

**English 1102-H3, Composition II:  
The Double:  
Duplicitous Discourse in Literary Fiction and Popular Film  
Spring 2011, T/R 3:05pm – 4:25pm, Skiles 368  
Film Screenings: Thursdays, 5:00pm, Skiles 368**

Instructor: L. Andrew Cooper  
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### **Course Description**

Georgia Tech's course catalog specifies that English 1102 "[d]evelops communication skills in networked electronic environments, emphasizes interpretation and evaluation of cultural texts, and incorporates research methods in print and on the Internet." All English classes at Georgia Tech study rhetoric and multimodality, or what we call **WOVEN** (written, oral, visual, electronic, and nonverbal) communication.

This section of English 1102 addresses WOVEN communication, interpretation, evaluation, and research by examining the figure of the double in literature and film, a figure that has haunted western culture for centuries, particularly (but not exclusively) through the horror genre. The double is usually a character that resembles a story's protagonist and expresses the protagonist's dark, taboo desires; the double is a reflection in a funhouse mirror that distorts in order to reveal hidden dimensions of the self.

Beginning with a traditional pairing of E.T.A. Hoffman's short story "The Sandman" with Sigmund Freud's "The Uncanny," an analysis of Hoffman's story, we develop a range of theoretical perspectives that provide interpretive frameworks for understanding the double's diverse representations. We also read stories by James Hogg, H.P. Lovecraft, Edgar Allan Poe, and Robert Louis Stevenson, considering them alongside films by John Carpenter, Roger Corman, Brian DePalma, Bryan Forbes, Alfred Hitchcock, David Lynch, Robert Rodriguez, and Quentin Tarantino.

Using these works as a foundation, students craft analytical essays of varying lengths and collaborate on a public wiki that exposes the range of historical and cultural approaches to doubling as well as their tortuous and torturous meanings.

### **Course Materials**

#### *Required Textbooks*

- *WOVENText: The Georgia Tech Writing and Communication E-Book*  
(<http://ebooks.bfwpub.com/gatech>)
- Hogg, James. *Confessions of a Justified Sinner*.
- Levin, Ira. *The Stepford Wives*.

#### *Recommended Book*

- Lovecraft, H.P. *The Fiction*. (This book includes *The Case of Charles Dexter Ward*, available for free at [http://www.hermetics.org/pdf/c\\_d\\_ward.pdf](http://www.hermetics.org/pdf/c_d_ward.pdf), but it also has other important works.)

### *Films*

Attendance at regularly scheduled screenings is strongly recommended; if you are unable to attend a screening, you must see the film on your own. Most of the films we watch and discuss in this course are readily available to rent or buy, and most of them will be on reserve in Georgia Tech's Library. Though you are not required to purchase copies of the films, I recommend securing copies of the films you use for major assignments.

### *Computer, Software, and Other Materials*

You need a computer with word processing and presentation software, such as Microsoft Word and Microsoft PowerPoint. You also need a media player that can capture still images from films, such as the VLC media player, which is available online to download for free. You must also regularly check your Georgia Tech email and review this class's materials on T-Square and <emma> (on which you'll have a free account—don't worry, you'll learn what <emma> is during class). If you own a laptop computer, please bring it to each class meeting. Finally, some assignments might involve additional expenses, such as costs for printing, digital videotape, and/or writable DVDs available at the Georgia Tech Library.

## **Learning Outcomes**

Table 1 shows learning outcomes for this section of English 1102, and Table 2 shows learning outcomes for all sections of English 1101 and English 1102. While Table 1 is important, Table 2 describes the most important “takeaways” that English at Georgia Tech has to offer.

**Table 1. Outcomes Specified by Dr. Cooper for English 1102-H3.**

<b>Course Theme(s)</b>	<b>Outcomes for English 1102-H3</b>
<b>Doubles</b> The double is a polysemous, often overdetermined figure or trope in various forms of fiction.	<ul style="list-style-type: none"><li>• Interpret doubles in their cultural and historical contexts</li><li>• Discuss relevant issues such as selfhood and dualism</li><li>• Build an authoritative public resource about doubling</li></ul>
<b>Collaborative Authorship</b> Creating artifacts with multiple authors involves strategic processes (such as debate, negotiation, and peer review) that result in distinctive products (such as wikis and community archives).	<ul style="list-style-type: none"><li>• Contribute to a public wiki with a deep design structure</li><li>• Select media appropriate to purpose and context</li><li>• Provide formative assessment of peers' work</li><li>• Craft reflections that drive artifacts' improvement through multiple iterations</li></ul>

**Table 2: Outcomes for First-Year Composition in the Georgia Tech Writing and Communication Program (GTWCP)**

Category	Outcomes by the USG Board of Regents <sup>1</sup>	Outcomes by the Council of Writing Program Administrators <sup>2</sup>	Additional Expectations of the GTWCP
<p><b>Critical Thinking</b> Critical thinking involves understanding social and cultural texts and contexts in ways that support productive communication and interaction.</p>	<ul style="list-style-type: none"> <li>• Analyze arguments</li> <li>• Accommodate opposing points of view</li> <li>• Interpret inferences and develop subtleties of symbolic and indirect discourse</li> </ul>	<ul style="list-style-type: none"> <li>• Use writing and reading for inquiry, learning, thinking, and communicating</li> <li>• Integrate ideas with those of others</li> <li>• Understand relationships among language, knowledge, and power</li> </ul>	<ul style="list-style-type: none"> <li>• Recognize the constructedness of language and social forms</li> <li>• Analyze and critique constructs such as race, gender, and sexuality as they appear in cultural texts</li> </ul>
<p><b>Rhetoric</b> Rhetoric focuses on available means of persuasion, considering the synergy of factors such as context, audience, purpose, role, argument, organization, design, visuals, and conventions of language.</p>	<ul style="list-style-type: none"> <li>• Adapt communication to circumstances and audience</li> <li>• Produce communication that is stylistically appropriate and mature</li> <li>• Communicate in standard English for academic and professional contexts</li> <li>• Sustain a consistent purpose and point of view</li> </ul>	<ul style="list-style-type: none"> <li>• Use a variety of technologies to address a range of audiences</li> <li>• Learn common formats for different kinds of texts</li> <li>• Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics</li> <li>• Control such surface features as syntax, grammar, punctuation, and spelling</li> </ul>	<ul style="list-style-type: none"> <li>• Create artifacts that demonstrate the synergy of rhetorical elements</li> <li>• Demonstrate adaptation of register, language, and conventions for specific contexts and audiences</li> <li>• Apply strategies for communication in and across both academic disciplines and cultural contexts in the community and the workplace</li> </ul>
<p><b>Process</b> Processes for communication—for example, creating, planning, drafting, designing, rehearsing, revising, presenting, publishing—are recursive, not linear. Learning productive processes is as important as creating products.</p>		<ul style="list-style-type: none"> <li>• Find, evaluate, analyze, and synthesize appropriate primary and secondary sources</li> <li>• Develop flexible strategies for generating, revising, editing, and proof-reading</li> <li>• Understand collaborative and social aspects of writing processes</li> <li>• Critique their own and others' works</li> <li>• Balance the advantages of relying on others with [personal] responsibility</li> </ul>	<ul style="list-style-type: none"> <li>• Construct, select, and deploy information based on interpretation and critique of the accuracy, bias, credibility, authority, and appropriateness of sources</li> <li>• Compose reflections that demonstrate understanding of the elements of iterative processes both specific to and transferable across rhetorical situations</li> </ul>
<p><b>Modes and Media</b> Activities and assignments should use a variety of modes and media—written, oral, visual, electronic, and nonverbal (WOVEN)—singly and in combination. The context and culture of multimodality and multimedia are critical.</p>	<ul style="list-style-type: none"> <li>• Interpret content of written materials on related topics from various disciplines</li> <li>• Compose effective written materials for various academic and professional contexts</li> <li>• Assimilate, analyze, and present a body of information in oral and written forms</li> <li>• Communicate in various modes and media, using appropriate technology</li> </ul>	<ul style="list-style-type: none"> <li>• Use electronic environments for drafting, reviewing, revising, editing, and sharing texts</li> <li>• Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official (e.g., federal) databases; and informal electronic networks and internet sources</li> <li>• Exploit differences in rhetorical strategies and affordances available for both print and electronic composing processes and texts</li> </ul>	<ul style="list-style-type: none"> <li>• Create WOVEN (written, oral, visual, electronic, and nonverbal) artifacts that demonstrate interpretation, analysis, synthesis, evaluation, and judgment</li> <li>• Demonstrate strategies for effective translation, transformation, and transference of communication across modes and media</li> </ul>

<sup>1</sup> [http://www.usg.edu/academic\\_programs/information/common\\_student\\_learning\\_outcomes\\_for\\_the\\_core\\_curriculum/](http://www.usg.edu/academic_programs/information/common_student_learning_outcomes_for_the_core_curriculum/), points edited and sorted into categories defined by GTWCP

<sup>2</sup> <http://www.wpacouncil.org/positions/outcomes.html>, points selected, edited, and resorted into categories defined by GTWCP

## Assignments

### Major Assignments (850 points total)

- 1. Double Discussions (100 points).** For each film we see or novel we read, post an informal **review** (250–500 words) in the relevant discussion on <emma>'s Forum. Your review should include a rating (zero to five stars), claims that support your rating, and evidence for each claim. Also, in each discussion, you should post *at least one response* to a review written by a classmate, respectfully agreeing or disagreeing and briefly explaining why (100–200 words). *Each response must be to a different classmate's review.* For each discussion of a film, the review is due the Tuesday after its screening, and the response is due the Thursday after its screening. For example, your review of *Rebecca* is due Jan. 25, and your response is due Jan. 27. For each discussion of a novel, the review is due on the final date for which the novel is listed as an assigned reading, and the response is due before the next class meeting. For example, your review of *Confessions of a Justified Sinner* is due Feb. 1, and your response is due Feb. 3. Each pair of review and response is worth 10 points.
- 2. Double Dog(ma) Dare (50 points).** Write a brief (350 – 500 words) “This I Believe” essay about your personal views related to a topic the class has discussed, and accompany it with another statement (350 – 500 words) that your double might make on the same topic. Make your double's argument as smart as possible. Read both statements to the class, and afterward, explain how you'd respond to your double's viewpoint in a conversation or debate. Add both to the class wiki.
- 3. Literary Analysis and its Evil Twin (200 points).** Write a conventional **literary analysis** (approximately 1,000 words) of one of the short stories read during the first few weeks of class. The analysis should include a clear thesis, supporting claims, and direct evidence that you analyze to prove the supporting claims. After you have written and revised this analysis, create its **evil twin**: another artifact, in the mode and medium of your choice, that relates to your conventional analysis as a double might relate to an (alleged) original. In addition to the literary analysis and its evil twin, submit a brief **rationale** (250–500 words) explaining the rhetorical choices you made to establish the double's relationship with the original. Incorporate these three artifacts into the class wiki.
- 4. Double Debate (100 points).** In a group of four, choose an aspect of a novel or film we have discussed that is open to interpretation and stage a debate that includes polished oral, visual, and nonverbal argument. During the debate, which you will perform during a class meeting that will be videoed, each member should take one of four roles:
  - *Protagonist.* Presents a viewpoint on the chosen aspect.
  - *Protagonist's Commentator.* Analyzes the protagonist's rhetorical strategies.
  - *Antagonist.* Presents a viewpoint opposed to the protagonist's.
  - *Antagonist's Commentator.* Analyzes the antagonist's rhetorical strategies.Your individual grade depends on the strength of what *you* present, so the group must work together to make each viewpoint and analysis as strong as possible. You may use notes about claims and evidence, but do not script every word. For each group, the class will choose a winner.
- 5. Re-review (100 points).** Considering the responses you've received, select one of your posts from <emma>'s Forum to expand into a formal review (750 to 1000 words) for publication on the class wiki. The review should include both written and visual argument.
- 6. Doubles wiki: research project (200 points).** In a group of five, research a recurring manifestation of doubling in cultural representations of people, places, or things. Develop an

argument about that manifestation's significance, and prove that argument by building a section of the class wiki that gives users a "tour" of the recurring instances and showing how aspects of the tour prove a consistent, multifaceted thesis.

7. **Portfolio (100 points)**. Complete your WOVEN portfolio by selecting artifacts that represent your work in W, V, and E and revising reflections on all of the processes of creating those artifacts as well as of creating an artifact that represents your work in O and N.

### *Participation (150 points total)*

Throughout the semester, fulfill various individual and collaborative roles related to the creation and upkeep of our class wiki, and at semester's end, help to polish the wiki so that it becomes one of the best-informed sources about doubling that the World Wide Web has to offer. Also, **at least once during the semester, you must make an appointment with me for an out-of-class conference about your WOVEN competencies.** The rest of the participation grade derives from active participation in class discussions and activities. Demonstrate your knowledge, and share your insights. Maintaining class decorum is part of participation: disruptions lower productivity and, therefore, your grade. Harassment of any kind, directed either at peers or at the instructor, is disruptive. All viewpoints are welcome, but avoid abusive language.

## **Course Policies**

### *Grading*

Each assignment has a point value. Assignments add up to a total of 1000 points. Convert point totals into percentages, and the letter grade equivalents are:

**A** = 90-100; **B** = 80-89; **C** = 70-79; **D** = 60-69; **F** = 0-59

*Failure to complete an assignment will result in 0 points.*

Most assignments will be graded using variations of Table 3, an adaptation of the Writing and Communication Program's rubric for the WOVEN portfolio (see the next page). The rubric does not correspond exactly to grades; I might adapt the way I match grades to the rubric according to my perception of a given task's difficulty and of the class's preparation to complete it. However, I anticipate that grades will typically correspond to the rubric in this manner:

Average of 4.0 or higher: B+ to A+ (88 to 100% of available points)

Average of 3.0 to 3.9: C- to B+ (71 to 87%)

Average of 2.0 to 2.9: D- to C- (60 to 70%)

Average of 1.0 to 1.9: F (0 to 69%)

Work that scores a 1 (basic) *in any category* automatically receives an F.

**Table 3: WOVEN Portfolio rubric adapted for English 1102-H3** (NOTE: In each cell, one or more items separated by semicolons could apply)

<b>Scale</b>	<b>1: Basic</b>	<b>2: Beginning</b>	<b>3: Developing</b>	<b>4: Competent</b>	<b>5: Mature</b>	<b>6: Exemplary</b>
<b>Rhetorical Awareness</b> Response to the situation/assignment, considering elements such as purpose, audience, register, and context	Ignores two or more aspects of the situation and thus does not fulfill the task	Ignores at least one aspect of the situation and thus compromises effectiveness	Attempts to respond to all aspects of the situation, but the attempt is inappropriate or insufficient	Addresses the situation in a complete but in a perfunctory or predictable way	Addresses the situation completely, with unexpected insight	Addresses the situation in a complete, sophisticated manner that could advance professional discourse on the topic
<b>Stance and Support</b> Argument, evidence, and analysis	Involves an unspecified or confusing argument; lacks appropriate evidence	Makes an overly general argument; has weak or contradictory evidence	Lacks a unified argument; lacks significance (“so what?”); lacks sufficient analysis	Offers a unified, significant, and common position with predictable evidence and analysis	Offers a unified, distinct position with compelling evidence and analysis	Offers an inventive, expert-like position with precise and convincing evidence and analysis
<b>Organization</b> Structure and coherence, including elements such as introductions and conclusions as well as logical connections within and among paragraphs (or other meaningful chunks)	Lacks unity in constituent parts (such as paragraphs); fails to create coherence among constituent parts	Uses insufficient unifying statements (e.g., thesis statements, topic sentences, headings, or forecasting statements); uses few effective connections (e.g., transitions, match cuts, and hyperlinks)	Uses some effective unifying claims, but a few are unclear; makes connections inconsistently or weakly, as when claims appear as random lists or when paragraphs’ topics lack explicit ties to the thesis	States unifying claims with supporting points that relate clearly to the overall argument and employs an effective but mechanical scheme	Asserts and sustains a claim that develops progressively and adapts typical organizational schemes for the context, achieving substantive coherence	Asserts a sophisticated claim by incorporating diverse perspectives that are organized to achieve maximum coherence and momentum
<b>Conventions</b> Expectations for grammar, mechanics, style, citation, and genre	Involves errors that risk making the overall message incomprehensible or distorted	Involves a major pattern of errors	Involves some distracting errors	Meets expectations, with minor errors	Exceeds expectations in a virtually flawless manner	Manipulates expectations in ways that advance the argument
<b>Design for Medium</b> Features that use affordances to enhance factors such as comprehensibility and usability	Lacks the features necessary for the genre; neglects significant affordances, such as linking on the web; uses features that conflict with or ignore the argument	Omits some important features; involves distracting inconsistencies in features (e.g., type and headings); uses features that don’t support the argument	Uses features that support the argument, but some match imprecisely with content; involves minor omissions or inconsistencies	Supports the argument with features that are generally suited to genre and content	Promotes engagement and supports the argument with features that efficiently use affordances	Persuades with careful, seamless integration of features and content and with innovative use of affordances

### *Attendance*

Attendance is required. If you must miss class, email me ahead of time. You have two “freebie” days, classes you may miss without grade penalties. For other absences, you must have official documentation of an illness, injury, or legal obligation that keeps you from class. I deduct 25 points from your grade for each non-freebie, undocumented absence. Three latenesses constitute an absence. If you arrive late, you must confirm that I have marked you as present or accept the consequences of an omission. After six absences, you may fail the course. *Even “excused,” documented absences affect your grade if they occur too often. Missing more than 25% of our class meetings for any reason could result in failure.*

### *Punctual Work*

Unless I approve a deadline extension in advance, which is unlikely, I will not accept major assignments after the deadline. You are responsible for all information covered during every class meeting.

### *Academic Conduct*

You are responsible for knowing and abiding by GT’s policy for academic integrity. Consult the Honor Code online at <http://www.honor.gatech.edu/plugins/content/index.php?id=9>. The following text appears in the Honor Code:

“Academic misconduct is any act that does or could improperly distort Student grades or other Student academic records. Such acts include but need not be limited to the following:

- 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 person, 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;
- Deliberate falsification of a written or verbal statement of fact to a member of the Faculty so as to obtain unearned academic credit;
- Forgery, alteration or misuse of any Institute document relating to the academic status of the Student.

While these acts constitute assured instances of academic misconduct, other acts of academic misconduct may be defined by the professor.”

Work that violates the Honor Code will receive zero credit and may result in failure of the entire course. I will also report misconduct to the Office of Student Integrity.

### *Laptop Computer Use*

Please bring your laptop to class. You may only use your laptop for class activities and note-taking. Using the laptop during class for other activities—such as email, Facebook, web-surfing, or games—is rude and strictly prohibited. Inappropriate laptop use may result in grade penalties and/or expulsion from class.

### *Accommodations*

If you need accommodations for a disability, please contact me at the beginning of the semester so that we can discuss them. You should also contact the Access Disabled Assistance Program for Tech Students (ADAPTS) within the first two weeks of the semester so that they can help us to develop reasonable accommodations. For an appointment with a counselor call (404) 894-2564 (voice) / (404) 894-1664

(voice/TDD) or visit 220 Student Services Building. For more information visit <http://www.adapts.gatech.edu>.

*The Fine Print*

I reserve the right to alter policies and assignments. I exercise this right rarely, but I often provide more detailed information during class. This syllabus is your guide. Keep it. Know it. Love it.



## Schedule of Meetings and Assignments

NOTE: Each reading should be completed prior to the class meeting in the row where it is listed. WT stands for *WOVENText*, the e-book, from which readings will be assigned in class.

	Readings	Due Dates and Screenings
Tu., Jan. 11	[Introduction]	
Th., Jan. 13	Hoffman, " <a href="#">The Sandman</a> " <b>Spotlight: Audience Analysis, WT</b>	
<b>Screening</b>		
Tu., Jan. 18	Freud, " <a href="#">The Uncanny</a> "; Poe, " <a href="#">William Wilson</a> "	
Th., Jan. 20	Stevenson, " <a href="#">Markheim</a> "	
<b>Screening</b>		<i>Rebecca</i>
Tu., Jan. 25	<b>Spotlight: The Thesis, WT</b>	<b>Double Dog(ma) Dare Due</b>
Th., Jan. 27	Hogg, <i>Confessions</i>	
<b>Screening</b>		
Tu., Feb. 1	Hogg, <i>Confessions</i>	
Th., Feb. 3	<b>Spotlight: Given/New, WT</b>	<b>Essay Workshop</b>
<b>Screening</b>		<i>Mulholland Drive</i>
Tu., Feb. 8	<b>Spotlight: Standard Written English, WT</b>	
Th., Feb. 10	<b>Spotlight: Research, WT</b>	<b>Analysis and Twin Due</b>
<b>Screening</b>		
Tu., Feb. 15	Lovecraft, <a href="#">The Case of Charles Dexter Ward</a>	
Th., Feb. 17	Lovecraft, <a href="#">The Case of Charles Dexter Ward</a>	
<b>Screening</b>		<i>The Haunted Palace</i>
Tu., Feb. 22	Lovecraft, <a href="#">The Case of Charles Dexter Ward</a>	
Th., Feb. 24	<b>Spotlight: Visual Rhetoric and Design, WT</b>	
<b>Screening</b>		<i>The Thing</i>
Tu., Mar. 1	<b>Spotlight: Signposting, WT</b>	
Th., Mar. 3		<b>Debate Rehearsal</b>
<b>Screening</b>		
Tu., Mar. 8	Levin, <i>The Stepford Wives</i>	
Th., Mar. 10	Levin, <i>The Stepford Wives</i>	<b>Double Debate</b>
<b>Screening</b>		<i>The Stepford Wives</i>
Tu., Mar. 15	<b>Spotlight: Web Design, WT</b>	
Th., Mar. 17	<b>Spotlight: Collaboration, WT</b>	
<b>Screening</b>		<i>Body Double</i>
Tu., Mar. 22	<b>SPRING BREAK</b>	
Th., Mar. 24	<b>SPRING BREAK</b>	
<b>Screening</b>		
Tu., Mar. 29		
Th., Mar. 31		
<b>Screening</b>		<i>Grindhouse</i>
Tu., Apr. 5		
Th., Apr. 7		
<b>Screening</b>		
Tu., Apr. 12		<b>Re-Review Due</b>
Th., Apr. 14		<b>Project Workshop</b>
Tu., Apr. 19		
Th., Apr. 21		<b>Research Project Due</b>
<b>Screening</b>		
Tu., Apr. 26		<b>Wiki Finalized (for now)</b>
Th., Apr. 28		<b>Portfolio Due</b>

**PLEASE READ, SIGN, AND RETURN THESE STATEMENTS TO DR. COOPER.**

**I affirm that I have read the entire syllabus and policy sheet for English 1102-H3 and understand the information and the responsibilities specified.**

\_\_\_\_\_  
print name

\_\_\_\_\_  
signature

\_\_\_\_\_  
date

**DIRECTIONS:** Read carefully and check all that apply.

- I give my instructor, Dr. L. Andrew Cooper, permission to use copies of the work I do for this course, English 1102-H3, as examples in this and other courses, as examples in presentations, and in print and electronic publications.
- I do NOT give my instructor, Dr. L. Andrew Cooper, permission to use copies of the work I do for this course, English 1102-H3, as examples in this and other courses, as examples in presentations, and in print and electronic publications.

Please indicate whether you want to be acknowledged if your work is used:

- Please use my name in association with my work.
- Please use my work, but do NOT acknowledge me.

If your instructor decides to use your work, he//she may wish to contact you. Please provide your contact information below:

\_\_\_\_\_  
print name

\_\_\_\_\_  
signature

\_\_\_\_\_  
email address

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phone number

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print permanent address

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print campus address

\_\_\_\_\_  
date