

CGS Agenda: 19-29  
Effective Fall 2019

	Yes	No
a. Can prerequisite be taken concurrently?		

b. Minimum grade required for the prerequisite course(s)? ☐ \_\_

c. Use Banner coding to enforce prerequisite course(s)? ☒ \_X\_ Yes ☐ \_\_ No

d. Who may waive prerequisite(s)?

☐ \_\_ No one ☒ \_X\_ Chair ☐ \_\_ Instructor ☐ \_\_ Advisor ☐ \_\_ Other (specify)

13. Co-requisite(s): N/A

14. Enrollment restrictions

a. Degrees, colleges, majors, levels, classes which may take the course: MA in English

b. Degrees, colleges, majors, levels, classes which may not take the course: N/A

15. Repeat status: ☐ \_\_ May not be repeated ☒ \_X\_ May be repeated once with credit

16. Enter the limit, if any, on hours which may be applied to a major or minor: 6

17. Grading methods: ☒ \_X\_ Standard ☐ \_\_ CR/NC ☐ \_\_ Audit ☐ \_\_ ABC/NC

18. Special grading provisions: N/A

☐ \_\_ Grade for course will not count in a student's grade point average.

☐ \_\_ Grade for course will not count in hours toward graduation.

☐ \_\_ Grade for course will be removed from GPA if student already has credit for or is registered in:

☐ \_\_ Credit hours for course will be removed from student's hours toward graduation if student already has credit for or is registered in: \_\_\_\_\_

19. Additional costs to students:

Supplemental Materials or Software:

Course Fee ☒ \_X\_ No ☐ \_\_ Yes, Explain if yes \_\_\_\_\_

20. Community college transfer:

☐ \_\_ A community college course may be judged equivalent.

☒ \_X\_ A community college may not be judged equivalent.

Note: Upper division credit (3000+) will not be granted for a community college course, even if the content is judged to be equivalent.

## **Rationale, Justifications, and Assurances (Part I)**

1. ☐ Course is required for the major(s) of \_\_\_\_\_  
☐ Course is required for the minor(s) of \_\_\_\_\_  
☐ Course is required for the certificate program(s) of \_\_\_\_\_  
☒ Course is used as an elective

### **2. Rationale for proposal:**

This course allows for the advanced study of literary genres (e.g. poetry, nonfiction, drama), as well as hybrid or visual genres. Given that genre study plays an increasingly important role in secondary-school and college-level English courses (as evident in the Common Core Standards and Revised NCTE Standards), ENG 5752 will provide necessary background for educators seeking additional training in this area. In addition, the course will be especially useful to graduate students in the Creative Writing concentration, providing theoretical background in genre, relevant literary theory, and craft.

### **3. Justifications for (answer N/A if not applicable)**

Similarity to other courses: N/A

Prerequisites: Graduate standing. Undergraduate students seeking departmental honors may use this class to fulfill their graduate course requirement with approval of the instructor and Dean of the Graduate School.

Co-requisites: N/A

Enrollment restrictions: N/A

Writing active, intensive, centered: N/A

### **4. General education assurances (answer N/A if not applicable)**

General education component: N/A

Curriculum: N/A

Instruction: N/A

Assessment: N/A

### **5. Online/Hybrid delivery justification & assurances (answer N/A if not applicable)**

Online or hybrid delivery justification: Offering this course online (whether hybrid or entirely online) will allow us to meet the needs of our students more effectively—by giving our part-time students (especially place-bound students) access to a course (that may otherwise not be feasible to complete) and by giving our full-time students more flexibility in their program. In this way, we will keep our program competitive with similar degree programs that are being offered around the state and nation. With our graduate program now available completely online (and enrollment growing), adding additional online offerings is necessary for meeting the demands of this student population.

Instruction: Using a CMS (course management system) students will access lectures via presentation software or learning modules that contain recorded lectures using multimedia software. Students will also access through CMS assigned readings, links to multimedia, graded weekly discussion threads, other written assignments, rubrics, and an electronic drop box.

Integrity: To ensure the integrity of the course work, text from all written assignments may be submitted through a plagiarism identification system. Academic integrity is discussed in the syllabus, and students will be evaluated through a rigorous assessment. Discussions may use a face-to-face format or use web-conferencing software.

Interaction: Student-instructor interaction will take place via email, the CMS's discussion board, and through comments on student essays and written responses. In addition, synchronous office hours will be held during which students can contact instructor by phone or via the chat mode supported by a CMS. Synchronous course periods are also possible through other online communication venues. Student-student interaction will take place on discussion boards, email, through peer review of essay assignments, and through several small-group assignments for which students will be able to use the chat mode supported by a CMS.

## **Model Syllabus (Part II)**

Please include the following information:

### **1. Course number and title:**

ENG 5742: Studies in Genre

### **2. Catalog description:**

This course is a focused study of genre. The topic will vary from semester to semester. The course may be repeated with the permission of the department chairperson.

### **3. Learning objectives:**

Upon completion of the course, the students will be able to:

1. Effectively identify, critique, and apply genre theory or applicable theory.
2. Analyze and contextualize textual and cultural artifacts in terms of genre expectations, applications, and historical trends.
3. Effectively evaluate and recognize characteristics of the genre(s) and texts.
4. Demonstrate understanding of how genre influences comprehension, production, consumption, and/or reception of texts.
5. Speak and write analytically and effectively about genre-related concepts/debates.

**If this is a graduate-level course, indicate which objectives are designed to help students achieve established goals for learning at the graduate level:**

- Depth of content knowledge: 1, 2, 3
- Effective critical thinking and problem solving: 1, 2, 3, 4, 5

- Effective oral and written communication: 1, 2, 3, 4, 5
- Advanced scholarship through research or creative activity: 1, 2, 3, 4, 5

#### 4. Course materials.

Course materials will vary based on genre focus. The material is for a course focused on the horror sub-genres of vampire and zombie narratives:

Grahame-Smith, Seth. *Pride & Prejudice & Zombies*. Nascorp, 2009.

Matheson, Richard. *I am Legend*. Nascorp, 1997.

Stoker, Bram. *Dracula*. W.W. Norton, 1997.

Whitehead, Colston. *Zone One*. Random House, 2011.

Young, Matt. *Zombocalypse Now*. Chooseomatic Books, 2014.

[Additional Literary & Theoretical Readings available through CMS]

#### 5. Weekly outline of content.

Vampires & Zombie Narratives:

What Trends in Horror Sub-Genres Reveal about Societal Concerns

#### Unit I. Vampire Narratives & Societal Fears

##### ***Week/Module #1***

Vampire Mythology / Historical Vampires, the Literary Canon & Social Commentary

**Assigned Reading:** *Dracula*; *Our Vampires, Ourselves* (excerpt, CMS); “Feminism, Sex Role Exchanges, and Other Subliminal Fantasies,” Demetrakopoulos (CMS); “Dracula: Stoker’s Response to the New Woman,” Senf (CMS); “Blood, Lust, and the Fe/Male Narrative in Bram Stoker’s *Dracula*,” Nystrom (CMS) & “Suddenly Sexual Women in Bram Stoker’s *Dracula*,” Roth (CMS)

**Preferences for Group Textual Analysis Presentation Due**

##### ***Week/Module #2***

Reviving Vampire Studies / Buffy the Vampire Slayer & Academia /

**Assigned Reading:** Continue *Dracula*; “Feminism & the Ethics of Violence: Why Buffy Kicks Ass,” Marinucci (CMS); “My Emotions Give me Power: The Containment of Girls’ Anger in Buffy,” Helford (CMS); “I am Buffy, and... You’re History: The Postmodern Politics of Buffy,” Pender (CMS); “To be a Vampire on Buffy, The Vampire Slayer: Race and (Other) Socially Marginalizing Positions on Horror TV,” Ono (CMS)

**Viewing:** *Buffy the Vampire Slayer* (episode selection)

##### ***Week/Module #3***

Film Adaptations of Anne Rice’s Novel Series / (Anti)Feminism & Vampire Narratives

**Assigned Reading:** *Interview with a Vampire* (excerpt, CMS); “When Hollywood Sucks, or, Hungry Girls, Lost Boys, & Vampirism in the Age of Reagan,” Nixon (CMS); “Undoing Feminism: From the Preoedipal to Postfeminism in Anne Rice’s *Vampire Chronicles*,” Doane & Hodges (CMS) & “A Vampiric Relationship to Feminism: The Monstrous-Feminine in Whitley Strieber’s & Anne Rice’s Gothic Fiction,” Antoni (CMS)

**Viewing:** *Interview with a Vampire*

##### ***Week/Module #4***

Vampire Serialization / Vampires on the Small Screen

**Assigned Reading:** *The Vampire Diaries* (excerpt, CMS); “A Country (Still) Divided: How Recent Vampire Series Critique Contemporary Cultural Concerns & Express Nostalgia for the Past,” Ames “Vampire Fantasy: Neoliberalism & the Undead in Post 9/11 Popular Culture,” Westengard (chapter five of *Queer Monsters*, CMS)

**Viewing:** *The Vampire Diaries*

### **Group Presentation 1**

#### ***Week/Module #5***

Vampires, Race, Place, & Class / Vampires on Primetime / Vampire & Political Commentary

**Assigned Reading:** *Dead Until Dark* (CMS); “Coming out of the Coffin & Coming out of the Closet,” Brace & Arp (CMS); “Reading Supernatural Fiction as Regional Fiction,” Kindinger (CMS); “Blacks & Whites: Trash & Good Country People in *True Blood*,” Amador (CMS); “True Blood: The Vampire as Multiracial Critique on Post-Race Ideology,” Rabin (CMS); “Thou Shalt Not Crave Thy Neighbor: True Blood, Abjection, & Otherness,” Boyer (CMS)

**Viewing:** *True Blood*

### **Proposal for Final Project**

#### ***Week/Module #6***

Vampires as the Other in Pop Culture / Gender & Sexuality in Young Adult Vampire Narratives

**Reading:** “*Twilight* Follows Tradition: Analyzing Biting Critiques of Vampire Narratives for their Portrayal of Gender & Sexuality,” Ames (CMS); “Civilized Vampires Versus Savage Werewolves: Race & Ethnicity in the *Twilight* Series,” Wilson (CMS); “Transnationalism in *Twilight* & Sookie Stackhouse,” Mutch (CMS)

**Viewing:** *Twilight*

### **Group Presentation 2**

#### ***Week/Module #7***

Audience Studies & Vampire Scholarship / Vampire Parodies / The History of Zombies

**Assigned Reading:** “Relating to *Twilight* Fans’ Responses to Love & Romance in the Vampire Franchise,” Behm-Morawitz, Click & Aubrey (CMS); “Biting Back: *Twilight* Anti-Fandom & the Rhetoric of Superiority,” Sheffield & Merlo (CMS); “They’re Us: Zombies, Humans/Humans, Zombies,” Rushtown & Moreman (CMS); “The History of Zombies”: <https://www.history.com/topics/history-of-zombies>; & “The Tragic Forgotten History of Zombies”: <https://www.theatlantic.com/entertainment/archive/2015/10/how-america-erased-the-tragic-history-of-the-zombie/412264/>

### **Group Presentation 3**

## **Unit II. Zombie Narratives & Cultural Commentary**

#### ***Week/Module #8***

Zombies in Graphic Novels & Choose Your Own Adventure / Zombies & Medical Fears

**Assigned Reading:** *Zombocalypse Now*; CDC’s Zombie Preparedness Website:

<https://www.cdc.gov/phpr/zombie/index.htm>; “The Trauma of (Post-Apocalyptic) Motherhood: *The Walking Dead*’s Social Commentary on Contemporary Gender Roles,” Ames (CMS); “*The Walking Dead* & Gothic Excess,” Baker (CMS); “Some Kind of Virus: The Zombie as Body & Trope,” Webb & Byrmand (CMS) & “Infection, Media & Capitalism: From Early Modern Plagues to Postmodern Zombies,” Boluk & Lentz (CMS)

**Viewing:** *The Walking Dead*

### **Group Presentation 4**

#### ***Week/Module #9***

Zombies & Eco-Criticism / Zombies and/in Classic Horror Films

**Assigned Reading:** *I Am Legend*; “Undead is the New Green: Zombies & Political Ecology,” Pollock(CMS); “Brief History of Zombies in Pop Culture”:

<https://www.rollingstone.com/movies/news/from-romero-to-walking-dead-a-brief-history-of-pop-culture-zombies-20150819>

**Viewing:** *Night of the Living Dead*

**Midterm Essay Due**

### ***Week/Module #10***

**T 10/23** – Cultural Climate & Zombie Trends

**Reading:** “Plans are Pointless; Staying Alive is as Good as it Gets: Zombie Sociology & the Politics of Survival,” Sutler-Cohen (CMS)

**Viewing:** *Night of the Living Dead*

**Presentation Group 5**

### ***Week/Module #11***

Post-9/11 Zombie Narratives / Hollywood Blockbusters, Merchandising & Zombies

**Assigned Reading:** *Zone One*; “How the Zombie Changed Video Games,” Weise (CMS); “Zombie Trouble: Zombie Texts, Bare life, & Displaced People,” Stratton (CMS)

**Viewing:** *World War Z*

### ***Week/Module #12***

Zombies, Adaptation, & Parody / Workshop for Final Project

“A Zombie Apocalypse: Opening Representational Spaces for Alternative Constructions of Gender and Sexuality,” Murray (CMS) & “Modern Zombie Makers: Enacting the Ancient Impulse to Control & Possess Another,” Lea (CMS)

**Viewing:** *World War Z*

**Presentation Group 6**

**Instructor Conference Working Draft of Final Project Due**

### ***Week/Module #13***

Zombifying the Canon / Romantic Comedies and the Zombie “Meet Cute”

**Assigned Reading:** *Pride & Prejudice & Zombies*; excerpt of Graphic Novel Version of *Pride & Prejudice & Zombies* (CMS); *Warm Bodies* (excerpt, CMS); “Dawn of the Digital Dead: The Zombie as Interactive Social Satire in American Popular Culture,” Schott (CMS)

**Viewing:** *Warm Bodies*

## **Unit III. Academic Analyses & Creative Applications of Horror Genres**

### ***Week/Module #14***

Instructor Conferences / Peer Review / Presentation Workshop

**Rough Draft of Final Project Due**

### ***Week/Module #15***

PechaKucha Panel Presentations / Course Evaluations

**Final Project Due**

**Final Exam Week / End of Semester**

### ***Week/Module #16***

**Final Exam Week**

## 6. Assignments and evaluation, including weights for final course grade.

May vary by instructor and course offered. However, the following is an approximate standard:

Final Research/Application Project (approx. 20-25 pages in total)	20%
Final Presentation	10%
Midterm Analysis Essay (approx.. 15 pages)	20%
Genre Theory Explication Piece/Discussion Leadership	10%
Discussion Board Participation & Instructor/Peer Conferencing	20%
Group Textual Analysis Presentation	20%

## 7. Grading scale. Standard Letter.

90-100% = A

80-89.99% = B

70-79.99% = C

60-69.99% = D

Below 60% = F

## 8. Correlation of learning objectives to assignments and evaluation.

Upon completion of the course, the students will be able to:

Learning Objective	Final Research/ Application Project (20%)	Final Presentation (10%)	Midterm Analysis Essay (20%)	Genre Theory Explication / Leadership (10%)	Discussion Board Participation / Conferencing (20%)	Group Textual Analysis Presentation (20%)
1	X	X	X	X	X	
2	X	X	X			X
3	X	X	X			X
4	X	X		X	X	X
5	X	X	X	X	X	X

Date approved by the department or school: 2/13/19

Date approved by the college curriculum committee: 2/27/19

Date approved by the Honors Council (*if this is an honors course*):

Date approved by CAA: CGS: