.gmu.edu>
2. Enter your Mason UserId and password
3. Click on the “Courses” tab at the top right
4. Click on our course number in your “Course List”
   1. If this course does not appear in your “Course List” menu, please let me know as soon as possible.

**Technology Policy**

You are all required to bring a laptop or tablet with keyboard to class each week; this device should have Wi-Fi connectivity and Google Drive/Docs. We will be using class time to practice comprehension skills, self-assessment, and creative /reflective writing.

Various technologies are important tools for our research and writing. However, when you’re not using your laptop or tablet for class work, shut the lid or turn it off. If you have cellphones out consistently or technology is stopping you from participating in class, privileges will be taken away. Using social media and other sites on your phones and computers not only distracts you, but often distracts neighbors as well. If there is an emergency call or text, please excuse yourself from class as quietly as possible.

**Methods of Instruction**

To begin, this literature course is not a lecture class. Most, if not all, of our class meetings will be interactive and involve a significant amount of discussion, writing, and collaboration. This class will build off of previous weeks’ work and class interactions with your peers and myself; therefore, it is important that you are present and actively engaged. Participating in conversation is the single most important thing you can do to succeed in this class.

It is expected that you will:

* complete all readings,
* come to class prepared with all homework completed,
* prep for in-class work (if it is known),
* participate meaningfully in discussions and activities,
* ask questions and remain open to new ideas/viewpoints,
* practice writing strategies and techniques,
* and learn to critically read (annotation, comparative techniques, and comprehension).

For the purpose of this literature class, you should expect to spend about three hours for every hour you are in class. Between reading and writing, you should be averaging 10-12 hours weekly. I would like all of you to leave this class an effective reader, which is a result of time and open-mindedness. Students who attend regularly, actively participate during class, and thoughtfully complete all readings/viewings will succeed in this class.

**Grades and Completion Policy**

Grades will be broken down as follows:

A+ 100-97.5% | A 97.4-93% | A- 92.9-90% | B+ 89.9-87.5% | B 87.4-83% | B- 82.9-80% | C+ 79.9-77.5% | C 77.4-73% | C- 72.9-70% | D 69.9-60% | F below 60%

You will receive a midterm grade based on the work of the first half of the semester, which you can view in PatriotWeb. The midterm grade’s purpose is to help you understand how well you are doing so that you can make any adjustments necessary. It is not meant to predict your final grade, as the work in the second half of the semester may be weighted more heavily. Feel free to make an appointment with me to discuss this midterm grade.

**Assignment Standards**

* An “A” level grade (90-100%) marks an essay that engages the reader in a provocative conversation. Even more than in a “B” essay, the writer anticipates and responds to possible reader questions, uses a wide range of supporting evidence, structures arguments and analyses to create a fluid reading experience, provides unexpected insights, and/or uses language with care and facility.
* A “B” level grade (80-89%) highlights a strong example of college writing and thinking. In addition to meeting the “C” level requirements, the writer of such an essay goes further in some way(s): he or she demonstrates some insight into the “gray areas” of the topic, provides original or very thorough support that is tightly woven into the overall argument, and/or creates prose that reads smoothly at both the sentence and paragraph levels. The essay has few sentence-level errors and/or may demonstrate a lively voice or style.
* A “C” level grade (70-79%) denotes competent college-level writing and achievement. The writer responds to the specified rhetorical situation: he or she meets, to some degree, all the assignment requirements, and employs some key strategies for communicating his/her ideas to his/her targeted audience. The essay has a central focus, presents some support, and moves from point to point in an orderly fashion; sentence-level errors do not significantly prevent comprehension. Essays that do not meet these criteria will not earn a “C.”
* “D” and “F” level essays do not meet the basic expectations of the assignment.

**Course Requirements and Grading Percentages**

|  |  |
| --- | --- |
| **Assignment Name** | **Course Grade** |
| Project 1: Personal Media Exploration | 150 points (15%) |
| Project 2: One Word Analysis | 200 points (20%) |
| Project 3: Comparative Essay | 250 points (25%) |
| Class Questions | 200 points (20%) |
| Engagement and Participation | 200 points (20%) |

**Major Assignments**

Three major assignments will be written outside of class and will make up 50% of your course grade. Detailed prompts will be available on Blackboard for each assignment

**Project 1: Personal Media Exploration Essay (800 words)**

I would like you to pick and explore one media source of your choice; this can be a TV show, a movie, a comic, an album, an artist or anything else you would like. But I want you to explore how your choice fits into our major theme of monsters and the monstrous self. The goal should be you establishing your specific choice as something that could have been and should have been taught in this class. Make sure you utilize the PDFs and essays we examined at the beginning of the semester.

**Project 2: “One-Word” Analysis (1000 words)**

There are certain topics, sentences, characters, themes, lines, and metaphors we will be discussing in this class. This assignment revolves on you choosing a specific word or phrase to analyze in one of the works we will have read. I would like you to do some minimal research for your word and discuss it by itself, in relation to the entire work, and in conversation with the broad theme of the class. This is not a full research essay, but more of your own personal analysis, examination, and understanding.

**Project 3: Comparative Essay (1500 words)**

We will be discussing what it means to utilize comparative means through literature all semester. Each genre or source that we read, or watch will be in conversation with each other. You will see similar character arcs, thematic experiences, or a plethora of other things in common. We will have discussed or touched on some of these class or personal discussions, but I want to see how far you can push by yourself. Make connections and bounds between the texts in light of our theme. This is your own exploration in which I want to see how you consolidate the knowledge you have from this entire course.

**Class Questions**

One of the main parts of your success in the class will be your ability to **theoretically** interact with texts through questions. As the majority of the class will be Socratic method, I am requiring you to have **3 questions** per class you would feel comfortable asking your peers or me**.** These questions will be:

* put in a journal on Blackboard which should be updated before **every** class.
* varied, in-depth, and discussion based
* not answered by a simple yes or no
* requires thought and conversation
* not always ending in an actual answer
* and checked on a weekly basis (aka a total of 15 times).

**Question Grading**

Throughout the semester, the discussion questions will be graded. I expect you to put the questions in Blackboard before every class period. I will be checking them each period but will only grade once for each week. These low-stakes assignments are added as a way to help you think through your process in between major assignments. In other words, don’t think that you can bank on completing all the major assignments perfectly and still make an A in the course. I will drop your lowest grade. Here is the grading scale I will be using:

12 points Demonstrates a high level of critical thinking, engagement, and effort

10 points Complete and shows critical thinking and effort

8 points Complete and shows some thought and effort

6 points Incomplete or late work

0 points Missing

**Extra Credit Opportunities**

Extra Credit Opportunities (ECO) will be available in certain situations. These credits are to assist you if you score low on Project 1 or 2. These ECOs will not do the job of making up for a semester of poor work. ECOs will be posted on Blackboard; these can be Writing center or Library workshops, readings on campus, and Fall for the Book panels/discussions.

Each ECO boosts your grade by 2 percentage points. You may earn a total of 6 extra points for each project. In some instances, this may add up significantly– enough for an entire grade jump.

In order to receive credit from any of these events or workshops, you must submit on Blackboard a 500 word write-up within 3 days of the workshop/event you attended. In addition to listing the title, date, and time of the workshop, this write-up should discuss the information that you learned from the workshop/event and how you will use those skills in this class and in your future classes.

**Late Work/Absent Policy**

Because life happens, you have three “free” absences to use throughout the semester. Save them for when you really need them. All other absences, except those resulting from mandated government, military service, or a documented illness will result in a zero for that day’s in-class engagement. If you are absent, you are still responsible for work, most of which are available through our Blackboard site.

I *will* accept weekly or homework assignments late, but only for half credit if turned in by the next class. I do not accept any major assignments after that extension has passed. For every day that a major paper is late, it will be marked down by 2%. **Extensions may be granted in certain situations– please come speak to me well before the due date. I am not able to assist if I am in the dark on the situation.**

If you miss class, you should contact a peer for notes on the missed lesson. If you anticipate an extended absence due to documentable major illnesses or other such rare occurrences, notify me immediately via email so that we can make arrangements for you to stay on track.

**Class Participation and Engagement**

Engagement is made up of at least three parts: presence, preparedness, and contribution. Just being in class does not mean you are engaged. You earn full points for a class period only by being on time and actively engaged. Active engagement will involve you asking/answering questions, listening actively, and engaging with tasks at hand. **If active engagement makes you uncomfortable or anxious, please come and speak to me so we can establish a different way of tracking your engagement score.**

You can be in class and earn no engagement credit if you are disengaged, napping, doing work for another class, or are rude or disruptive. Make sure you have all assignments completed and are ready for the day’s activities.

Most class periods are worth 4 points. Teacher-Student conferences are worth 8 points. Just being physically in class is generally worth 2 points. Coming late, being off-task, or unprepared (without the readings or class prep work done) will result in half credit.

The following are some additional engagement guidelines:

* No earbuds during class. Believe me, I can see Airpods.
* Participate actively in all assigned work. AKA speak with your peers
* Contribute to large group discussions. Volunteer so I don’t have to cold call.
* Arrive at class on time and well prepared. Or shoot me an email if you’re running late.
* Complete online and typed homework either on their home computers or in one of the campus computer labs. "My computer broke" is not a valid excuse for missing an assignment.

**Nondiscrimination and Inclusivity**

In this class, there may be times when discussions of personal views and beliefs may occur organically. These conversations may stem from events that are current, cultural, religious, and/or political in nature. While there will be times disagreements will arise (with me or your peers), I will expect your comments and questions to be respectful and richly add to the conversation we are having. This class is one in which we will be actively learning and expanding our worldview and as such, this is a safe space in which to learn from each other. Each person, viewpoint, and experiences are to be respected and validated both in and out of the classroom.

**I cannot stress the importance I am placing on this nondiscrimination/inclusivity policy.** Discrimination will not be excused and conversations that veer into attacking, tearing down, disrespecting your peers or me will be cut short. This classroom will be a space for inclusivity and learning; diversity of thought and experience is encouraged and expected. For more information, refer to [GMU’s nondiscrimination policy](https://universitypolicy.gmu.edu/policies/non-discrimination-policy/) and [Mason’s diversity statement](https://stearnscenter.gmu.edu/professional-development/mason-diversity-statement) more in-depth:

“GMU is committed to providing equal opportunity and an educational and work environment free from any discrimination on the basis of race, color, religion, national origin, sex, disability, veteran status, sexual orientation, or age. GMU shall adhere to all applicable state and federal equal opportunity/affirmative action statutes and regulations.”

**Contact Me**

I have given you my email address at the top of the syllabus. I do check my email regularly so please reach out to me when/if necessary. Per Mason policy, you must email me from your Mason account. If you do not send your email from your Mason account, I won’t respond.

Before you reach out to me, please do the following. I beg of you.

1. **Search for it**– Before you email me, check Blackboard, check the syllabus, and message a classmate. Chances are your question can be answered through one of those avenues.
2. **Google it**– Please don’t reach out with something that can be found on the first page of a search result. If you search and still can’t find something, or you need it further explained, then send an email explaining where you have looked to try to answer the question.
3. **Plan for it**– Reach out to me as soon as you feel yourself struggling. We can work together but the further on in the semester it gets, the less likely we will be able to work to actively change something. And don’t wait until the last second waiting for an extension that won’t be granted.

**Inclement Weather/Class Cancellation**

If the weather is poor, check the GMU website at <http://www.gmu.edu/> and look for a scrolling banner announcing delays or closings. You can also sign up for Mason Alert to have university closures and other critical information e-mailed or texted to you. If the university is closed for weather or other emergencies, check your Mason e-mail and class announcements on Blackboard for instructions and schedule modifications. If class is cancelled, we’ll do our best to stay on track and engaged even if our face-to-face meeting is disrupted. This could come in the form of an online activity, a YouTube video, or syllabus schedule adjustments.

**Revision Policies**

Getting it “right” the first time around might seem impossible, and when you get your graded rubric back, what you see might not reflect what you can do. Therefore, you have the option to revise the first and second essays after receiving your grade. If you want to use this revision option, you have two weeks to meet with me once graded papers have been returned. You will need to email me with your requested revision plan, and we will schedule a time for a revision conference. In other words, **you need to reach out to me!** During the conference, we will set a due date for the revision (usually one week from the conference).

You are not guaranteed a higher grade for revising, but you can’t get a lower one. If your revision produces a better product than the first and you’ve completed a thorough revision, your new grade will replace the original. Otherwise, you will keep your original grade.

Your final revision must:

* Use “Track Changes” to show each change made,
* Use the comment function to explain why you made at least two changes and how each of those changes supports your primary revision goal(s)
* Submit a reflection page (around 300 words) that addresses the strengths and weaknesses of the revised essay.

**Statement on Plagiarism**

Plagiarism means using words, opinions, or factual information from another source without giving that source credit. Writers give credit through the use of accepted documentation styles, such as parenthetical citation, footnotes, or endnotes; a simple listing of books, articles, and websites is not sufficient.

To avoid plagiarism, writers **must:**

* put quotation marks around, *and* give an in-text citation for, any sentences or distinctive phrases (even very short, 2- or 3-word phrases) that writers copy directly from any outside source: a book, textbook, article, website, newspaper, song, baseball card, interview, encyclopedia, CD, YouTube video, movie, etc.
* *completely rewrite—*not just switch out a few words—any information they find in a separate source and wish to summarize or paraphrase for their readers, *and also* give an in-text citation for that paraphrased information
* give an in-text citation for any facts, statistics, or opinions which the writers learned from outside sources (or which they just happen to *know*) and which are not considered “common knowledge” in the target audience (this may require new research to locate a credible outside source to cite)
* give a *new* in-text citation for *each element* of information—that is, do not rely on a single citation at the end of a paragraph, because that is not usually sufficient to inform a reader clearly of how much of the paragraph comes from an outside source.

Writers must also include a Works Cited or References list at the end of their essay, providing full bibliographic information for every source cited in their essay.

**Outside Resources**

If you are a student with a disability and you need academic accommodations, please visit the Office of Disability Services ([ODS](http://ds.gmu.edu/)) as all accommodations will be arranged through their office. Accommodations won’t be tendered until you have submitted the ODS Official accommodation letter to me.

English as a Second Language (ESL) students have resources reading available to them on campus. The Writing Center (below) has a specific, semester-long program to assist ESL students; information can be found [here](https://writingcenter.gmu.edu/tutoring/esl-writing-support). Workshops and Tutoring at the Language Resource Center in Mason’s Global Center are also available. To register for reading, speaking, and writing support, please visit their [website](https://intomason.mywconline.com/).

Writing Center tutors can help you at any stage of the writing process. In addition to free individual tutoring sessions (by appointment) at a variety of campus locations, they have an [outstanding website](http://writingcenter.gmu.edu) that offers resources for student writers. Appointments can be made for face-to-face meetings, online draft uploading known as OWLs, and video sessions. The Main Writing Center Office is located in Robinson B.

Librarians in the Fenwick and Johnson Center libraries (and at the libraries in Arlington and Prince Williams campuses) are available to help with any research help you may need. Be sure to show up with your assignment/specific questions or contact the library online. The [library’s website](http://library.gmu.edu) offers tutorials, research resources, and databases that we’ll use throughout the semester. Please familiarize yourself with the library website and source offerings.

Counseling and Psychological Services ([CAPS](http://caps.gmu.edu/)) offers free counseling and academic workshops. Services are provided by professional counseling and clinical psychologists, social workers, and counselors. CAPS’ individual and group counseling, workshops and outreach programs are designed to enhance students’ personal experience and academic performance. In addition, CAPS is offering Therapist Assisted Online (TAO), a 24/7, online program providing support for mental health concerns, such as anxiety, depression, or suicidal thoughts.

The Office of Diversity, Inclusion, and Multicultural Education ([ODIME](http://odime.gmu.edu/)) supports our diverse student and faculty population. The office is committed to the success of all members of the Mason community. Throughout the year, it sponsors a variety of programs for students and faculty. It works specifically with African Heritage, Hispanic/Latinx, Asian/Pacific American, Native American, and LGBTQIA+ populations.

The Office for Academic Integrity ([OAI](http://oai.gmu.edu/)) works to promote and support academic integrity throughout the university community by educating its members, fostering an environment where students can be recognized for high levels of integrity, creating opportunities for leadership and personal growth, and upholding the university honor code through a student-based honor committee. If plagiarism is ever a discussion that needs to be had, OAI will be contacted.

**Registrar’s Office and Important Dates**

Contact the registrar for information about student records and transcripts; registration, including adding or dropping the course; the Schedule of Classes or University Catalog; academic policies and degrees; student eligibility for NCAA athletic participation; Veteran’s educational benefits; and tuition status.

The full academic calendar and final exam schedule is available through the registrar’s website, but here are some key deadlines:

August 26: First Day of Classes

September 3: Last Day to Add Classes

September 9: Final Drop Deadline (with 100% tuition refund)

September 17: Final Drop Deadline (no tuition refund)

December 7: Last Day of Classes

**\*Note**: As of Fall 2018, students that drop after the 14th day of the semester will have a W on their transcript. Per the Registrar’s Office, “Grades of W are considered attempted hours, which means they are used to determine academic progress. Both the university’s standards for academic standing and Satisfactory Academic Progress (SAP) for financial aid are affected by these attempted hours. W grades do not affect GPA.”  More details are available [here](http://registrar.gmu.edu/drop-withdrawal-deadlines-faqs/).

**Course Schedule:**

**\*Can be edited at any time throughout the semester**

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| --- | --- | --- | --- |
| **Week 1** | | | |
| **Mon Aug 26** | **Article** | NONE | Syllabus Quiz |
| **Wed Aug 28** | **Article** | Monster Theory  What is a Monster? |  |
| **Week 2** | | | |
| **Mon Sept. 2** |  | LABOR DAY (NO CLASS) |  |
| **Wed Sept. 4** | **Short Story** | Vampires in the Lemon Grove by Karen Russell  St. Lucy’s Home for Girls Raised by Wolves by Karen Russell | Discussion Questions checked |
| **Week 3** | | | |
| **Mon Sept. 9** | **Short Story** | The Future Looks Good by Lesley Nneka [Arimah](https://pankmagazine.com/piece/the-future-looks-good/)  The Yellow Wallpaper by Charlotte Perkins Gilman |  |
| **Wed Sept. 11** | **Short Story** | 2 from Monstrous Affections: An Anthology of Beastly Tales by Kelly Link | Discussion Questions checked |
| **Week 4** | | | |
| **Mon Sept. 16** | **Short Story** | 2 from Monstrous Affections: An Anthology of Beastly Tales by Kelly Link |  |
| **Wed Sept. 18** | **Verse** | 4 poems (Blackboard) | Discussion Questions checked |
| **Week 5** | | | |
| **Mon Sept. 23** | **Verse** | 4 poems (Blackboard) |  |
| **Wed Sept. 25** | **Novella** | The Metamorphosis by Franz Kafka |  |
| **Week 6** | | | |
| **Mon Sept. 30**  **Tues Oct 1** |  | One-on-one conferences (annotations)  One-on-one conferences (annotations) |  |
| **Wed Oct. 2** | **Movie** | Arrival (2016) | **Essay #1 Saturday at noon** |
| **Week 7** | | | |
| **Mon Oct. 7** | **Novel** | Broken Things (pgs. 1-61) |  |
| **Wed Oct. 9** | **Novel** | Broken Things (pgs. 62-134) | Discussion Questions checked |
| **Week 8** | | | |
| **Tues. oct. 15** | **Novel** | Broken Things (pgs. 135-202) |  |
| **Wed oct. 16** | **Novel** | Broken Things (pgs. 203-271) |  |
| **Week 9** | | | |
| **Mon Oct. 21** | **Novel** | Broken Things (pgs. 272-346) |  |
| **Wed Oct. 23** | **Novel** | Broken Things (pgs. 347-408) | Discussion Questions checked |
| **Week 10** | | | |
| **Mon Oct. 28** | **Short Story** | TBD by Edgar Allen Poe  TBD from His Hideous Heart |  |
| **Wed Oct. 30** | **Short Story** | TBD by Edgar Allen Poe  TBD from His Hideous Heart | Discussion Questions checked |
| **Week 11** | | | |
| **Mon Nov. 4** | **TV** | The Society (Ep. 1-3) |  |
| **Wed Nov. 6** | **TV** | The Society (Ep. 4-5) | **Essay #2 Saturday at noon** |
| **Week 12** | | | |
| **Mon Nov. 11** | **TV** | The Society (Ep. 6-8) |  |
| **Wed Nov. 13** | **TV** | The Society (Ep. 9-10) | Discussion Questions checked |
| **Week 13** | | | |
| **Mon Nov. 18** | **Novel** | Frankenstein by Mary Shelley (pg. 1-50) |  |
| **Wed Nov. 20** | **Novel** | Frankenstein by Mary Shelley (pg. 51-111) |  |
| **Week 14** | | | |
| **Mon Nov. 25** | **Novel** | Frankenstein by Mary Shelley (pg. 112-166) | Discussion Questions checked |
| **Wed Nov. 27** |  | THANKSGIVING BREAK |  |
| **Week 15** | | | |
| **Mon DEC. 2** | **Movie** | Frankenstein Adaptation (In-Class) |  |
| **Wed DEC. 6** | **Class Wrap-Up** | Final Activity | Discussion Questions checked |
| **Final**  Essay | **Final Paper Due by Dec. 14 at 11:59pm** | | |