

ENC1145: TOPICS IN COMPOSITION
GIANT MONSTERS AND MEGA MECHS: THE MONSTROUS IN MEDIA (CLASS 17369)
SPRING 2019

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COURSE MEETING TIMES & LOCATIONS: CSE E221; MWF Period 6 (12:50pm – 1:40pm)

OFFICE LOCATION AND HOURS: Turlington 4367, M: 11:00am – 12:00pm & W: 2:00pm – 3:00pm and by appointment

COURSE WEBSITE: Canvas



COURSE DESCRIPTION

From the ancient epic *Beowulf* to 2018's *Pacific Rim Uprising*, writers have used giant creatures to shock, terrify, and awe their audiences. But what is it about the gigantic that we find so alluring and terrifying? Why do we keep returning to these larger-than-life figures? This course will survey historical and contemporary narratives about giant monsters across media forms, including prose, poetry, film, animation, and comics. Pairing primary texts with historical sources and theoretical perspectives on the monstrous, horror, and science fiction, we'll discuss the social commentary inherent in giant monster/robot narrative--and some of the global impact these stories have.

Our texts this semester fit into five main units: *Setting the Stage*, *Gotta Love the Big Guys*, *I Am **Not** a Gun*, *Get in the Robot*, and *The Monster Within*. Each unit tailors our focus to a specific subset of giant monster tales, offering a survey of stories stretching across time-periods and sub-genres.

Along with our course [readings], students will explore the monstrous through writing projects (including a research paper), making podcasts, and investigating the "Monsters and the Monstrous" exhibit at the Harn Museum of Art. These projects allow for the exploration of

composition through a variety of forms – perhaps some new and unfamiliar – as well as for building valuable skillsets in research, problem-solving, and digital literacy.

GENERAL EDUCATION OBJECTIVES

1. 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.
2. 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.
3. 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.
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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:

- Content: Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- 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.
- Critical Thinking: Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

REQUIRED MATERIALS

Cannon, Zander. *Kaijimax Season One: Terror and Respect* (ISBN: 1620102706)
Claremont, Chris & John Byrne. *X-Men: Days of Future Past* (ISBN: 0785164537)
Hughes, Ted. *The Iron Man: A Children's Story in Five Nights* (ISBN: 9780571226122)
Isayama, Hajime. *Attack on Titan: Colossal Edition 1* (ISBN: 1612629717)
Liu, Marjorie & Sana Takeda. *Monstress Vol. 1* (ISBN: 1632157098)
Wells, H. G. *War of the Worlds* (ISBN: 1620102706)

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

COURSE POLICIES

1. *Completion*: You must complete **all assignments** to receive credit for this course.
2. *Attendance*: Attendance in this class is mandatory. You are permitted three (3) unexcused absences without penalty.

However:

- a. Each subsequent unexcused absence after three (3) will lower your final grade by a third ($\frac{1}{3}$) letter grade. Ex. A to A-, B- to C+
- b. **Three (3)** instances of tardiness count as **one (1)** absence. Arriving after attendance is taken means you are late.
- c. Absences will be excused in accordance with UF policy, including for illness, religious holidays, military obligation, or university-sponsored events. Absences related to university-sponsored events and holidays 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.
- d. **Six (6) absences will result in automatic failure of the course**. Only those absences involving university-sponsored events (such as athletics and band) and religious holidays are exempt from this policy with documentation. I will consider documented extenuating circumstances on a case-by-case basis.

For further information on university attendance policy, please see:

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

3. *Paper Format & Submission*: All papers will be submitted through Canvas in an accepted electronic file format (.doc, .docx, .rtf) unless otherwise explicitly stated. Papers should be formatted in accordance with MLA formatting (Times New Roman 12pt, double-spaced, one-inch margins, MLA header, and MLA citations).
4. *Late Papers/Assignments*: Papers received late will be docked a third ($\frac{1}{3}$) letter grade for each day they are late. Papers later than three (3) days will **earn a 0**, save for any extenuating circumstances.
5. *Revision Policy*: You will have the opportunity to revise **one (1) assignment** for an improved grade this semester – either your **Close Reading** or **Annotated Bibliography** – for a maximum grade increase of **10%**. Revised papers will need to be submitted before April 19th (04/19/2019).
6. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
7. *Academic Honesty and Definition of Plagiarism*. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

8. *Accessibility:* Students with accessibility needs 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.
9. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
10. *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.
11. *Counseling and Wellness.* Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>.
12. *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>
13. *Classroom Behavior:* This class, both off- and on-line, is a diverse environment, consisting of individuals from various cultural, socioeconomic, and ethnic backgrounds. Many of the texts we will discuss and write about engage controversial topics and opinions. I expect that you will conduct yourself with civility, decorum, and demonstrate respect for ideas that may differ from your own. While discussions may become impassioned, I will not tolerate rude, coarse, or offensive remarks based upon race, gender, ability, or sexual identity in written assignments or in-class discussion. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.
14. *In-Class Technology:* Laptops, e-readers, and/or tablets should only be used for research, writing, or reading related to texts currently under discussion. Silence your cell-phone before class and do not use during lecture/class-discussion.
15. *UF's policy on Harassment:* UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>
16. *Policy on environmental sustainability.* Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale or [Habitat for Humanity](#).)

ASSIGNMENT DESCRIPTIONS

1. Participation and Class Discussion

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. Also, be certain to bring your texts to class every day – either electronic copies, print-outs, or books – and paper and pen/pencil with which to write. Participation in writing lessons and peer review workshops is also included in this grade.

2. Unit Responses

Word Count: 350 Words Each

Due: January 18th; February 1st; and March 29th

Three times over the course of the semester students are required to write 350-word responses to teacher provided prompts related to the course readings.

Your responses may require you to: interpret or discuss critical questions concerned with textual meaning; preform a close reading of a scene; form connections between the period in which the text was published, the broader histories it engages, politics and ethical questions that are relevant to the texts; or expound upon key-terms covered in class. Further information and expectations will be provided with prompt.

3. Close Reading

Word Count: 550 Words

Due: March 1st

For this essay, you will have to analyze a short text, or a section of a longer text, with attention to its form and content. You will develop an argument with a defensible, arguable thesis about an aspect of the form/content that speaks to the larger work on whole. No critical/outside sources may be used for this assignment.

4. Annotated Bibliography

Word Count: 1,000 Words

Due: February 15th

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 five (5) sources, with three (3) being from 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. Please consult the assignment prompt on Canvas for a more detailed description of this project.

5. Museum Visit Reflection

Word Count: 800 Words

Due: March 18th

Based on your visit to the “Monsters and the Monstrous” exhibit at the Harn Museum of Art, you will write a reflection paper in which you’ll imagine yourself as the curator for this exhibit. What story are you telling through the way the pieces are organized, grouped, and presented? As a part of your reflection, provide a description of one piece that you feel is a lynchpin of your narrative and why this is the case. You are encouraged to include images in your response. Please consult the assignment prompt on Canvas for a more detailed description of this essay.

6. Podcast or Vid-cast for a Public Audience

Word Count: 700 Words

Due: April 12th

In the vein of web-series like [Mother’s Basement](#) and [the nerdwriter](#), you will script a podcast or vid-cast that discusses one of the topics covered in class. You will address one (1) of the class texts and use at least two (2) secondary sources. The script for the podcast/vid-cast will be 700-words. This can be either a solo project, or completed with a partner, but each student in the group of two (2) **must write 700 words individually**. Please consult the assignment prompt on Canvas for a more detailed description of this essay.

7. Research Paper

Word Count: 1,900 Words

Due: April 26th

In this essay, 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 **three (3)** 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.

GRADE DISTRIBUTION

ASSIGNMENT	POINTS	PERCENTAGE
Attendance/Participation	100	10%
Three (3) Unit Responses	120 (40 each)	12%
Close Reading	80	8%
Annotated Bibliography	200	20%
Museum Visit Reflection	100	10%
Podcast or Vid-cast for a Public Audience	150	15%
Research Paper	250	25%

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>



READINGS		
	Week One – Begin “Setting the Stage”	
Monday 1/7	Welcome to ENC 1145 – Syllabus and Course Introduction	
Wednesday 1/9	<i>Beowulf</i>	
Friday 1/11	<i>Beowulf</i>	
	Week Two	
Monday 1/14	“The Jabberwocky” – Lewis Carroll Selections from <i>Alice in Wonderland</i> – Lewis Carroll	
Wednesday 1/16	“The Call of Cthulhu” – H.P. Lovecraft	
Friday 1/18	Selections from <i>Gargantua and Pantagruel</i> – François Rabelais	First Unit Reflection Due
	Week Three – Begin “Gotta Love the Big Guys”	
Monday 1/21	No Class – MLK Day	
Wednesday 1/23	Selections from <i>Gargantua and Pantagruel</i> / ‘Setting the Stage’ Wrap-Up	
Friday 1/25	<i>Godzilla</i> – Ishirō Honda	
	Week Four	
Monday 1/28	<i>Godzilla</i> – Ishirō Honda	
Wednesday 1/30	<i>King Kong</i> – Merian C. Cooper & Ernest B. Schoedsack	
Friday 2/1	<i>King Kong</i> – Merian C. Cooper & Ernest B. Schoedsack	Second Unit Reflection Due
	Week Five	
Monday 2/4	Annotated Bibliography Workshop and Research Day	Meet at Library West Room #211
Wednesday 2/6	<i>Shin Godzilla</i> – Hideaki Anno & Shinji Higuchi	
Friday 2/8	<i>Shin Godzilla</i> – Hideaki Anno & Shinji Higuchi ‘Gotta Love the Big Guys’ Wrap-up	
	Week Six – Begin “I am Not a Gun”	
Monday 2/11	<i>War of the Worlds</i> – H.G. Wells	
Wednesday 2/13	<i>War of the Worlds</i> – H.G. Wells	
Friday 2/15	<i>War of the Worlds</i> – H.G. Wells	Annotated Bibliography Due

	Week Seven	
Monday 2/18	<i>Days of Future Past</i> – Chris Claremont & John Byrne	
Wednesday 2/20	<i>Days of Future Past</i> – Chris Claremont & John Byrne	
Friday 2/22	<i>The Iron Man</i> – Ted Hughes	
	Week Eight	
Monday 2/25	<i>The Iron Giant</i> – Brad Bird	
Wednesday 2/27	Close Reading Peer Review	
Friday 3/1	<i>The Iron Giant</i> & <i>The Iron Man</i> / 'I am Not a Gun' Wrap-up	Close Reading Due
	Week Nine	
Monday 3/4	Spring Break	
Wednesday 3/6	Spring Break	
Friday 3/8	Spring Break	
	Week Ten – Begin “Get in the Robot”	
Monday 3/11	<i>Mobile Suit Gundam</i> – Yoshiyuki Tomino	
Wednesday 3/13	<i>Mobile Suit Gundam</i> – Yoshiyuki Tomino	
Friday 3/15	No Class	“Monsters and the Monstrous” exhibit at the Harn Museum of Art
	Week Eleven	
Monday 3/18	<i>You Are (Not) Alone</i> – Hideaki Anno	Museum Reflection Due
Wednesday 3/20	<i>You Are (Not) Alone</i> – Hideaki Anno	
Friday 3/22	<i>Pacific Rim</i> – Guillermo del Toro	
	Week Twelve – Begin “The Monster Within”	
Monday 3/25	<i>Pacific Rim</i> – Guillermo del Toro/ 'Get in the Robot' Wrap-up	
Wednesday 3/27	<i>Kaijumax</i> (1-3) – Zander Cannon	

Friday 3/29	<i>Kaijumax</i> (4-5) – Zander Cannon	Third Unit Reflection Due
	Week Thirteen	
Monday 4/1	<i>Monstress</i> (1-3) – Marjorie Liu & Sana Takeda	
Wednesday 4/3	<i>Monstress</i> (4-5) – Marjorie Liu & Sana Takeda	
Friday 4/5	<i>Attack on Titan</i> (1-5) – Hajime Isayama	
	Week Fourteen	
Monday 4/8	<i>Attack on Titan</i> (6-12) – Hajime Isayama	
Wednesday 4/10	<i>Attack on Titan</i> (13-14) / Episodes 1 & 2 – Hajime Isayama	
Friday 4/12	No Class / Comic Conference	Podcast or Vid-Cast Due
	Week Fifteen	
Monday 4/15	<i>Colossal</i> – Nacho Vigalondo	
Wednesday 4/17	<i>Colossal</i> – Nacho Vigalondo / ‘The Monster Within’ Wrap-up	
Friday 4/19	Final Paper Round Table	
	Week Sixteen	
Monday 4/22	Final Paper Peer Review	
Wednesday 4/24	Course Evaluations Kaiju Bunraku – Lucas Leyva and Jillian Mayer	
Friday 4/26	NO CLASS – Reading Day	Final Paper Due by 11:59pm