ENG 4775-001: Literature and Science: On Bugs, Zombies, and Literary Theory

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LITERATURE AND SCIENCE:
ON BUGS, ZOMBIES, AND LITERARY THEORY

English 4775 (90838) / 3 credit hours
Fall 2014 / Tu Th 11:00am – 12:15pm / Coleman 3159

Professor Suzie Park
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Office: 3030 Coleman
Office Hours: Tuesdays 12:15-5:00pm and 6:15-6:30pm

From the EIU Course Catalog: ENG 4775 - Studies in Literary and Cultural Criticism and Theory. Basic principles of evaluating the standard literary genres, or tenets of a specific school of criticism, or the examination of major aesthetic questions. Topics to be announced. (Group 4) WI

COURSE DESCRIPTION
What does the hungry student of literature do? Does she devour texts, feed on the brains of others with a desire to feed her own? Does she behave like a parasite, both feeding on and feeding her host, the literary work? Whether zombie or parasitic bug, we ought to learn about table manners—the rules of etiquette to follow when unleashing our appetite on texts. Through an examination of major rule makers and rule breakers, we will sample a whole buffet of schools of thought that have shaped literary studies. From Charles Darwin through Jacques Derrida, we will focus on thinkers that have questioned the boundaries of science, understanding, and habits of consumption. Students can expect viewings of Night of the Living Dead and 28 Days Later, alongside readings of Pride and Prejudice and Zombies and medical theories of hypochondria.
ASSIGNED TEXTS

THEORETICAL TEXTS
Because this is also available as a pdf, I am going to require that you print out assigned selections so that you may write on them at liberty (see instruction sheet):
 https://archive.org/details/LiteraryTheoryAnAnthologyBlackwellAnthologies

PRIMARY TEXTS

HANDBOOKS

FILMS
Night of the Living Dead. Dir. George Romero. 1968. (95 min.)


Les Revenants [They Came Back]. Dir. Robin Campillo. Haut et Court, 2004. (103 min.)


World War Z. Dir. Marc Forster. Paramount, 2013. (116 min.)


I Am Legend. Dir. Francis Lawrence. Warner Bros., 2007. (100 min.)

COURSE OBJECTIVES

The primary aim of this course is to introduce you—through reading, writing, and discussion—to the field of literary theory and cultural criticism. In this course, I expect that you will:

• gain a sound understanding of a wide range of theoretical texts and methodologies
• gain an awareness of some of the major modern theoretical schools of thought
• communicate effectively in both oral and written encounters
• reflect upon your own beliefs and consider the viewpoints and arguments of others
• review and understand scholarly literature, including articles and books
• economically incorporate and correctly document sources of ideas and information

COURSE POLICIES

LATE POLICY
Essays are due at the beginning of class. Late essays will be marked a full grade lower for every day late. Essays turned in a week past the deadline will be given a “zero.” In-class writing assignments and quizzes must be turned in by the end of class, and cannot be “made up” at a later date.

EMAILING POLICY
I want to get to know you and your work this semester. Thus I ask that you stop by my office during office hours (or other scheduled times) so that we can talk. DO NOT EMAIL ME TO ASK FOR AN “UPDATE” ON MISSED ASSIGNMENTS, OR TO EXPLAIN AN ABSENCE.

ESSAY FORMAT
Your paper should be paper-clipped. It must include page numbers. Format: 12-point Times New Roman font, double-spaced, with one-inch margins. Always submit your papers using correct MLA (Modern Language Association) format.

PLAGIARISM
Plagiarism will not be tolerated and will result in a failing grade on the assignment, if not for the course. I will follow the departmental policy on plagiarism:

“Any teacher who discovers an act of plagiarism—‘The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one’s own original work’ (Random House Dictionary of the English Language)–has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments, of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office.”

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES
If you have a documented disability and wish to receive academic accommodations, please contact the Office of Disability Services (581-6583) as soon as possible.
ATTENDANCE, READING, PARTICIPATION, AND GRADING

Attendance is required in this seminar. **Every class absence will result in a 1% deduction (on a 100-point scale) from the total course grade.** As this is an upper-division literature course, there will be reading aplenty. This includes the usual primary texts (fiction and non-fiction) and secondary materials (articles, theoretical texts). But because much of the reading in this course will seem unfamiliar and difficult (i.e., theoretical), there may be days with much less reading. I expect every member of our class to read very carefully—whatever the volume of pages assigned—and to **be prepared for discussion.**

You will read several of the works of fiction and view several of the films outside of class; that is, we may not discuss every novel and film within the confines of our class periods. However, you will focus closely on at least one novel or film in your essays.

**BEFORE MEDICATION:**
\begin{itemize}
  \item Bacteria in full stage
\end{itemize}

**WHEN MEDICATION STARTS:**
\begin{itemize}
  \item Bacteria slowly killed
\end{itemize}

**WHEN YOU SKIP OR CUT DOSAGE:**
\begin{itemize}
  \item Bacteria mutate and become bigger and stronger
\end{itemize}

http://www.health-avenue.info/

*As the illustration above shows, when you skip or cut the recommended dosage of class readings and discussions, you develop a resistance to growing stronger in your theoretical knowledge and acumen.

Everyone begins with a virtual 15% in the “Attendance and Participation in Discussion” category. As I mention above, you will lose a full 1% for every class period, required conference with me, or required guest speaker engagement missed.

In terms of participation, there are roughly 30 class meetings, such that each one is “worth” a half-percentage point (30 meetings x 0.5% = 15%). If I sense your lack of preparation and an unwillingness to contribute to class discussion, I will mark a deduction of up to 0.5% per class meeting. If you do not perform well on the occasional in-class writing assignment or quiz, or if you text, I also will deduct up to 0.5% per class. **If you miss 6 or more classes, you will fail this course.**

**GRADING**

- **Attendance and Participation in Discussion (15%)**
- **Midterm Exam: 4 – 5 pages (15%)**
- **Final Exam: 4 – 5 pages (20%)**
- **Essay One: 6 – 8 pages (20%)**
- **Essay Two: 8 – 10 pages (30%)**

**Graduate students will write 8-10 and 12-15 pages.**
RUBRIC FOR WRITING ASSIGNMENTS

“A” Range: Outstanding. Original and creative ideas developed exceptionally well. Essay is flawlessly revised and proofread.

Content: a persuasive, insightful presentation of your own ideas that analyzes the topic thoroughly
Organization: clearly stated and specific thesis
succeeding paragraphs follow logically from thesis
body paragraphs are unified, organized, and coherent
topic sentences turn on thesis
introduction sets up argument and direction of essay
consideration considers the ramifications of thesis (answers questions, “So what?”)
Evidence: appropriate number of quotes used as evidence to prove thesis
quotations are integrated into the text of the essay (quotes are preceded by an identification of the speaker and a brief explanation of context)
quotations are followed by a thorough analysis that shows how they are evidence
Style: language is clear and concise with few grammatical or stylistic errors; word choice concise and precise
strong, lively, and distinctive tone and voice throughout
sentence structure fit for complexity of ideas (variety suited to sense; appropriate coordination, subordination, modification, and parallelism)
literary present used throughout
quotations punctuated and blocked properly

“B” range: Displays sound understanding of the text, some originality, and a sense of the issues involved in interpretation, rather than mere exposition; proofreading needed, mostly finished, may have one or two of the following problems:

Content: structure and argument are clear, but ideas lack depth and/or detail
paper covers topic adequately, but not thoroughly
topic needs more analysis
Organization: thesis is vague, difficult to understand and/or to prove
body paragraphs do not follow logically from thesis
body paragraphs are not unified, organized, coherent
topic sentences are too vague or too general
introduction does not set up direction of argument clearly; conclusion merely restates or summarizes thesis
Evidence: too few quotations used as evidence or quotes do not prove thesis
quotations are not integrated (see above)
quotations need to be analyzed more thoroughly
quotations are not cited properly
Style: quotations are not blocked/punctuated properly

“C” range: Displays either an uneven performance (serious flaws of comprehension and/or presentation alongside signs of talent) competent exposition without a real attempt at interpretation; further revision needed; essay has not been proofread; may have three of the problems outlined in the “B” range and/or:

Content: no thesis or discernible argument
depends on plot summary, rather than analysis and interpretation
inadequate coverage of the topic
Organization: introduction too vague, dull, confusing; conclusion overly general, repetitious, obvious, weak
body paragraphs demonstrate problems with development/organization, which interfere with argument of essay
topic sentences turn on plot
Evidence: few quotations; little actual analysis
Style: too many quotations; no actual analysis

“D” range: essay is off-topic (does not answer an assigned or approved topic; displays fundamental misunderstanding of the text); major revising needed, reads like a first draft, has three or more of the problems outlined in the “C” range, or does not fulfill page requirements.

“F”: no paper submitted; paper has been plagiarized (incorporates another author’s ideas or language without acknowledgment; or actually written by someone else).

COMMENTS:
UNIVERSITY-WIDE POLICIES

Academic integrity
Students are expected to maintain principles of academic integrity and conduct as defined in EIU’s Code of Conduct (http://www.eiu.edu/judicial/studentconductcode.php). Violations will be reported to the Office of Student Standards.

Students with disabilities
If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call 217-581-6583 to make an appointment.

The Student Success Center
Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center (www.eiu.edu/~success) for assistance with time management, text taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to 9th Street Hall, Room 1302.

Eastern Illinois University Learning Goals (http://www.eiu.edu/learninggoals/revisedgoals.php)

EIU graduates reason and communicate clearly as responsible citizens and leaders in diverse personal, professional, and civic contexts.

Critical Thinking

EIU graduates question, examine, evaluate, and respond to problems or arguments by:

1. Asking essential questions and engaging diverse perspectives.
2. Seeking and gathering data, information, and knowledge from experience, texts, graphics, and media.
3. Understanding, interpreting, and critiquing relevant data, information, and knowledge.
4. Synthesizing and integrating data, information, and knowledge to infer and create new insights.
5. Anticipating, reflecting upon, and evaluating implications of assumptions, arguments, hypotheses, and conclusions.
6. Creating and presenting defensible expressions, arguments, positions, hypotheses, and proposals.

Writing and Critical Reading

EIU graduates write critically and evaluate varied sources by:

1. Creating documents appropriate for specific audiences, purposes, genres, disciplines, and professions.
2. Crafting cogent and defensible applications, analyses, evaluations, and arguments about problems, ideas, and issues.
3. Producing documents that are well-organized, focused, and cohesive.
4. Using appropriate vocabulary, mechanics, grammar, diction, and sentence structure.
5. Understanding, questioning, analyzing, and synthesizing complex textual, numeric, and graphical sources.
7. Collecting and employing source materials ethically and understanding their strengths and limitations.

**Speaking and Listening**

EIU graduates prepare, deliver, and critically evaluate presentations and other formal speaking activities by:

1. Collecting, comprehending, analyzing, synthesizing and ethically incorporating source material.
2. Adapting formal and impromptu presentations, debates, and discussions to their audience and purpose.
3. Developing and organizing ideas and supporting them with appropriate details and evidence.
4. Using effective language skills adapted for oral delivery, including appropriate vocabulary, grammar, and sentence structure.
5. Using effective vocal delivery skills, including volume, pitch, rate of speech, articulation, pronunciation, and fluency.
6. Employing effective physical delivery skills, including eye contact, gestures, and movement.
7. Using active and critical listening skills to understand and evaluate oral communication.

**Quantitative Reasoning**

EIU graduates produce, analyze, interpret, and evaluate quantitative material by:

1. Performing basic calculations and measurements.
2. Applying quantitative methods and using the resulting evidence to solve problems.
3. Reading, interpreting, and constructing tables, graphs, charts, and other representations of quantitative material.
4. Critically evaluating quantitative methodologies and data.
5. Constructing cogent arguments utilizing quantitative material.
6. Using appropriate technology to collect, analyze, and produce quantitative materials.

**Responsible Citizenship**

EIU graduates make informed decisions based on knowledge of the physical and natural world and human history and culture by:

1. Engaging with diverse ideas, individuals, groups, and cultures.
2. Applying ethical reasoning and standards in personal, professional, disciplinary, and civic contexts.
3. Participating formally and informally in civic life to better the public good.
4. Applying knowledge and skills to new and changing contexts within and beyond the classroom.
NOTE:     Rivkin = Rivkin and Ryan’s Literary Theory: An Anthology

Other Rdg = Suggested schedule for the reading of primary texts, to be done on your own; although we will not discuss the reading in class (unless noted) and although you may read at whatever speed you deem comfortable, following the recommendations will allow you to finish reading in time to complete essay assignments.

WEEK ONE

Tuesday, 8/26/14        INTRODUCTIONS

--Theory and Criticism—discussion in class
--A selection of “zombie” thesis statements in recent writing—handout

Thursday, 8/28          THE DEAD AND THE HUNGRY

--Catherine Belling    “The Living Dead: Fiction, Horror, and Bioethics” (2010)—handout

--Other Rdg: Jane Austen, Pride and Prejudice (Volume I, Chapters I – XI, pp. 3-40)

WEEK TWO

Tuesday, 9/2           THE UNCANNY, THE DEATH DRIVE

--Sigmund Freud        “The Uncanny” (1919)—handout
                      Ch. 5  “Beyond the Pleasure Principle” (1920) (Rivkin 431-437)

--Other Rdg: Pride and Prejudice (Volume I, Chapters XII – XXIII, pp. 40-89)

Thursday, 9/4          MOURNING AND MELANCHOLIA

--Sigmund Freud        “Mourning and Melancholia” (1917)—handout

--Other Rdg: Pride and Prejudice (Volume II, Chapters I – XI, pp. 89-128)

WEEK THREE

Tuesday, 9/9          LITERATURE AS SCIENCE: FORMALISM AND STRUCTURALISM

--Ch. 1                “Introduction: Formalisms” (Rivkin 3-6)
--Ch. 1                “Introduction: The Implied Order: Structuralism” (Rivkin 53-55)
--Ferdinand de Saussure Ch. 3 “Course in General Linguistics” (Rivkin 59-71)
--Other Rdg: *Pride and Prejudice* (Volume II, Chapters XII – XIX, pp. 128-158)  
and (Volume III, Chapters I – X, pp. 158-214)

**Thursday, 9/11**  
--Continuation of Saussure

--Other Rdg: *Pride and Prejudice* (Volume III, Chapters XI – XIX, pp. 214-254)

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**WEEK FOUR**

**Tuesday, 9/16**  
**THAT WITHIN: HYPOCHONDRIA**

--Catherine Belling  
"Swimming in the Dark: The Hypochondriacae in the Body,"  
from *A Condition of Doubt: The Meanings of Hypochondria*—handout

--**REQUIRED LECTURE**: Dr. Catherine Belling’s lecture, 6pm, Doudna Lecture Hall

**“Historical Superbugs and Future Ebola: Medical Humanities Looks at Public Health”**

Professor Catherine Belling, who teaches in the Program in Medical Humanities and Bioethics at Northwestern University’s Feinberg School of Medicine in Chicago, will serve as the 24th Annual Phi Beta Kappa Fall Lecturer. Dr. Belling’s recent book, *A Condition of Doubt: The Meanings of Hypochondria* (Oxford, 2012), has won the Society for Literature, Science, and the Arts Award for Best Book. On the vanguard of the medical humanities, Dr. Belling’s work on narratives, patients, and the profession of medicine is interdisciplinary thinking at its best.

**Thursday, 9/18**  
**PSYCHOANALYTIC CRITICISM**

--Janet Adelman  
"‘Man and Wife Is One Flesh’: *Hamlet* and the Confrontation with the Maternal Body”—handout

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**WEEK FIVE**

**Tuesday, 9/23**  
**MARXISM / LABOR THEORY**

--Ch. 1  
“Introduction: Starting with Zero” (Rivkin 643-646)

--Karl Marx  
Ch. 5  
"Wage Labor and Capital" (Rivkin 659-664)  
Ch. 6  
"Capital" (Rivkin 665-672)

--Alex Woloch  
*The One vs. the Many*: Introduction (pages 12-42)

--E. M. Forster  
“Flat and Round Characters”—handout

--Other Rdg: Jane Austen and Seth Grahame-Smith, *Pride and Prejudice and Zombies*  
(Ch. 1-11, pp. 7-47)

**Thursday, 9/25**

→**CLASS DISCUSSION**: Austen, *Pride and Prejudice* (Volume I, Chapters I – XI, pp. 3-40)
WEEK SIX

Tuesday, 9/30 POST-STRUCTURALISM
--Roland Barthes "The Death of the Author" (1968)—handout
--J. Hillis Miller "The Critic as Host" (1977)—handout

--Other Rdg: *Pride and Prejudice and Zombies* (Ch. 24-34, pp. 103-154)

Thursday, 10/2
--Roland Barthes from *Camera Lucida* (1980)—handout

--Other Rdg: *Pride and Prejudice and Zombies* (Ch. 35-42, pp. 154-194)

WEEK SEVEN

Tuesday, 10/7
--Other Rdg: *Pride and Prejudice and Zombies* (Ch. 43-52, pp. 194-265)

Thursday, 10/9 ESSAY ONE DUE (20%)
--START FILM: George Romero, *Night of the Living Dead* (1968)

--Other Rdg: *Pride and Prejudice and Zombies* (Ch. 53-61, pp. 265-317)

WEEK EIGHT

Tuesday, 10/14 FINISH FILM: George Romero, *Night of the Living Dead* (1968)

Thursday, 10/16 MID-TERM EXAM

WEEK NINE

Tuesday, 10/21 DECONSTRUCTION
--Jacques Derrida "Plato’s Pharmacy" from *Dissemination* (1972)—handout
--Barbara Johnson Ch. 9 "Writing" (Rivkin 340-347)
--Other Rdg: A. S. Byatt  *Morpho Eugenia* (in *Angels and Insects*) (pp. 3-47)

**Thursday, 10/23**  
**CULTURAL STUDIES: ZOMBIES AND TACTICS**

--Walter Benjamin  “The Work of Art in the Age of Mechanical Reproduction” (Rivkin 1235-1241)
--Michel de Certeau, “The Practice of Everyday Life” (Rivkin 1247-1257)

--Other Rdg: A. S. Byatt  *Morpho Eugenia* (in *Angels and Insects*) (pp. 48-109)

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**WEEK TEN**

**Tuesday, 10/28**

--Sigmund Freud  *Civilization and Its Discontents* (1930)  (Editor’s Introduction – page 45)
--Thomas Keenan  “Publicity and Indifference (Sarajevo on Television)” — handout

--Other Rdg: A. S. Byatt  *Morpho Eugenia* (in *Angels and Insects*) (pp. 110-183)

**Thursday, 10/30**

--Sigmund Freud  *Civilization and Its Discontents*  (page 46 – page 92)

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**WEEK ELEVEN**

**Tuesday, 11/4**  
class held in the ENGLISH CONFERENCE ROOM (3732 Coleman)

--Brian McGrath  “Introduction: Reading in the Dark” (1-15)
--John Keats  “Isabella or the Pot of Basil” — handout

**GUEST LECTURER:** Dr. Brian McGrath, Clemson University, will be the inaugural English Research Seminar teacher/lecturer. (SEE ATTACHED DESCRIPTION)

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**NOTE**  
Wednesday, 11/5  9:00am: Coffee and Cakes with Dr. McGrath, in the Conf. Room
--Barbara Johnson  “Apostrophe, Animation, and Abortion”—handout

**Thursday, 11/6**  
open conferences with Dr. Park

--The rest of the course schedule will be distributed at a later date.--
Dear Colleagues,

Due to the generous bounty of a Redden Grant, our department is able to conduct its inaugural English Research Seminar, November 4th and 5th. I include here a brief description and a flyer that I am asking you to share with your students. Thank you for your indulgence!

Best,
Suzie Park

ENGLISH RESEARCH SEMINAR: What is it?
In the broadest terms, the English Research Seminar is an opportunity for our students (undergraduate and graduate) to have a brief but intense research experience with a well-respected scholar of English. The invited guest scholar serves as both a teacher (with at least one teaching session with selected students) and a lecturer (with one formal presentation to which all faculty and students are invited).

Readings are to be handed out in advance of the scholar's visit, the idea being that the more preparation involved, the more fruitful the teaching and the lecture will be for our students. The scholar models rigorous and exciting research and teaching methods, giving our students a lasting impression of what focused study in English can produce.

Lastly, the visiting scholar offers students a prime opportunity to make a connection with an important scholar who may be able to advise on matters of developing a career in English.

Welcome DR. BRIAN McGrath for three thrilling events
For this year's Seminar, we are very excited to welcome Dr. Brian McGrath, Associate Professor of British literature and literary theory at Clemson University. There are three events scheduled for Dr. McGrath's visit, all to be held in the English Conference Room.

1) CLASS: "LYRIC YAWNS: KEATS" (Tuesday, 11/4, 11:00am -12:15pm)

Dr. McGrath will be teaching a chapter from his recent book, The Poetics of Unremembered Acts: Reading, Lyric, Pedagogy (Northwestern University Press, 2013). Dr. McGrath has encouraged me to circulate this chapter, entitled "Lyric Yawns: Keats." It is a fascinating reading of Keats's "Isabella or the Pot of Basil," which is itself a very strange adaptation of Boccaccio's tale about a woman who buries her beloved's head in a pot of basil.

2) LECTURE: "DEAD MEN RUNNING" (Tuesday, 11/4, 6:00pm)

On Election Day, no lie, Dr. McGrath will give a lecture on the American tradition of electing dead men to political office. Please see reverse side for more information.

3) COFFEE AND CAKES DISCUSSION: "APOSTROPHE, ANIMATION, AND ABORTION"
(Wednesday, 11/5, 9:00am)

This will be a more casual discussion (over morning cakes and coffee) of deconstructive critic Barbara Johnson's 1986 Diacritics essay, "Apostrophe, Animation, and Abortion."
English Research Seminar Visiting Teacher/Lecturer

Brian McGrath is Associate Professor of English at Clemson University. His research and teaching are focused on the history of poetry and poetics, European Romanticism, and aesthetic and literary theory. He has published *The Poetics of Unremembered Acts: Reading, Lyric, Pedagogy* (Northwestern UP, 2013) and scholarly articles in journals like *Studies in English Literature, Studies in Romanticism, Eighteenth-Century Fiction, Romantic Praxis,* and *diacritics.* He is the co-editor, with Sara Guyer, of a new book series with Fordham University Press called *Lit Z.*

The Lecture: “Dead Men Running”
Tuesday, Nov. 4th, 6pm, English Conference Room

“Dead Men Running” explores the frequency with which the dead win election in contemporary U.S. politics and connects the results of these elections to the poetic trope prosopopoeia (granting a face and a voice to the absent, dead, or inanimate). Revising the “romantic” understanding of poetry as divorced from history and politics, an understanding of poetry that emerges from various conceptualizations of the aesthetic after Kant, readers have worked to show that poetry is deeply imbedded within historical and political discourse. The election of the dead to public office helps make legible the ways poetic tropes, namely prosopopoeia, condition representative democracy, as one’s vote (one’s voice) is lent to another, even a deceased one. Attention to the poetics of posthumous election offers readers a chance to think differently the relation between poetry and politics. Just as poetry is political so too is politics poetical.
1. DEFECT
Slow moving zombies

• CAUSE
Damage to the cerebellum, which controls balance, has caused the zombie to have very poor coordination and will be slow and uncoordinated.

OUT-RUN THEM!

2. DEFECT
Amnesia

• CAUSE
Loss of the hippocampus has caused the zombie to have very short memory spans. Take advantage of this by hiding.

KEEP QUIET. WAIT IT OUT!

3. DEFECT
Immunity to pain

• CAUSE
Due to damage to the cerebral cortex, zombies can't feel pain. If you can't kill them by damaging the brainstem, don't try to fight them. They won't feel a thing.

DON'T FIGHT THEM!

USE YOUR HEAD; CUT OFF THEIRS!

4. DEFECT
Easily distracted

• CAUSE
Loss of the posterior parietal cortex has lead to a difficulty for zombies to coordinate hand-eye movements, an inability to visually track, and an inability to perceive more than one object at a time. Take advantage of their distractibility.

DISTRACT THEM!

5. DEFECT
Misconceptions

• CAUSE
Zombies appear to exhibit a form of the Leprosy delusion. If the zombie’s ataxia isn't enough to allow you to stun it, you may wish to act like a zombie until you can escape. Mimicking in-group zombie behaviors may buy you critical moments.

MIMICK THEM!

Pimsleur Approach
www.pimsleur.com

Research by
The Zombie Research Society
www.thesociety.org