

ENC 1145: Writing about Body Horror

Section 35G4, Class #13733
Spring 2020



Instructor Name: Brianna Anderson

Course meeting times & locations: T Period 8-9 (3:00 PM– 4:55 PM) in MCCB G086 | R Period 9 (4:00 PM-4:55 PM) in MCCB 0019

Office Location and Hours: Turlington Hall 4405 | TBD

Course website: Canvas

Instructor Email: brianna.anderson@ufl.edu

COURSE DESCRIPTION

Reveling in the disgusting and the taboo, body horror evokes fear and revulsion in equal measures through graphic depictions of deformed, diseased, and mutated human bodies. Here, death and destruction come not at the hands of a knife-wielding killer or a vengeful spirit, but from within as one's own treacherous body transforms uncontrollably into a gruesome new form. While body horror is traditionally associated with films such as John Carpenter's *The Thing* (1982) and David Cronenberg's *The Fly* (1986), the genre has infiltrated a variety of mediums, appearing in comics, music videos, science fiction novels, and even Skittles advertisements. Why do we continue to read and watch these nauseating narratives, even as their grotesque displays of ruined bodies dare us to turn away?

This course will explore how body horror texts from a range of historical periods and mediums expose shifting societal anxieties surrounding corporeal and historical traumas. Throughout the course, our class discussions and written analyses will devote particular attention to the ways that body horror depicts marginalized bodies, centering on three primary questions:

1. How does body horror serve as a dark mirror that reflects cultural preoccupations with embodiment?
2. Whose bodies do the texts subject to transformation, and how do these horrifying representations intersect with issues surrounding age, disability, gender, race, sexuality, and trauma?
3. What are the ethics of consuming these revolting narratives, particularly when they exploit or perpetuate stereotypes about marginalized groups?

GENERAL EDUCATION OBJECTIVES

4. This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR). Produce original, critical readings of literary texts, using different methods of interpretation and analysis, while identifying and interpreting formal and genre-related elements in the texts.
5. *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
6. Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
7. The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

GENERAL EDUCATION LEARNING OUTCOMES

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

1. **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
2. **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
3. **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

REQUIRED MATERIALS

Burns, Charles. *Black Hole*. (ISBN: 978-0375714726)

Ito, Junji. *Uzumaki: Spiral into Horror*, Deluxe Edition. (ISBN: 978-1421561325)

Kleeman, Alexandra. *You Too Can Have a Body Like Mine: A Novel*. (ISBN: 978-0062388681)

Liu, Marjorie and Sana Takeda. *Monstress Volume 1: Awakening*. (ISBN: 978-1632157096)

Recommended Materials: A Netflix subscription.

Other materials will be provided via Course Reserves or online in Canvas.

GRADE DISTRIBUTION

(See below for Assignment Details and Grading Scale)

Assignment	Min. Word Count	Point Value	% of Final Grade
Participation	N/A	100 points	10%
Text Review	500 words	100 points	10%
Annotated Bibliography (2 parts)	150 words due with draft 1 + 150 words due with draft 2 = 300 words total	50 points for draft 1 + 50 points for draft 2 = 100 points total	10%
First Research Paper Draft	500 words	100 points	10%
Second Research Paper Draft	1,500 words	100 points	10%
Peer Review Report	300 words	50 points	5%
Final Research Paper	2,500 words	250 points	25%
Multimodal Adaptation	N/A	150 points	15%
Multimodal Reflection	400 words	50 points	5%
Total:	6,000 words	1,000 points	100%

COURSE POLICIES

Course Credit: You must complete all *assignments* to receive credit for this course.

Attendance: Attendance in this class is not only mandatory, it is essential. Use your allotted absences wisely (for emergencies, major illnesses, etc.) as you would for any job.

- Requirements for class attendance and make-up exams, assignments, and other work in this class are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.
- You are allowed **three 50-minute absences**. (Note that a double period counts as two 50-minute absences.) **Each 50-minute absence after three will lower your final grade by 3%.**
- **If a student misses six 50-minute periods during a semester, they will fail the entire course.** Only those absences involving university-sponsored events, such as athletics and band, and religious holidays are exempt from this policy. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. If absent due to a scheduled event, students are still responsible for turning assignments in on time.
- When you are absent, it is your responsibility to find out what you've missed and come to the next class prepared; contact a classmate or the instructor to find out what work you've missed. It is also your responsibility to make yourself aware of all due dates.

Tardiness: Students who arrive late to class disrupt their peers' learning and risk missing important announcements and information. Be courteous and on time. **Late arrivals to class (more than five minutes) will count as partial absences; please see me after the class in question so I know you attended. Being tardy 3 times constitutes 1 absence.**

Classroom Behavior: I will not tolerate any rude, coarse, or offensive remarks based upon race, gender, ability, or sexual identity, in written assignments or in class discussion. In addition, please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Many 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.

In-Class Work: Be prepared each day with the textbook and printouts of or digital access to any additional readings, any notes you have taken on the readings, paper to write on, and a writing utensil. You must be present for all in-class activities to receive credit for them. In-class work cannot be made up.

Technology: You must turn cell phones to silent before coming to class. Cell phones may never be used in class. You may use laptops, e-readers, or tablets in class only to view texts under discussion. Students who violate this policy will receive an absence for the class period and may lose their right to use technology in the classroom.

Paper Format & Submission: All papers should be formatted per MLA 8th edition standards (TNR 12, double-spaced, one-inch margins, MLA header, and MLA citations) and submitted to the assignment on Canvas as a .doc or .docx file. **Please note that failure of technology is not an excuse for missing or late assignments, so plan your time accordingly.**

Late Papers/Assignments: Papers that are submitted late will lose ten percent off their final grade for each day that they are late. After three days, I will not accept late papers. **Note:** No peer review activities will be accepted late. Please be respectful of your classmates' time.

Paper Maintenance Responsibilities: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

Academic Honesty and Definition of Plagiarism: UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'"

The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.
3. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.

All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if you fail to understand and employ proper documentation techniques. When in doubt, ask for help!

Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor early in the semester.

Wellness/Counseling: Students who are in distress or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>

Harassment: UF's policy on Sexual Harassment: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>

Grading Policies: For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Grade Appeals: In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.

Course Evaluations. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

ASSIGNMENT DESCRIPTIONS

Note: All of the written assignments for this course build on each other, allowing you to develop an in-depth, sustained analysis of one text throughout the semester. Revision is essential to this process. Your analysis and writing should continually evolve based on our class discussions, the assigned critical and primary readings, feedback from your instructor and peers, and outside research conducted on your own.

1. **Participation and Class Discussion (100 Points):** Students are expected to read/view the assigned materials before class. Consistent participation in class discussions and demonstrated knowledge of the assigned readings will contribute to this portion of the final grade. Participation in writing lessons and peer review workshops is also included in this grade.

Note: Behavior that is distracting or disruptive for other students or yourself will result in a loss of participation points for the day. Examples of these behaviors include, but are not limited to, arriving late to class, surfing the Internet during discussions, texting, etc.

2. **Text Review (100 Points; 500 words):** For this assignment, you will select one text from the syllabus (or an appropriate outside text pre-approved by the instructor) to evaluate. Your review should include a brief summary of the chosen text, as well as a longer analysis that considers how the text functions as a work of body horror and how it relates to one of the three central course questions. No outside sources may be used for this assignment.

Note: The purpose of this assignment is for you to begin to consider which text or topic you want to select for your larger, semester-long analysis. However, you are not “locked into” a topic until you submit Draft 1 of the Research Paper.

- 3. Annotated Bibliography (100 Points; 300 Words):** An annotated bibliography is a list of citations for books, scholarly articles, and other documents that includes descriptive information about each item listed. Using a minimum of six (6) peer-reviewed sources, with three (3) published within the last ten years, you will create an annotated bibliography chronicling scholarly articles related to one of the course texts in preparation for your research paper.

Note: You will submit half of your bibliography (3 sources) with the First Research Paper Draft and the second half (3 sources) with the Second Research Paper Draft.

- 4. Research Paper:** In this paper, you will use the skills we have built throughout the course and in our previous assignments. Your paper should have a debatable, significant, and specific argument about a text of your choosing, and should consult **six to eight (6 to 8)** critical sources. This should not be a regurgitation of the issues, ideas, and themes we have discussed in class, but should instead be a result of your own critical thinking and understanding of the text. Please consult the assignment prompt on Canvas for a more detailed description of this essay.

The Research Paper consists of 3 submissions in order to allow you to receive ample feedback from your instructor and peers. You are expected to substantially revise your paper based on this feedback – consequently, your Final Draft should display a much more sophisticated analysis and more polished writing than your First Draft.

1. First Research Paper Draft: **100 Points; 500 Words**
 2. Second Research Paper Draft: **100 Points; 1,500 Words**
 3. Final Research Paper: **250 Points; 2,500 Words**
- 5. Peer Review Report (50 Points, 300 Words):** For this assignment, you will read a peer’s Second Research Paper Draft and provide them with a short, formally written paper that provides constructive feedback about their project. See assignment prompt on Canvas for a more detailed description of this assignment.
 - 6. Multimodal Adaptation (150 Points):** You will adapt your Final Research Paper into a multimodal adaptation that could be easily understood by a lay audience. Potential formats for this project include a comic or zine, a podcast, a video, or a website. See assignment prompt on Canvas for a more detailed description of this assignment
 - 7. Multimodal Reflection (50 Points; 400 Words):** In a short reflection essay, you will justify how you adapted your research paper into your multimodal project. Potential topics to address include: Why did you choose your selected multimodal format? Which parts of the longer paper did you choose to include in your multimodal project and why? How did you simplify your argument to make an entertaining, easily understandable adaptation? What constraints or struggles did you face due to your chosen medium? What would you do differently if you had to complete this project again?

GRADING SCALE

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Note: A grade of C– is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

<http://www.isis.ufl.edu/minusgrades.html>

GRADING RUBRIC

	A-Level Paper	B-Level Paper	C-Level Paper	D-Level Paper	Failing Paper
Thesis and Argumentation	Thesis will be clear and specific, presenting a thoughtful, critical, engaging, and creative interpretation of the text. Argument will fully support this thesis logically and thoroughly, skillfully drawing on outside sources.	Thesis will be clear and specific, it but may be less critical and/or creative than an A-level paper. Shows insight and obvious attention to the text(s) under consideration. Argument is generally logical, but may have gaps in thoroughness.	Thesis is muddled and unspecific and demonstrates a lack of critical engagement with the text. Argumentation is weak and ill-thought out, missing important details or making leaps of logic without any support.	Thesis is vague and confused, demonstrates a failure of student to read or understand the text(s) at all. Argument lacks any logical flow and does not draw on any source material.	No thesis presented. Paper is a list of fact or quotes without any connection or logical consistency, with no argument presented at all. <i>Failure to provide a thesis will result in failure of the paper.</i>
Use of Texts/Sources	Primary texts are gracefully incorporated with the essay explaining the	Primary texts are well-incorporated throughout the essay and	Some quotes are included, but they are not properly incorporated	Quotes are included without much introduction	No quotes or references to text(s) is provided at

	inclusion of a quote and demonstrating how that quote supports the paper's argument overall. Secondary sources are referred to with insight and clarity, demonstrating the validity of their inclusion and how the text supports the essay's argument.	it is clear why the quote is included. Essay demonstrates a strong understanding of the quote/text. Secondary sources are not as well incorporated, without a direct explanation of other scholars' viewpoints.	or given explanations, "quote-dropping." Secondary source material is either too much or not enough.	or engagement with the quote, leaving it up to the reader to decipher why a specific passage is included based on the argument of the essay.	all. <i>Failure to incorporate any sources will result in a failure of the paper.</i>
Proper MLA Formatting/Citations	No errors	Few errors	Some errors	Many errors	No formatting at all
Style and Tone	Proper academic style and tone is maintained at all times.	Proper academic style and tone is generally maintained.	Academic style and tone is sometimes present, but muddled with more informal writing.	Informal writing style is generally present.	No academic style.
Grammar and Mechanics	No errors	Few errors	Some errors	Many of errors	Number of errors makes the paper unreadable

COURSE SCHEDULE

Note: Readings and assignments are subject to change. Pay attention to Canvas and announcements in class.

	READINGS AND DUE DATES
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Unit 1: Tales of Transformation	
Week One	
1/7	Introduction and Syllabus What is Body Horror?
1/9	Noël Carroll – “Why Horror?” (Canvas)
Week Two	
1/14	Franz Kafka – “The Metamorphosis” (Canvas)
1/16	Mary Shelley – <i>Frankenstein</i> (Chapter 3 to end of Chapter 5) Access here: https://www.gutenberg.org/files/84/84-h/84-h.htm
Week Three	
1/21	In Class Screening: <i>The Fly</i> Ronald Allan Lopez Cruz – “Mutations and Metamorphoses: Body Horror is Biological Horror” (Canvas)
1/23	Discuss <i>The Fly</i> “In Praise of <i>The Fly</i> : The Body Horror That’s All in Your Head.” Access here: https://lwlies.com/articles/the-fly-david-cronenberg-body-horror-jeff-goldblum/
1/25	500-word Text Review due in Canvas by 11:59 pm on Saturday 11/25
Unit Two: Puberty and Sexuality	
Week Four	
1/28	Instructional visit with Jeanne Ewert in Library West Room 211
1/30	Charles Burns – <i>Black Hole</i> (Beginning to end of “Cook Out”)
Week Five	
2/4	Charles Burns – <i>Black Hole</i> (“Seeing Double” to the end of “Summer Vacation”)
2/6	Charles Burns – <i>Black Hole</i> (“A Dream Girl” to end)
Week Six	
2/11	<i>Big Mouth</i> – Episodes 1, 2, and 6 (Netflix)
2/13	Annotated Bibliography and Draft 1 Peer Review Workshop

2/15	Research Paper Draft 1 and Annotated Bibliography due in Canvas by 11:59 pm on Saturday 2/15
	Week Seven
2/18	In Class Screening: <i>Raw</i>
2/20	Discuss <i>Raw</i> “Inside ‘ <i>Raw</i> ’: How a Female Filmmaker Made a New Body-Horror Classic.” Access here: https://www.rollingstone.com/movies/movie-features/inside-raw-how-a-female-filmmaker-made-a-new-body-horror-classic-127028/
	Unit Three: Pregnancy
	Week Eight
2/25	In Class Screening: <i>Alien</i>
2/27	Discuss <i>Alien</i> . Kelly Waldrop – “Bellies That Go Bump in the Night: The Gothic Curriculum of Essential Motherhood in the <i>Alien</i> Movie Franchise” (Canvas)
	Week Nine
3/3	No Class – Spring Break
3/5	No Class – Spring Break
	Week Ten
3/10	Junji Ito – <i>Uzumaki</i> (Chapter 1 to the end of Chapter 6)
3/12	Junji Ito – <i>Uzumaki</i> (Chapter 7 to the end of Chapter 13)
3/14	Research Paper Draft 2 and Annotated Bibliography due in Canvas by 11:59 pm on Saturday 3/14
	Week Eleven
3/17	Junji Ito – <i>Uzumaki</i> (Chapter 14 to end of Chapter 19)
3/19	Octavia Butler – “Bloodchild” (Canvas)
3/21	Peer Review Report due in Canvas by 11:59 pm on Saturday 3/21
	Unit Four: Narratives of Disability and Illness
	Week Twelve
3/24	Alexandra Kleeman – <i>You Too Can Have a Body Like Mine</i> (Beginning to end of Part 2)

3/26	Alexandra Kleeman – <i>You Too Can Have a Body Like Mine</i> (Part 3)
	Week Thirteen
3/31	<i>American Horror Story – Freak Show</i> : Episodes 1 and 2 (Netflix) Stevi Costa – “ <i>American Horror Story: Capital, Counterculture, and the Freak</i> ” (Canvas)
4/2	<i>American Horror Story – Freak Show</i> : Episodes 3 (Netflix)
	Week Fourteen
4/7	Marjorie Liu – <i>Monstress</i> , Vol. 1 (Issues #1 to #4)
4/9	Marjorie Liu – <i>Monstress</i> , Vol. 1 (Issues #5 and #6)
4/11	Final draft of Research Paper due in Canvas by 11:59 on Saturday 4/11
	Week Fifteen
4/14	Tim Burton – <i>The Melancholy Death of Oyster Boy and Other Stories</i> . Access here: http://homepage.eircom.net/~sebulbac/burton/home.html
4/16	Multimodal Adaptation Presentations: Share your final projects with the class in an informal, 4 to 5 minute presentation
	Week Sixteen
4/21	Multimodal Adaptation Presentations: Share your final projects with the class in an informal, 4 to 5 minute presentation
4/22	Multimodal Adaptation and Multimodal Reflection due in Canvas by 11:59 pm on Tuesday 4/22
4/23	No Class – Reading Day