Course Description:
In this First-Year Seminar we will consider the many lives of Mary Shelley’s *Frankenstein; or, The Modern Prometheus* (1818) from its inception as part of the ghost story writing contest proposed by Lord Byron during “the haunted summer” in Geneva of 1816, its roots in classical mythology, literature, philosophy, and science, and its many “afterlives” in 20th- and 21st-century film, television, and literature. We will conclude our semester with a candid look at HeLa cell research, what some refer to as “Frankenstein science,” involving the life of an African American woman in the 1950s whose impact is still alive today. Why is “Frankenstein” as an icon perpetually trendy in the media and popular culture? How did we progress from Frankenstein the scientist to Frankenstein the creature? How do studies or re-tellings of *Frankenstein* intersect with issues of gender, class, and race? What does our obsession with “Frankenstein” tell us about ourselves? Our culture? How does Wake Forest’s motto, *Pro Humanitate*, enter such a conversation? As you complete your first year at Wake Forest, students will explore what a liberal arts and sciences approach can teach us about the many reincarnations of Mary Shelley’s novel, its Creature, and its scientist.

Texts:
- Aeschylus, *Prometheus Bound* (Oxford)
- Samuel Taylor Coleridge, “The Rime of the Ancyent Marinere: In Seven Parts.” 1798 (on Sakai)
- Hesiod, from *Theogony* (on Sakai)
- Kazuo Ishiguro, *Never Let Me Go* (Vintage)
- Mary Shelley, *Frankenstein; or, The Modern Prometheus*. 1818 (Broadview)
- Rebecca Skloot, *The Immortal Life of Henrietta Lacks* (Broadway Books)
- Readings on Sakai
Films/TV Series (available through our class's Course Reserve in ZSR or via Amazon video rental):
Frankenstein. Dir. James Whale, 1931. (ZSR & Amazon)
The Munsters. Creators: Ed Haas and Norm Liebmann, 1964. (ZSR)
Mary Shelley's Frankenstein. Dir. Kenneth Branagh, 1994. (ZSR and Amazon)
Ex Machina. Dir. Alex Garland, 2015. (ZSR)

Course Schedule

Part I: Literary Ancestry: Hesiod to Coleridge

August
29 Introduction; Who or what is Frankenstein?
31 Sakai: Hesiod, from Theogony, Lines 507-616; Aeschylus, Prometheus Bound

September
5 John Milton, Paradise Lost, Book 1
7 Paradise Lost, Book 2
12 Paradise Lost, Book 3
14 Paradise Lost, Book 4
19 Paradise Lost, Book 9
21 Paradise Lost, Books 10 & 12; Paper 1 Prospectus Due: bring a hard copy to class
26 Sakai: Samuel Taylor Coleridge, “The Rime of the Ancyent Marinere”

Part II: Frankenstein Comes to Life: My Hideous Progeny
28 Mary Shelley, Frankenstein, Vol. 1; Susan Hitchcock, Frankenstein: A Cultural History (FACH), Introduction and Ch. 1

October
3 Frankenstein, Vol. 1, Appendix B
5 Frankenstein, Vol. 2, Appendix C.3; FACH, Ch. 2; PAPER 1 DUE: post a copy to Assignments on Sakai before 9:30am and bring a hard copy to class
10 Frankenstein, Vol. 2, Appendix A
12 Frankenstein, Vol. 3; FACH, Ch. 3 & 4
17 Frankenstein, Vol. 3; Deadline for submitting first Discussion Question
19 Library Day in ZSR Library Special Collections, Room 625
### Part III: Frankenstein on Screen

24 Films: *Frankenstein* (1931; 1hr.); *Mary Shelley's Frankenstein* (1994; 2hrs.); *FACH* Ch. 5 & 6; **Quiz 1**: Paper 2 Prospectus Due: bring a hard copy to class

26 TV: *The Munsters* (1964; Season 1: Episode 1, “Munster Masquerade,” & 2, “My Fair Munster.”) / (30 min each); *The X-Files*: “The Post-Modern Prometheus” (1998; Season 5, Disc 2; Episode 1 / 48 min.); *FACH*, Ch. 8 & 9; **Quiz 2**

31 Film: *Ex Machina* (2015; 1hr. 48 min.); *FACH*: Ch. 7, 10, Epilogue, **Quiz 3**

### November

2 Library Research Day: Meet in ZSR Library, Room 204; Deadline for submitting Film/TV review blog to Sakai

### Part IV: A Brave New World

7 **Kazuo Ishiguro, Never Let Me Go**, Part 1, p. 3-111

9 **Never Let Me Go**, Part 2, p. 115-203; PAPER 2 DUE: post a copy to Assignments on Sakai before 9:30am and bring a hard copy to class


16 **Immortal Life**, p. 13-117

21 Research Day: on your own

23 Thanksgiving Break

28 **Immortal Life**, p. 118-217; Paper 3/Research Project Prospectus Due: bring a hard copy to class

30 **Immortal Life**, p. 218-328; Deadline for submitting Critical Précis

### December

5 Sakai: *After Dolly: The Promise and Perils of Cloning*, Introduction & Ch. 3; **Annotated Bibliography** Due; Deadline for submitting second Discussion Question

7 Research Roundtable Presentations

#### Paper 3/Research Project due by:

**Wednesday, December 13 at 5:00 p.m.**

Post a digital copy to Assignments on Sakai before 5:00 p.m. and then deliver a hard copy to my office door by 6:00 p.m. (Early submissions happily welcomed.)

*The syllabus provides a general plan for the course; deviations may be necessary.*
Requirements:

Electronics

Please turn off all cell phones before class. Laptops may only be used for looking at/reading digital editions of our texts or note-taking during class. Students should not send or reply to texts, check or send email, surf the internet, or communicate electronically in any way (i.e. on social media) during class. Students who persistently ignore this rule will incur a grade penalty or even be asked to leave the course.

Attendance

Because writing and intellectual growth are processes which can only improve over time from consistent engagement with the text and in class discussions and workshops, you should be in class every day. You are responsible for all material covered in class on any days you miss. Graded in-class assignments missed due to an unexcused absence cannot be made up. If assignments are missed due to an excused absence, students have one week upon returning to class to make up the assignment. After 3 unexcused absences, your final grade will be lowered by one letter grade. More than 6 unexcused absences will result in a grade of F for the course.

Paper Prospectuses

Each student will submit a 1-2 page prospectus or abstract for each paper at the beginning of class on the day listed on the syllabus. Students should include the ideas, topics, or questions they hope to explore in their papers. You should include a working thesis (not set in stone) for me to review. Think of this as the first written survey of your "prospects" or ideas for the paper. The prospectus should be double-spaced, in paragraph form, and with the working thesis in boldface. Prospectuses submitted not in this format will be returned for revision. Outside, secondary sources may only be used for Paper 3. In the prospectus for Paper 3, you must append a working bibliography of 4-6 secondary sources.

Papers

Students are required to write three formal papers. The first two papers will be 1,500 words (~5-6 pgs.) and 2,000 words (~6-7pgs), respectively, in length. The third paper, 3,200 words (~10-11 pages), will be a research project that you will submit during final exams. I don't really mind if your papers slightly exceed these limits, but the minimum word requirement must be met (the number of pages is merely an estimate). You will receive specific instructions about topic and scope for each one well in advance on a separate handout. All papers should be typed using 12 pt. font, double spaced, with one-inch margins all around. Page numbers should be inserted at the bottom center or the top right of each page. Cover pages are optional. All papers must follow MLA style for parenthetical citations (no footnotes) and the bibliography: guides can be found at the library’s website as well as online generally. No late papers will be accepted. Students should post a copy of the paper to Assignments in Sakai before the deadline. Hard copies of papers are due at the beginning of class on the dates
listed in the syllabus. **If the hard copy is late, the paper is late and will not be accepted.**

If there is a conflict, please contact me at least two days in advance of the due date; individual arrangements can sometimes be made. **Outside, secondary sources may only be used for Paper 3. In the prospectus for Paper 3, you must append a working bibliography of 4-6 secondary sources. Only two non-scholarly sources permitted.**

Paper 3 / Research Project

The final paper (3,200 words) will be a research project on a topic germane to our discussions and readings of *Frankenstein* that is due during Final Exams no later than Wednesday, December 13, 2017 by 5:00 p.m. Students will first post a digital copy to Assignments on Sakai before 5:00 p.m. and then deliver a hard copy to my office door by 6:00 p.m. You may wish to expand upon or incorporate work that you have done for one of the shorter papers into this project—think of the early papers as a possible test run for this longer study. If you find a topic early in the semester that interests you and that you would like to explore more fully, keep it in mind for this project. You must choose from works that we have read or viewed in class, and you will be asked to incorporate secondary sources, such as academic journal articles, monographs, book chapters, and/or peer-reviewed online sources (NOT Wikipedia!) in your analysis. **Your 2-page research project prospectus is due on Tuesday, November 28.** Your prospectus should describe the issue(s) that you will explore, outline the main questions that you will address, and include a working thesis. **You are also required to append a preliminary bibliography of 4-6 secondary sources in addition to the primary text(s) you will use.** Each of you will need to make an appointment with me to discuss your project; you may do this at any stage, either before or after handing in your prospectus.

Paper Grading Conferences

Since prompt feedback is a crucial factor in students' writing improvement, I use individual grading conferences to respond to and grade the first two papers. After turning in a paper, each student will schedule a grading conference with me (the exception being the final research project—no conferences will be held for this paper). These will generally be scheduled in the week immediately following the paper's due date. At the conference, which will run between 20-25 minutes, each student will bring a hard copy of the paper with him or her to my office. You will also be responsible for bringing a completed Paper Self-Assessment of your paper (available on Sakai) with you to the conference. In the conference, each student will read his/her paper aloud to me as I follow along on the copy you handed in during class. I will then ask you to comment on the following: what worked well in your paper? What didn't? What three items can you focus on to promote the success of your next paper? We will discuss your self-assessment sheet, and then I will give my feedback and assign the grade. **You must sign up for a conference in order to receive a grade on your papers. Failure to show up on time for your grading appointment without prior notice will incur a half letter grade penalty.**
grading appointment time is reserved for you; missing it wastes my time and means that other students were unnecessarily prevented from selecting that slot. If you have to cancel, please send me an email as soon as possible beforehand (emergencies excepted) to let me know. There will be no grading conferences for Paper 3.

Oral Presentations
Students will give two individual oral presentations during the semester. The first will be an 8-10 minute oral presentation on a topic based on our readings and/or viewings this semester; students are required to submit a one-page handout for the class in support of their presentations. The second presentation—the Research Roundtable Presentation—will be given on the last day of class, Thursday, December 7. A detailed handout will be provided and posted on Sakai.

Film/TV Quizzes
I will give 3 quizzes over the films/tv episodes on each of the three days that we discuss these. These grades will be factored into your participation grade.

Critical Précis
Read two scholarly articles on a topic relevant to Frankenstein and submit a two-page critical précis by November 30. See handout on Sakai for more details.

Annotated Bibliography
Read and summarize four academic secondary sources for your research project. For this assignment, students will briefly summarize the main points of the article in 8-10 lines. This assignment is due Tuesday, December 5. A handout with further instructions will be placed on Sakai.

Participation
Class readings: You should read all of the assigned material for each class. The readings listed beside each date will be discussed on that date, so they should be read by the time you come to class.

Attendance and Discussion: This is a discussion-based seminar. Your timely and regular attendance in class with the required reading or writing materials on hand as well as participation in class discussions is crucial to the success of the seminar. Such preparedness fosters an intellectually rich environment in which exciting and compelling ideas and writing emerge. Your contributions to class discussion will weigh heavily in the determination of your participation grade.

Discussion Questions: Each student will submit 2 discussion questions (one by October 17 and one more by December 5) over the course of the term. Students will have the opportunity to sign up for specific days for which to post a question. More details will be provided in a separate handout posted on Sakai.
**Film/TV Review Blog:** Please post of 500-word critical review blog of one film or two TV episodes from the syllabus and copy and paste it on Sakai under the Blog tab in the message window. In the review, please include the title(s), producer's/director's name, date of publication, and target audience. Then make an argument for the piece’s success or failure as a reincarnation of Mary Shelley’s novel and/or characters. Review is due by 11:59 pm, **Thursday, November 2, 2017.** A more detailed prompt is available on Sakai in Resources.

**In-class writings:** I will sometimes assign brief in-class writing assignments that will start our discussion for the day. These short, impromptu questions will ask you to respond to that day’s assigned reading. The question or questions will often be open-ended, though on occasion I may ask for something more specific.

**Film/TV Quizzes** (see above)

**Paper Prospectuses:** (see above)

**Research Roundtable Presentations:** Each student will give a brief 3 minute oral presentation that includes an overview/sampling of his or her research project on the last day of class, **Thursday, December 7.** A detailed handout will be provided.

**Extra Credit**

Students may earn extra credit by attending a campus event/lecture/film, etc. related to literary studies, women’s, gender, and sexuality studies and/or science studies and then posting a 500 word reflection blog on Sakai about the event you attended. Students may earn up to two extra credit points to be added to their final grade. **Blogs must be posted by 11:59 p.m. on Friday, December 8.**

**Graded Assignments:**

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<tr>
<th>Assignment</th>
<th>Grade scale</th>
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<tbody>
<tr>
<td>Oral Presentation</td>
<td>A = 93-100</td>
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<tr>
<td>Paper 1</td>
<td>A- = 90-92</td>
</tr>
<tr>
<td>Paper 2</td>
<td>B+ = 87-89</td>
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<tr>
<td>Paper 3 (Research Project)</td>
<td>B = 83-86</td>
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<tr>
<td>Participation</td>
<td>C+ = 77-79</td>
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</tbody>
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<tr>
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</thead>
<tbody>
<tr>
<td>Paper 1</td>
<td>C- = 70-72</td>
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<tr>
<td>Paper 2</td>
<td>D+ = 67-69</td>
</tr>
<tr>
<td>Paper 3 (Research Project)</td>
<td>D = 63-66</td>
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<tr>
<td>Participation</td>
<td>F = 59 and below</td>
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**Office Hours and E-Mails**

I hold office hours on Tuesdays, 2:00-5:00 p.m. in my office, Tribble A122, which is in the Department of Women's, Gender, & Sexuality Studies located off Tribble's main floor lobby in the A-wing of the building and entered through A105. I also schedule appointments outside of office hours when students have a conflict. I am happy to answer any questions you have about the course that are not answered in the syllabus (and that are not versions of “Did I miss anything important when I was absent from class yesterday?” Yes, you definitely did (!) and should get the notes from another classmate). During the week, I generally answer e-mails within a day or so, although it may be sooner. I do not check e-mail after 6:00 p.m. on weekdays and not at all over the weekend. I will respond to any weekend emails on Monday.
**Plagiarism**

Plagiarism and cheating will not be tolerated. As explained in “Academic Writing at Wake Forest University,” plagiarism, or using someone else’s work as your own, is a serious offense: “To put your name on a piece of work any part of which is not yours is plagiarism, unless that piece is clearly marked and the work from which you have borrowed is fully identified. . . . Taking words, phrasing, sentence structure, or any other element of the expression of another person’s ideas, and using them as if they were yours is plagiarism. By ‘ideas’ is meant everything from the definition or interpretation of a single word, to the overall approach or argument. If you paraphrase, you merely translate from his or her language to yours; another person’s ideas in your language are still not your ideas. Paraphrase, therefore, without proper documentation, is theft, perhaps of the worst kind. . . . Plagiarism is a serious violation of another person’s rights, whether the material stolen is great or small; it is not a matter of degree or intent. You know how much you would have had to say without someone else’s help; and you know how much you have added on your own. Your responsibility, when you put your name on a piece of work, is simply to distinguish between what is yours and what is not, and to credit those who have in any way contributed.” If I should suspect plagiarism, I reserve the right to give the assignment a zero and submit the materials to turnitin.com as well as to the Honor Council. All students are required to read the online document, “Academic Writing at Wake Forest University”: [http://www.wfu.edu/Academic-departments/english/courses/writing_guide.htm](http://www.wfu.edu/Academic-departments/english/courses/writing_guide.htm).

If you have any questions about correct documentation, please ask me. We will also discuss documentation in class.