



## HONORS ECCLES FELLOW PROGRAM APPLICATION

Applicant:	<u>Dr. Valentinas Rudys</u>	Co-applicant:	<u>Dr. Cynthia Jones</u>
Extension:	<u>x6094</u>	Extension:	<u>x6726</u>
Department:	<u>Department of Economics</u>	Department:	<u>Department of Foreign Languages</u>
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Please use the following pages to submit a proposal consisting of the sections below:

1. A brief description of the proposed class, including a **detailed** course syllabus;
2. An explanation of why the class is of value to students, how the subject matter benefits from a multi-disciplinary perspective, how you intend to utilize the \$3000 of available class enrichment funds, and how your intended uses will enhance student learning;
3. A draft budget outlining the various cost components of your proposed enrichment activities or purchases;
4. How the class relates to your research, including copies of or references to any of your publications in this area, or, for faculty in performing arts disciplines, your performed works;
5. How the course contributes to the Honors Program and the Weber State University community;
6. How the Honors Eccles Fellowship can contribute to your research.

I, Gavin Roberts (Department Chair 1), support this application for an Honors Eccles Fellowship. I agree to reimbursement from the Honors Program for the Fellowship, **and will not assign overload classes to this faculty member** when s/he takes the related release time.

I, Isabel Asensio (Department Chair 2), support this application for an Honors Eccles Fellowship. I agree to reimbursement from the Honors Program for the Fellowship, **and will not assign overload classes to this faculty member** when s/he takes the related release time.

  
Signature

  
Isabel Asensio (Oct 27, 2022 11:36 MDT)  
Signature

Submit applications as an email attachment (Word doc or PDF) to [HonorsEccles@weber.edu](mailto:HonorsEccles@weber.edu)



HONORS ECCLES FELLOWSHIP PROPOSAL Please expand the sections below as needed.

Title of your proposed class: **HNRS 3900 Monsters and Markets**

**1. Please provide a brief description of the proposed class. Please attach a detailed draft syllabus at the end of this proposal.**

This course is an exploration of basic economic theories, capitalism, market socialism, production, consumption, and transfer of wealth through the pop cultural lens of vampires, werewolves, zombies, and other monsters. We will first define and develop concepts of monstrosity alongside early economic theories; this will provide the theoretical framework through which we will examine the representation of the monster within an economic context. The course will move chronologically, starting with the first Industrial Revolution (18th-19th century), and continuing through to the 21st century. Students will examine how major shifts in industries and financial markets throughout time and across regions are reflected through the metaphor of the monster. The course is divided into five modules, at the beginning of each module there is a guiding question that we will use to launch our discussions. Students will then write a brief reflection on the guiding question in the Canvas discussion forum at the end of each module.

At mid-semester, we will take a field trip to Las Vegas, where students will be able to observe and put into practice the analytical skills that we have been developing in the course. Las Vegas is home to many various 'monster markets', such as live shows (Moulin Rouge ! and Zombie Burlesque), virtual reality zombie apocalypse experience, or the Days of the Dead convention. The culmination of the course will be a creative project that synthesizes the concepts that we have covered in class and applies them to their own analysis. These projects will be displayed via poster presentations in the Student Union.

**2. How will your class be valuable/beneficial to students?**

Through the framework of monsters and the monstrous, our course introduces students to general economic principles and tools, and cultural and literary studies. It will provide our students with a unique interdisciplinary approach to analyzing choices made in the face of scarcity, and how these choices motivate human behavior towards the management and use of limited resources. By connecting two seemingly oppositional disciplines (cultural/literary studies and economics) under the common trope of the monster, this course forges opportunities for students to develop creative and critical thinking, synthesis, and research skills. Activities geared towards analysis, oral and written expression, and building a portfolio, will develop many of the soft skills that are valuable to potential employers.

Furthermore, by using iconic monsters with which most students are already familiar, such as vampires, werewolves, and zombies, this course will demonstrate how we can use the familiar (in this case, monsters) to tackle topics that may be unfamiliar -economics and cultural/literary



studies. This will, in turn, invite students to reflect upon the myriad of ways in which multiple disciplines can be connected, thus motivating students to pursue new knowledge through their interests, and beyond.

**3. How would the subject matter of your proposed class benefit from a multidisciplinary perspective?**

Economics, taught at the business school, focuses on the economic analysis of markets and their implications on financial well-being ignoring many non-economic effects. Similarly, studies focusing on culture and literature often do not give full credit to the economic developments that drive change in culture. This course presents two different perspectives of economic and social change through the lens of monstrous creatures.

In addition, economics -also known as the “Dismal Science” -is often seen as a difficult subject using complicated mathematics that scares many students away. Some students find economics dull. Similarly, business school students may perceive literary and cultural studies as inaccessible, overwhelming, or not pertinent to contemporary society. This course seeks to engage students by bringing two very different fields together in order to show how they both influence and inform one another. Furthermore, this course seeks to dismantle myths that economics is all about math equations and that literature is boring, by creating fun and stimulating activities that encourage students to think beyond the traditional boundaries of these disciplines.

**4. How do you intend to utilize the \$3000 of available class enrichment funds? Please explain how your intended uses will enhance student learning. The more specific you can be, the better.**

We aim to travel with the students to Las Vegas to observe the multitude of ways in which the markets are monstrous, the monsters are in the market, and the unique economy of monsters found in Las Vegas (Zombie Burlesque show, Bat out of Hell -the Musical, the Vampire Ball, Days of the Dead -Horror Con, monster mini-golf, the Monster Museum, Zombie Apocalypse group virtual reality, etc.) Students will examine and evaluate the demand for monsters, the various ways in which monsters are used within entertainment markets, how the monster narratives may or may not reflect current social/political/economic issues. During the field trip, students will write down their observations in order to analyze the different monsters and how they relate or represent economic markets and/or developments.

For students who are not able to participate in the trip to Las Vegas, we will prepare an alternative assignment to watch and analyze a visual arts dramatization of monsters in society. Students will need to discuss how the depiction of monsters represents the economic and/or social developments that people experience.

At the end of the semester, the students will complete a final project that synthesizes some of the key concepts that were covered in the course, as part of this project they will create posters that



will be publicly displayed in the Shepherd Union. We will use part of the funds to print high quality posters.

**5. Please provide a draft budget outlining the various cost components of your proposed enrichment activities or purchases.**

The instructors will apply for the RSPG Innovative Teaching Grant in order to cover their costs, so that the 100% of the Eccles funds go towards the students. In addition, the Economics department has committed to covering any remaining part of Valentinas' share of expenses in the case that RSPG funding is insufficient. Therefore, this budget reflects the cost for a class of 15 students.

			Total
Mini bus rental	100	per day x 2	200
Gas for mini bus	150	per day x 2	300
Parking	25	per vehicle x 1	25
Hotel	85	per student x 15	1275
Performance	50	per student x15	750
Museum Fee	10	per student x15	150
Poster Printing	15	per student x 15	225
<b>Total (15 students)</b>	<b>2,925</b>		

**6. How does your proposed class relate to your research? Please include copies of or references to any of your publications/performed or exhibited works as they relate to your proposed class.**

This course relates directly to our research agendas. It builds on our past works and will contribute to our future projects.

Valentinas has been researching economic topics such as Social Security reforms, labor markets, optimal investment behavior over the investor's horizon, as well as new investment assets. His dissertation titled "Essays on Employment, Job Search, and Retirement" explores three major themes: (1) Social Security reforms and their effects on labor markets and inequality; (2) active labor market policies; and (3) shadow economies. Given the Graduate Research Fellowship and Alumni Dissertation Fellowship at Fordham University, he also explored optimal investment behavior of investors over their lives studying allocation between stocks and bonds, and



cryptocurrencies. This course relies on the research on social security, retirement, unemployment, and investing by explaining how markets work for each of these areas, when markets fail, and what we can do to address market failures. This course highlights the broader economic and social implications of these markets and policies directed to alleviate failures and underscores the heterogeneous effects on different populations.

Cynthia Jones' research interests lie in the representation of monsters and the monstrous in literature and popular culture. This course is directly linked to her doctoral dissertation entitled, "North Atlantic Monstrosity: Cultural Embodiment of Nostalgia and Progress in Nineteenth-Century French and Quebecois Literature", which deals largely with technological advances within society and its effect on the representation of the monstrous in nineteenth-century literature (and vice versa). This period experienced rapid industrialization, affecting the way people worked and lived. The reaction to such accelerated advancements was often the backward tug of an anxious society that was coping with change and progress, which was expressed through the figure of the monster in popular literature. Building off this past research, this course paves a new path that will allow Cynthia to explore the representation of the monster in a modern context, across a multitude of cultural products (literature, film, television, etc.).

#### References:

- Jones, Cynthia. "Cinderella -Toxic Fairy Tales" *Toxic Cultures: A Companion*, Ed. Simon Bacon. Peter Lang, Oxford, UK: 2022
- Jones, Cynthia. "Seduced by Satan: Damnation, Salvation and the Plight of Women in Nineteenth Century Québécois Tales and Legends" *Women and the Abuse of Power: Interdisciplinary Perspectives*. Ed. Helen Gavin. Emerald Publishing, Bingley, UK: 2022
- Jones, Cynthia. "The Werewolf and Modern Woman: The metaphor of the female werewolf as modern-day woman in The Wolf's Bride by Aino Kallas" *Woman as Angel, Woman as Evil: Interrogating the Boundaries*, Ed. Andrea Ruthven and Gabriela Madlo. Inter-Disciplinary Press, Oxford, UK: 2012
- Jones, Cynthia. "Little Red Riding Hood: Transition from victim to villain" *Villains and Villainy: Embodiments of Evil in Literature, Popular Culture and Media*. Ed. Anna Fahraeus and Dikmen Yakali Camoglu. Rodopi, Amsterdam: 2011
- Jones, Cynthia. "Is the Big Bad Wolf really bad or just Misunderstood?" *Uneasy Humanity*, Inter-Disciplinary Press ebook: 2010
- Jones, Cynthia. "Into the Woods: The encounter between Little Red Riding Hood and the Wolf" *The Domination of Fear* Ed. Mikko Canini. Amsterdam: Rodopi, 2010
- Jones, Cynthia. "Re-reading Fear in Fairytales: Little Brave Riding Hood" *There be Dragons out there: Confronting Fear Horror and Terror*, Eds. Shona Hill and Shalinka Smith, Oxford, UK: Inter-Disciplinary Press, 2009
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- Rudys, V. (2022). Essays on Employment, Job Search, and Retirement (Doctoral dissertation, FORDHAM UNIVERSITY NEW YORK).
- Rudys, V. & Svogun, D. (Forthcoming) Optimal Cryptocurrency Portfolio Share Over the Life Cycle. Accepted at *Applied Economics* on Oct-20-2022.



- Rudys, V. (Revise and Resubmit) Life Cycle Investment Portfolio and Retirement Income. Revise and Resubmit at Journal of Asset Management
- Rudys, V. (Under Review) Stylized Social Security Reforms with Labor Market Frictions. Under Review at Labour Economics
- Rudys, V (Under Review) Unemployment and Stock-Bond Allocation over the Lifecycle. Under Review at Journal of Investing
- Rudys, V (Under Review) Wealth Tax Effect on Saving and Portfolio Allocation. Under Review at Finance Research Letters
- Rudys, V. (Working Paper) Hidden Labor Market in European Countries and Active Labor Market Policies
- Rudys, V. (Working Paper) Hiring Subsidies in a General Equilibrium Model
- Rudys, V. & Svogun, D. (Work in Progress) Information Costs to Investing In Cryptocurrencies

**7. How does your proposed class contribute to the Honors Program and the Weber State University community?**

We all read literature, watch movies, and also live in the world of markets – labor markets, goods markets, financial markets. This course highlights how our culture and economic developments are interconnected via the pop-culture lens of the monster and allows students to develop skills to synthesize different sources and types of information to make meaningful connections. Since synthesis and critical thinking skills are vital no matter what field students choose to study, our course lends itself perfectly to the wider Weber State student community.

At the end of the semester, students synthesize the work and material covered in the course, and then apply it to their own creative project. They will make poster presentations featuring how economic developments/markets are connected, and represented through the monstrous, and present them in Shepherd Union to the larger Weber State community. We expect that this event will spark interest in our Weber State community to look at both economics and literary/cultural studies through a more holistic lens.

Furthermore, the highly interdisciplinary nature of this course aligns with the Honors Program mission statement of providing an unconventional and supportive learning environment spread across the disciplines of literary and cultural studies, and economics.

**8. If you were awarded an Honors Eccles Fellowship, how would it contribute to your scholarly activity?**

Cynthia's current research project centers on the representation of the female vampire as a figure that is often portrayed as even more monstrous than her male counterpart. The desire for eternal youth results in a vampiric figure that is portrayed as extremely ravenous, and unable to be satiated. The question of scarce resources and limited availability permeates these narratives, which in turn mirrors our society as only women with enough money can access exclusive



treatments and products to stave off aging. The research and work that will go toward this course will also inform Cynthia's research on the representation of vampires and the 'human cost' of industry in 19th century France. Cynthia intends to present this research at the 5th Annual Global Conference on Evil Women: Woman and Evil in 2024. Subsequently, she intends to submit an article length version of her presentation to be published in an academic journal related to her field. Additionally, this course will allow Cynthia to expand and develop her research beyond the 19th century into the 21st century in order to compare the metaphor of the monster during the 19th century industrial revolution, and the 21st century industrial revolution -Industry 4.0 (AI technology and quantum computing).

Valentinas' research analyzes economic effects in terms of measurable economic outcomes - change in production, unemployment, price level, income, and wealth inequality. However, the unmeasurable effects on social structures and culture are just as important. This course broadens the analysis and interpretation of economic changes beyond what economic tools can offer. This broader and more holistic approach to understanding the effects of the industrial revolution, social security, labor markets, and financial markets will allow Valentinas to improve his research. In current and future work, he hopes to bring a more comprehensive analysis to these economic issues. In addition, Valentinas intends to write about how the perceptions of and participation in the stock market evolved over the last century, and how these trends compare to the new cryptocurrency markets. This course will allow him to have various discussions with students and hear different students' perspectives. He hopes to present his work at conferences that combine economics and culture, such as the biannual *International Conference on Cultural Economics*, the annual *International Conference on Business Economics, Literature, and Culture* or the annual *International Conference on Literature, Education, Social Science and Cultural Issues*.



HNRS 3900

# Monsters & Markets

Instructors:	Dr. Cynthia Jones <a href="mailto:cynthiajones1@weber.edu">cynthiajones1@weber.edu</a>	Dr. Valentinas Rudys <a href="mailto:valentinasrudys@weber.edu">valentinasrudys@weber.edu</a>
Office:	EH 221	WB 237
Student Hours:	M 2-3:30/ T 12-2	T 12:30-3:30, W 9-11

## **COURSE DESCRIPTION - HNRS 3900 Monsters and Markets (3 credit hours)**

Monsters are everywhere; they are in the stories we tell, creeping in and out of folklore and fairytales, and lurking in literature, film, and television. What is it about the figure of the monster that both fascinates and frightens us? The term 'monster' comes from the Latin roots *monstrare* (to reveal or demonstrate) and *monere* (to warn), therefore the monster can be interpreted as a figure that both reveals something about us and warns. Interestingly, *monere* is also the root for 'money', thus linking the monster to consumption and the transfer of wealth -economics. Can these two, seemingly unrelated, concepts possibly be connected? Yes! Alfred Marshall (famous economist) noted that economics is the study of man in the ordinary business of life, and as one of George A Romero's characters in *Night of the Living Dead*, pointed out, "[zombies], they're us, we're them and they're us." By connecting monsters and markets, this course will be an exploration of basic economic theories, capitalism, market socialism, creation, consumption, and transfer of wealth through the pop cultural lens of vampires, werewolves, zombies and other monsters.

## **COURSE OVERVIEW**

Below is the summary of the course outline. For more detailed information, see [Detailed Course Outline](#) attached to the syllabus.

Weeks 1-2

Module 1: Introduction – Monsters, Evil Omens, and Early Economic History

Topic 1: Brief Introduction to Economics and Its History

Topic 2: Monster, Monstrum and Monere

Weeks 3-6

Module 2: Werewolves & Vampires: The Human Cost of the Industrial Revolution

Topic 1: The Human cost of Industry





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Topic 2: The Fight Against the Machine

Topic 3: From the Farm to the Factory

Weeks 7-9

Module 3: The Devil Made Me Do It - Growing Number of Women in the Workforce

Topic 1: The Devil at the Dance - Female Agency and Women in Factories

Topic 2: The Modern Woman at Work

Weeks 10-12

Module 4: Zombies in America - Living in a Material World

Topic 1: Zombie Economics: Modern foundations of Capitalism and Socialism

Topic 2: From Boom to Bust: The Recession and the Economics of the Undead

Weeks 13-15

Module 5: Market Horror

Topic 1: Scary Stocks and Creepy Cryptocurrencies: Everyday Monsters that are Among us

Topic 2: When the Dead Don't Die: Investments and Social Securities for Vampires and Zombies

## **FIELD TRIP**

Field trip to *Moulin Rouge! The Musical* performance in Las Vegas will take place during or after Module 3. If this performance is not available during the semester, we will see a similar performance in Las Vegas. For those unable to attend, we will have an alternative assignment prepared.

### **Tentative Schedule:**

Day 1 of the trip

7am - Leave Ogden for Las Vegas

3pm - Visit Monster Museum

5pm - Check in at a hotel

7pm - Arrive at the Smith Center for *Moulin Rouge! The Musical*

(Alternative: 8pm - Arrive at Planet Hollywood for *Zombie Burlesque*)

10pm - Free Time

Day 2 of the trip

9am Breakfast at the hotel

11am Zombie Apocalypse Virtual Reality Experience

1pm Free Time

4pm Leave Las Vegas for Ogden



**Alternative assignment:** For students who are not able to participate in the trip to Las Vegas, we will prepare an alternative assignment, which will be posted in Canvas. Students will watch the film version of *Moulin Rouge*, as well as the romantic zombie thriller, *Warm Bodies*. There will be activities and reflection assignments based on these films. Students will need to discuss how the depiction of monsters represents the economic and/or social developments that people experience.

## COURSE OBJECTIVES

In this course, students will be given the opportunity to develop the capabilities necessary to:	How this outcome will be practiced	How this outcome will be assessed
Demonstrate how popular culture can contribute to the understanding/study of economics	Lectures, in-class activities, discussions, field trip, assigned readings	Homework, Canvas discussion forums, quizzes, class journal
Develop analytical skills by close readings of cultural products, and critical assessment thereof in historical, contemporary, and economical contexts	Lectures, in-class activities, discussions, field trip, assigned readings, case study exploration	Homework, Canvas discussion forums, quizzes, class journal
Assess key theories, concepts, and debates in the field of economics and cultural studies using the monster metaphor	Lectures, in-class activities, discussions, field trip, assigned readings	Homework, Canvas discussion forums, quizzes, class journal, essays, oral presentations
Transform theoretical comprehension into creative and scholarly expression	Lectures, in-class activities, discussions, field trip, case study exploration	Oral presentations, formal writing assignments, creative project, poster presentation
Present ideas clearly in oral and written expression	Lectures, in-class activities, discussions, assigned readings	Canvas discussion forums, oral presentations, formal writing assignments, creative project, poster presentation
Encounter a variety of human experience, exploring both its universality and its diversity through the metaphor of the monster	Lectures, in-class activities, discussions, field trip, assigned readings, case study exploration	Homework, Canvas discussion forums, quizzes, class journal, oral presentations, formal writing assignments, creative project
Integrate knowledge through interdisciplinary sources through the culmination of a final project and presentation	Lectures, in-class activities, discussions, field trip, assigned readings	Creative final project, poster presentation
Effectively <u>combat</u> the menace of monsters through the <u>power of critical thinking</u>	Lectures, in-class activities, discussions, field trip, assigned readings, case study exploration	<b><u>survival</u></b>



## **REQUIRED TEXTS AND MATERIALS**

All texts will be provided on Canvas. All texts will be in English. In order to view some of the films, students may need access to streaming platforms Netflix, and Hulu (on-campus screenings of films and series will be offered).

**Notes on adult content:** During the semester, we will encounter some works that may be considered gory, violent, disgusting, or disturbing. Some written and filmic texts may contain indelicate language, nudity, and explicit sexual content. These are common tropes within monster, vampires, werewolves, and zombie genres.

## **TEACHING AND LEARNING METHODS**

Lectures, discussions, in-class quizzes, case study exploration, group activities, critical thinking exercises, problem-based learning, writing assignments, and online learning will be used to provide the learner with varied instructional formats to help master the material. Dialogue and questions are highly encouraged, and multiple points of view are appreciated. Our teaching philosophy is to help guide learners in an environment that fosters sharing of learners' experiences, critical thinking, accountability, and respectful interactions.

### **Soft Skills acquired through this course:**

- Emotional intelligence
- Teamwork
- Growth mindset and integration of feedback
- Adaptability
- Time management skills
- Communication (written and oral) and active listening
- Intercultural literacy and cultural sensitivity
- Critical thinking -how to question themselves, the society in which they live, and the world.
- Self-evaluation and reflection
- Setting and achieving goals

## **COURSE GRADING SCHEME**

- (1) Attendance and participation: 25%
- (2) Homework, quizzes, and Canvas discussions: 25%
- (3) Oral presentations: 20%
- (4) Formal writing assignments: 15%
- (5) Final project poster presentation: 15%



### **1. Attendance and participation (25%)**

Attendance, and active participation will be essential to your success in this course. You are expected to attend every class having thoughtfully read/prepared the material assigned for class. Some readings and material will be more difficult and/or longer than others. Give yourself time to read and/or work through the material and think about it. Thinking is very important. For each reading assignment, you should prepare 3 critical questions. Students will be randomly called on to ask their questions as a start to discussion. You will not necessarily be called on for every class, but you should prepare these questions in advance.

In class, students are expected to take notes. This will be part of your class journal that you will submit at the end of the semester. These notes may take the form of questions, notations on relevant factual information, and issues you'd like to pursue later.

### **2. Homework and Canvas discussions (25%)**

You will have various assignments for each class such as: readings, film viewing, small research, and/or a problem-solving task.

You will have several small quizzes throughout the semester that cover topics we have been going over in class.

**Critical Questions:** When indicated in the assignment, you will prepare three critical questions based on your reading of the text and/or viewing of the video. These should be questions that provoke thought and spark conversation to achieve a deeper understanding of the material.

**Class journal:** You will be required to keep your notes in your class journal. To do this, you will create a padlet ([www.padlet.com](http://www.padlet.com)) where you will upload your notes, articles you found, interesting facts, video performances, photos, gifs, memes, etc. -all relating to class discussion and material.

Here is an example of a journal entry from a previous course:  
<https://padlet.com/cynthiajones11/glhq3ziw9wh6g12h>

**Written Discussion Forum posts:** after completing a reading at home, or light research on a cultural/historical topic associated with an upcoming reading/ topic, students will often be asked to contribute to an online discussion of the reading or topic. This will be done on a discussion board [listed in the Canvas Assignments], and posts will be approximately 250 words consisting of your reactions, questions, and thoughts on what you found



strange, interesting, questionable, etc. Feel free to include quotes you like (from the text or other relevant quotes), comparisons/contrasts from other films and readings, cultural comparisons, etc. You will also be required to write a brief response to at least one other person's reflection.

Discussion Forum posts will be scored in points. To get full credit, the reflection must be at least 250 words; the post must be a reflection and not a *summary*; use well-edited written/oral language skills; and show signs of effort and time spent reflecting.

### **3. Oral Presentations (20%)**

There will be individual and group oral presentations throughout the year where students will be evaluated both on their preparation and presentation, and their reflection and critical thought.

### **4. Formal Writing Assignments (15%)**

There will be 2-3 formal written assignments throughout the semester. Information for each assignment will be posted in Canvas.

### **5. Final project poster presentation (15%)**

At the end of the year, you will be asked to complete a project that creatively ties together the themes discussed throughout the course. The project is open ended, and students may work alone or in small groups. Students will then create a poster that summarizes their project for poster presentations in the Student Union. More details will be posted in Canvas.

## **GRADING SCALE**

All scores will be added together for the purpose of determining your course grade, and your final course letter grade will come from the scale below.

<b>A</b>	93.0% - 100%	<b>C</b>	73.0% - 75.9%
<b>A-</b>	90.0% - 92.9%	<b>C-</b>	68.0% - 72.9%
<b>B+</b>	86.0% - 89.9%	<b>D+</b>	64.0% - 67.9%
<b>B</b>	83.0% - 85.9%	<b>D</b>	60.0% - 63.9%
<b>B-</b>	80.0% - 82.9%	<b>D-</b>	56.0% - 59.9%
<b>C+</b>	76.0% - 79.9%	<b>E</b>	55.9% and below



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## **COURSE POLICIES**

*Disruptive Behavior:* Every student has the right to learn in a respectful environment, free from disruptive behavior. I have an open-door policy for concerns related to disruptive behavior. Bullying behavior, racist, sexist, anti-religious, homophobic, transphobic, classist, ageist, or ableist, etc., remarks of any kind will not be tolerated.

*Attendance & Punctuality are highly encouraged.* Points will not be awarded for missed in-class assignments and quizzes if the student is not present during the session. Students will be allowed two unexcused absences during the semester.

*Student Participation:* Students are encouraged to participate in the active learning exercises provided in this course, such as asking and answering questions and participating in the class discussions.

*Homework:* Please refer to the course calendar for the assigned reading and homework assignments for each topic.

*Recording Devices:* Please check with the instructor prior to using a recording device in the lecture.

## **UNIVERSITY POLICIES AND RESOURCES**

### **Core Beliefs**

According to PPM 6-22 IV, students are to “[d]etermine, before the last day, to drop courses without penalty, when course requirements conflict with a student's core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a resolution from the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student's request must articulate the burden the requirement would place on the student's beliefs.” As a note, I am not willing to censor your fellow students and their work. Each student has an individual voice, and it is very likely topics and language will come up that may be offensive to some.

### **Students Accommodations**

Any student requiring accommodations or services due to a disability should contact Services of Students with Disabilities (SSD) in room 181 of the Student



Service Center. SSD can also arrange to provide course materials (including this syllabus) in alternative formats if necessary.

## **Department Course Content Policy**

Some of the writings, lectures, discussions, or presentations in this course may include material that some students may find offensive. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with us at your earliest convenience.

## **Counseling Services**

College can be stressful. We all need a little help sometimes. Please remember that there are completely free services available to talk with someone about small or large issues you might encounter in any part of your life. Call the Counseling Center at 801-626-6406 or visit <http://www.weber.edu/counselingcenter/>

## **Academic Conduct Policy**

Weber State University Policies and Procedures Manual (PPM) specifically outline acceptable student behavior in the clinical laboratory and in the academic setting (PPM 6-22 Student Code).

Maintain academic ethics and honesty, to this end, the following activities are specifically prohibited:

Cheating, which includes but is not limited to:

- Copying from another student's test paper
- Using materials during a test not authorized by the person giving the test (as an example – cell phones)
- Collaborating with any other person during a test without authority
- Knowingly obtaining, using, buying, selling, transporting, or soliciting in whole or in part, the contents on any test, without authorization of the appropriate official
- Bribing any other person to obtain any test or test content
- Soliciting or receiving unauthorized information about any test
- Substituting for another student or permitting any other person to substitute for oneself to take an exam

Plagiarism, which is the unacknowledged (un-cited) use of any other person or group's ideas or work. This includes purchased or borrowed papers.



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Collusion, which is the unauthorized collaboration with another person in preparing work offered for credit.

Falsification, which is the intentional and unauthorized altering or inventing of any information or citation in an academic exercise, activity, or record-keeping process.

Using any unauthorized resource or aid in the preparation or completion of any course work, exercise, or activity.

Infringing on the copyright of the United States, which prohibits the making of reproductions of copyrighted material except under certain specified conditions.

Further information can be found at:

[http://www.weber.edu/ppm/Policies/6-22\\_StudentCode.html](http://www.weber.edu/ppm/Policies/6-22_StudentCode.html)

### **Canvas**

Go to <https://canvas.weber.edu>

Log in with your Weber State University username and password.

We will be using Canvas as our primary source for course objectives, assignments, and outside communication. Please be respectful and kind toward each other in all communication.

### **Wellness Statement**

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student's ability to succeed and thrive. For helpful resources contact the Counseling Center <https://www.weber.edu/CounselingCenter/>

**Please refer to the tentative calendar in Canvas for content and deadlines.**





# Monsters & Markets

## -detailed course outline-

### Module 1: Introduction - Monsters, Evil Omens, and Early Economic History

#### **Guiding Question: How are monsters and economics connected?**

In this module, students will learn and explore various theories of monstrosity, basic principles of economics, and how historical contexts, culture, and the economy both inform and influence one another. We will start with a brief introduction of basic economic principles and key moments in economic history. We will then go on to study historical ideology of both monstrosity and economy, allowing students to build a foundational understanding of how culture and economy are linked - throughout the course, we will build on a foundational knowledge and refer to these preliminary discussions to see how their views, definitions, and understandings may be confirmed and/or changed.

#### Topic 1: Brief Introduction to Economics and its History

In this module, we will discuss what questions economists study, what tools they use, and how the understanding of economics evolved over the last few centuries. Students will learn how markets work, and the role that prices play in market economies. We will examine some special cases such as a market for blood/organs and discuss how the introduction of market prices affects these markets. Studies will find that the economic world has a deep and complicated history that invites conversation and discussion about our past, present, and future. By exploring key moments in history using economic analysis, we will better understand the main drivers of change and be better prepared to engage in discussions about the future.

#### Resources:

- Excerpts from An Essay on the Principle of Population (1803) Thomas Malthus
- Easterlin, R. A. (2000). The worldwide standard of living since 1800. *Journal of Economic Perspectives*, 14(1), 7-26.
- Slonim, R., Wang, C., & Garbarino, E. (2014). The market for blood. *Journal of Economic Perspectives*, 28(2), 177-96.
- The Sixteen-Page Economic History of the World. Farewell to Alms (2007) Gregory Clark



- Excerpts from Welcome to Economics. Principles of Economics 2e. OpenStax. Greenlaw et al. (2018)

## Topic 2: Monster, Monstrum & Monere

The etymology of the word suggests that the figure of the monster reveals something about society and/or represents a warning or bad omen. We will look at works that seek to define monstrosity, what the monster represents, and how we can understand the monster as a product of its time and context. The class will then, together, come up with its own definition of the monster and monstrosity that we will use, and adapt throughout the course.

### Resources:

- "Introduction" Monster Theory: Reading Culture (1996) J.J. Cohen
- Excerpts from On Monsters and Marvels (1575) Ambroise Paré
- "On a Monster Child" Essais (1588) Michel de Montaigne
- Excerpts from Freakery: Cultural Spectacles of the Extraordinary Body (1996) Rosemarie Garland Thomson

## Module 2: Werewolves & Vampires: The Human Cost of the Industrial Revolution

**Guiding Question: What are the effects of Industrialization, and how is this internalized and expressed through the body of the monster?**

In this module, we will look at some of the technological innovations that drove the Industrial Revolution, specifically within the context of Western Europe. We will analyze the new production methods, how they affected productivity and output in specific industries and for countries, as a whole. We will analyze the social effects of these unprecedented changes in terms of literacy, urbanization, population size, labor conditions and its effects on the environment. We will learn that the benefits and costs of these innovations were born out of very different economic groups of actors. We will then explore how these shifts in vocation, industry, workforce, market, and demand are represented through the figure of the monster in literature.

### Topic 1: The Human Cost of Industry

We will start this section by examining economic booms and declines across a group of European countries before the Industrial Revolution. We will discuss the main technological innovations in a variety of industries and how they spread across the Western world. We will discuss how improvements in technology affected the types of jobs available, working conditions and inequality. We will then examine how these sudden changes in living conditions and fears about the economic future were represented in the literature, particularly in the representation of the monstrous body. During this period of



rapid industrialization, the physical body of the laborer changed -often mangled due to equipment malfunction and poor working conditions. Works such as Mary Shelly's *Frankenstein*, and Paul Féval's *The Vampire Countess* illustrate bodies that have been altered -deemed monstrous -at the cost of society's advancements.

Resources:

- Fouquet, R., & Broadberry, S. (2015). Seven centuries of European economic growth and decline. *Journal of Economic Perspectives*, 29(4), 227-44.
- De Vries, J. (1994). The industrial revolution and the industrious revolution. *The Journal of Economic History*, 54(2), 249-270.
- Lucas, R. E. (2002). The industrial revolution: Past and future. *Lectures on economic growth*, 109, 188.
- Stearns, P. N. (2014). Child labor in the industrial revolution. In *The World of Child Labor* (pp. 38-44). Routledge.
- Documentary: *The Industrial Revolution*. BBC Select. (2013)
- *Frankenstein: The Modern Prometheus* (1818) by Mary Shelly
- *The Vampire Countess* (1865) by Paul Féval -Excerpts

## Topic 2: The Fight Against the Machine

An increasingly large number of workers got displaced due to the implementation of new machines that required much fewer workers to produce the same output. Unsurprisingly, these workers, afraid of changes and worried about their future, tried to fight back. This fear of new technology -and its effect on the workplace and jobs --continues to haunt society even in the present day as robots, computers, and AI are replacing the human laborer. We will discuss what these new technologies were, and how they affected industry and labor needs. We will then look at excerpts from works by Villiers de l'Isle-Adam, and Rachilde where the lack of corporeal boundaries between human and machine results in monstrous progenies.

Resources:

- O'Rourke, K. H., Rahman, A. S., & Taylor, A. M. (2013). Luddites, the industrial revolution, and the demographic transition. *Journal of Economic Growth*, 18(4), 373-409.
- Benzell, S. G., Kotlikoff, L. J., LaGarda, G., & Sachs, J. D. (2015). Robots are us: Some economics of human replacement (No. w20941). National Bureau of Economic Research.
- Arntz, M., Gregory, T., & Zierahn, U. (2017). Revisiting the risk of automation. *Economics Letters*, 159, 157-160.
- Ernst, E., Merola, R., & Samaan, D. (2019). Economics of artificial intelligence: Implications for the future of work. *IZA Journal of Labor Policy*, 9(1).
- Conniff, R. (2011). What the Luddites really fought against. *Smithsonian magazine*, 227-242.



- Futur Eve (L'Ève futur) by Auguste de Villiers de L'Isle-Adam -Excerpts
- Monsieur Vénus by Rachilde -Excerpts

### Topic 3: From the Farm to the Factory

The technological disruption that led to a dramatic acceleration in movement to cities, a process known as urbanization, significantly altered the corporeal landscape of the economy. Larger populations crowded in significantly smaller spaces led to more available labor allowing for ever increasing specialization. Urbanization for workers meant drastically different lifestyles. Furthermore, industrialization reconfigured the worker's physical body -shifting from the use of tools to enhance the body's capabilities (as seen in agrarian traditions), to the body becoming an extension of the machine. These types of corporeal transformations are often represented through the depiction of the werewolf. This figure embodies the cultural fear of both physical transformation and societal/economic transformation.

#### Resources:

- O'Rourke, K. H., Rahman, A. S., & Taylor, A. M. (2013). Luddites, the industrial revolution, and the demographic transition. *Journal of Economic Growth*, 18(4), 373-409.
- Segal, P., Carlin, W., & Bowles, S. (2017). Unit 2: Technology, population, and growth. In *The Economy: Economics for a Changing World* (pp. 741-792). Oxford University Press.
- The Wolf Leader (Le meneur de loups) by Alexandre Dumas
- The Brotherhood of wolves (Le pacte des loups) -film
- "Introduction: *Freakery Cultural Spectacles of the Extraordinary Body* by Rosemarie Garland Thomson,

## Module 3: The Devil Made Me Do It - Growing Number of Women in the Workforce

**Guiding Question: How did Industrialization impact women, how were these changes viewed by society, and how does the monster/ monstrous embody these societal shifts?**

This module will continue to examine industrialization into the modern era by looking at the impact of women entering the workforce. We will learn about how new industries replaced the old, and how workers fared in learning new skills and switching jobs. We will gain an understanding of the typical working conditions in factories and examine how, and why women started joining the labor force *en masse*. Then, we will explore how power struggles, economic conditions, and changing lifestyles are reflected through the monstrous in literature and film. Towards the end of the 19th century to the present, there was a large influx of women leaving traditional roles (tied to child rearing and household management) to work outside of the home -in factories, in offices, etc. This trend continues in the present day, however; the focus of this module will be on the



representations of these earlier women and the cultural and economic impact that they created. In literature, and subsequently in film, the “modern” working woman was often demonized and depicted as making a pact with the devil in order to gain her own agency. In this module we will explore short stories and legends that serve as a warning to women who seek too much of their own agency, wicked witches as the embodiment of industrialization (an example: the witches in the Oz novels by Frank Baum), and ‘girl-bosses,’ demonized women in business.

## Topic 1: The Devil at the Dance - Female Agency and Women in Factories

Despite urbanization and industrialization in North America -particularly in the northeast, there were still some regions that clung to, and promoted, agrarian ideals. Tied to these agrarian ideals were beliefs in traditional gender roles -particularly towards women and their role in society. Those (usually an older population) averse to industrialization feared a loss of their culture and conservative values, whereas the younger generation embraced an industrial society and the modernization that came along with it. A subset within this latter group is women. More women left the home for the factory, and with their paycheck, they gained a sense of agency and autonomy that the previous generation did not necessarily have. The juxtaposition of these two contrary movements (industrialization-liberalization v. agrarian-conservativeness) led to the rise of literary works that represented women in association with the devil -thus rendering them monstrous. By looking at the changing labor needs and working conditions for women, we will compare how these are represented through the demonized woman in literature from the late nineteenth.

### Resources:

- Double Lives: A History of Working Motherhood (Bloomsbury, 2020)
- Olivetti, C., & Petrongolo, B. (2017). The economic consequences of family policies: lessons from a century of legislation in high-income countries. *Journal of Economic Perspectives*, 31(1), 205-30.
- Lundberg, S., Pollak, R. A., & Stearns, J. (2016). Family inequality: Diverging patterns in marriage, cohabitation, and childbearing. *Journal of Economic Perspectives*, 30(2), 79-102.
- Juhn, C., & McCue, K. (2017). Specialization then and now: Marriage, children, and the gender earnings gap across cohorts. *Journal of Economic Perspectives*, 31(1), 183-204.
- “The Legend of Rose Latulipe” (1837) by Philippe-Ignance-François Aubert de Gaspé
- “The feast of Saint Catherine” (1889) Charles-Marie Ducharme
- “Devil at the Ball” (1848) Charles Laberge

## Topic 2: The Modern Woman at Work



Prior to and during the industrial revolution, typically only poor women labored. However, in postwar Britain and the US there was a drastic social and economic change where an increasingly large number of women started to work. Women's labor force participation rate almost doubled in the US and UK. We will examine both the micro and macroeconomic consequences, and social implications of such a sudden change in the demographic make-up and increase of the labor force. We will then explore how these changes are reflected in literary, film, and television representations for the monstrous. As women left their traditional roles of child rearing and household management, in order to join the labor force, and subsequently taking on more traditionally male roles (such as management), depictions of women as demonic and monstrous became more abundant in literature and film.

Resources:

- Kearney, M. S., Levine, P. B., & Pardue, L. (2022). The Puzzle of Falling US Birth Rates since the Great Recession. *Journal of Economic Perspectives*, 36(1), 151-76.
- Goldin, C., & Mitchell, J. (2017). The new life cycle of women's employment: Disappearing humps, sagging middles, expanding tops. *Journal of Economic Perspectives*, 31(1), 161-82.
- *Double Lives: A History of Working Motherhood* (Bloomsbury, 2020)
- *The Wonderful Wizard of Oz* (1900) by Frank Baum -excerpts
- *Cruella* (2021) film
- *Bedazzled* (2000) film
- *Inventing Anna* (2022) series -excerpts

## Module 4: Zombies in America - Living in a Material World

### **Guiding Question: What is the connection between capitalism and zombies?**

Following World War 2, the American economy experienced rapid economic growth with much of the benefits going to the middle class. This has allowed a significantly more comfortable life with new houses, cars, and appliances. Economic policies that promoted material wealth and growth for business and industry clashed against socialist movements for more shared wealth and social programs. The zombie gains renewed meaning, most notably, through George Romero's cult classic films, *Night of the living Dead* and *Dawn of the Dead*. A monster originating from African and Caribbean folklore, traditionally represented as the mindless laborer, becomes the brain-eating consumer within the context of American capitalism during the latter part of the twentieth century. Throughout this module, we will look at how the zombie embodies contemporary capitalism.



## Topic 1: Zombie Economics: Modern foundations of Capitalism and Socialism

In this topic, we will step back to look at the beginnings of communist ideas, study Karl Marx and Friedrich Engels, and evaluate these ideas using modern economic theory. We will contrast them to the market systems adopted by the West. As socialism grew more popular, focusing on justice and equality, capitalism and blatant inequality were increasingly seen as evil. Unsurprisingly, capitalist monsters rose from their graveyards, invading our society. Karl Marx claimed that “[c]apital is dead labor, which, vampire-like, lives only by sucking living labor, [...]” (*Capital* vol. I). Although Marx compares capitalism to the vampire, contemporary literature and film often use the zombie as a metaphor for capitalism. “They are us” states one of the survivors as the group watches a hoard of zombies enter the shopping mall in *Dawn of the Dead* (1978)

### Resources:

- Acemoglu, D., & Robinson, J. A. (2015). The rise and decline of general laws of capitalism. *Journal of economic perspectives*, 29(1), 3-28.
- Boyer, G. R. (1998). The historical background of the Communist Manifesto. *Journal of Economic Perspectives*, 12(4), 151-174.
- Kornai, J. (2000). What the change of system from socialism to capitalism does and does not mean. *Journal of Economic Perspectives*, 14(1), 27-42.
- Segal, P., Carlin, W., & Bowles, S. (2017). Unit 1: The Capitalist Revolution. In *The Economy: Economics for a Changing World* (pp. 741-792). Oxford University Press
- *White Zombie* (1932) film
- *Dawn of the Dead* (1978) film
- *Shaun of the Dead*. (2004) film
- *Zombie Talk* (2016) by Castillo, Schmid, Reilly & Browning -excerpts
- *Monsters of the Market* (2009) by David McNally -excerpts

## Topic 2: From Boom to Bust: The Recession and the Economics of the Undead

Following WW2 there were some worries that private businesses wouldn't be able to run the massive wartime factories. However, the factories were successfully converted for peacetime production, American wages rose, and the US experienced some of the lowest unemployment rates in its history. After years of wartime rationing, and rising wages, Americans were eager to spend, and so they did. However, this unbridled spending came crashing down during the 2008-9 recession -for which *Time* magazine announced that the zombie was the “official monster of the recession”. The global economic crisis witnessed the popularity of undead terms such as: zombie banks, zombie capitalism, zombie economics, zombie debt, zombie industries, and zombie politics. For this topic, we will explore past and current trends in American wages, unemployment, and spending habits.



We will focus, in particular, on trends leading up to, and after the 2008-9 recession and how these are represented through the zombie.

Resources:

- Pruitt, S. (2020). *The Post World War II Boom: How America Got Into Gear. History.*
- Segal, P., Carlin, W., & Bowles, S. (2017). Unit 17: The Great Depression, golden age, and global financial crisis. In *The Economy: Economics for a Changing World* (pp. 741-792). Oxford University Press.
- *Pride and Prejudice and Zombies* (2009) by Seth Grahame-Smith -excerpts
- *The Walking Dead* (2010-present) series -excerpts
- *Marvel Zombies* (2007) graphic novel -excerpts

## Module 5: Market Horror

**Guiding Question: How do contemporary representations of monsters reflect the economic society in which we live?**

In this module we will explore present-day phenomena in financial markets, public financial policies, and social welfare systems and how these are expressed through various representations of monsters in film and television series.

### Topic 1: Scary Stocks and Creepy Cryptocurrencies: Everyday Monsters that are Among us

We all interact with the stock market whether we know it or not; similarly, we all interact with monsters -whether we know it or not. Humans and monsters (as we will see) deposit savings, take out loans, start retirement accounts, and invest in financial assets. In finance -as in life -we encounter two major elements: time and risk. We will learn how financial systems work, the purpose of the stock market, and external/internal influences that cause it to fluctuate. Next, we will delve into the cryptic beginnings and current trends in financial markets of cryptocurrencies. From this foundational understanding of financial markets, we will explore how these -often invisible -forces affect our everyday life. The stock market can be seen as the monster that is living among us. We may not recognize it as such, yet it is always there -whether a bear, a bull, or a wolf. In contemporary works such as the *Twilight* (2008 -2012) films (based on the novels of the same title), the film and subsequent series, *What we do in the Shadows* (2014 film / 2019-2022 series), and the new series, *Interview with a Vampire* (2022), we see depictions of monsters that are living within society -often undetected.

Resources:





- The Stock Market: Its Function, Performance, and Potential as an Investment Opportunity. Gwartney, J. D., Stroup, R. L., Sobel, R. S., & Macpherson, D. A. (2021). Economics: private & public choice. Cengage Learning.
- Garber, Peter M. (1990), "Famous First Bubbles." The Journal of Economic Perspectives, Vol. 4, No. 2, 4 (2): 35–54
- DeLong, J. B., & Magin, K. (2009). The US equity return premium: past, present, and future. Journal of Economic Perspectives, 23(1), 193-208.
- Selected parts from Munoz, J. M., & Frenkel, M. (Eds.). (2021). The Economics of Cryptocurrencies. Routledge.
- *Twilight* (2008) film
- *What we do in the Shadows* (2014) film
- *What we do in the Shadows* (2019) series -excerpts
- *Interview with a Vampire* (2022) series -excerpts

## Topic 2: When the Dead Don't Die: Investments and Social Securities for Vampires and Zombies

All major Western economies are rapidly aging with a longer life expectancy than previous generations. Such swift demographic shifts are making public pension policies no longer solvent leading to an uncertain future. Articles with titles such as "The Vampire's Retirement Plan" and "Estimating Returns for long-term investors (and vampires)" confirm the need for larger retirement savings to accommodate a population that lives longer. We will analyze the demographic developments, compare social security systems, discuss old-age discrimination in the US and abroad, and discuss what lies ahead. We will then look at how this trend is represented through figures such as the vampire and the zombie. In the film *Les Revenants* (the returned), a small town attempts to reintegrate the undead back into society and social welfare programs -how does health insurance work if one is dead? We will also look at examples from the television series *True Blood* in order to explore the representation of the vampire as an aging population that keeps on aging -yet still relies on public pension policies.

### Resources:

- Gustman, A. L., Steinmeier, T. L., & Tabatabai, N. (2010). What the stock market decline means for the financial security and retirement choices of the near-retirement population. Journal of Economic Perspectives, 24(1), 161-82.
- Feldstein, M. (2005). Structural reform of social security. Journal of economic perspectives, 19(2), 33-55.
- Skinner, J. (2007). Are you sure you're saving enough for retirement?. Journal of Economic Perspectives, 21(3), 59-80.
- Maestas, N., & Zissimopoulos, J. (2010). How longer work lives ease the crunch of population aging. Journal of Economic Perspectives, 24(1), 139-60.



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## Honors Program

- Brown, J. R., & Finkelstein, A. (2011). Insuring long-term care in the United States. *Journal of Economic Perspectives*, 25(4), 119-42.
- Poterba, J., Venti, S., & Wise, D. (2011). The composition and drawdown of wealth in retirement. *Journal of Economic Perspectives*, 25(4), 95-118.
- Dow, Jim (2014) "Estimating Returns for very long-term investors (and vampires)". *Washington Post*. July 24, 2014
- "The Vampire's Retirement Plan" *Nasdaq.com*. Oct 4, 2016
- *True Blood* (2008-2014) series -excerpts
- *Les revenants (The Returned)* (2004) film