

ENG 181 Writing about Literature: Disability and the Gothic
Meeting location: TTH, 10:00-11:15
Meeting time: Callaway Center N203

Instructor: Corey Goergen
Contact: cgoerge@emory.edu
Office Hours: Tuesday/Thursday, 9-10, 11:15-12:00 and by appointment
Office: N201 Callaway

Course Description

This class uses Mary Shelley's novel, *Frankenstein*, and some of the many, many *Frankenstein* adaptations, remakes, and derivatives to consider the gothic as a genre that reflects and influences cultural assumptions about disabled and "monstrous" bodies. Why do film adaptations turn Shelley's creature into a collection of disabilities? Why has this tale had such a powerful, enduring hold on our imaginations? How can considering these issues allow us to re-examine our own cultural attitudes towards bodily and mental difference?

As a writing-intensive course, this class asks you to consider these issues in both informal and formal writing assignments. You will produce multimodal texts both individually and collaboratively. Examining the ways in which the tale of Frankenstein and his creature is re-made will also allow you, in turn, to "remix" (or re-make or re-imagine) one of your works in a way that considers issues of genre, audience, translation, and access.

Learning Outcomes

In successfully completing this course, you will develop a wide range of skills called for and defined by the Council of Writing Program Administrators. You will learn rhetorical strategies for engaging and persuading a range of audiences, learn to critically analyze the texts you read to identify similar strategies, and learn to see writing as a process that is both individual and collaborative and that includes both initial invention and careful revision. You will be asked think about writing in multiple modes and to develop strategies for engaging audiences in multiple situations and through multiple genres. You will rely on electronic environments for drafting, revising, and sharing texts and learn how to employ the advantages of that medium in your work. For more, see <http://wpacouncil.org/positions/outcomes.html>.

Required Texts

Arola, Kristin A., Jennifer Sheppard, and Cheryl E. Ball. *Writer/Designer: A Guide to Making Multimodal Projects*. Boston: Bedford/St. Martins, 2014.
Kuppers, Petra. *Studying Disability Arts and Culture: An Introduction*. London: Palgrave Macmillan, 2014.
Morris, Dave and Mary Shelley. *Frankenstein*. Profile Books: 2012 (tablet app).
Shelley, Mary. *Frankenstein, or, The Modern Prometheus* (1818 Text). Ed. Marilyn Butler Oxford: Oxford University Press, 2007.

*NOTE: be sure to get the 1818 Edition, not the 1831 Edition.

Various texts and films on blackboard and course reserves.

Assignments and Grades

| | |
|------------------------------------|-----|
| Group project: Theoretical Framing | 10% |
| Theoretical Lens Paper | 15% |
| Adaptation Analysis | 15% |
| Accessibility Remix & Methodology | 20% |
| Final E-Portfolio | 15% |
| Low-Stakes Writing | 15% |
| Class Participation | 10% |

Grading Criteria

- “C” work is organized around a recognizable thesis and develops an argument. Those qualities are recognizable despite possible surface-level errors.
- “B” work presents a sophisticated thesis and develops an argument across well-organized paragraphs connected by transitional elements. Surface-level errors do not affect comprehension.
- “A” work meets all the requirements of a “B” paper, but also demonstrates distinctive skill in thinking, organization, style, and/or other elements of writing. An “A” paper need not be written in perfect prose, but will contain few—if any—noticeable surface-level errors.
- “D” work lacks an argument or fails to meet one or more of the assignment’s requirements.
- “F” work lacks a recognizable argument and fails to meet the assignment’s requirements.

Online Components

In addition to regular in-class attendance and participation, you are expected to contribute to online discussions and present your work in an online space in the following ways.

Domain of One’s Own This course will participate in Emory’s “Domain of One’s Own” project. While no previous experience with web publishing is required for success in this course, you will be expected to publish much of your writing for this class on the web. Your domain will also be the space to post your blog posts while doing your weekly low-stakes writing (see “weekly low-stakes writing” below).

Twitter We will use twitter for informal conversations throughout the semester using the hashtag, #Franken181. You may use your personal twitter account or create an account specifically for our class. Plan to tweet a few times each week with questions/comments about the reading and to share things you find in your day to day lives that pertain to drugs and drug use. You will also use twitter when you are on definition and respondent duty (see “weekly low-stakes writing” below).

Weekly Low-Stakes Writing

During the first twelve weeks of the semester, we will produce blog posts and twitter conversations to facilitate conversation outside of class (and, often, to serve as jumping-off points for class discussions and exercises). You will be asked to rotate weekly through the following responsibilities:

Blogger As a blogger, you will be expected to post responses to the class readings. A couple of paragraphs should suffice, and they should be geared towards offering a response to the reading that points to interesting elements of the reading and/or offers questions for the rest of the class to consider and/or discuss. These posts are due by midnight on Monday.

Lexicographer As a lexicographer, you will look for words and terms that are tricky or important in our readings each week. You will tweet out the word and a brief definition of it (based on your readings and informal internet research). One post is due by midnight on Monday and a second is due by midnight on Wednesday.

Respondent As a respondent, you will reply to your classmates' blog posts and definition tweets. Consider the questions they raise and ask questions of your own; add to, further clarify, or complicate the definitions you see posted to twitter. If you see a word in the reading that one of the lexicographers doesn't post, post it and see if the rest of the class can clarify or add anything to it. Respond to at least one blog post and at least two tweets by Friday.

Observer As an observer, it is your job to keep up with the conversation. You are welcome to join in if you have a question or observation, but you are not required to do so. In class, I may ask observers to discuss interesting conversations they have seen in the blogs or on twitter, so be sure to keep up with this conversation.

Email

Email is the best way to contact me if you have questions or concerns. Generally, I will respond to all student email within 24 hours (although on weekends and holidays, it may take a little longer). Likewise, there may be instances when I will need to contact you by email, so check your Emory-based email account at least once every 24 hours.

Attendance Policy

Much classroom time in this course will be devoted to classroom discussion and other forms of collectively producing knowledge. As such, your attendance in class is necessary not only to your success but also to the success of your classmates. You are therefore expected to be in class, on time. Students are allowed 4 unexcused absences without penalty. Students who miss between 5 and 7 classes will be penalized one letter grade. Students who miss more than 7 classes will be penalized two letter grades.

Late Work

Students are expected to complete both major and minor assignments on time. No late work will be accepted on minor assignments. Late major assignments will only be accepted within 24 hours of the due date, and then with a 20% penalty. Papers will not be accepted after 24 hours. If you are absent on the day something is due, it is your responsibility to get the assignment to me on time. Finally, computer issues will *never* excuse late work. Keeping track of electronic documents is necessary to success at the college level. Save early, often, and in multiple places.

Electronic Devices

You may use computers or tablets during class both for reasons of accommodation and because they sometimes offer significant contributions to class activities. Cellphones should remain put away. If devices become distractions, I reserve the right to ask students to put them away. Serial violators may be marked absent for the day.

Academic Honesty

I take academic honesty very seriously, and I expect my students to do the same. Any assignment found to be plagiarized will receive a zero at the minimum, but I also plan to report instances of academic misconduct to the Honor Council. For more information, see http://catalog.college.emory.edu/academic/policy/honor_code.html.

Public Writing, Public Debate

An important goal of this class is contributing to a class-wide discussion of the issues at hand. This happens in a number of spaces: the classroom, the blog, and in your formal assignments, which are designed in part to spur in-class and online conversation. Keep this in mind as you develop your ideas. Likewise, I expect that students take their role as listener and reader seriously: this classroom aims to be a safe space for all to express their opinions and experiences without judgment or ridicule. Disagreements can and will happen, of course, but those disagreements will be investigated in ways that respect all perspectives.

Emory Counseling and Psychological Services

Free and confidential counseling services and support are available from the Emory Counseling Center (404) 727-7450. This can be an invaluable resource when stress makes your work more challenging than it ought to be.

Access, Disability Services, and Resources

My goal is to help you succeed both in this course and at Emory. Please let me know if there are factors keeping you from performing to your best ability. Those factors might include your personal learning style, classroom dynamics, ESL issues, disability and/or chronic illness. I will work to help you resolve those issues when they arise and also ask that you see the trained staff at ADSR to document necessary accommodations. See their language below:

“Students with medical/health conditions that might impact academic success should visit Access, Disability Services and Resources (ADSR, formerly the Office of Disability Services, ODS) to determine eligibility for appropriate accommodations. Students who receive accommodations must present the Accommodation Letter from ADSR to their professor at the beginning of the semester, or when the letter is received.”

Emory Writing Center

I encourage you to use the Emory Writing Center as you draft and revise your assignments for this class. The Writing Center is located in Callaway N212. Regular appointments are 45 minutes long. You should bring a hard copy of your assignment, any relevant writing (notes, a draft, the url for your website, etc.), and a plan for your time with the tutor. In addition to regular appointments, they offer walk-in visits, a good resource when you have a quick question or can't get an appointment. To view their hours, make an appointment, and get more information, go to writingcenter.emory.edu.

Disability Studies Initiative

The Disability Studies Initiative at Emory is a working group generated across departments and schools that is dedicated to interdisciplinary research and teaching by faculty and students. The Initiative is led by a group of faculty and students who are interested in the social, cultural, historical, political, and legal dimensions of disability in our world. Our mission is to promote the growth and increase the profile of Disability Studies at Emory University. For more information, please visit disabilitystudies.emory.edu.

Extra credit may be available to students who attend events sponsored by the DSI or by other parts of the university if the content is relevant to our class. These opportunities will be mentioned in class (and feel free to bring anything you see to my attention).

Schedule (subject to change with notice from the instructor.)

Week 1: Introductions

Tues, 1/13 Introductions. What is Access?

Thur, 1/15 Coleridge, *The Rime of the Ancient Mariner* (course reserves),

Week 2: An Ethic of Accommodation

Tues, 1/20 Koppers, Ch. 1-2 (3-20)
Acquire your domain before class

Thur, 1/22 Koppers, Ch. 3-4 (21-55)

Week 3: Building Identity

Tues, 1/27 Shelley, Introduction to *Frankenstein* (Appendix A, P. 192-198), Arola, Ch. 1 (1-19)

Thur, 1/29 Koppers, Ch. 6 (77-95), Arola, Ch. 2 (21-39)

Week 4: Representation and Display

Tues, 2/3 Shelley, *Frankenstein* (38-68)

Thur, 2/5 Kuppers, Ch. 7 (96-113)

Week 5: *Frankenstein*, Group Work

Tues, 2/10 Shelley, *Frankenstein* p. 69-102,

Thur, 2/12 Shelley, *Frankenstein* p. 102-123,

Week 6: Presentations, *Frankenstein*

Tues, 2/17 **Group Presentations**

Thur, 2/19 Shelley, *Frankenstein* p. 124-164.

Week 7: *Frankenstein*, Individual Writing

Tues, 2/24 **Theoretical Lens Draft Due**
Peer Review

Thur, 2/26 Shelley, *Frankenstein* p. 164-191.

Week 8: *Frankenstein* on Film

Tues, 3/3 **Theoretical Lens Paper Due**
Frankenstein's Creatures on film (in class video/discussion)

Thur, 3/5 *Frankenstein* (1931) (Course Reserves)

Tues, 3/10 **Spring Break: No Class**

Thur, 3/12 **Spring Break: No Class**

Week 9: *Blade Runner*, Multimodal Sources

Tues, 3/17 *Blade Runner* (Course Reserves)

Thur, 3/19 **Working Thesis Statement, Adaptation Analysis, Due**
Arola, Ch. 4 (57-76)

Week 10: Drafting Adaptation Analysis

Tues, 3/24 Kuppers, Ch. 9, 130-149

Thur, 3/26 **Adaptation Analysis Draft Due**
Peer Review: Adaptation Response

Week 11: Digital Access

Tues, 3/31 Morris and Shelley, *Frankenstein* (tablet application)

Thur, 4/2 **Adaptation Analysis Due**
Arola, Ch. 3 (40-56)

Week 12: Re-Thinking Remix

Tues, 4/7 Arola, Ch. 5 (77-92)
In class: Jackson, *Patchwork Girl*

Thur, 4/9 Arola, Ch. 6 (93-105)
In class: Jackson, *Patchwork Girl*

Week 13: Remix Work

Tues, 4/14 **Draft of Remix Project Due**
Arola, Ch. 7 (93-105)

Thur, 4/17 Technology Workshop

Week 14: Accessible Web

Tues, 4/21 **Remix and Explication Due**
[Website Design Workshop Time]

Thur, 4/23 **Domain should be ready for analysis assignment by class time**
[Website Access Analysis Project]

Week 15: Portfolio Work

Tues, 4/28 Portfolio Workshop

Final period **Portfolio due**