ENGLISH 1101, CRN 80303: English Composition I
Monsters, Outsiders, and Popular Culture

Time: Tuesday/Thursday 9:30 am – 10:45 am
Place: Kell Hall 290
Instructor: Ellen Stockstill
Office: GCB 821
Office Hours: Tuesdays 11:00 am – 1:00 pm and by appointment
E-mail: estockstill@gsu.edu
Blog: http://ejstockstill.wordpress.com/

COURSE DESCRIPTION
This course is designed to increase the student’s ability to construct written prose of various kinds. It focuses on methods of organization, analysis, research skills, and the production of short expository and argumentative essays; readings consider issues of contemporary social and cultural concern. A passing grade is C.

GENERAL LEARNING OUTCOMES

• engage in writing as a process, including various invention heuristics (brainstorming, for example) gathering evidence, considering audience, drafting, revising, editing, and proofreading
• engage in the collaborative, social aspects of writing, and use writing as a tool for learning
• use language to explore and analyze contemporary multicultural, global, and international questions
• demonstrate how to use writing aids, such as handbooks, dictionaries, online aids, and tutors
• gather, summarize, synthesize, and explain information from various sources
• use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences
• critique their own and others’ work in written and oral formats
• produce coherent, organized, readable prose for a variety of rhetorical situations
• reflect on what contributed to their writing process and evaluate their own work

COURSE MATERIALS

Required Texts:

Other good reference tools:
Purdue Online Writing Lab http://owl.english.purdue.edu/owl/
Grammar Girl http://grammar.quickanddirtytips.com/
Top 20 Grammar Mistakes http://wac.gsu.edu/49577.html
ASSIGNMENTS AND EVALUATION

Major Essays (70%)
You will complete 4 essays over the course of the semester. Each of these assignments will be assessed based on the grading rubric attached to the syllabus.

- The Other Wes Moore in-class essay (10%)
- Essay #1 (15%)
- Essay #2 (20%)
- Essay #3 (25%)

Assignment sheets for essays 1-3 are attached to this syllabus. We will discuss each of these assignments at length before they are due.

Daily Work (30%)
This grade will include

- In-class writing (including quizzes, group work, and peer review) (10%)
- Participation (10%)
- Homework (10%)

I will drop your lowest quiz grade at the end of the semester.

Grading Scale
A+ 97-100
A 93-96
A- 90-92
B+ 87-89
B 83-86
B- 80-82
C+ 76-79
C 70-75
D 60-69
F below 60

COURSEWORK POLICIES

Attendance and Participation
The Lower Division Studies attendance policy is located in the GSU Guide to First-Year Writing. Please refer to page 14 in this book for more information on attendance in First-Year Writing classes. In short, however, the policy boils down to this: what you miss you can’t make up. So, if you want to do well in this course, you need to come to class. If you miss class for any reason, you are responsible for finding out what you missed and what is necessary for the next class. Do not expect me to repeat class lectures or attempt to recreate class discussions for you if you do not attend class. I suggest you exchange contact information with a few classmates for this purpose.

Late Work
I do not accept late work. You must turn in assignments at the beginning of class. Electronic assignments must be submitted by the start of class time on the listed due date. I reserve the right to alter this policy on an individual basis due to extraordinary circumstances with valid written excuses.
Incompletes
Receiving an Incomplete: The notation of “I” may be given to a student who, for nonacademic reasons beyond his or her control, is unable to meet the full requirements of a course. In order to qualify for an “I”, a student must:

- Have completed most of the major assignments of the course (generally all but one); and
- Be earning a passing grade in the course (aside from the assignments not completed) in the judgment of the instructor.

When a student has a nonacademic reason for not completing one or more of the assignments for a course, including examinations, and wishes to receive an incomplete for the course, it is the responsibility of the student to inform the instructor in person or in writing of the reason. A grade of incomplete is awarded at the discretion of the instructor and is not the prerogative of the student. Conditions to be met for removing a grade of incomplete are established by the instructor.

ELECTRONIC COMMUNICATION
Please check your GSU email daily for important announcements, handouts, or other class information. You are responsible for information/material distributed electronically. When contacting any of your professors via email, remember to use appropriate etiquette. If you’re unsure what constitutes an appropriate email, please see Purdue’s “Email Etiquette for Students” at http://owl.english.purdue.edu/owl/resource/694/1/.

ACADEMIC HONESTY
GSU defines plagiarism as presenting another person's work as one's own. Plagiarism includes any paraphrasing or summarizing of the works of another person without acknowledgment, including the submitting of another student's work as one's own. Plagiarism frequently involves a failure to acknowledge in the text, notes, or footnotes the quotation of the paragraphs, sentences, or even a few phrases written or spoken by someone else. The submission of research or completed papers or projects by someone else is plagiarism, as is the unacknowledged use of research sources gathered by someone else when that use is specifically forbidden by the faculty member. Failure to indicate the extent and nature of one's reliance on other sources is also a form of plagiarism. Any work, in whole or in part, taken from the Internet or other computer-based resource without properly referencing the source (for example, the URL) is considered plagiarism. A complete reference is required in order that all parties may locate and view the original source. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness, and the consequences of violating this responsibility.

Here are some examples of plagiarism that GSU strictly prohibits:

**Cheating on Examinations:** Cheating on examinations involves giving or receiving unauthorized help before, during, or after an examination.

**Unauthorized Collaboration:** Submission for academic credit of a work product, or a part thereof, represented as its being one's own effort, which has been developed in
substantial collaboration with another person or source or with a computer-based resource is a violation of academic honesty. Collaborative work specifically authorized by a faculty member is allowed.

**Falsification:** It is a violation of academic honesty to misrepresent material or fabricate information in an academic exercise, assignment, or proceeding (for example, false or misleading citation of sources, the falsification of the results of experiments or of computer data, false or misleading information in an academic context in order to gain an unfair advantage).

**Multiple Submissions:** It is a violation of academic honesty to submit substantial portions of the same work for credit more than once without the explicit consent of the faculty member(s) to whom the material is submitted for additional credit.

If you plagiarize in this class, you will receive a zero for the assignment and you could face further disciplinary actions such as suspension, expulsion, and transcript annotation.

You can read more about plagiarism and how to avoid it in the *Guide to First-Year Writing* on pages 153-9. For the university’s complete policy on academic honesty, visit [http://www2.gsu.edu/~catalogs/2010-2011/undergraduate/1300/1380_academic_honesty.htm](http://www2.gsu.edu/~catalogs/2010-2011/undergraduate/1300/1380_academic_honesty.htm)

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### FOR ENGLISH MAJORS

The English department at GSU requires an exit portfolio of all students graduating with a degree in English. Ideally, students should work on this every semester, selecting 1-2 papers from each course and revising them, with direction from faculty members. The portfolio includes revised work and a reflective essay about what you’ve learned. Each concentration (literature, creative writing, rhetoric/composition, and secondary education) within the major may have specific items to place in the portfolio, so be sure to check booklet located next to door of the front office of the English Department. Senior Portfolio due dates are published in the booklets or you may contact an advisor or Dr. Goodman, Director of Undergraduate Studies. See the English office for additional information.

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### DISABILITY SERVICES

Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students who wish to request accommodation for a disability may do so by registering with the Office of Disability Services. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for providing a copy of that plan to instructors of all classes in which accommodations are sought.

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### WRITING STUDIO: 976 GCB 404-413-5840

The purpose of the Writing Studio is to enhance the writing instruction that happens in academic classrooms, by providing undergraduate and graduate students with an experienced reader who engages them in conversation about their writing assignments and ideas, and familiarizes them with audience expectations and academic genre
conventions. We focus on the rhetorical aspects of texts, and provide one-on-one, student-centered teaching that corresponds to each writer’s composing process, especially invention and revising. We do not provide editing or proofreading services. We aim to create better writers, not “perfect papers,” so we address “works-in-progress” in tutorials, and not finished texts.

**TECHNOLOGY IN THE CLASSROOM**

If you want to take notes on your laptop, tablet, or other electronic device during class you are welcome to do so. If, however, you spend class time not taking notes but chatting with friends on Facebook or browsing the web, you will lose the privilege of having your device in class. If the device you bring to class distracts you or your peers during our time together, you will lose the privilege of having it in class.

**DISRUPTIVE BEHAVIOR**

The college classroom is a place where ideas are exchanged respectfully. I look forward to an environment where this will occur, but I do not have much tolerance for disruptive behavior. If your behavior is disruptive, you are subject to removal from the classroom at my discretion. For more information on GSU’s disruptive behavior policy see page 13 in the *Guide to First-Year Writing*.

**ONLINE EVALUATION OF INSTRUCTOR**

Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing the course, please take time to fill out the online course evaluation.

**SCHEDULE**

Note: The reading is due on the day it is listed. You must be prepared to discuss the reading when you come to class that day. The numbers indicate page numbers. You need to bring *Monsters* and *Guide to First-Year Writing* to class each session so that you can reference them during class discussion and cite them in writing, if needed.

<table>
<thead>
<tr>
<th>Week</th>
<th>Day</th>
<th>In-Class Activities</th>
<th>Due</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>8/23 TR</td>
<td>Discuss reading. Expectations for college writing.</td>
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<tr>
<td>2</td>
<td>8/28 T</td>
<td>Quiz and writing prompt. Handout “Shitty First Drafts” for next class.</td>
<td>Wesley Moore</td>
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<tr>
<td></td>
<td>9/6 TR</td>
<td>Discuss reading. Introductions and conclusions.</td>
<td>Monsters 35-51</td>
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<tr>
<td>4</td>
<td>9/11 T</td>
<td>Discuss reading. Using inclusive language.</td>
<td>Monsters 55-75</td>
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<tr>
<td>Date</td>
<td>Day</td>
<td>Activity</td>
<td>Assignment</td>
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<tr>
<td>9/13 TR</td>
<td></td>
<td>Discuss reading. Your grammar/style issues. Peer-review outlines.</td>
<td>Monsters 79-93</td>
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<tr>
<td>9/18 T</td>
<td>5</td>
<td>Workshop Group #1</td>
<td>Essay #1 First Draft</td>
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<td>9/20 TR</td>
<td></td>
<td>Workshop Group #2</td>
<td>Essay #1 First Draft</td>
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<tr>
<td>9/27 TR</td>
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<td>Discuss reading. Quoting others.</td>
<td>Monsters 95-111</td>
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<td>10/2 T</td>
<td>7</td>
<td>Discuss reading. Revision strategies.</td>
<td>Monsters 113-20</td>
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<td>10/4 TR</td>
<td></td>
<td>Discuss reading. Your grammar/style issues.</td>
<td>Monsters 123-52</td>
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<tr>
<td>10/9 T</td>
<td>8</td>
<td>Semester mid-point. Mid-term discussion.</td>
<td>Monsters 155-77</td>
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<tr>
<td>10/11 TR</td>
<td></td>
<td>Discuss reading. Rhetorical situations.</td>
<td>Monsters 179-91</td>
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<tr>
<td>10/16 T</td>
<td>9</td>
<td>Discuss reading. MLA style.</td>
<td>Monsters 195-208</td>
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<tr>
<td>10/18 TR</td>
<td></td>
<td>Discuss reading. Prep for next week.</td>
<td>Monsters 211-17</td>
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<tr>
<td>10/23 T</td>
<td>10</td>
<td>Monsters on film</td>
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<tr>
<td>10/25 TR</td>
<td></td>
<td>Monsters on film. Peer-review outlines.</td>
<td>Essay #2 Outline</td>
</tr>
<tr>
<td>10/30 T</td>
<td>11</td>
<td>Workshop Group #2</td>
<td>Essay #2 First Draft</td>
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<tr>
<td>11/1 TR</td>
<td></td>
<td>Workshop Group #1</td>
<td>Essay #2 First Draft</td>
</tr>
<tr>
<td>11/6 T</td>
<td>12</td>
<td>Online Class</td>
<td>Essay #2 Final Draft due via email by midnight</td>
</tr>
<tr>
<td>11/8 TR</td>
<td></td>
<td>Introduction to argument. Discuss reading. Assign Essay #3</td>
<td>Guide 112-23</td>
</tr>
<tr>
<td>11/13 T</td>
<td>13</td>
<td>How to be an effective researcher. Library Scavenger Hunt.</td>
<td>Guide 124-8, 144-53</td>
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<tr>
<td>11/20 T</td>
<td>14</td>
<td>Thanksgiving Break</td>
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<td>11/22 TR</td>
<td></td>
<td>No Class</td>
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<tr>
<td>11/29 TR</td>
<td></td>
<td>Conferences on Essay #3</td>
<td>Essay #3 First Draft</td>
</tr>
<tr>
<td>12/4 T</td>
<td>16</td>
<td>Conferences on Essay #3</td>
<td>Essay #3 First Draft</td>
</tr>
<tr>
<td>12/6 TR</td>
<td></td>
<td></td>
<td>Essay #3 Final Draft due via email by midnight</td>
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This syllabus reflects a plan for the course. Deviations from this plan may become necessary as the semester progresses. Students are responsible for taking note of any changes that may occur.
ESSAY #1
Monster Narrative

Purpose
This assignment should demonstrate your ability to narrate an event with relevant details and an appropriate tone. It will also encourage you to think critically about your own experiences.

Learning Outcomes
- Engage in writing as a process, including various invention heuristics, gathering evidence, considering audience, drafting, revising, editing, and proofreading
- Use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences
- Produce coherent, organized, readable prose
- Reflect on what contributed to your writing process and evaluate your own work

Assignment
Jeffrey Jerome Cohen claims that a “monster is difference made flesh, come to dwell among us” (15). Monsters, in this sense, are those who, for some reason, don’t fit in with the rest of us. You have two prompts to choose from for this assignment:
1. For this essay, think about a time when you encountered a monster and how this experience has affected your present self. Who was this monster? How was this person monstrous (different) to you? What caused you to project monstrous attributes onto this person? How do you see this person today?
2. For this essay, think about a time when you have been made to feel monstrous and how this experience has affected your present self. Who made you feel monstrous? What made you monstrous (different) in this person’s eyes? How have you learned to identify yourself after this experience?

Leave yourself plenty of time to consider what you want to write about and how it has affected you before you begin writing because if you don’t understand the experience and the changes you have gone through, you can never hope to explain that to your audience. You should do more than just report your experience. Since this is a relatively short essay, you will have to make some decisions about what information to include and what to exclude. However, remember that your audience will not be familiar with the places and people you refer to in your essay, so use plenty of relevant details to establish a clear background (hint: you may take poetic license to fill in details you may have forgotten). Incorporate sensory language in order to assist your audience in creating a vivid picture in their minds of the experience you are describing. As you work on this essay, make sure that the tone of your paper is reflective and analytical, not angry or vengeful. You will not use any outside sources in this essay—all of the writing should be your own.

Requirements
- 3-5 pages in length
- MLA format
ESSAY #2
Monster Analysis

Purpose
This assignment should demonstrate your ability to critically analyze a text and synthesize materials.

Learning Outcomes
- Engage in writing as a process, including various invention heuristics, gathering evidence, considering audience, drafting, revising, editing, and proofreading
- Gather, summarize, synthesize, and explain information from various sources
- Use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences
- Critique your own and others’ work in written and oral formats
- Produce coherent, organized, and readable prose

Assignment
Freud’s “The Uncanny” provides a way to understand Hoffmann’s “The Sand-Man,” but the ideas in the essay could have much broader applications. Choose one of the other monsters represented in this book and write an essay that uses Freud’s ideas to help explain the monster’s significance. How is the monster both familiar and unfamiliar? If the monster represents the return of repressed feelings, what are those feelings? Why is it important to understand this monster in terms of its uncanny-ness?

Requirements
- 3-5 pages in length
- Works Cited page (you should have two texts on your works cited page: the text you choose to analyze, and Freud’s “The Uncanny”)
- MLA format
ESSAY #3
Monster Research Paper

Purpose
This assignment should demonstrate your ability to create an argument based on your assessment of the research you have done for your topic.

Learning Outcomes
- Engage in writing as a process, including various invention heuristics, gathering evidence, considering audience, drafting, revising, editing, and proofreading
- Gather, summarize, synthesize, and explain information from various sources
- Use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences
- Critique your own and others’ work in written and oral formats
- Produce coherent, organized, and readable prose

Assignment
Some monsters are friendly or at least non-violent, but most of the monsters in our book—and arguably most monsters—that threaten people with violence. As a result, representations of monstrosity are often violent, and that violence is sometimes controversial. At least since the time of Ancient Greece philosophers and politicians have been arguing about the potentially harmful effects of violent spectacles, whether those spectacles be gladiatorial contests, movies in the Texas Chain Saw Massacre series, or first-person-shooter video games. Anthropologists, sociologists, psychologists, cultural critics, and other professional researchers have studied the effects of exposure to violent media from many different angles. While some say that laboratory and field studies have conclusively shown a correlation between exposure to violent media and violent behavior, others disagree. In any case, correlation between exposure and behavior does not prove causality, which is usually difficult to prove scientifically.

Scientists may not have reached total consensus about whether exposure to violent spectacles through media causes violent behavior, but representations of violence are still routinely condemned for corrupting their readers, viewers, and players. These condemnations often raise questions about whether—and to what degree—violent media should be controlled or censored. In the US, the ratings systems for movies and video games, which help to determine who gets access to certain representations, are examples of media industries controlling exposure to the violent content they produce. Violent monsters, then, both represent cultural taboos against violent behaviors and are, to an extent, culturally taboo, forbidden to some people in some circumstances. These creatures are already boundary dwellers: fear that they could inspire violent behavior encourages some people to put up boundaries against them—and even against depictions of them—making monsters off-limits for representation.

In this essay, you will take a position on whether representations of monsters that behave violently or against whom violence is perpetrated, risk creating or encouraging violent
behavior in the people who encounter those representations. Express your position in an opinion essay that uses appropriate appeals (logos, pathos, ethos) to convince your audience that your position is correct. Be sure to consider the political, social, and cultural implications of your position.

Before you begin writing, you should do some research on violence in various forms of media. You will want plenty of examples to back up your assertion. These supporting examples can come from your personal experience, popular culture, and scholarly texts.

**Requirements**
- 5-6 pages in length
- inclusion of at least 4 correctly cited outside sources, 2 of which should be scholarly
- MLA format