1102 COURSE DESCRIPTION
All English 1102 sections at Georgia Tech use an interdisciplinary, technology-infused curricula to teach students to develop their critical and rhetorical communication skills, to write effectively, and to conduct literary analysis and research. In particular, English 1102 students critically interrogate the methodologies and theoretical assumptions underlying cultural studies, while creating a diverse body of electronic and conventional writing that reflects on the principles and modalities of the writing process. To support these goals, instructors integrate educational technologies into a student-centered collaborative learning environment. These approaches expand the boundaries of the traditional classroom and provide dynamic contexts for the students' investigation of the disciplinary and rhetorical objectives of the English 1102 curriculum. Upon completion of the course, students will be familiar with the fundamentals of writing and research, and with literary and cultural analysis and critique.

SECTION G4 / L2 / E2 DESCRIPTION
As we work on the research, writing, and oral skills that 1102 is designed to support, we will read three novels that have frequently been defined as gothic (we'll also compare each novel to a film adaptation). With *Frankenstein* and *Dracula*, we will focus on how these influential texts use the language of science and technology to represent the purging of social ills and anxieties onto the forms of the monster. We will then look at how similar forces of scapegoating and exclusion are represented in the more recent novel *The Butcher Boy*. Set in 1960s Ireland, and shaped by the new technologies of popular culture that were belatedly emerging there, this novel is narrated by an adolescent boy who is not a monster but is nonetheless treated as monstrous.

TEXTS

All of these are available in the campus bookstore. The first three books are required, and you must have these specific editions, since we’ll be reading secondary source and critical materials that are included only in these editions. You may use a different writing handbook, as long as you have one that includes guidelines on MLA formatting. *Gothic* is not required, but it can help you draw additional connections between our readings, and may help with your research. Along with the writing handbook for the semester, we will use different resources on the web, including the website associated with the handbook (http://www.bedfordresearcher.com) and sites like Emory University’s Writing Center (www.emory.edu/ENGLISH/WC/).
COURSEWORK
Your work for the course will consist of the following:

- Group Annotations Website: 10%
- Group Presentation: 10%
- Paper #1 and Individual Presentation: 15% (1/26 and 2/2)
- Paper #2: 25% (3/19 and 3/29)
- Journal Portfolio: 20% (4/23)
- Participation: 20%

PAPERS
2 formal papers (each 4-5 pages/1200-1500 words) make up the largest component of the required writing for this course. Each paper will include an annotated bibliography. The first paper will be on *Frankenstein*. Your peer review draft for this paper will be due on January 26, and your final draft on February 2. The second paper will be on *Dracula*. Your first peer review draft for this paper will be due on March 19, your second peer review draft on March 24, and your final draft on March 29.

Each of your formal papers must have at least three sources. One of these sources must be from the critical and secondary materials in our texts, one from a scholarly book or journal article, and one from the web. Because Georgia Tech's library holdings in the humanities are particularly strong online, however, your research for scholarly materials may use some of the full-text scholarly journal databases (this does not include encyclopedias or biographical dictionaries). As the first paper deadline approaches, we will discuss research and citation methods in class.

As detailed on the schedule below, the process for each paper assignment will begin when you e-mail me your draft thesis statement. We will then discuss these as a group, asking what they do well and what they need to improve. Next, you will exchange a full draft of the paper with your peer reviewers and do in-class peer reviews, after which you will revise your draft before turning it in. When you turn it in, you will include the original draft as well as a 1-page typed summary of the peer reviews it received and of how you chose to address those comments. If our schedule permits, we will do two sets of peer reviews for your *Dracula* paper in Week 12. We will discuss the details of this process more fully in class as the first due date approaches. We will also discuss possible topics in class, but you will be strongly encouraged to develop your own topics.

All essays must be computer printed and double-spaced in a reasonable font (such as Times or Palatino). *I will not accept late papers – any assignments not turned in on time will be considered late, and will receive 0%.*

JOURNAL
The questions and journals that you post on our newsgroup (or on WebX, if the newsgroup isn't set up in time) will serve a number of purposes:

1) They will give you a concrete basis from which you can begin your essays. In this sense, these journals are a key part of the process of writing, one that emphasizes both the function of revision and the ability to read consciously and actively. Instead of posting a comment and moving on, you will build your papers from your postings.
2) Because you are required to use the second, longer posting to respond to your classmates, these postings will not be a series of isolated posts. Instead, they will take the form of a threaded discussion community that will at once enrich our discussions and extend them beyond our limited class time.

3) They will keep you writing on a regular basis and they will help everyone focus on the discussion for the day.

Your responses will take two forms, which must be clear, concise, on topic, and on time:

1) Questions. By 10 p.m. on the assigned dates (see the schedule below), you will post 2 specific, detailed questions of your own about the reading, along with two passages from the text (including quotations and page numbers) that inspired your questions. These should help you start to think about the reading before we begin discussing it in class. More specifically, they should be real questions you have that you think our discussion should address (as often as possible, I draw on your questions during our discussion).

2) Journals. By 10 p.m. on the assigned dates (see the schedule below), you will make a short post (300 words). These posts must respond directly to your classmates’ questions, to their comments during class discussion, or to their short posts, and they must clearly identify the specific comments or students to which they are responding. Like the questions, these posts should help you prepare for discussion, but they should also extend our discussion beyond the class time, and you should see them as an opportunity to try out some ideas that you can later develop for your essay.

At the end of the semester, you will gather a 2-part portfolio of your class postings. 50% of the grade for your journals will come from this portfolio:

1) An explanation (500 words) of what you see as the qualities that make for a good, productive post. In defining and discussing those qualities, you must refer to examples drawn from your classmates’ posts. This portion will be graded as a formal piece of writing.

2) 5 postings that you choose to represent your best journal work for the semester. These should also reflect the criteria you define in part 1. Because these are journals rather than essays, they will be graded primarily for the content, clarity, and for evidence of consistent engagement with the material and with your classmates (i.e., they must do more than paraphrase my comments or those of your classmates).

The remaining 50% of your journal grade will reflect the completion of all of your journals. For every posting that is missing, unacceptably late, or does not meet the basic criteria for a posting, I will deduct proportionate points from this 50%.

PRESENTATIONS
During the week after you turn in your paper on *Frankenstein*, you will give a 5-minute presentation on how your research for the paper influenced your argument. At the end of our first week discussing *Dracula*, you will sign up for group presentations on the critical approaches at the back of our edition. In Week 13, each group will give a 20-minute presentation on these approaches. During these presentations, you will use a visual means of leading the class through your response to the critical approach. We will discuss the expectations and format for these presentations after we have started *Dracula*.
ANNOTATIONS
When we read *The Butcher Boy* at the end of the semester, you will all participate in annotating sections of the novel. Rather than posting journals, you will post a series of annotations for cultural and historical references in the novel (you will still post questions, as shown below on the schedule). In small groups, you will then collate these annotations and develop a group website, which will include a formal rationale for your decisions about the site's content and design. I will explain the details of this project more thoroughly as the dates approach.

PARTICIPATION
This class runs as a seminar which will require both careful reading and regular participation in the discussion. Throughout the semester you will engage in several peer editing exercises, where you will exchange your work with other students. You will also participate in group presentations on *Dracula* and group annotations for *The Butcher Boy*. All of these activities – discussion, peer-reviews, and group work – are part of the collaborative community that this class requires: the more everyone participates, the more everyone learns. In this sense, your consistent participation in these activities is an obligation to the classroom community. The most prominent part of your participation grade will be active, regular participation in class discussions, and to do well on this part of your grade you will have to contribute consistently to our discussions. Because these discussions are meant to develop everyone's understanding of the material, they rely on your willingness to ask questions, and you should not feel that you have to understand the text completely before you can participate. Rather than simply a way to prove you've done your homework, this is a requirement that you take part in the intellectual give and take of working out ideas as a class.

There will be no quizzes or exams in this class, unless it becomes apparent from the lack of substantive discussion that people have not been doing the reading.

ATTENDANCE
You are expected to attend all classes – participation counts heavily, and you can hardly participate without attending. After three absences you will lose 3% from your final grade for each further absence. If I do not hear anything from you about an absence, I will assume it is unexcused, so it is in your best interest to contact me as soon as possible if extraordinary circumstances arise.

OFFICE HOURS
My office hours are Monday and Wednesday from 1-2, but I am also available to meet by appointment, and I will make time to meet with you. I strongly encourage you to come by my office or to ask in class if you are unsure about how to address the comments on your papers. If you contact me by e-mail, I will respond as soon as possible.

I will use e-mail as the primary means of contacting you, individually or as a group, about syllabi changes or anything else related to the class. I make every effort to respond to your e-mails promptly, and I expect you to do the same. Not having checked your e-mail will not be an excuse for missing a deadline.
GRADING
The grade descriptions here are not formulas: because every essay is different, every
grade reflects the balance of strong and weak elements in a particular essay. One B paper
may have a good argument weakened by awkward or unclear writing, while another may
have very engaging writing but a weak argument, and a third might have a slightly less
challenging argument but fewer formal problems. The argument in a C+ paper may have
more potential than that in a B- paper, but the C+ paper may also have other more serious
problems. A grammatically flawless but essentially empty essay will not get an A, nor
will a brilliant argument obscured by weak grammar. The argument won’t be clear
without the correct grammar, and the grammar serves no real purpose if it doesn’t help
communicate anything. Finally, isolated mistakes usually won’t detract from your grade
as much as the general appearance of carelessness will. You should be able to spell every
word you use independently of any machine, but spelling errors in the age of the spell-
checker are simply rude.

A: This essay is excellent. The argument is substantive, effectively and efficiently made,
subtle, and original. The writing is clear, engaging, and direct. This essay has no significant
grammatical, typographical, or spelling errors.

B: This essay has some relatively minor problems, but no major structural weaknesses.
The argument is characterized by all of the same things that characterize an A argument, but to a
lesser extent, or perhaps with one element weaker than the others. The writing is clear and
engaging, with minor exceptions, but may not flow as well or may have passages of summary and
description that do not contribute directly to the argument. There are scattered grammatical,
typographical, or spelling errors.

C: This essay has more serious problems, perhaps even at a structural level. The
argument may be inconsistent and, despite some stronger sections, too often vague, unclear,
simplistic, or disorganized. The writing may be clear, effective, or engaging in passages, but it is
not consistently so. This, in turn, is probably due to an excessive number of errors or other
problems.

D: This essay has extensive problems, at both surface and structural levels. The
argument is unclear and ineffective to an extent that overwhelms any strong points. The writing is
vague and even confusing. There may be enough serious errors that they obscure other elements
of the essay, making the argument and the writing hard to evaluate.

F: This essay may have potential, but it has too many serious problems to be acceptable.
The argument is unclear or weak enough that it may be hard to make out. The writing is unclear
and confusing. It has serious and frequent grammatical, typographical, and spelling errors.

A+ = 98%  B+ = 88%  C+ = 78%  D+ = 68%
A = 95%  B = 85%  C = 75%  D = 65%
A- = 90-92%  B- = 80-82%  C- = 70-72%  D- = 60-62%
F = 1-59%  Incomplete = 0%

PLAGIARISM
All of the work that you submit for this class must be entirely your own, and must not be
work that you have submitted or are going to submit for another class. All quotations,
references, and sources must be fully and clearly cited according to MLA guidelines (see
Ch. 17 and Ch. 21 in BR). We will discuss plagiarism and citation in detail before you
submit any written work for this course. As part of a departmental policy, all written
assignments for this course will be turned in through the anti-plagiarism program “Turn It
In” (www.turnitin.com). This course will follow the definition of plagiarism in the
Georgia Tech Honor Code (www.honor.gatech.edu). The "Student Conduct Code of the Rules and Regulations" (Georgia Institute of Technology General Catalog, Section XIX) states, “Academic misconduct is an act that does or could improperly distort student grades or other student academic records” and offers the following descriptive list:

- Possessing, using, or exchanging improperly acquired written or verbal information in the preparation of any essay, laboratory report, examination, or other assignment included in an academic course;
- Substitution for, or unauthorized collaboration with, a student in the commission of academic requirements;
- Submission of material that is wholly or substantially identical to that created or published by another person or persons, without adequate credit notations indicating authorship (plagiarism);
- False claims of performance or work that has been submitted by the claimant;
- Alteration or insertion of any academic grade or rating so as to obtain unearned academic credit;
- Forgery, alteration, or misuse of any institute document relating to the academic status of the student.

The Code continues, “While these acts constitute assured instances of academic misconduct, other acts of academic misconduct may be defined by the professor.” Consult the Honor Code online or in the General Catalog to remember your primary commitment to academic honesty. Students who engage in academic dishonesty may receive a 0.0 on the assignment or fail the course. In addition, the instance will be reported to the Dean of Students who may take further action.

**COMPUTING RESOURCES AND REQUIREMENTS**

We will meet regularly in a multimedia computer lab, and we will make use frequent use of Internet applications in the lab and from remote locations (i.e. your home or dorm room). Because this course assumes that all students will meet the technology requirements for incoming freshmen at Georgia Tech, **you must have access to your own computer with Internet capabilities to complete the work in this class.** We will use e-mail applications, Web browsers, and online conferencing applications (including Web Crossing) both in- and out-of-class. For compiling the annotations to *The Butcher Boy*, we will also use Macromedia Dreamweaver, which is installed on all lab and library computers at Georgia Tech, but we will devote a class to giving you basic training in the program. During the first few weeks, we will meet in the computer lab for a session to introduce you to the central applications for the course. Previous experience with Internet research, e-mail, and conferencing software is not a prerequisite for this course, but it will be a significant advantage. If you have doubts about your ability to work with these programs, let me know as soon as possible.

**STUDENTS WITH DISABILITIES**

Any student who feels that he or she may need an accommodation for any sort of disability should make an appointment to see me during office hours. Students with disabilities should also contact Access Disabled Assistance Program for Tech Students (ADAPTS) to discuss reasonable accommodations. For an appointment with a counselor call (404) 894-2564 (voice) / (404) 894-1664 (voice/TDD) or visit Suite 210 in the Smithgall Student Services Building. For more information, see adapts.gatech.edu.
SCHEDULE

WEEK 1
Monday 1/5: syllabus explanation, database intro
    Tuesday 1/6: Journal 1, post Frankenstein questions
Wednesday 1/7: Frankenstein Vol. 1 (45-115)
    Thursday 1/8: Journal 2, post Frankenstein journal
Friday 1/9: Frankenstein Vol. 1 and Vol. 2 (117-174)

WEEK 2
Monday 1/12: Frankenstein Vol. 2
    Recommended Reading: Botting, Gothic 98-105
    Tuesday 1/13: Journal 3, post Frankenstein questions
Wednesday 1/14: Frankenstein Vol. 2 and Vol. 3 (175-244), BR on developing thesis statements (pp. 10-17, 24-27, Ch. 2b/pp. 34-44, and Ch. 12b/pp. 199-204; see also Ch. 3)
    Thursday 1/15: Journal 4: post Frankenstein journal in response to supplementary source materials at the back of our edition. Before this date, I will assign groups of you to read different sections of these materials.
Friday 1/16: Frankenstein Vol. 3, supplementary source materials, BR on evaluating research sources (Ch. 5, particularly pp. 81-87; Ch. 8c-8e/pp. 145-152; and Ch. 9, particularly the checklist on p. 160)

WEEK 3
Monday 1/19: No Class (Martin Luther King, Jr. Day)
    Tuesday 1/20: e-mail me draft Frankenstein thesis statement
Wednesday 1/21: Paper #1 thesis statement exercise, read BR on plagiarism (pp. 44-46, 69-80, and Ch. 10)
Friday 1/23: Paper #1 thesis statement exercise, read BR on drafting your essay (Ch. 12c-12e/pp. 204-210, Ch. 12g/pp. 212-213, and the checklist on pp. 216-217)

WEEK 4
Monday 1/26: Peer Review drafts due, Frankenstein film, read BR Ch. 13a-13b (pp. 218-226) on integrating sources into your essay
    Tuesday 1/27: Journal 5, post Frankenstein film questions
Wednesday 1/28: Frankenstein film, read BR on MLA citation (Ch. 17; see also Ch. 21 and pp. 362-269 for a sample MLA essay)
Friday 1/30: Paper #1 peer reviews, read BR on revision (Ch. 14a/pp. 231-235, and Ch. 14c/pp. 238-242, particularly the checklists on pp. 234 and 241)

WEEK 5
    Start reading Dracula
Monday 2/2: Paper #1 final draft due, Frankenstein individual research presentations
Wednesday 2/4: Frankenstein individual research presentations
Friday 2/6: Frankenstein individual research presentations
WEEK 6
Sunday 2/8: Journal 6, post Dracula questions
Monday 2/9: Dracula, Ch. 1-3 (26-63)
Wednesday 2/11: Dracula, Ch. 4-6 (63-96)
    Thursday 2/12: Journal 7, post Dracula journal
Friday 2/13: Dracula, Ch. 7-9 (96-134)
Last day to drop
Assign group presentations

WEEK 7
Sunday 2/15: Journal 8, post Dracula questions
Monday 2/16: Dracula, Ch. 10-12 (134-174)
Wednesday 2/18: Dracula, Ch. 13-15 (174-215)
    Thursday 2/19: Journal 9, post Dracula journal
Friday 2/20: Dracula, Ch. 16-18 (215-251)

WEEK 8
Monday 2/23: Dreamweaver tutorial; read BR 15e (pp. 267-278) on Web design
Wednesday 2/25: TBD
    Thursday 2/26: Journal 10, post Dracula questions
Friday 2/27: Dracula, Ch. 19-21 (251-289)
mid-term grades due

WEEK 9
Sunday 2/29: Journal 11, post Dracula questions
Monday 3/1: Dracula, Ch. 22-24 (289-324)
    Tuesday 3/2: Journal 12, post Dracula journal with reference to supplementary source materials at the back of our edition. Before this date, I will assign groups of you to read different sections of these materials.
Wednesday 3/3: Dracula, Ch. 25-27 (324-369), supplementary source materials
    Recommended Reading: Botting, Gothic 135-154 (particularly 144-154)
Friday 3/5: TBD, but e-mail me your draft thesis statement before leaving for break.

WEEK 10
Monday 3/8: Spring Break
Wednesday 3/10: Spring Break
Friday 3/12: Spring Break

WEEK 11
Sunday 3/14: e-mail me your draft thesis statement if it's changed over break
Wednesday 3/17: Paper #2 thesis statement exercise
Friday 3/19: Paper #2 first peer review drafts due, workshop group presentations
WEEK 12
Monday 3/22: paper #2 first peer reviews, Dracula film
Wednesday 3/24: Dracula film, exchange second draft for further peer review
   Thursday 3/25: Journal 13, post Dracula film questions
Friday 3/26: second set of paper #2 peer reviews, Dracula film

WEEK 13
Monday 3/29: Dracula group presentations
   Paper #2 final draft due
Wednesday 3/31: Dracula group presentations
Friday 4/2: Dracula group presentations

WEEK 14
   Sunday 4/4: Journal 14, post The Butcher Boy questions
Monday 4/5: The Butcher Boy (1-38)
Wednesday 4/7: The Butcher Boy (38-70)
   Thursday 4/8: Journal 15, post 2 annotations for The Butcher Boy
Friday 4/9: The Butcher Boy (71-98)

WEEK 15
   Sunday 4/11: Journal 16, post 2 annotations for The Butcher Boy
Monday 4/12: The Butcher Boy (98-130), laptop workshop for group websites
   Tuesday 4/13: Journal 17, post The Butcher Boy questions
Wednesday 4/14: The Butcher Boy (130-164)
   Thursday 4/15: Journal 18, post 2 annotations for The Butcher Boy
Friday 4/16: The Butcher Boy (164-197)

WEEK 16
   Sunday 4/18: Journal 19, post The Butcher Boy questions
Monday 4/19: The Butcher Boy (197-231)
   The Butcher Boy film screening in evening
   Tuesday 4/20: Journal 20, post The Butcher Boy film questions
Wednesday 4/21: The Butcher Boy film discussion, assessment exercise
Friday 4/23: Last Day of Class, portfolio due, evaluations