

# Empathy, Monsters, and Redemption

## College Writing: Fall 2021

### WRIT 150 64535

T/Th 11:00 am - 12:20 pm — LVL 313

Professor Maddox K. Pennington

(they/them or he/him)

### WRIT 150 64670

T/Th 12:30 pm - 1:50 pm PT — THH 117

Maddox.Pennington@usc.edu

Lecturer

Office: JEF (TBD)

### WRIT 150 64985

T/Th 3:30 pm - 4:50 pm PT — THH 107

### Student Office Hours

Wednesdays 12-3 pm (via Zoom)

*Empathy isn't just remembering to say "that must be really hard"—it's figuring out how to bring difficulty into the light so it can be seen at all. Empathy isn't just listening, it's asking the questions whose answers need to be listened to. Empathy requires inquiry as much as imagination. Empathy requires knowing you know nothing. Empathy means acknowledging a horizon of context that extends perpetually beyond what you can see. . . Empathy means realizing no trauma has discrete edges. . . Empathy demands another kind of porousness in response. . . . Empathy comes from the Greek empatheia—em (into) and pathos (feeling). . . It suggests you enter into another person's pain as you'd enter another country, through immigration and customs, border crossing by way of query. What grows where you are? What are the laws? What animals graze there?*

– Leslie Jamison

The Writing 150 **Human Values** thematic promotes the development of strong writing and critical reasoning skills by providing students an opportunity to examine the values, belief systems, and ideologies that affect every dimension of our lives, whether personal, social, professional, or civic.

We will approach writing as a recursive process of engaged reading, invention, arrangement, revision, and editing. The texts we produce will demonstrate respect for the needs of readers and will exemplify the kind of ethical rhetoric that has the potential to engage with and influence the world's values and belief systems in positive ways.

## FAQ

Please review the Class Miro board and check Blackboard or consult a classmate before emailing to ask about due dates, formatting, or other housekeeping issues. Always include the basic components of correspondence when you write--a salutation, an organized message, your name, and section. Under no circumstances should you write the words “did I miss anything in class today” in an email to me.



### Student Office Hours:

**Wednesdays 12 - 3 PM (via Zoom)**

[Schedule a 15 minute meeting with me](#) when you have questions or concerns about assignments or your progress in the course. When you schedule your appointment, you'll receive a Zoom link in the confirmation. Student Office Hour appointments are a great way to let me get to know you or to ask for verbal feedback on a revision.

## Classes and Assessment

- **In-Person Classes: Masks are mandatory.** On-campus classes this semester are made possible by vaccinations, collective responsibility, and mutual respect. Please support one another's efforts and do your part to social distance, wash your hands regularly, complete Trojan Checks, and mask up.
- **Virtual Synchronous Access: Please do not come to class if you are sick.** Classes will be streamed via Zoom to facilitate remote access.
- **Virtual Asynchronous Access:** In the event you must miss class, a recording will be available on Blackboard, where you can follow along with Miro. You should prepare for the next class as scheduled and email me if you need more flexible accommodations.
- **Conferences:** You'll have four required conferences with me during the semester. If you must miss a meeting, schedule a make-up appointment during my next available office hour. You'll have a 5 minute grace period before I consider it a “no show” (which counts as a class absence).

## Writing 150 Grading Contract

This class uses a “grading contract” rather than a set of graded assignments to calculate your grade. Under the terms of this contract, students are guaranteed a semester grade of “B” provided that they meet the following terms:

**1. Attendance:** The practice of using attendance to calculate a final grade has been justifiably critiqued as a barrier to accessibility. However, it is the policy of the Writing Program that missing more than 3 weeks of classes irreparably compromises your full participation in the course. Essentially, College Writing is interactive, and you need to be here (in person or virtually, asynchronously or not) to benefit from these skills and process tools. Therefore, you can miss one week’s worth of class without incurring a penalty (two weeks if *all* of the absences are **excused**).

An “**Excused Absence**” is related to university-sanctioned events (such as athletics or religious holidays), or for reasonable cases where you simply cannot attend class—this might include illness (mental or physical), environmental disruptions, accidents, or other unavoidable mishaps. I’ll excuse absences if you communicate with me—i.e., you need to let me know that you need to miss class, preferably 24 hours in advance. Any and all work you miss while absent needs to be submitted before the beginning of the next class meeting you attend.

**2. Tardiness:** Arriving later than 5 minutes after our scheduled starting time counts as a tardy; three tardies counts as one absence.

**3. Essays:** These four writing projects are designed to provide you with a variety of skills and tools, increasing in complexity from a response essay to a provided text to a research essay where you are responsible for selecting all sources. You must complete all four of the major essay assignments for class, and they must be handed in on time (generally 11:59 pm PT, with a 15 minute grace period). For each essay, you’ll complete multiple ancillary preparation assignments and submit a final draft. **All Ancillary Preparation and Final Drafts must be submitted on Blackboard for comments/grading.**

**4. Ancillary Preparation Work:** Ancillary activities are individual work like reading responses, brainstorming, low-stakes research, revision exercises, and so on. This work needs to be handed in on time since each piece contributes to a major essay (generally 11:59 pm PT, with a 15 minute grace period).

**5. Class Citizenship:** All your work needs to show signs that you are putting in serious and focused effort. This means that you need to be an active participant in class and a generous reading partner for your student colleagues (especially during peer review activities). Your written work should be carefully copyedited and proofread, should meet the length requirements, and so on.

## Final Grades

Semester grades will be determined based on assessment of the Final Portfolio and the extent to which you've fulfilled the terms of the grading contract.

- If you've **met the terms of the contract**, and you earn a B, B+, A-, or A on your Portfolio, then that will be your semester grade.
- If you've **met the terms of the contract**, and you earn a B- or lower, you will still get a B as your semester grade.
- If you've **violated the terms of the contract**, then your final grade will be *lowered by one step (half a letter grade) or more depending on how many violations you've accrued*.

### Contract Violations:

How your final grade is affected if you don't meet the terms of the contract:

Grade Step Deductions	Total Absences	Late Essays	Late Ancillary Work	Lapses in Citizenship
B or above, per the Portfolio	2 or fewer (4 if excused)	None	2 or fewer	2 or fewer
1 step lower	3		3	3
2 steps lower		1	4	4
3 steps lower	4		5	5
4 steps lower		2	6	6
5 steps lower	5		7	7
6 steps lower		3 (1)	8	8
Automatic F	6	4 (2)	9	9

**About Grade Steps:** A Grade Step is one full grade below the assigned Final Portfolio grade. In other words: if you've violated the contract, your final grade will be whatever your final portfolio grade is, **minus the contract deductions**. So, if your final portfolio is an A, but you have 4 unexcused absences, your semester grade will be lowered to an A- (1 Step, from A to A-). If you earn a B+ on the final portfolio, but you have 2 late essays, your final grade will be lowered 4 steps, down to a C (B, B-, C+, and C = 4 Steps Lower than a B+). Note that penalties are **cumulative**. Numbers in parentheses in the "Late Essays" column refer to any essays that still haven't been submitted on the last day of class.

**"Do Over":** Each student may have one (and **only one**) "Do Over" to use in the event that the terms of the contract are violated. You may use it at any time during the semester, but only once, and it may only be applied to the first infraction. Generally speaking, it's best to save this in case you fail to turn one of your essays in on time.

**Extensions on Deadlines:** I will negotiate new deadlines on a case-by-case basis. Any new due dates that you arrange with me must be **proposed and confirmed in writing** or you will be held to the original terms of our grading contract,

## MIRO

WRIT 150.64.535 T/Th 11:00 am - 12:20 pm

WRIT 150 64 670 T/Th 12:30 pm - 1:50 pm PT

WRIT 150 64 985 T/Th 3:30 pm - 4:50 pm PT

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### Miro Class Banner



## Sample of Daily Miro Activities

# Student Support

[TrojansAlert](#): Sign up for these alerts to be notified of emergency situations on campus or in the immediately surrounding area. These texts and emails will notify you of what to do/where to go in the case of an emergency affecting campus, and will provide real-time updates.

**Writing Program main office number:** 213-740-1980

Put the **Office of Public Safety** numbers into your phone

**Emergency:** 213-740-4321

**Non-Emergency:** 213-740-6000

## On-campus resources

[The Writing Center](#): A valuable and free resource available to all students at USC. Experienced consultants will work with you on any stage of the writing process, from interpreting a prompt and creating a rough plan to citing sources and polishing your final draft. The consultants will *not* proofread or edit your paper, but they *will* help you to develop skills to revise your own work and act as a sounding board as needed. Come prepared with:

- A copy of your assignment prompt
- All drafts and prewriting
- Specific questions you'd like them to review with you

[Office of Student Accessibility Services](#): Assists with students with accommodations in the classroom

[Title IX](#): Responds to harassment or discrimination

[Office of Equity and Diversity](#): similar to Title IX

[RSVP](#): Relationship and Sexual Violence Prevention

[Student Health](#): Crisis care as well as routine health appointments

[Trojans Care For Trojans](#): Resource for students who are concerned about other students on campus.

[Kortschak Center](#): Programs and workshops that support study habits and creativity

## Formatting

All writing you submit should conform to the following standards:

- Adhere to the formatting below and be a Word doc or PDF (**not Pages**)
- Be posted to Blackboard on time
- Email me a gif from *The Greatest Showman* for one free escape pass (redeemable in the event you need to erase an absence or a missed ancillary assignment)
- Contain a works cited page and follow MLA format for citations ( [Purdue OWL](#) )
- Have a unique and accurate filename:

Khan\_Kamala\_Assignment 1 Exploratory Draft\_8-27.doc

Jackman Hugh\_Assignment 2 Formal Draft\_9-22.docx

Tyler Rose\_Assignment 3 Workshop Feedback\_10-8.docx

P. T. Barnum

1

Pennington WRTG-101-09

Assignment 2 Formal Draft

9/22/2019

[Interesting Title]

Indented paragraphs! Double spaced! Times New Roman! Size 12! Page numbers!

Stapled! Posted to Blackboard on time! Thoughtfully written, revised, proofread and printed.

[etc]

### Works Cited

“MLA Formatting and Style Guide” , *Purdue OWL*,

[https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_formatting\\_and\\_style\\_guide.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html); Accessed 8/21/2018

## Writing Project 1

# Response Essay

*There exists a circular relation between the infliction of pain and the problem of otherness. The difficulty of imagining others is both the cause of, and the problem displayed by, the act of injuring. The action of injuring occurs precisely because we have trouble believing in the reality of other persons. At the same time, the injury itself makes visible the fact that we cannot see the reality of other persons. It displays our perceptual disability. For if other persons stood clearly visible to us, the infliction of that injury would be impossible.*

-- Elaine Scarry

**Premises:** Elaine Scarry suggests, in her essay “The Difficulty of Imagining Other People,” that the reason “otherness” and cruelty exist is because we can’t experience other people’s pain. In exploring the limits of our imagination and the social contract, she examines two potential solutions: “generous imaginings” and “constitutional design”. Since people have varying relationships with empathy, it plays various roles in the generosity we extend others. You have all attempted to imagine others at times, and you can analyze these experiences to develop insight into Scarry’s essay. You may reflect on previous experience or anticipate the future to consider how you might employ aspects of generous imagining or constitutional design in your own social contracts. You will answer this question in a thesis-driven essay of 3-5 pages:

**What role can empathy play in meaningfully imagining others?**

### Readings

- Elaine Scarry, [“The Difficulty of Imagining Other People”](#)
- Eula Biss, [“The Pain Scale”](#)
- United Nations [“Universal Declaration of Human Rights”](#)

### Guiding Questions

- Where/how is cruelty defined in the texts?
- Do these texts successfully engage your empathy? How do they navigate the barriers to imagining others that Scarry identifies?
- What rhetorical tools do the authors use? What impact do they have on your response to the authors’ arguments?
- How might you use or have used generous imaginings or constitutional design to alter the way you relate to others in the past? How might you use these tools in the future?



## Process Strategies:

- **Introduce, Cite, and Explain** Elaine Scarry's work
- **Examine** your own experience
- **Develop your own argument**, examining "generous imaginings" or "constitutional design" as tools that promote, limit, or cultivate empathy
- **Incorporate supporting evidence** to support your insight

## Writing Project 1 Calendar

Date	Prep	In Class
8/24 T	<b>1A:</b> Read Elaine Scarry's " <a href="#">The Difficulty of Imagining Other People</a> " and complete a <b>single page of notes</b> (optional: use <a href="#">One Sheet template</a> )	Intro: <b>Human Values Thematic</b>  <b>Into the Text:</b> Guiding Questions
8/26 Th	<b>1B:</b> Read Eula Biss " <a href="#">The Pain Scale</a> " and write a <b>Reading Response</b>	Argument <ul style="list-style-type: none"> <li>• Generous Imaginings or Constitutional Design?</li> <li>• I.C.E</li> </ul>
8/31 T	<b>1C:</b> Read the " <a href="#">Universal Declaration of Human Rights</a> " and write a <b>Reading Response</b>	Argument <ul style="list-style-type: none"> <li>• Reasoning <ul style="list-style-type: none"> <li>○ Evidence</li> <li>■ Premise</li> </ul> </li> </ul>
9/2 Th	Re-read Scarry, brainstorm outside experiences in a Doc or on paper ( <b>not to submit, bring to class</b> )	<b>Process Writing</b> in class
9/7 T	<a href="#">Schedule a Conference</a> by adding a comment to your desired time slot	<b>Class Cancelled</b> - Attend Zoom Conference on M/T/W
9/9 Th	<b>1D:</b> Read Linda Flowers' " <a href="#">Writer-Based Prose</a> " and identify <b>3 types of changes</b> you might make to transform your writing from Writer-Based to Reader-Based Prose	<b>Revision Tools</b> <ul style="list-style-type: none"> <li>• Comb Theory</li> </ul>

**Final Draft of Assignment 1: Due Sunday, 9/12 by midnight**

## Writing Project 2

# Scholarly Conversation Essay



*"Red Cloud At the Beauty Shop," Denver 1941*

**Premises:** Photographs, as works of art, can put you in someone else's shoes, demonstrate humanity in unexpected ways, or that push you to really see people who would otherwise be outside your range of experience. Alternatively, images may lack empathy or compassion for those they depict, that highlight a *failure* to consider other people. In her introduction to *In Our Glory*, bell hooks wrote "Such is the power of the photograph, of the image, that it can give back and take away, that it can bind" (36). Who we see, and how we see them, suggests who is in control of image production, and whose values are depicted in our homes, our social media feeds, and on the walls of our art institutions.

In a scholarly conversation essay, you can use analytical concepts from scholarly essays on visual art and its role in representation to do your own interpretive work. Think of yourself as the tour guide in a very selectively curated museum of photography—your role is to introduce the relevant conversation about the image you've stopped in front of with your tour group.

**Prompt:** Answer this question in a thesis-driven essay of 4-6 pages:

How does this image construct a particular identity in the way it depicts its subject?

**Readings** (you must use at least two of them in your analysis)

- Alisa Solomon, "[Who Gets to Be Human on the Evening News](#)"
- bell hooks, "[In Our Glory](#)"
- bell hooks, "[Facing Difference](#)"
- John Berger, "[Ways of Seeing](#)"

## Process Strategies

- **Select a visual exhibit** you would like to examine in depth that in some way contributes to the representation of a person or group of people. Your exhibit could be any work of visual media--photographs with or without an accompanying news story, works of visual art including sculpture or even nonrepresentational media. Avoid ads unless *particularly* groundbreaking or provocative from an aesthetic point of view; find a work that isn't trying to sell you anything.
- **Make Observations:** What details do you want to be sure they notice? What visual elements stand out? What elements drive a conversation around this exhibit? Who has a stake in this conversation?
- **Develop your own an argument** about the degree to which empathy is present in your image. **Provide support** in the form of specific observations from your image. (Here's [a great example of moving from observation to analysis](#) in a rhetorical analysis essay by Phyllis Mentzell Ryder)
- **Analyze** the selected image using key terms and concepts from our readings.
- **Engage Texts in Conversation:** Where do your texts use the same language to describe a concept? Where do they use different language or differing definitions of the same term? What distinctions can you make between their use of terms like "gaze" or "presence"? Where might they agree? Disagree? What are *your* thoughts? What do you learn from the similarities or differences between their interpretive approaches? What can you add to the conversation based on facilitating it?
- **Arrive at a "Bigger So What":** Why is this conversation important? What do you want your reader to understand about the image in light of our ongoing conversation about empathy and humanity?

Here is a <b>non-exhaustive</b> list of terms:	
Gaze	Representation (control over images)
Agency	Bear witness
Seer / Seen / Sight / Surveyor / Surveyed	Documentation
Wholeness & fullness	Presence
Melodrama	Glory
Multidimensional	Dehumanization

## Writing Project 2 Calendar

Date	Prep	In Class
9/14 T	<b>2A:</b> Read Handout 2 and Teju Cole's "Object Lessons" ( <a href="#">link</a> ); Write and submit a reader's response in which you <b>identify 3 descriptive statements and 3 interpretive statements</b> from Cole's work.	<b>Break down Assignment &amp; Model</b>  <b>Introduce Texts</b> <ul style="list-style-type: none"> <li>• Berger, "<a href="#">Ways of Seeing</a>"</li> <li>• hooks, "<a href="#">In Our Glory</a>"</li> <li>• hooks, "<a href="#">Facing Difference</a>"</li> <li>• Solomon, "<a href="#">Who Gets to Be Human on the Evening News</a>"</li> </ul>
9/16 Th	<b>2B:</b> Read the first text you've selected	Discuss Texts
9/21 T	<b>2C:</b> Read the second text you've selected	Discuss Texts / Brainstorming Exhibits
9/23 Th	<b>2D:</b> Find 3 Exhibits	Assess Exhibits with Texts
9/28 T	<b>2E:</b> Read " <a href="#">They Say/I Say</a> " (Ch <b>TBD</b> ). Draft 3 moments of textual conversation about your exhibit ( <i>optional</i> : use templates)	Conversation Gestures  Evidence (theirs) vs Argument (yours)
9/30 Th	Find any additional information you need on your exhibit; re-read texts	Outlining
10/5 T	<b>2F:</b> Develop Outline	Peer Review Skills  Drafting Time
10/7 Th	Continue Drafting	Intros & Conclusions <a href="#">Bigger So What</a> Sign up for Conferences
10/12 T	<b>2G:</b> Prepare & submit peer feedback	<b>Class Cancelled</b> - Attend <b>Group Conferences</b> on Zoom Mon/Tues

Assignment 2 Final Draft Due Date: **TBD**

## Writing Project 3

# What's in a Monster?



*The monster is born only at this metaphoric crossroads, as an embodiment of a certain cultural moment--of a time, a feeling, and a place. The monster's body quite literally incorporates fear, desire, anxiety, and fantasy (ataractic or incendiary), giving them life and an uncanny independence. The monstrous body is pure culture. A construct and a projection, the monster exists only to be read: The monstium is etymologically "that which reveals," "that which warns," a glyph that seeks a hierophant. Like a letter on the page, the monster signifies something other than itself: it is always a displacement, always inhabits the gap between the time of upheaval that created it and the moment into which it is received, to be born again.*

— Jeffrey Jerome Cohen, *Monster Culture (Seven Theses)*

**Premises:** According to Cohen, monsters can be read as signifiers for something in the society that created it. Building on our discussions about empathy and humanity, you are each going to choose a monster to investigate. You can be as pragmatic or fantastical as you like; supernatural entities like vampires, zombies, orcs, werewolves, clones, aliens, and cultural monsters like "racists," "illegals", and "fascists" are all fair game.

**Prompt:** Answer this question in a 4-6 page question-driven essay,

**How do the "fear, desire, anxiety and fantasy" that appear upon close analysis of your monster reflect the "time, feeling or place" that gave rise to its creation?**

**Reading:**

Jeffrey Jerome Cohen, ["Introduction" to \*Monster Theory\*](#)

## Process Strategies:

- Choose a **specific exhibit**--rather than “vampires” as a category, the dad from *Hotel Transylvania* or 1922’s *Nosferatu*; not “zombies” but Topher from *What We Do in the Shadows*; instead of “Gods,” the Creature from *The Shape of Water*.
- **DO** choose an exhibit that has already been the subject of robust, ongoing conversation--you don’t need to find an article that says *exactly* what you want to say, but you don’t want to run short of sources either so don’t choose a monster that’s too obscure or recent to have been studied by other scholars..
- **DON’T** choose a monster that’s been so exhaustively analyzed (Frankenstein’s Monster, Romero’s zombies) that there’s no room for you to join the conversation.
- **Sourcework:** Your essay should include 4-6 sources that provide **Background, Examples, and Analysis** for your chosen monster. For Theory, you will use Cohen and argue for your monster’s inclusion in one or more of his *Monster Culture* Theses.
- **Argument:** Building on WP1 and 2, you’ll also be attempting to persuade your reader of the validity of your insight into not only the monster’s contributing factors but also its larger social significance. What does fearing it say about *us*?
- **Hint:** Use Google Scholar to help you find analysis sources that explicitly refer to one another--and even to Cohen’s Theses themselves!

Monster Culture Theses
<ul style="list-style-type: none"><li>● Thesis 1: The Monster’s Body is a Cultural Body</li><li>● Thesis 2: The Monster Always Escapes</li><li>● Thesis 3: The Monster is the Harbinger of Category Crisis</li><li>● Thesis 4: The Monster Dwells at the Gates of Difference</li><li>● Thesis 5: The Monster Polices the Border of the Possible</li><li>● Thesis 6: Fear of the Monster is Really a Kind of Desire</li><li>● Thesis 7: The Monster Stands at the Threshold of Becoming</li></ul>

## Writing Project 3 Calendar

Date	Prep	In Class
10/14 Th	<b>Fall Break!</b>	
10/19 T	<b>Read Handout 3</b>  <b>3A: Read</b> Jeffrey Jerome Cohen, " <a href="#">Introduction</a> " to <a href="#">Monster Theory</a>  <b>3B:</b> Identify 3 Potential Exhibits	7 Theses  Develop Research Q (mini-workshops)  Scary / Not Scary Presentation  <a href="#">World War Z review</a> (research microcosm)
10/21 Th	<b>Begin 3C:</b> Collect research as you go--Author, Title, Link	Librarian: Research Skills <ul style="list-style-type: none"> <li>• Scavenger Hunt</li> <li>• Research Shopping List: BEAM</li> </ul> <b>Sign up for Zoom conference M/T/W</b>
10/26 T	<b>3C: Research Warehouse:</b> Collect viable sources in a doc, include author/title/link info; annotate with your thoughts as you read each source.  Begin Drafting	<b>Class Cancelled,</b> attend Conference  Bring: <ul style="list-style-type: none"> <li>• Research Warehouse</li> <li>• Sources</li> <li>• Draft in progress</li> </ul>
10/28 Th	Continue Drafting & Revising	WP1 & 2 Refresher <ul style="list-style-type: none"> <li>• ICE</li> <li>• Scholarly Conversation</li> <li>• Revision</li> <li>• Bigger So What</li> </ul>
11/2 T	<b><u>Independently This Week:</u></b> Exchange your Rough Draft with your partner or research group by sharing Google Docs. Provide 4-6 margin comments per page and at least one paragraph of end comment.  <b>3D: Peer Feedback</b> (End comment only) and <b>Workshop Reflection</b> - due by 11/5	Radical Revision  Transitions  <b>WP 3 Rough Draft Due Date:</b>  <b>WP 3 Workshop Feedback Due Date:</b>  <b>Writing Project 3 Final Draft Due Date:</b>

## Writing Project 4:

# The Aftermath



**Premises:** If a monster's creation reflects a society's fear, desire or anxiety, it may not be wholly responsible for the damage it causes--there may be other stakeholders who should be held responsible, take accountability, modify their behavior, or otherwise atone for the harm caused. It might be tempting to take Hades, God of War, to Geneva to stand trial for his crimes in Patty Jenkins' *Wonder Woman*, but abolitionist scholars have raised concerns about the carceral state; we, as a society that aspires to imagine others in their wholeness and fullness, should consider these concerns carefully. Reforming the military industrial complex or defunding the police will require alternative, community focused solutions, and this is what our research in Writing Project 4 should explore.

**Examples:** Frankenstein's monster, if he'd been spared from the townsfolk and pitchforks, might have benefitted from a rehabilitation program that allowed him to discover a sense of purpose and healthier parasocial relationships. Or, you could propose, that the Hawkins National Laboratory from *Stranger Things* offer reparations and support groups for its research subjects or fund medical ethics outreach programs across the industry.

**Prompt:** Answer the following questions in a researched, thesis-driven essay (8-10 pages):

**Who is responsible for repairing the damage caused by your monster (or monsters in their category) and how should they go about repairing it?**

### Process Strategies:

- Selecting and Adopting a Seed Text
- Revising Exhibit
- Identifying Research Needs
- Open Web and Scholarly Research
- Develop your own project calendar & ancillary assignments
  - 4B: Sourcework
  - 4C: Drafting
  - Professor Conference
  - 4D: Peer Workshop (in or out of class, at what stage)
  - Revision



## Writing Project 4 Calendar

Date	Prep	In Class
11/4 Th	Read <b>Handout 4</b>	Finding and Selecting a Seed Text
11/9 T	4A: Identify 1 text, pitch it to the class	Pitch, Assess, Select Seed Text(s)
11/11 Th	4B: ?*	Process Mapping Sign up for Conference <b>In-class work time:</b> Research/Draft/Groups
11/16 T		Conferences (M 11/15)  <b>In-class work time:</b> Research/Draft/Workshop  Conferences (W 11/17)
11/18 Th	4C: ? *	<b>In-class work time:</b> Research/Draft/Workshop
11/23 T		<b>Class Cancelled:</b> Conferences M 11/22, T 11/23
Thanksgiving Break		
11/30 T	4D: ?*	Call for Proposals: Monster Con <ul style="list-style-type: none"> <li>• Empathy</li> <li>• Representation</li> <li>• Monsterification</li> <li>• *WP 4 keyword <i>tbd</i></li> </ul>
12/2 Th	4E: Panel Proposal for Monster Con	Programming Meeting for Monster Con

*\*For 4B, 4C, and 4D, you're responsible for choosing your own Ancillary Activities. You're welcome to re-use or adapt any of the process steps from WPs 1-3 or to create your own, as long as you make time for sources, drafting, and collaboration in any order you like.*

**Writing Project 4 Final Due Date: Friday, 12/3 11:59 pm**