

Empathy, Monsters, and Redemption

College Writing: Spring 2023

WRIT 150 64105

M/W 8:30 am - 9:50 am — GFS 114

[Class Miro link](#)

WRIT 150 64735

M/W 2:00 pm - 3:20 pm — GFS 210

[Class Miro link](#)

WRIT 150 64785

M/W 3:30 pm - 4:50 pm — GFS 210

[Class Miro link](#)

Professor Maddox K. Pennington

They/them or he/him

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Office: JEF 102F

Student Office Hours

[Make Appointment at link](#)

Tuesdays 11 am-5 pm (Zoom)

Wednesdays 11 am-1 pm (JEF 102F)

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 empathia—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 through opportunities 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. This means citing sources, attributing ideas, and providing relevant context for our contributions to the public conversation.

FAQ

Please review the Class Miro, check Blackboard or consult a classmate before emailing your professor about due dates, formatting, or other housekeeping issues. Always include the basic components of correspondence when you write--a salutation, a message, and your name.

Under no circumstances should you write me the words "did I miss anything in class today?"



Student Office Hours:

(Tuesdays via Zoom, Wednesdays in person)

[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 calendar invite to confirm.

Office Hours are opportunities to check in on a draft in progress, receive additional feedback on assignments, or ask for help. If you'd like a little more time, you can schedule back to back meetings.

Classes and Assessment

- **In-Person Classes: Masks are mandatory.** In-person classes are made possible by vaccinations, collective responsibility, and mutual respect. We all have loved ones who are immunocompromised or otherwise vulnerable; masking is how we protect them and each other. Please support one another's efforts and do your part to social distance, wash your hands regularly, and mask indoors.
- **Please do not come to class if you are sick.** No explanation or medical information is necessary, but you must email me to document excused absences.
- **Conferences:** You have **three** required conferences with me during the semester. If you must miss a meeting, email me as soon as you can and [schedule a make-up appointment during my next available office hour](#). You'll have a five minute grace period before I consider it an unexcused absence.

Writing 150 Grading Contract

This class uses a “grading contract” rather than weighted or numeric assessment.

Students are guaranteed a semester grade of “B” provided they meet the following terms:

1. Attendance: It is the policy of the Writing Program that missing more than 3 weeks of classes irreparably compromises your full participation in the course. College Writing is interactive, and you need to be present (in person or virtually) to benefit from it.

That said, we’re all still coming to school amidst a pandemic, and a disability-informed teaching praxis is one of my core values.

Therefore, you can miss one week’s worth of class (2 classes) without incurring a penalty (two weeks/four classes if *all* of the absences are **excused**). Please let me know that you need to miss class, preferably 24 hours in advance.

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.

2. Tardiness: Arriving later than five minutes after our scheduled class time counts as a tardy; three tardies counts as one absence. Repeated absences and lateness lower your final grade for the semester.

3. Writing Projects: We begin with an analytical essay based on personal experience, then a visual analysis essay using provided sources, and finally a research essay where you select a monster, propose your own research, select 6-8 sources to investigate it.

4. Ancillary Assignments: Individual activities like reading responses, brainstorming, low-stakes research, process writing, and outlining contribute to your draft in progress. Your written work should reflect thoughtful drafting and revision. Work that demonstrates insufficient attention may only receive half credit.

All work must be submitted on Blackboard to receive credit. Work is due before class at 11:59 pm PT, with a 15 minute grace period. Late work receives half credit.

5. Portfolio: Your Final Portfolio consists of Writing Project 4 and a one page reflection on the process of proposing your own research in WP3 and writing a research essay in WP 4. A high grade on your portfolio will raise your final grade for the semester.

6. Class Citizenship: You need to be an active participant in class. Being unprepared for class, conference, or peer workshops can also affect your attendance.

7. Extensions: I will negotiate new deadlines on a case-by-case basis. Revised due dates must be **proposed and confirmed in writing** via email or you will be held to the original terms of the grading contract.

Final Grades

- 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**, you will still get a B as your semester grade, even if your portfolio grade is lower than a B.
- If you've **violated the terms of the contract**, then your final grade will be lowered depending on how many violations you've accrued.

If you violate the grading contract, Grade Steps ($\frac{1}{3}$ of a letter grade) are deducted from your final grade. For example, if your final portfolio received an A, but you had 4 unexcused absences, your semester grade would be lowered one step, from an A to an A-. If you earned a B+ on the final portfolio, but you had 2 late essays, your final grade would be lowered 4 steps, down to a C.

Note: you can have 3 Absences or 2 late Ancillary Assignments without a grade penalty, but tardiness and late homework add up. **Deductions are cumulative.**

Grade Step Deductions	Total Absences	Late Essays	Late Ancillary Work
None	2 or fewer (4 if excused)	None	2 or fewer
1 step lower (B → B-)	3		3
2 steps lower (B → C+)		1	4
3 steps lower (B → C)	4		5
4 steps lower (B → C-)		2	6
5 steps lower (B → D+)	5		7
6 steps lower (B → D)		3	8
Automatic F	6	4	9

*Any final draft unsubmitted on the last day of class will drop your grade at least 6 steps and may result in failure. Two unsubmitted essays lead to an automatic F for the semester.

MIRO

Each section will be invited to a Miro Board where course information and in-class work are collected and organized. You may wish to download the Desktop App for Miro.

Class Miro Links:

- WRIT 150 64210 M/W 8:30 - 9:50 am – GFS 114** ([LINK](#))
- WRIT 150 64520 M/W 2:00 - 3:20 pm – GFS 210** ([LINK](#))
- WRIT 150 64520 M/W 3:30 - 4:50 pm – GFS 210** ([LINK](#))

Miro Banner Resources

Screenshot: Note the course calendar, FAQ, and important links

Welcome

Course Description

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. For our purposes, this will entail studying the textual and visual rhetoric of empathy, the process of monsterification, and the social repair that follows—redemption, atonement, accountability, restoration, etc.

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 model the kind of ethical rhetoric that engages with the world's values and belief systems in exploratory ways.

WRIT 150 64-105 College Writing

Spring 2023
M/W 8:30 am - 9:50 am PT
GFS 114

Professor Maddox Pennington
Maddox.Pennington@usc.edu

Student Office Hours
Tuesdays 11-5 pm (via Zoom)
Wednesdays 11 - 1 pm (GFS 1023)

Syllabus (vers 1.4.23)

Class group app?

Logistics

What do I need for class?

- A notebook and writing implements
- A dedicated Google Doc for in-class writing
- A Miro board or other shareable method of viewing and annotating PDFs of essays and articles (also posted on Blackboard)

How do I attend class?

- In Person, Masked

How do I submit work?

- Blackboard (1500 pm, the before class)

What will we be doing in class?

- Discussion, work with texts, collaborative small groups, and individual writing time

What if I have to miss class?

To pass the course, the USC Writing Program policy allows no more than 4 unexcused absences (if excused)

To Make Up Missed Class

Review Miro, check with a classmate, and if needed, schedule an office hour appointment for further support.

Final Drafts (Rubric)

Auxiliary Activities

Class Citizenship

Review Miro, check with a classmate, and if needed, schedule an office hour appointment for further support.

January 2023, February 2023, March 2023, April 2023

Spring Break

No extensions are possible for the Final Portfolio

Sample of Daily Miro Activities

Agenda

Welcome!

- Brief Course overview
- Warmup:** 5 min freewrite: Think about your recent online course experiences-- what are the strengths and limitations of taking online courses. What are some best practices we can adopt as a writerly community.
- Rhetorical Analysis:** What and Why

Online Course Dos

- Be brave
- Trust the process
- Make the class a safe space for sharing opinions
- Connect with your peer (school and just general life things)
- Ask questions
- New brains in class
- Use happy, conversational, and casual language
- Use happy, conversational, and casual language
- Keep your questions and comments on the table
- Give feedback: like for things

Online Course Don'ts

- Don't be distracted during class
- Have distractions going during class
- Don't interrupt people when they're talking
- Don't have multiple tabs open
- Don't use your phone during class
- Use your phone in class to take notes
- Particularly effective rhetorical
- Using current events

Rhetorical Analysis in the Real World: A Useful Thinking Tool

Observation, Interpretation, Evaluation, Argument

Group 1, Group 2, Group 3

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.

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

Emergency: 213-740-4321

Non-Emergency: 213-740-6000

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
- Once per semester: email me a gif from *The Greatest Showman* for one free escape pass (redeemable for one unexcused absence or missed ancillary assignment)
- Contain a works cited page and follow MLA format for citations ([Purdue OWL](#))
- Have a unique and accurate filename:

Khan_Kamala_1A_8-27.doc

Jackman Hugh_WP 2 Formal Draft_9-22.docx ← **Docx or PDF, not Pages!**

Tyler Rose_3D Workshop Feedback_10-8.pdf

(Note, you are welcome to use your full name in your header, this is just an example)

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!

Posted to Blackboard on time! Thoughtfully written, revised, proofread :

[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; Accessed 8/21/2018

Labor-Based Contract Checklist

Attendance

M 1/9	W 1/11	(no class, MLK day)	W 1/18	M 1/23	W 1/25 Conferences
M 1/30	W 2/1	M 2/6	W 2/8	M 2/13	W 2/15
(no class, Pres. Day)	W 2/22 Conferences	M 2/27	W 3/1	M 3/6	W 3/8
M 3/20	W 3/22	M 3/27	W 3/29 Conferences	M 4/3	W 4/5
M 4/10	W 4/12	M 4/17	W 4/19	M 4/25	W 4/26

Writing Assignments

(submit all assignments on Blackboard for credit)

- Introduction Letter
- Writing Project 1: Response Essay Final Draft (due 2/5)
 - 1A: One Sheet Notes, Ryder “Rhetorical Analysis in the Real World”
 - 1B: Brainstorm Examples
 - 1C: Process Writing
 - 1D: Conference Reflection
 - 1E: Writer-Based Prose Revision Notes
- Writing Project 2: Conversation Essay Final Draft (due 3/19)
 - 2A: Textual Notes (Group 1)
 - 2B: Textual Notes (Group 2)
 - 2C: 3 Potential Exhibits
 - 2D: Outline
- Writing Project 3: Research Proposal Final Draft (due 4/2)
 - 3A: 3 Potential Exhibits
 - 3B: Draft Proposal (Working Annotated Bibliography)
- Writing Project 4: Research Essay**
 - 4A: Cohen, Monster Theory
 - 4B: Rough Draft
 - 4C: Workshop Feedback
- Final Portfolio (WP 4 Final Draft + Letter of Reflection) (due 4/28)

Writing Project 1

Rhetorical Analysis Essay

Rhetoric means more than manipulation or empty words. *Although often used in public discourse as a dismissive thing, the term “rhetoric” is neutral for those who study it. It means simply that language is more than it seems. Rhetoric scholars begin from a belief that language is not something we can step out of—we are shaped by words always. Furthermore, language is not just about words. What we say and what we hear are wrapped up in networks of assumptions about how to be in the world and how to communicate about it. . . .*

Texts don’t exist in isolation. *We make discoveries by looking not only at one text, but at patterns across a broader context. We put texts in the context of a larger conversation. What other interactions are being borrowed, extended, or countered?*

. . . People argue about how to argue all the time. People listen deeply all the time, trying to understand not just what is being said but also how, knowing that the how matters.

– Phyllis Mentzell Ryder

Premises: As Phyllis Mentzell Ryder suggests in her guiding essay “[Rhetorical Analysis in the Real World](#),” paying close attention to our interactions with others has inherent value, beyond the classroom or the op-ed page or the debate stage. Far from a dry parsing of whether ethos or logos is at play, with this essay I **invite you to entertain rhetorical analysis as a dynamic expression of empathy.** Not to be confused with sympathy, or pity, or other distancing dynamics, empathy is an extension of curiosity, a withholding of judgment, and evaluation of information from multiple sources.

In Leslie Jamison’s essay, “The Empathy Exams,” she wrote “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.”

What assumptions, values, and issues can you uncover through the rhetorical analysis of a social interaction? How might taking an empathetic approach lead you to a new understanding of a tricky situation or a puzzling encounter you’ve had or are currently preparing for?

Answer this question in a thesis-driven essay of 3-4 pages:

What can an empathy-motivated multi-modal rhetorical analysis of a situation uncover?

Guiding Questions

- What are some situations that have been puzzling or tricky to navigate?
- What rhetorical choices did you or the other stakeholders make
- What do these choices say about you, your relationships, or the social contract at work in the interaction?
- How might rhetorical analysis help you empathize with the other stakeholders?
- What might change in your interactions? What does that matter?

Process Strategies:

- **Choose** a specific social interaction to analyze
- **Describe** relevant details and observations to illustrate the social interaction
- **Identify** the **assumptions, values, and issues** involved
- **Develop your own argument**, through rhetorical analysis, to help a reader understand the interaction and apply this knowledge to their own experiences
- **Incorporate supporting evidence** that demonstrates your insight and why it's significant.

Writing Project 1 Calendar

Date	Preparation (Before Class)	In Class
1/9 M	Read through the syllabus, come with questions about the course and assignments	Intro: Writing Project 1 Into the Text: Guiding Questions
1/11 W	1A: Read Phyllis Mentzell Ryder's "Rhetorical Analysis in the Real World" and complete a single page of notes (optional: use One Sheet template)	Rhetorical Analysis + Social Contracts
1/16 M	MLK Day - No Class	
1/18 W	1B: Brainstorm at least 3 interactions you could discuss in this essay; write a short paragraph to describe each.	Social Contract Mapping <ul style="list-style-type: none"> ● Stakeholders <ul style="list-style-type: none"> ○ Terms ■ Values I.C.E: Introduce, Cite, Explain
1/23 M	Re-read Ryder, pick ONE of your outside experiences to focus on. Take a 20 minute walk and think about the social contracts involved. What unanswered questions do you have?	In Class: Process Writing Schedule a one-on-one Conference by adding a comment to the linked spreadsheet
1/25 W	1C: Process Writing	Attend conferences T/W/Th via Zoom. We won't meet as a class.
1/30 M	1D: Conference Reflection	Revision: Comb Theory
2/1 W	1E: Read Linda Flowers' " Writer-Based Prose " and identify 3 types of revisions you can to apply to transform your writing	Revision: Sentence Level Polish

Writing Project 1 Final Draft: Due Sunday, 2/5 by 11:59 pm PT

Writing Project 2

Scholarly Conversation Essay



“Red Cloud At the Beauty Shop,” Denver 1941 ([Deloria, 3](#))

Premises: Photographs illuminate humanity in unexpected ways. They capture a subject uniquely, conveying a photographer’s point of view. Alternatively, images may document our failure to consider others, whether through the eyes of the subject, the artist, or the viewer. In her introduction to *In Our Glory*, womanist and art critic 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). In other words, who we are permitted to see, and how we see them, reflects control and authority. By interrogating that control, we can better understand whose values are displayed in our homes, our institutions, and on our social media feeds.

In this essay, you will make observations, research context, and derive analytical concepts from essays on art and representation to do your own interpretive work. Think of yourself as the tour guide in a museum of photography—your role is to curate and join a relevant conversation about the image you’ve stopped in front of.

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

How does your selected image relate to a viewer’s empathy?

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

- Alisa Solomon, [“Who Gets to Be Human on the Evening News”](#)
- bell hooks*, [“In Our Glory”](#)
- bell hooks*, [“Facing Difference”](#) *bell hooks may not be in conversation with herself.
- John Berger, [“Ways of Seeing”](#)
- Susan Bordo, [“Beauty Re-Discovers the Male Body”](#)
- Teju Cole, [“Object Lesson”](#)

Process Strategies

- **Select a visual exhibit** to examine. Your exhibit can be any type of visual media—photographs with or without a news story, artwork, sculpture or nonrepresentational media—but it should be *significant*. You may define significance for yourself, but you must make it clear in your essay. Avoid advertisements; find a work of art that isn't trying to sell you anything.
- **Make Observations:** What visual elements stand out? What details do you want to be sure a reader notices? What elements could drive a conversation around this exhibit? Who has a stake in this conversation?
- **Research the Photo's Context**—you should know who took it, who it depicts, and the circumstances in which it was taken. Where was it seen? How did viewers react? How do you know? Be specific, not general.
- **Develop your own Argument** about the significance of the image based on the empathy it produces or fails to produce in its viewers.
- **Engage Texts in Conversation:** Where do your texts use the different terms to describe similar concepts? Where do they use similar terms in different ways? Where might they agree on the *significance* of your image? Disagree?
- **Join the Conversation:** What are *your* thoughts? What do you learn from the similarities or differences between interpretive approaches? What do you add to the conversation as you facilitate it? Why does a conversation about images and empathy matter? What does an understanding of this image make possible?

Here is a non-exhaustive list of terms (there are others to discover):	
Gaze	Representation (control over images)
Agency	Bear witness
Seer / Seen / Sight / Surveyor / Surveyed	Document
Wholeness	Presence
Melodrama	Glory
Object	Dehumanization

Writing Project 2 Calendar

Date	Prep	In Class
2/6 M	Read Handout 2	Introduce Texts <ul style="list-style-type: none"> ● Alisa Solomon, "Who Gets to Be Human on the Evening News" ● John Berger, "Ways of Seeing" ● Teju Cole, "Object Lesson" ● bell hooks*, "In Our Glory" ● bell hooks*, "Facing Difference" ● Susan Bordo, "Beauty Re-Discovers the Male Body"
2/8 W	2A: Read the first text you've selected, submit a writing activity of your choice	Discuss Group 1 texts: Solomon, Berger, hooks ("Facing Difference")
2/13 M	2B: Read the second text you've selected, submit a writing activity of your choice	Discuss Group 2 texts: hooks "Glory," Cole, and Bordo
2/15 W	2C: Find 3 Potential Exhibits	Assessing Exhibits Says/Does Analysis Sign up for conference
2/20 M	Presidents' Day - No Class	
2/22 W	Research the image context.	No class, Conferences T-W-Th
2/27 M	Read " They Say/I Say " (Intro & Ch 1 - 3).	Conversation Gestures Outlining (BEAT)
3/1 W	2D: Outline	Intros & Conclusions
3/6 M	Begin draft	Bigger So What
3/8 W	Prepare draft for workshop	Peer Review Skills
SPRING BREAK 3/12-3/19		

Writing Project 2 Final Draft Due Date: Sunday, 3/19 by 11:59 pm PT

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 monster 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)*
*ataractic = tranquilizing, *hierophant = interpreter of the sacred

Premises: According to Jeffrey Cohen, monsters can be read as signifiers for the “fear, desire, anxiety and fantasy” of the society (or writer) that created it. You will choose a monster to investigate, and undertake research to uncover what its creation suggests about those who created and fear it. You can be as pragmatic or fantastical as you like; supernatural entities like vampires, zombies, orcs, werewolves, clones, aliens, and cultural monsters like “incels,” “illegals”, and “terrorists” are all fair game.

Prompt: How do the “fear, desire, anxiety and fantasy” that appear upon close analysis of your monster relate to the “time, feeling or place” that gave rise to its creation?

Writing Project 3: Propose a research essay that investigates the above question. Your proposal must include a 1-2 page **Introduction** to the project and why you chose this monster, a compelling and well-crafted **Research Question**, and a **Working Annotated Bibliography**. (2 weeks, due April 2)

Writing Project 4: Write the 7-8 page essay that answers the above question, **applying a theory from Cohen's “Monster Culture”** and making your own argument about what we're afraid of when we fear this monster, and why it matters. (4 weeks, due April 28)

Reading:

Jeffrey Jerome Cohen, [“Introduction” to *Monster Theory*](#)
Student-selected sources (4-6)

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

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*; To facilitate your analysis, your exhibit should be a book, a movie, a TV show (anchored by 1-3 episodes), a play, an album, a game--something with narrative and craft that you can unpack.

Past students have struggled to work with a folktale without having a specific published version, for example, or a painting without a detailed mythological text for back up.

- **DO** choose an exhibit that has already been the subject of robust, ongoing conversation--don’t choose a monster that’s too obscure, insignificant, or recent to have been studied by other scholars. You’re welcome to use a mix of mainstream media and scholarly sources.
- **DON’T** choose a monster that’s been exhaustively analyzed (Frankenstein’s Monster, Romero’s zombies) so there’s no room for you to join the conversation. **I have read enough essays about Jack Torrence from *The Shining*, all iterations of *The Joker*, and Edward Cullen from *Twilight*.**

Process Strategies (*continued*)

- **Argument:** You'll attempt to persuade your reader of your insight into the fears and anxieties that contributed to the monster's creation as well as its larger significance. What does the monster represent, and what does our fear suggest about us? How do you know? Why does it matter? Should we do anything about it?
- **Sourcework:** Your essay should include at least **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 categorization in one or more of his *Monster Culture* Theses.
- **Hint:** Build conversation into your sourcework by using Google Scholar to find articles that explicitly refer to one another--or to Cohen's Theses themselves!

PROPOSAL:

WP3 is a working document—it's expected that you may swap out sources, allow your analysis to evolve, and even totally change your mind between proposing the research and completing it. I'm looking for you to showcase the **process** as you take ownership of your project. It should include:

- **Introduction to the Project:** What will you be researching? Why did you choose this monster? What are some of the open-ended questions, origins, or puzzling aspects of this monster that interest you? If multiple versions of your monster exist, why have you chosen this specific one?
- **Research Question:** State your version of the question from the prompt, after a synonym infusion and the refinement that's occurred through your research process. If you'd like to include an explanation of how the question has evolved, you can, but it's not required.
- **Annotated Bibliography:** Each source should be accompanied by **one** paragraph that includes a **Summary** of the source, its **Connection** to your project (i.e. what it provides or how you intend to use it), and your **Response** to the author's argument (which may be questions, reactions, or synthesis with other sources).

RESEARCH ESSAY

WP4 should reflect the retention and improvement of process strategies from across the semester. I expect to see specific observations from the exhibit that depicts your monster, relevant conversation between reputable sources, a well-structured argument, and a "bigger so what"--why should we care that this monster represents this fear? What do you think should be done to address that fear or has been done to address it since this iteration of your monster was released?

Project Calendar

Date	Prep	In Class
3/20 M	Read Handout 3	<p>What's a Research Proposal?</p> <p>Process model: World War Z review</p> <p>Embarking on Research</p> <ul style="list-style-type: none"> - Questions - Searching - Assessing Sources
3/22 W	<p>3A: Identify 3 Potential Exhibits: A paragraph of description for each Monster, link to source</p>	<p>Scary Not Scary: Monster Assessment</p> <p>Death By Questions (BEAT)</p> <p>Sign up for a Conference</p>
3/27 M	<p>Research Warehouse</p> <p>Collect research as you go--Author, Title, Link, Questions. Keep it all in one document.</p>	Research Skills
3/29 W	<p>3B: Proposal Draft:</p> <p>Introduction to project, draft research question, Research Shopping List or Working Bib</p>	No Class - Conferences T-W-Th
4/3 M	<p style="background-color: #ffff00;">Writing Project 3: Research Proposal</p> <p style="background-color: #ffff00;">Due Sunday, 4/2</p> <p style="background-color: #ffff00;">by 11:59 pm</p>	<p>In-Class Process Planning</p> <ul style="list-style-type: none"> - Research Gaps - Drafting - Revising - Office hours appointment? - Writing Center? - Peer Review?

WP 4

4/5 W	<p>4A: Cohen, Monster Culture, "Introduction"</p>	Cohen discussion
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4/10 M	Begin/Continue Drafting	In-Class Work Time
4/12 W	Continue Drafting	In-Class Work Time
4/17 M	4B: Formal Draft	Swap Drafts Models
4/19 W	4C: Workshop Feedback	Workshop Intros/Conclusions
4/24 M	Continue Revising	Sentence Level Revision
4/26 W	Reflection letter for your Final Portfolio	Recap / Wrap-up

Final Portfolio Due Date: Friday, 4/28 at 11:59 pm

No extensions are possible past the last day of classes!

Your Final Portfolio

In one PDF, submit the final draft of your **Writing Project 4 Research Essay** and a **one-page reflection** on the research proposal and drafting process.

Your portfolio receives a letter grade informed by the department grade norming process and can raise your grade above the guaranteed minimum B of a completed Labor Contract. Your Portfolio cannot *lower* your final grade.

The title of your PDF (the filename itself) MUST be formatted like so:

Correct: Morningstar, Lucifer

Correct: morningstar, lucifer

Incorrect: Morningstar, Lucifer (space after comma)

Incorrect: WP4FinalFinalDraftHELPMorningstar, Lucifer (unnecessary info)

Incorrect: Morningstar. Lucifer (period instead of comma)