

**LAPS/HUMA 1780M 6.0 Stories in Diverse Media**

Course Director: Dr. Gillian Helfield  
 Email: [ghelfie@yorku.ca](mailto:ghelfie@yorku.ca), Moodle Message  
 Office: Centre for Film and Theatre, #219  
 Office hours: Wednesdays and Fridays after  
 lecture – **by appointment**

**PRELIMINARY SYLLABUS\***

(\*This syllabus will no longer be updated once the website goes live in January)

**Course Description:**

Focuses on recurrent stories and themes that have been realized in a variety of media (film, literature, music, theatre, visual arts). Emphasized are various settings for the arts and their reception by audiences, viewers and readers.

Course credit exclusion: None.

**Lecture Time & Location**

Wednesdays & Fridays 8:30-10:30AM Location: SLH (Stedman Lecture Halls) - Lecture Hall 'F'

**Tutorial Schedule**

TUTR 01	W	10:30	60	R N836
	F	10:30	60	R N836
TUTR 02	W	11:30	60	MC 215
	F	11:30	60	MC 215
TUTR 03	T	11:30	60	SC 216
	R	11:30	60	SC 216

**Tutorial Locations:** (See campus maps, Keele campus)

<https://map.concept3d.com/?id=1200#!ce/34557?s/?ct/29101,29093>

R = Ross Building

N = North Ross

MC = McLaughlin College

SC = Stong College

**LAPS/HUMA 1780M 6.0 Stories in Diverse Media****Lecture Content & Schedule**

Lecture content and schedule will be distributed in the first class in January, and also posted on the course website

**Course Website:**

In the first week of January, go to the following link: <http://moodle.yorku.ca>

Sign in with your passport York account and then click on our course code.

\*\*\* If you are having trouble accessing the website **after the first day of classes**, please email the course director, or Computing services at [ithelp@yorku.ca](mailto:ithelp@yorku.ca)

**Grade Evaluation**

**Tutorial Exercises & Discussions** 25%

(Counts toward Attendance & Participation)

**Mid Term Test (In Class)** 20%

**Essay Assignment** 35%

Topic Summary 5%

Proposal 5%

Essay 25%

**Final Test (In Class)** 20%

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**Total Grade** 100%

**Submission of Assignments**

*\* All assignments must be submitted through the website, by the designated due-date and time (e.g. 11:55PM). Assignments submitted after the appointed submission time will be considered one day late.*

*\* Late assignments are subject to a 5% late penalty per day, or 20% per week.*

*\* Students are responsible for ensuring that assignments submitted through Moodle are uploaded correctly and on time.*

*\* Students are cautioned not to attempt to submit their papers too close to the designated time, as they run the risk of timing out, and missing the deadline.*

**Course Texts**

**LAPS/HUMA 1780M 6.0 Stories in Diverse Media**

Paperback texts are available for purchase at York University bookstore or online, through Amazon or Google Books. Some are also available as electronic copies, which can be accessed for free online, through literary websites or through York University libraries. Wherever possible we will provide the URLs for free online copies.

Some additional articles will be provided. These will be posted on the website as downloadable PDFs, or links/URLs will be provided.

\*If students already own the texts, or have access to second-hand copies, they may use them for this course. Although it is preferred that we all use the same edition (for practical purposes when reading or assigning excerpts in class) we are also mindful of the expense of purchasing new books, and will accommodate wherever we can.

**\*STUDENTS SHOULD HAVE COMPLETED THE NOVEL 'FRANKENSTEIN' FOR OUR FIRST LECTURE ON WEDNESDAY JANUARY 8.**

**TEXTS****UNIT I – FRANKENSTEIN**

**Shelley, Mary. *Frankenstein*.** 2nd Edition. A Norton Critical Edition. Edited by J. Paul Hunter (New York: W.W. Norton & Company, 1996, 2012.)

**E-VERSIONS:**

*literature.org/authors/shelley-mary/frankenstein/*

[www.pagebypagebooks.com/Mary\\_Wollstonecraft\\_Shelley/Frankenstein/](http://www.pagebypagebooks.com/Mary_Wollstonecraft_Shelley/Frankenstein/)

**\*\*THIS NOVEL SHOULD BE READ BEFORE OUR FIRST CLASS IN JANUARY.**

**UNIT 2 - JANE EYRE**

**Bronte, Charlotte, *Jane Eyre* , 3rd Edition.** A Norton Critical Edition. Edited by Richard J. Dunn.

FREE E-COPY: <http://www.gutenberg.org/files/1260/1260-h/1260-h.htm>

**Rhys, Jean. *The Wide Sargasso Sea*** Penguin books, 2001.

**UNIT 3 – DRACULA**

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Stoker, Bram. *Dracula* 1<sup>st</sup> Edition. A Norton Critical Edition. Auerback, Nina and David J. Skal, editors (New York: W.W. Norton & Company, 1997)

FREE E-COPY: <https://www.gutenberg.org/ebooks/345>

**UNIT 4 - THE WIZARD OF OZ**

Baum, L. Frank. *The Wizard of Oz*. Complete and Unabridged. Puffin Classics Introduced by Cornelia Funk. ISBN 978-0-141-32102-8

PLEASE NOTE THE URL BELOW FOR FREE E-COPY:

<http://literature.org/authors/baum-l-frank/the-wonderful-wizard-of-oz/>

Maguire, Gregory, *Wicked: The Life and Times of the Wicked Witch of the West*, 1995. (EXCERPTS TO BE ASSIGNED – PDF VERSIONS OF THE TEXT AVAILABLE ONLINE.

E-VERSIONS:

[www.lake.k12.fl.us/site/.../filedownload.ashx?...dataid...%20Wicked.pdf](http://www.lake.k12.fl.us/site/.../filedownload.ashx?...dataid...%20Wicked.pdf)

[ebook.stepor.com/.../wicked-the-life-and-times-of-the-wicked-witch-of-t...](http://ebook.stepor.com/.../wicked-the-life-and-times-of-the-wicked-witch-of-t...)

<https://rmanalac.files.wordpress.com/2012/01/wicked-i.pdf>

**COURSE SCHEDULE \***

		Lecture Topic and Assigned Readings	Important Dates
<b>1</b>	WED Jan 8	<p><b>INTRODUCTION TO COURSE: GETTING STARTED</b></p> <ul style="list-style-type: none"> <li>• How the Course Works</li> <li>• Lectures and Tutorials</li> <li>• Moodle &amp; the Website</li> <li>• Assignments and Evaluation</li> <li>• Umbrella Themes</li> </ul> <p><b><u>Reading:</u></b> <i>Frankenstein</i> (Mary Shelley, 1818)</p> <p style="text-align: center;"><b><u>UNIT 1: FRANKENSTEIN</u></b></p> <p><b><u>FRANKENSTEIN I: The Source</u></b></p>	\

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		<p>Mary Shelly's <i>Frankenstein</i>: Background  Historical Context  Literary Influences and Antecedents  Major Themes</p> <p><u>Readings</u>: Continue reading <i>Frankenstein</i></p>	
2	FRI Jan 10	<p><b><u>FRANKENSTEIN II: <i>Frankenstein</i> in Myth and Folklore</u></b></p> <p>Prometheus  The Golem</p> <p><u>Readings</u>:</p> <p>The Myth of Prometheus</p> <p>The Golem (Moodle)  <a href="https://www.jewishvirtuallibrary.org/jsource/Judaism/Golem.html">https://www.jewishvirtuallibrary.org/jsource/Judaism/Golem.html</a></p> <p>The Golem of Prague (Moodle)  <a href="http://www.bibleandjewishstudies.net/stories/The_Golem_of_Prague.pdf">http://www.bibleandjewishstudies.net/stories/  /The_Golem_of_Prague.pdf</a></p> <p><u>Film Screenings</u>: <i>The Golem</i></p>	
3	WED Jan 15	<p><b><u>FRANKENSTEIN III – Frankie Goes to Hollywood</u></b></p> <p>Hollywood Horror and Sci Fi</p> <p><u>Readings</u>: TBA  Screenings: <i>Frankenstein</i> (James Whale, 1931)</p>	
4	FRI Jan 17	<p><b><u>FRANKENSTEIN IV: Discourses and Ideologies</u></b></p> <p>The Ideology of Beauty</p>	

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		<p>Alterity: The exploration of ‘otherness’</p> <ul style="list-style-type: none"> <li>• <u>Articles</u>: “Identifying Ugliness, Defining Beauty: (Damon &amp; Waymer)</li> <li>• <a href="http://www.nova.edu/ssss/QR/QR19/waymer20.pdf">http://www.nova.edu/ssss/QR/QR19/waymer20.pdf</a></li> <li>• “The Barbie Effect”</li> <li>• <a href="http://www.karanovic.org/courses/mca008/archives/1028">http://www.karanovic.org/courses/mca008/archives/1028</a></li> <li>• Eschrich, Joey. “How <i>Frankenstein’s</i> Monster Became Sexy” Slate. January 24, 2017.</li> </ul> <p><u>Film Screening</u>: <i>The Shape of Water</i> (Guillermo del Toro, 2017)</p>	
5	WED JAN 22	<p><b><u>FRANKENSTEIN V: Identity and AlienNation</u></b></p> <ul style="list-style-type: none"> <li>• On (Not) Belonging</li> <li>• The Crisis of Refugeeism and Homelessness</li> <li>• The Impact of Social Media: Discourses on Technology as Monstrosity</li> </ul> <p><u>Readings</u>:</p> <p>Wood, Gillen D’arcy, <i>Frankenstein, the Baroness, and the Climate Refugees of 1816</i>. <i>The Public Domain Review</i> (June 15, 2016.)  <a href="https://publicdomainreview.org/2016/06/15/frankenstein-the-baroness-and-the-climate-refugees-of-1816/">https://publicdomainreview.org/2016/06/15/frankenstein-the-baroness-and-the-climate-refugees-of-1816/</a></p> <p>“Migrant Crisis”: The Syrian Refugees</p> <ul style="list-style-type: none"> <li>• <a href="http://time.com/4031569/migrant-crisis-europe-african-refugees">http://time.com/4031569/migrant-crisis-europe-african-refugees</a></li> </ul> <p>Jensen, Laura, “Who or What is the Frankenstein of the Refugee Crisis”? <i>Revolutions</i>. September 27, 2016  <a href="http://web.colby.edu/continuingrevolutions/2016/09/27/538/">http://web.colby.edu/continuingrevolutions/2016/09/27/538/</a></p> <p>Excerpts from: McCutcheon, Mark, A. <i>The Medium Is the Monster</i>. Athabasca: Au Press/Athabasca University, 2018.</p>	

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		<p><u>Film Screening:</u> Conclusion of <i>The Shape of Water</i> (Guillermo del Toro, 2017)</p> <p><b>START READING <i>JANE EYRE</i>****</b></p>	
6	FRI Jan 24	<p style="text-align: center;"><b><u>UNIT 2: JANE EYRE</u></b></p> <p><b><u>JANE EYRE I: The Source</u></b></p> <p>Charlotte Bronte's <i>Jane Eyre</i>: Background Historical Context Literary Influences and Antecedents Major Themes</p> <p><u>Read:</u> <i>Jane Eyre</i> (Charlotte Bronte, 1847)</p>	
7	WED Jan 29	<p><b><u>JANE EYRE II: Discourses and Ideologies</u></b></p> <ul style="list-style-type: none"> <li>• Imperialism and The Colonial Age</li> <li>• Patriarchy, Race and Gender</li> <li>• The Elephant in the Room: Slavery</li> <li>• The Gothic and the Return of the Repressed</li> <li>• Monstrosity and Madness</li> <li>• Coming-of-Age and the Hero(ine)'s Journey</li> </ul> <ul style="list-style-type: none"> <li>• <u>Read:</u> Continue <i>Jane Eyre</i></li> <li>• <u>Extract:</u> <i>I Walked with a Zombie</i> (Jacques Tourneur, 1943)</li> </ul> <p><u>Screening:</u> Full Screening: of <i>Jane Eyre</i> (Cary Fukunaga, 2011)</p>	
8	FRI Jan 31	<p><b><u>JANE EYRE III: <i>Jane Eyre</i> in Pop Culture</u></b></p> <ul style="list-style-type: none"> <li>• The Gothic &amp; Sensation Novel vs. Victorian Novel</li> <li>• The Return of the Repressed</li> </ul>	

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		<ul style="list-style-type: none"> <li>• Victimology</li> </ul> <p><b><u>Reading:</u></b></p> <ul style="list-style-type: none"> <li>• Continue <i>Jane Eyre</i></li> </ul> <p><b><u>In-Class Screening</u></b>  Film Extract from <i>Rebecca</i>, (Daphne DuMaurier, 1938) ,  <i>Jane Eyrehead</i> (BBC Presents: SCTV, 1982)</p>	
9	WED FEB 5	<p><b><u>JANE EYRE IV: Ideology</u></b></p> <ul style="list-style-type: none"> <li>• Gender, Race and Patriarchy</li> <li>• Displacement</li> <li>• Herstory: The Parallel Novel</li> <li>• Truth &amp; Reconciliation</li> </ul> <p><u>Reading &amp; Film Excerpt:</u> <i>The Wide Sargasso Sea</i> (Jean Rhys, 1961)  Moodle</p>	
10	FRIDAY Feb 7	<p><b><u>JANE EYRE V: Post-Coloniality and Identity</u></b></p> <ul style="list-style-type: none"> <li>• The Return of the Repressed: Madness and Monstrosity</li> <li>• Victim or Survivor?</li> </ul> <p><u>Readings</u></p> <ul style="list-style-type: none"> <li>• Sandra M. Gilberg and Susan Gubar: “The Mad Woman in the Attic: The Woman Writer and the 19<sup>th</sup> Century Literary Imagination” (Moodle)</li> </ul> <p><u>Screenings:</u>  Extracts: <i>The Handmaid’s Tale</i> (Episode from Television series)</p>	



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11	MON Feb 12	<b>In Class – Mid-Term Review</b>	Mid-term review
12	WED Feb 14	<b>In Class: Mid-Term Test</b>	Mid-term test
	WED Feb 19	<b>Reading Week – No Lecture or Tutorials</b> <b>BEGIN READING DRACULA!</b>	
	FRI Feb 21	<b>Reading Week – No Class or Tutorials</b>	
13	WED Feb 26	<p style="text-align: center;"><b><u>UNIT 3 - DRACULA</u></b></p> <p><b><u>DRACULA I: The Source</u></b>            Bram Stoker's <i>Dracula</i>:: Background            Historical Context            Literary Influences and Antecedents            Major Themes</p> <p><u>Readings:</u> <i>Dracula</i> (Bram Stoker, 1897)</p>	
14	FRI Feb 28	<p><b><u>DRACULA II: Literary Antecedents and Influences</u></b></p> <p>Eastern European and Middle eastern Folklore and Superstition            The Gothic and Sensation Novels            Literary Realism: Epistolary, Confession and Detective Novels</p> <p><u>Reading:</u> Continue with <i>Dracula</i>, Extracts from <i>Varney the Vampire</i>,  <i>Glenarvon</i>, <i>The Vampyre</i>, <i>Camila</i></p> <p><u>Art:</u> <i>The Nightmare</i> (Henry Fuseli, 1781)</p>	
15	WED March 4	<p><b><u>DRACULA III: Discourses and Ideologies</u></b></p> <ul style="list-style-type: none"> <li>• Imperialism and The Colonial Age</li> <li>• Threats from Abroad: Napoleon, Immigrants and The Plague</li> <li>• The Monstrous 'Other'</li> <li>• Reverse Colonialism</li> </ul> <p><u>Reading:</u> Continue reading <i>Dracula</i></p>	

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16	FRI Mar 6	<p><b><u>DRACULA IV: <i>Dracula</i> in Pop Culture</u></b></p> <p>The changing social, historical and political significance of the Vampire in pop culture</p> <p><b><u>Readings:</u></b> Excerpt from <i>Twilight</i> (Stephenie Meyer, 2005) Excerpt from <i>The Southern Vampire Mystery Series</i> (Charlaine Harris: <i>Dead Until Dark</i> (2001))</p>	
17	WED MARCH 11	<p><b><u>DRACULA V - <i>Dracula</i> in Pop Culture II</u></b></p> <p>From Gothic to Goth: Cinema's Most Memorable Vampires</p> <p><b><u>Film Extracts</u></b></p> <p><b>START READING <i>THE WONDERFUL WIZARD OF OZ</i></b></p>	
18	FRIDAY MARCH 13	<p><b><u>UNIT 4 – THE WIZARD OF OZ</u></b></p> <p><b><u>WIZARD OF OZ I: The Source</u></b></p> <p>L.Frank Baum's <i>The Wonderful Wizard of Oz</i> Historical Context Literary Influences and Antecedents Major Themes</p> <p><b><u>Read:</u></b> <i>The Wonderful Wizard of Oz</i>. (L. Frank Baum, 1900)</p>	Last date to Drop without academic penalty
19	WED MAR 18	<p><b><u>WIZARD OF OZ II: Ideologies and Discourses</u></b></p> <ul style="list-style-type: none"> <li>• Agrarianism and The Rise of Populism in the 19<sup>th</sup> Century</li> <li>• Utopian Dreams vs. Dystopian Reality: Agrarianism vs. Urbanization</li> <li>• The Great Depression and the New Deal</li> </ul> <p><b><u>Photography:</u></b> FSA photographs of the 1930s</p>	

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		<p><u>Art:</u> The Art of the ‘New Deal’</p> <p><u>Readings:</u> Excerpts from <i>The Grapes of Wrath</i> (John Steinbeck, 1939)</p>	
20	FRIDAY MARCH 20	<p><b><u>WIZARD OF OZ III: <i>The Wizard of Oz</i> in Pop Culture</u></b></p> <p>Hollywood &amp; the Populist Agrarian Genre World War II and American isolationism Coming of Age: The Bildungsroman and Hero’s Journey Iconography</p> <p><b><u>Read:</u></b> Continue <i>The Wonderful Wizard of Oz</i> <b><u>Excerpts:</u></b> From <i>Wicked : The Life and Times of the Wicked Witch of the West</i></p> <p><b><u>Screening:</u></b> <i>The Wizard of Oz</i> (Victor Fleming, 1939)</p>	
21	WED MAR 27	<p><b><u>WIZARD OF OZ IV: Post-Coloniality and Identity Politics</u></b></p> <p>Herstory: The Parallel Novel Race, Gender, Patriarchy &amp; Power</p> <p><b><u>Read:</u></b> Excerpts from <i>Wicked</i></p> <p><b><u>Screening:</u></b> <i>The Wiz</i> (Sidney Lumet, 1978)</p>	
22	FRIDAY MAR 20	<p><b><u>WIZARD OF OZ V -- Post-coloniality, and Post-Modernity</u></b></p>	

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		<p>The Ideology of Beauty Post-Modern Pastiche</p> <p>Wolf, Naomi: <i>The Beauty Myth: How Images of Beauty Are Used Against Women</i> (1990)</p> <p>From <i>Wicked</i>, the Broadway stage play: “For Good” <a href="https://www.youtube.com/watch?v=2fR4JotwwWo">https://www.youtube.com/watch?v=2fR4JotwwWo</a></p> <p>“Defying Gravity” <a href="https://www.youtube.com/watch?v=O5V9KwppMfs">https://www.youtube.com/watch?v=O5V9KwppMfs</a></p> <p><u>Screening</u> <i>Oz The Great and Powerful</i> (Sam Raimi, 2013)</p>	
<b>23</b>	April 1	<b>END OF TERM REVIEW</b>	Final Essay Due
<b>24</b>	April 3	<b>FINAL IN-CLASS TEST</b>	
		<b><u>END OF COURSE</u></b>	
		<b>SEE IMPORTANT STUDENT INFORMATION BELOW</b>	

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### IMPORTANT STUDENT INFORMATION

#### **Atkinson Essay Tutoring Centre (Rm. 140 Atkinson College, 416-736-5289)**

Students are strongly encouraged to contact the Atkinson Essay Tutoring Centre and book an appointment for free instruction and help with writing.

#### **Academic Honesty**

Students should review and be familiar with the Senate Policy on Academic honesty at:

<http://www.yorku.ca/secretariat/policies/document.php?document=69>

Please note that "Students may not withdraw from any course(s) in which they have been penalized for academic dishonesty."

Students are required to complete the Academic Integrity Tutorial & Quiz:

[http://www.yorku.ca/tutorial/academic\\_integrity/](http://www.yorku.ca/tutorial/academic_integrity/)

*\*\*\*The quiz must be completed and submitted by the time the research paper is due. Research papers will not be accepted unless the quiz has been submitted.*

#### **Late Policy**

All course work must be submitted via the course website *before lecture* on the date due. Assignments submitted after the beginning of lecture will be considered one day late.

Late assignments are subject to a late penalty of 5% per day, or – 20% per week.

*\*\*\*Students are responsible for ensuring that assignments are uploaded to the course website correctly and on time. Email submissions will not be accepted\*\*\*.*

#### **Deferred Standing**

Students who cannot attend an exam due to illness or misfortune must pursue deferred standing. For further information, please visit: [http://www.registrar.yorku.ca/services/ds\\_faq.htm](http://www.registrar.yorku.ca/services/ds_faq.htm)

#### **Students with Special Needs**

York University is committed to making reasonable accommodations and adaptations in order to make equitable the educational experience of students with special needs and to promote their full integration into the campus community. Please alert the Course Director as soon as possible should you require such accommodations. Do not wait until mid-way through the course.