

# ENC 1145:3312 Writing about Gothic Monsters

MWF Period 3, MAT 0009

<b>Instructor:</b> Olubunmi M. Oguntolu	<b>Office:</b> Tigert 302
<b>Email:</b> oguntolu@ufl.edu	<b>Office Hours:</b> MW Period 4, or by appointment

## Course Description

ENC 1145 is a course designed to improve your ability to write expositions and arguments, read critically in different genres, and think analytically. To help you achieve these goals, this semester we will read, think, and write about elements derived from gothic fiction. Gothic fiction's traditions of horror and the romantic provide a framework to examine "unspeakable" anxieties and desires in society. Faustian pacts, doppelgängers, oppressed heroines, portents, anti-heroes, and monsters that populated eighteenth-century British literature resonate in present-day literary and visual texts. From the modern Prometheus to dissociative identity, images of the grotesque and unorthodox retell cultural fears and simultaneously invoke pleasures of haunting and being haunted. In this course, we will read Mary Shelley's *Frankenstein*, Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*, Oscar Wilde's *The Picture of Dorian Gray*, and Bram Stoker's *Dracula* as our basis to explore how anxieties and dichotomies between good and evil, domestic and foreign, mysticism and science, and nature and technology are fractured, deconstructed, and redefined. Through our close readings and critical analysis we will develop questions to help us examine the ways literary and visual adaptations convey discourse in identity, gender, sexuality, class, and post/colonialism while paying homage to gothic monsters.

## Course Materials

- Bullock, Richard, and Francine Weinberg. *The Little Seagull Handbook*. New York: Norton, 2011. Print. ISBN: 9780393911510
- Course Pack, available at Xerographic Copy Center, 927 NW 13th Street
- Shelley, Mary. *Frankenstein*. New York: Bantam Classics, 1984. Print. ISBN: 978-0-553-21247-1
- Stevenson, Robert Louis. *Dr. Jekyll and Mr. Hyde*. New York: Bantam Classics, 1982. Print. ISBN: 978-0-553-21277-8
- Stoker, Bram. *Dracula*. New York, Bantam Classics, 1983. Print. ISBN: 978-0-553-21271-6
- Wilde, Oscar. *The Picture of Dorian Gray and Other Writings*. New York: Bantam Classics, 1982. Print. ISBN: 978-0-553-21254-9
- Williams, Joseph M., and Gregory G. Colomb. *Style: Lessons in Clarity and Grace*. 10th ed. New York: Pearson/Longman, 2010. Print. ISBN: 9780205747467

You may acquire any print or electronic version of *Frankenstein*, *The Strange Case of Dr. Jekyll and Mr. Hyde*, *The Picture of Dorian Gray*, and *Dracula* as long as it complete and unabridged.

## Course Outcomes

Upon completing ENC 1145, you will be able to:

1. Recognize, analyze, and understand the correlation among ethos, pathos, and logos;
2. Formulate, draft, edit, and revise a critical research study;
3. Develop and demonstrate academic inquiry and research methods;
4. Incorporate research effectively and cite primary and secondary materials accurately;
5. Cultivate critical and analytical thinking and evaluation;
6. Identify and construct effective academic writing through multiple genres.

## Course Assignments and Evaluation

<b>Reading Journals</b> Responses help students develop close reading skills, and discover and evaluate themes from the texts and in their writing. After initial postings, students are required to provide comments to at least two of their classmates' posts.	15%
<b>Composition Journals</b> Mechanics and grammar exercises help students recognize and practice writing styles to improve clarity in their writing.	10%
<b>Comparative Analyses</b> Analyses help students demonstrate skills in critical reading, information synthesis, and comprehensive analysis while reaching expanded perspectives of the texts.	20%
<b>Critical Research Prospectus</b> Preparation for the Critical Research Essay, students will gather and annotate sources to further formulate ideas and write a brief proposal to generate extensive analysis for their prospective research project.	10%
<b>Critical Research Essay</b> As the culmination of the course, the critical research essay will incorporate the skills of argumentation, summary, analysis, and synthesis that students have refined during the semester.	25%
<b>Adaptation Project</b> In groups of four or five, students will prepare a multimedia presentation demonstrating how literary and visual adaptations convey discourse from the course's primary texts.	10%
<b>Participation</b> Participation includes peer reviews, conferences, in-class activities and homework.	10%
<b>TOTAL</b>	100%

Grading Scale							
A	93-100%	B	83-86.9%	C	73-76.9%	D	63-66.9%
A-	90-92.9%	B-	80-82.9%	C-	70-72.9%	D-	60-62.9%
B+	87-89.9%	C+	77-79.9%	D+	67-69.9%	E	0-59.9%

## General Assessment Rubric

A	Insightful: You did what the assignment asked for at a high quality level, with care
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	and precision, and your work shows originality and creativity. Work in this range shows all the qualities listed below for a “B,” but it also demonstrates that you took extra steps to be original or creative in developing content, solving a problem, or developing a style. Work in the “A” range is not only correct and intriguing, but also illuminating. Since careful editing and proofreading are essential in writing, papers in the A range must be free of typos and grammatical or mechanical errors.
B	Proficient: You did what the assignment asked of you at a high quality level. Work in this range is competent, thoughtful, and considered, but it needs revision. To be in the “B” range, an essay must be complete in content, be well organized, and show special attention to style.
C	Satisfactory: You did what the assignment asked of you and demonstrated that you have a generalized comprehension of the ideas/films/essays you’re working with. Work in this range needs significant revision, but it is complete in content and the organization is logical. Diction may be imprecise or unclear. The style is straightforward but unremarkable.
D	Poor: You did what the assignment asked of you at a poor quality level. Work in this range needs significant revision. The content is often incomplete and/or the organization is hard to discern. Support is irrelevant, overgeneralized, lacks validity, and/or is absent. Ideas/texts are oversimplified. Work in this range may have no thesis statement, or may stray significantly from the thesis throughout the essay. Attention to style is often nonexistent or uneven.
E	An E is usually reserved for people who don't do the work, or don't come to class, or those who have plagiarized. However, if your work shows little understanding of the needs of the assignment or demonstrates that you put little effort in completing it, you will receive a failing grade.

## Course Policies

### Participation and Attendance

Regular attendance and active participation are crucial. Class participation includes contributing to class discussions; coming to class on time, prepared with books and homework; preparing for in-class activities; providing adequate drafts for group work; collaborating and participating in group activities; and overall working and paying close attention to the lectures and activities of the classroom. In general, students are expected to contribute constructively to each class session.

In this course we will follow a strict attendance policy. **If you miss more than six periods during the term, you will fail the entire course.** Missing double-period class meetings constitutes two absences. The university exempts from this policy **only** those absences involving university-sponsored events, such as athletics and band, and religious holidays. Absences related to university-sponsored events must be discussed with me prior to the date that will be missed. Absences, even for extraordinary reasons will result in missing work that cannot be made up; therefore, you can expect absences to have a negative impact on grades.

**Please Note:** If you are absent, it is your responsibility to make yourself aware of all due

dates and required work. You will not earn credit for any in-class activity you miss due to absence. If absent due to a scheduled event, you are still responsible for turning assignments in on time.

**Tardiness:** Tardiness creates a problem for the entire class since it can disrupt work in progress. Tardiness will be reflected in lost participation points.

### **Classroom Conduct**

Please treat your classmates and myself with respect. Keep in mind that UF students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class. Any use of electronic devices not related to classroom learning: phones, personal data assistants, iPods, etc. are disruptive and will not be tolerated. Please turn them off and keep them out of sight.

### **Assignment Maintenance Responsibilities**

You are responsible for maintaining copies of all work submitted in this course and retaining all returned, marked work until the semester is over. Should the need arise for a resubmission of papers or a review of marked papers, it is the your responsibility to have and to make available this material.

### **Late Work Policy and Mode of Submission**

**I do not accept late work.** All papers will be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents to E-learning/Sakai by **9:00am on the designated due date**. I may consider extenuating circumstances, but you must contact me at least twenty-four hours before the assignment is due. All assignments and postings should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, single-spaced with 1-inch margins and numbered pages.

### **Final Grade Appeals**

Students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant in Department of English. Grade appeals may result in a higher, unchanged, or lower final grade.

### **University Policies**

#### **General Education**

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

#### **Statement of Composition (C) and Humanities (H) Credit**

This course can satisfy the UF General Education requirement for Composition or

Humanities. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

### Statement of Writing Requirement

This course can provide 6000 words toward fulfillment of the UF requirement for writing.

For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/writing-and-math-requirement.aspx>

### Students with Disabilities

The University of Florida complies with the Americans with Disabilities Act. The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see:

<http://www.dso.ufl.edu/drc/>. The office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

### Statement of Harassment

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

### Statement on Academic Honesty

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

### Course Schedule

<b>21 August – 23 August</b>
<b>Subject:</b> Introduction to Gothic Monsters
<b>Readings:</b> <i>The Little Seagull Handbook (Seagull)</i> W-1, W-2, W-3, W-4, W-12 (23 Aug)
<b>26 August – 30 August</b>
<b>Subject:</b> Close Reading Strategies
<b>Readings:</b> <i>Frankenstein</i> Preface – Chapter 8 (26 Aug) <i>Frankenstein</i> Chapters 9–17 (28 Aug) <i>Frankenstein</i> Chapters 18–24 (30 Aug)
<b>Posts:</b> Reading Journal – <i>Frankenstein</i> (28, 30 Aug)
<b>3 September – 6 September (Labor Day 2 September)</b>
<b>Subject:</b> Purpose and Rhetorical Situation
<b>Readings:</b> <i>Style</i> Lessons 1 & 2 (4 Sept) <i>Course Pack</i> Smith (in-class writing) <i>The Picture of Dorian Gray</i> Preface – Chapter 6 (6 Sept)
<b>Posts:</b> Composition Journal – Understanding Style & Correctness (4 Sept)
<b>9 September – 13 September</b>
<b>Subject:</b> Writing Thesis Statements and Designing Methodologies
<b>Readings:</b> <i>The Picture of Dorian Gray</i> Chapters 7–12 (9 Sept) <i>The Picture of Dorian Gray</i> Chapters 13–20 (11 Sept)

*Seagull* W6, W9 (13 Sept)

**Posts:** Reading Journal – *The Picture of Dorian Gray* (11, 13 Sept)

**16 September – 20 September**

**Subject:** Literary and Textual Analyses

**Readings:** *Style* Lesson 3 (16 Sept)

*Course Pack* Clausson (in-class writing)

**Posts:** Composition Journal – Actions (16 Sept)

Peer Review Comparative Analysis 1 (20 Sept)

**Assignment Due: Comparative Analysis 1 (18 Sept)**

**23 September – 27 September**

**Subject:** Making Connections & Introductions

**Readings:** *Style* Lessons 10 & 11 (23 Sept)

*Strange Case of Dr. Jekyll and Mr. Hyde* (25 Sept)

*Course Pack* O'Dell (in-class writing)

**Posts:** Reading Journal – *Strange Case of Dr. Jekyll and Mr. Hyde* (25, 27 Sept)

**30 September – 4 October**

**Subject:** Sentence Structures, Paragraphing & Transitions

**Readings:** *Style* Lesson 4 (30 Sept)

*Dracula* Chapters 1–5 (2 Oct)

*Dracula* Chapters 6–10 (4 Oct)

**Posts:** Composition Journal – Characters (30 Sept)

**Assignment Due: Revision Comparative Analysis 1 (2 Oct)**

**7 October – 11 October**

**Subject:** Making Connections & Conclusions

**Readings:** *Dracula* Chapters 11–14 (7 Oct)

*Dracula* Chapters 15–19 (9 Oct)

*Dracula* Chapters 20–23 (11 Oct)

**Posts:** Reading Journal – *Dracula* (9, 11 Oct)

**14 October – 18 October**

**Subject:** Arguments and Coherence

**Readings:** *Dracula* Chapters 24–27 (14 Oct)

*Style* Lessons 5 & 6 (16 Oct)

*Course Pack* Prescott (in-class writing)

*Seagull* W5 (18 Oct)

**Posts:** Composition Journal – Cohesion and Coherence & Emphasis (16 Oct)

**21 October – 25 October**

**Subject:** Finding and Evaluating Sources

**Readings:** *Style* Lesson 7 (21 Oct)

*Course Pack* Law, Sanna (in-class writing)

*Seagull* R1, R2 (25 Oct)

**Posts:** Composition Journal – Concision (21 Oct)

Peer Review Comparative Analysis 2 (25 Oct)

**Assignment Due: Comparative Analysis 2 (23 Oct)**

**28 October – 1 November**

**Subject:** Integrating and Documenting Sources

**Readings:** *Style* Lessons 12 (28 Oct)

<p><i>Seagull</i> R3, R4 (30 Oct)  <i>Course Pack</i> Miller; Ewence (in-class writing)  <b>Posts:</b> Critical Research Topics and Questions (28 Oct, 30 Oct)  <b>Assignment Due: Critical Research Prospectus (1 Nov)</b></p>
<b>4 November – 7 November (Homecoming 8 November)</b>
<p><b>Subject:</b> BEAM – Rhetorical Look at Sources  <b>Readings:</b> <i>Style</i> Lessons 8 &amp; 9 (4 Nov)  <i>Course Pack</i> Stiles (in-class writing)  <b>Posts:</b> Composition Journal – Shape &amp; Elegance (4 Nov)  <b>Assignment Due: Revision Comparative Analysis 2 (6 Nov)</b></p>
<b>12 November – 15 November (Veterans Day 11 November)</b>
<p><b>Subject:</b> The Ethics of Style  <b>Readings:</b> <i>Style</i> Lessons 12 (15 Nov)  <i>Course Pack</i> Gomel (in-class writing)  <b>Posts:</b> Critical Research Detailed Outline (13 Nov)</p>
<b>18 November – 22 November</b>
<p><b>Subject:</b> Conferences Critical Research  <b>Posts:</b> Peer Review Critical Research Essay 2 (22 Nov)  <b>Assignment Due: Critical Research Essay (18 Nov)</b></p>
<b>25 November – 26 November (Thanksgiving 27-29 November)</b>
<p><b>Subject:</b> Critical Research Presentations  <b>Posts:</b> Critical Research Reflection (25 Nov)</p>
<b>2 December – 4 December</b>
<p><b>Subject:</b> Adaptation Projects  <b>Posts:</b> Critical Research Reflection (2 Dec)  <b>Assignment Due: Critical Research Essay – Revision (6 Dec)</b></p>

**\*Progress Conferences**

You are required to set up at least two (2) progress conferences with me, the first before 30 September and the second before 4 November, to discuss the writing assignments you are working on. The conferences will take place in my office preferably during my office hours. It is up to you to schedule your progress conferences by emailing me in advance.