



ENC 3312: ADVANCED ARGUMENTATIVE WRITING

It's Alive! Rhetoric and the Technology of Monstrosity

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Office Hours: TBD

Summer A 2020, Sec. 151B
Class # 17756
Online/Distance Learning
MTWRF 3 (11:00 – 12:15pm)

COURSE DESCRIPTION

In the introduction to the 1831 edition of *Frankenstein*, Mary Shelley “bid [her] hideous progeny to go forth and prosper,” and, since its publication in 1818, her novel certainly has with Victor Frankenstein and his Creature becoming icons of the Western cultural mythos and their story being replicated and remixed again and again in everything from movies to comics to boxes of children’s breakfast cereal.

By performing rhetorical analyses of *Frankenstein* and a collection of its intertexts from a number of different periods and genres (*Blade Runner*, *Young Frankenstein*, *Black Mirror*), this class invites students to consider the ways in which an iconic cultural figure like Frankenstein’s Creature serves as a technology of monstrosity – that is, a rhetorical vehicle in which forms of otherness/sociological metaphor can be interchanged as needed. Further, this class will examine a number of subjects that are both relevant to *Frankenstein* as a text and to contemporary ethical debates, including the pro/cons of technological/scientific progress, eugenics, racism, artificial intelligence, and representations of the post-human, the monstrous, and normalcy.

Because our course is, first and foremost, centered on composition and argumentation, we will also be considering what it means to create an argument and the ways in which a piece of writing, like Frankenstein’s Creature himself, is an assemblage of disparate parts. We will explore the power and limitations of rhetorical strategies such as *pathos*, *logos*, *alogos*, parody, and remix, as well as the importance of mode, genre, and technology when stitching together our own “monstrous progeny.”

This course fulfills part of the University Writing Requirement. Students who complete all assignments will earn 6000 words towards the University writing requirement.

A WORD ABOUT DISTANCE LEARNING

ENC 3312 is a course that would normally be taught face-to-face, but, of course, social distancing to prevent the spread of Covid-19 has necessitated that it, along with UF's other courses for Summer A/C and B, be moved online. While I am disappointed to not be working with you face-to-face this term, I am optimistic that we, as a class community, will be able to replicate as much of a normal classroom experience as possible. Our course remains as rigorous (and, I hope, enjoyable for you) as it would it have been in person and, while the move to distance learning carries with it extra difficulties, I would like to think that, for our class in particular, it offers interesting and even ironically amusing opportunities to enrich our discussions of science, technology, post/humanism, and artificial intelligence (am I a human instructor or a Replicant? I'll let you decide).

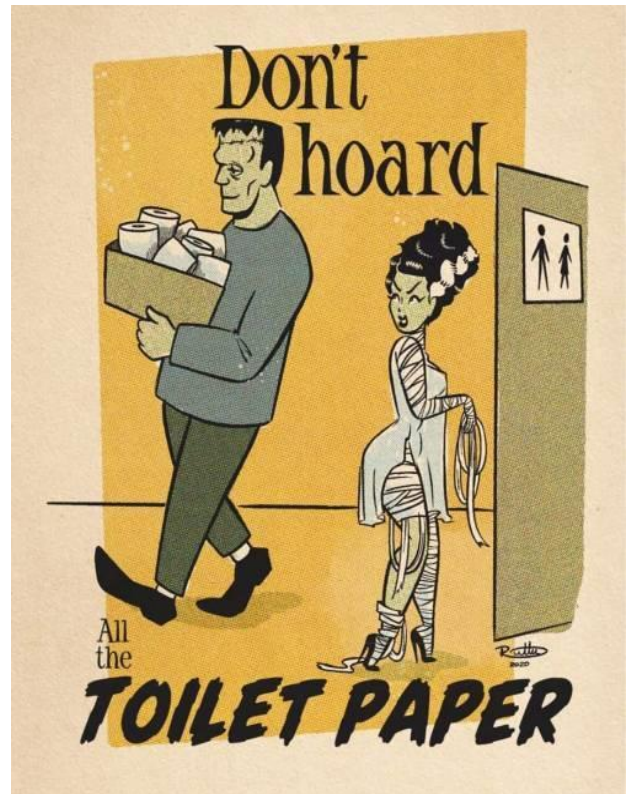
While our course will include some working/reading on your own, it will mostly be conducted over Zoom (several chats per week), as, under usual circumstances, this course would be largely

discussion- and activity-based. As this is an advanced writing course, I intend to preserve as much of that model as possible. That said, given the extraordinary circumstances in which we find ourselves, I will also do my best to be as flexible as possible for extenuating circumstances (especially illness; I do ask that you please communicate any issues that may arise for you as soon as possible) and have done my best to keep the cost of our course materials low.

As discussions of technology and accessibility are critical right now, I wanted to outline the basic tech requirements for this course as transparently and early as possible.

Tech Requirements for Our Course:

- Access to a **computer** and **webcam/microphone** (internal mics and built-in cams are fine)
- A **Zoom account** (first Zoom chat will be May 12th)
- A **Discord account** (needed by the end of Week 1; we will be having several scheduled discussions on Discord, but I would like to encourage you to post questions and comments to our class Discord as often as you like and to talk to your fellow classmates there since we will not be able to interact in a classroom)
- A **Netflix account** (to take advantage of free 30-day trial period, sign up at the end of May, as we will be viewing Netflix content for the first two weeks of June)
- A **micro-blog** specifically for our course (Tumblr, Wordpress, Blogger, or other blogging platform are all acceptable)



OBJECTIVES

- *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 and should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts.
- This course fulfills 6,000 of the university's 24,000-word **Writing Requirement (WR)**. 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.

REQUIRED TEXTS

- **Lowe, Charles and Pavel Zemliansky (eds.).** [*Writing Spaces: Readings on Writing, Volume 1*](#). [Open-access textbook]
- **Shelley, Mary.** [*Frankenstein: The 1818 Text*](#). Penguin Classics. ISBN: 978-0143131847*

* Any edition of Frankenstein will be fine, including public domain editions on Project Gutenberg (though be sure to find the 1818 text, not the 1831 text). All other readings will be available on Canvas.

Required Films**:

- [*Everything is Remix*](#) (2015)
- [*Frankenstein*](#) (1910)
- [*Frankenstein*](#) (1931)
- [*Bride of Frankenstein*](#) (1935)
- *Mad Monster Party?* (1967)
- *Young Frankenstein* (1974)
- *The Stepford Wives* (1975)
- *Blade Runner* (1982) [Netflix]
- *Jurassic Park* (1993)
- *Gattaca* (1997)
- *Twilight Zone* – “The Lonely” (Season 1, Ep. 7), Mirror Image (Season 1, Ep. 21), “Number 12 Looks Just Like You” (Season 5, Ep. 17), “From Agnes – With Love” (Season 5, Ep. 20) [Netflix]
- *Black Mirror* – “Be Right Back” (Season 2, Ep. 1); “Nosedive” (Season 3, Ep. 1) [Netflix]
- *Get Out* (2017)



** A Netflix subscription is highly recommended as several of the films and shows we will view are available there. Public domain films will be linked where available. Happily, all of these films can be rented/purchased on Amazon, iTunes, or Youtube for only a few dollars.

COURSE POLICIES

1. You must complete all *assignments* to receive credit for this course.
2. Because this is a distance-learning course, students will be required to sign up and main accounts with Zoom and Discord for class discussions. It is imperative that you sign up for both a Zoom and Discord account the first of class, if not earlier.
3. *Attendance:* Attendance and participation in this class is required. **You are permitted up to 3 absences in this class throughout the semester. Each absence beyond three will lower your overall course letter-grade by 5 points. If you miss more than five (5) classes, you will fail the course.** Bear in mind that in-class work may be excused/made up only under the following circumstances:
 - Student is absent for a religious holiday
 - Student is absent for an athletic or other university-sponsored event (student athletes/students in band, theater, etc.) – documentation required
 - Student is absent due to illness – documentation required

For any of these instances, you are required to contact me and provide documentation as noted. In-class work missed for any other reason cannot be made up. Any blog post or paper due on a day you are absent is still due.

4. *Zoom chats* are mandatory. **Please note that missing a zoom chat counts as an absence.**
5. *Tardiness:* If a student enters our Zoom chatroom after roll has been called, they are late, which disrupts class. **Two instances of tardiness count as one absence.**
6. *Paper Format & Submission:* All papers will be submitted as MS Word (.doc) documents to Canvas, unless otherwise noted (blog posts, etc.). Final drafts should be polished and presented in a professional manner. **All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.** Please do not email your paper to your instructor. When submitting digital papers, please also include your last name in the file name. (Example: ElliottProposal.doc).
7. *Late Papers/Assignments:* All assignments are due at the end of the day indicated (before Midnight), unless otherwise noted on the syllabus. **Late assignments will not be accepted.** If you find yourself in a situation that requires an extension, you must contact me **before the due date** to discuss it.
8. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. *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/>.

Plagiarism: A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

- a. Quoting oral or written materials, whether published or unpublished, without proper attribution.
- b. 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. (University of Florida, Student Honor Code, 15 Aug. 2007)

10. 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. Please schedule a meeting with me to discuss accommodations within the first week of class.
11. For information on UF *Grading* policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.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. 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>
14. *Behavior*: please keep in mind that a) students come from diverse cultural, economic, and ethnic backgrounds and b) it is vital that you demonstrate respect for ideas that differ from your own (with the exception of systemic forms of bigotry). **Disrespectful behavior in Zoom chats or Discord chats will not be tolerated.** Disrespectful behaviors include: Phone calls, texting, checking Facebook, leaving class repeatedly, sleeping, failure to bring texts, disrespectful language, bullying, etc.
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. For the latest updates on Covid-19 and what it means for the UF community, please see: <http://www.ufl.edu/health-updates/> and <https://coronavirus.ufhealth.org/>
17. **If you are concerned you may have contracted Covid-19 and/or are exhibiting symptoms, immediately contact your primary care provider or the UF Student Health Care Center Special Clinics nurse at 352-294-7472** [if you are experiencing extreme symptoms, including intense shortness of breath, blue lips/fingertips, or sudden confusion, call 911].

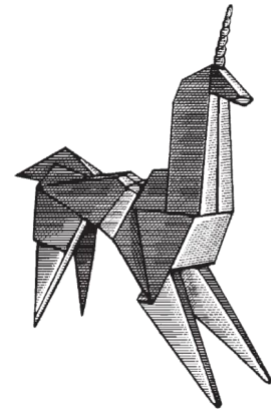
GRADING

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

Course grades will be determined based on the following point system:

Final Grade	1000 points
Participation	200 points
Blog Posts/Reading Journal	200 points
Proposal	150 points
Annotated bibliography	150 points
Final Project	300 points



GRADING RUBRIC

Grade	
A work	You have completed the assignment at a very high quality level. Content is complete, well-organized, pays special attention to genre and style, and is free of typos and grammatical errors. Work in this range demonstrates a high level of critical engagement. You have gone above and beyond what was expected.
B work	The assignment has been completed at a satisfactory level, but may still be in need of minor revisions. Content is complete and well-organized with special attention paid to style, genre, audience, grammar, and mechanics.
C work	The assignment is complete and logically organized, but is notably in need of revision. It may include multiple typos or grammatical errors that suggest a lack of proofreading. Additionally, style and level of critical engagement may be lacking. The bare minimum of what was required of you.
D work	You have mostly done what was asked of you, but at a very poor quality level. Little to no attention has been paid to style, grammar, and mechanics; the work is in need of significant revision. The work may also be missing some of the requirements of the assignment, incomplete, or poorly organized.
E work	An “E” is usually reserved for students who have failed to complete the assignment or have failed to meet the minimum word requirement for the assignment. However, an “E” may be given if the work in question blatantly fails to meet the aforementioned criteria for evaluation.

ASSIGNMENTS

Participation (200 points; 20% of grade): Students are expected to participate in class activities, including writing exercises, Zoom discussions, Discord chats, and more. Students are expected to contribute constructively to each class session.

Blog Posts + Reading/Writing Journal (200 points; 20% of grade): Five times over the course of the semester students are required to write a brief (250 word), formal response to a blog prompt. These responses will be uploaded to a personal blog (Tumblr, Wordpress, or student's platform preference), which the student will create and maintain for the purposes of engaging with this course's themes.

This blog will also be used as a weekly reading/writing journal, in which students are expected to write down their thoughts on the week's reading/viewing materials, but also their reflections on their writing processes and pitfalls, project ideas, and any other self-reflexive writing they would like (at least 150 words per week). This section of your blog may be informal, as is it intended for brainstorming and self-reflection, and will be graded for completion.

Deliverable: Reading response blog posts (5 posts of 250 words each) + a personal class blog/reading journal (5 weekly entries of 150 words per week).

Paper Proposal (150 points; 15% of grade):

This assignment is a proposal for the final project, which will be an argumentative research paper. Students will identify a topic for their paper and address important sources they will discuss as well as opportunities and potential obstacles for their proposed projects.

Deliverable: 600-word proposal Word Doc uploaded to Canvas

Annotated Bibliography (150 points; 15% of grade):

This assignment is an annotated bibliography for the final paper comprised of a 100- word introductory statement followed by 5 entries, each a minimum of 100-words.

Deliverable: 600-word annotated bibliography (100-word intro + 5 entries of 100+ words) in a Word Doc uploaded to Canvas

Final Paper (300 points; 30% of grade):

The final assignment is an argumentative research paper exploring a key theme or issue from the Frankentexts we have examined together. This paper must incorporate a discussion of two texts from class (or one text from class and one outside text), rigorous secondary research, and a strong, argumentative thesis statement. Your topic may be an argument about one of the following issues covered in class: representations of the post-human or monstrous; editorial authority and the history of publishing; sci-fi/horror and queer reading; the post-modern gothic and/or monstrous kitsch/parody; artificial intelligence and the post-human; eugenics and the post-human; cyborg feminism; etc. Other topics may be drawn from the frameworks of science

studies, ecocriticism, critical race studies, film studies or visual rhetoric studies, new historicism or cultural studies, and more. Topics will be cleared with your instructor and will build from proposals, annotated bibliographies, and class discussions to produce a sound, well-researched argument and to showcase the rhetorical writing skills we will practice all semester.

Deliverable: 2800-word Word Doc uploaded to Canvas



SCHEDULE

This schedule may be subject to change according to the needs of the course. Readings available on Canvas will be indicated as such.

Week 1: Mapping the Post/Human

- M 5/11** View course introduction video and read syllabus
HW: Read Antlitz's "Taking Flight: Connecting Inner and Outer Realities during Invention" in *Writing Spaces* and "Introduction: Mapping the Post/Human" from *Representations of the Post/Human* (Canvas) | Sign up for Discord, an online blog, and make sure you are signed up for Zoom | Send me your Discord name and link to your blog by **Friday**
- T 5/12** Zoom Chat – Discuss course themes and Mapping the post/human | Zoom troubleshooting and syllabus Q & A
HW: Read "[Aristotle's Rhetorical Situation](#)" and "[Fallacies](#)" | Read Jone's "Finding the Good Argument OR Why Bother With Logic?" in *Writing Spaces* |
- W 5/13** View lecture videos: *What is Classical Rhetoric? And Context for Frankenstein – Science Fiction, The Enlightenment, and The Age of Reason*
HW: Read excerpts of Burke's "Reflections on the Revolutions in France" and Wollstonecraft's "Vindication of the Rights of Man" (Canvas)
- R 5/14** Zoom Chat – Activity: Rhetorical analyses – Burke vs. Wollstonecraft | Lecture: *Context for Frankenstein – The Romantics and Mary Godwin Shelley*
HW: Read "[Prometheus, Friend of Man](#)" and Byron's "Prometheus" | Read Shelley's "Ozymandias" | Complete Blog Post #1 and reading journal
- F 5/15** View video lecture: *The Romantics, The Gothic and the Publication History of Frankenstein*
DUE: Blog Post #1/reading journal and links to blog and Discord
HW: Read "Mary Shelley: The Original Goth Girl"; Shelley's Introduction to the 1831 edition of *Frankenstein*; and *Frankenstein* Vol. I | Read Savini's "Looking for Trouble: Finding Your Way Into a Writing Assignment"

Week 2: Frankenstein

- M 5/18** Zoom Chat – Discuss Vol. I and other readings | Introduce Final Assignment
HW: Read Vol. II of *Frankenstein* | Begin reading Boyd's "Murder! (Rhetorically Speaking)" in *Writing Spaces* and complete the writing activity by Friday as Blog Post #2
- T 5/19** Zoom Chat – Discuss Vol. II | Activity: Rhetorical analyses of The Creature's appeal to Victor | Introduce Rhetorical Analysis assignment
HW: Read Vol. III of *Frankenstein*

- W 5/20** Zoom Chat – Discuss Vol. III
HW: Read various excerpts (Canvas) - Mellor’s “Choosing a Text of *Frankenstein* to Teach” and Robinson’s “Texts in Search of an Editor: Reflections on *The Frankenstein Notebooks* and on Editorial Authority”
- R 5/21** Zoom Chat – Discuss readings, editing, and textual authority | Discuss Annotated Bibliography | Screen-shared Screening: *Everything is Remix (2015)*
HW: Read Brook’s “What is a Monster? (According to Frankenstein)” and Halberstam’s “Making Monsters: Mary Shelley's *Frankenstein*”
- F 5/22** Zoom Chat - Discuss readings | Lectures: *What is a Technology of Monstrosity?* and *Frankenstein at the Movies* / Screen-shared Screening: Edison’s *Frankenstein (1910)*
DUE: Blog Post # 2/reading journal
HW: View *Frankenstein (1931)* and read Heffernan’s “Looking at the Monster: *Frankenstein* and Film” | View *Bride of Frankenstein (1935)* and read Morris’ “[Sexual Subversion: *The Bride of Frankenstein*](#)” and Fox’s “[Why Frankenstein’s Monster Haunts Queer Art](#)” | Write Paper Proposal

Week 3: They Did the Monster Mash

- M 5/25** **NO CLASS - HOLIDAY**
- T 5/26** Zoom Chat – Discuss films and readings | Lecture: *The Queer Gothic*
HW: Read [Intro to Postmodernism Module](#), [Module on Hutcheon and Parody](#) / View *Mad Monster Party?* (1967)
- W 5/27** Zoom Chat – Discuss Postmodernism, parody, (re)animation, and the monster in children’s media and kitsch
DUE: Paper proposal (before Midnight)
HW: Read Cohn’s “Understanding Visual Rhetoric” in *Writing Spaces* and watch “[Frankenstein as Told Through Vines](#)”
- R 5/28** Zoom Chat – Discuss visual rhetoric, marketing, and humor
HW: View *Young Frankenstein (1974)*
- F 5/29** Zoom Chat – Discuss *Young Frankenstein* and parody as rhetoric
DUE: Blog Post # 3/reading journal
HW: Read Moers’ “Female Gothic” | View *The Twilight Zone*’s “Mirror Image” and “From Agnes – With Love” | View *The Stepford Wives (1975)* | Tip: Begin reading *A Cyborg Manifesto* as it is a longer piece

Week 4: A Cyborg Manifesto

- M 6/1** Zoom chat – Discuss screenings and reading | Lecture: *The Female Gothic* |
HW: Read Haraway’s “A Cyborg Manifesto”
- T 6/2** Zoom chat – Discuss “A Cyborg Manifesto” and cyborg feminism | Lecture:
Frankenstein’s Legacy and A.I.
HW: Read Vieregge’s “Exigency: What Makes Message Indispensable to My Reader?” in *Writing Spaces* and view “[Neuroscientist Explains One Concept in 5 Levels of Difficulty](#)”
- W 6/3** Zoom chat – Discuss exigency in writing | Activity: rhetorical analysis of Dr. Kasthuri’s explanation of Connectome
HW: Work on annotated bibliography
- R 6/4** Finish working on annotated bibliographies | Extended Zoom Office Hours
DUE: Annotated Bibliography (before Midnight)
HW: View *The Twilight Zone*’s “The Lonely” and *Black Mirror*’s “Be Right Back” | read “[Mind vs Machine](#)” and try out [Cleverbot](#), [Alice](#), [Jabberwacky](#), [Eliza](#), and/or another chatbot.
- F 6/5** Discord chat – Faceless discussion
DUE: Blog Post # 4/reading journal
HW: View *Blade Runner: The Final Cut* (1982)

Week 5: Spared No Expense!

- M 6/8** Zoom chat – Discuss *Blade Runner* | Activity: Rhetorical Analysis of The Creature’s plea to Victor vs Roy’s “Tears in the Rain” Monologue
HW: Read Clayton’s “Frankenstein’s Futurity: Replicants and Robots” (Canvas)
- T 6/9** Discord chat – Cont. discussion of *Blade Runner*
HW: View *Jurassic Park* (1993) and “[Biologist Explains One Concept in 5 Levels of Difficulty](#)”
- W 6/10** Zoom chat – Discuss *Jurassic Park*, scientific ethics and capitalism, and Dr. Sanjana’s defense of *CRISPR*
HW: View *Gattaca* (1997)
- R 6/11** Zoom chat – Discuss *Gattaca* / Lecture: *Scientific Racism and Eugenics*
HW: Read excerpts of “In Whose Image? The Politics of Representation” (Canvas)
- F 6/12** Zoom chat – Discuss reading | Research paper check-in
Blog Post # 5/reading journal
HW: View *Get Out* (2017) and read “[Get Out, or ‘The Modern Frankenstein’](#)”

Week 6: In Whose Image?

- M 6/15** Zoom chat – Discuss *Get Out*
HW: Berman's "[Frankenstein; or, the Modern Narcissus](#)" and view *The Twilight Zone*'s "Number 12 Looks Just Like You" and *Black Mirror*'s "Nosedive"
- T 6/16** Zoom chat – Discuss screenings and reading | Discuss social media and constructed identity | Final thoughts
- W 6/17** Project workshop
- R 6/18** Project workshop
- F 6/19** Project workshop
DUE: Research paper (before midnight)

