

ENC 1145: Writing about Children's Media Spring 2020, Section 35G2, Class #13731



Course Info

Instructor: Mandy Moore (mandymoore@ufl.edu)
Office & Office Hours: TUR 4407, M 1:30-2:30 p.m.
Class Meetings: TUR 2318, MWF 8 (3:00-3:50 p.m.)

Course Description

From pop-up books and Barbie dolls to Saturday morning cartoons and iPad apps, children's lives are flooded with a variety of media through which they can play, learn, and define themselves. In this class, we will explore the media created for (and occasionally by) children, focusing on contemporary American childhood(s). As we study children's books, toys, games, film/television, and digital content, we will examine different roles that adult creators *imagine* for children. Were these texts made by people who view children as curious students? fragile dependents? complex human beings? budding consumers? We will also think about the ethical responsibilities of creating children's media. Finally, although production of children's media is often dominated by adults, we will search for spaces where children express their own opinions about the media they consume and how they like to consume it.

As a writing course, this class aims to develop your skills in argumentative, analytical writing, using close reading to support a complex claim. As a media studies course, our goal is to look at our objects and texts through a range of critical lenses, including theories of visual rhetoric, marketing, play, digital media, and agency. Finally, as a childhood studies course, the objective of the class is to explore the tensions inherent in a material culture of toys, texts, and technologies that is (meant to be) inhabited by children but largely created and controlled by adults.

General Education Objectives

- This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

General Education Learning Outcomes

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts

- *Percy Jackson and the Olympians: The Lightning Thief*, Rick Riordan, Disney-Hyperion, 2006, ISBN: 9780786838653.
- *Percy Jackson & the Olympians: The Lightning Thief*, dir. Chris Columbus, 20th Century Fox, 2010. \$3.99 rental on Amazon Prime (also available through Hulu with Live TV).
- *Avatar: The Last Airbender* 1x1 "The Boy in the Iceberg" and 1x2 "The Avatar Returns." Created by Bryan Konietzko and Michael Dante DiMartino, Nickelodeon, 2005. \$1.99 (SD) each on Amazon Prime or YouTube.

Netflix and Hulu subscriptions are recommended. All other readings, viewings, and objects will be provided (Canvas, library, link, in class) as per the schedule below.



Course Expectations

I expect students in my course to....

- Keep up with the assigned readings and viewings
- Read and watch those assigned texts carefully, paying attention and taking notes so you are prepared to discuss the texts in class
- Come to class on time and prepared to discuss the assigned reading/viewing (this means having the reading with you, as well as your notes)
- Participate in class discussions and activities by contributing to conversation, listening to others respectfully, and thinking critically about our texts
- Keep an open mind: remember that when it comes to interpreting and analyzing film, there are usually multiple right answers
- Communicate with me. Let me know when you need help, when something's going wrong, or when I need to adjust my methods. I can't help you if I don't know what's happening

Assignments Overview

Assignment	Word Count	Points	Due Date
Discussion Posts (5)	—	20 x 5 = 100	See schedule
“Adventure” Analysis Papers (4)	1,000 x 4 = 4,000	100 x 4 = 400	January 24, February 14, March 13, March 30
Research Paper & Annotated Bibliography	Paper: 2,000 Bib: —	Paper: 150 Bib: 50	Rough Draft: April 13 Final: April 27 Bib: March 20
Critical Making Project (Object & Reflection)	—	Object: 100 Reflection: 50	April 17
Workshops, In-Class Quizzes, Conference, etc.	—	150	See schedule
Total	6,000	1,000	

Discussion Posts

5 posts, 20 points each

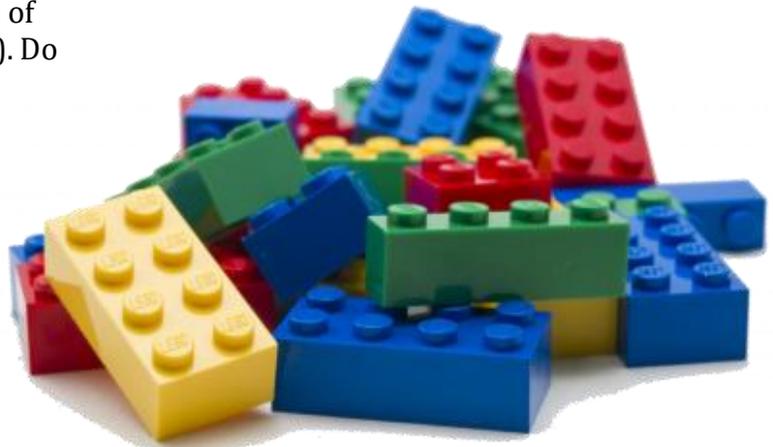
Throughout the semester, you will write 5 discussion posts in response to some of the critical texts we read. The goal of these posts is to get you thinking about our critical texts before the class discussion so that you are prepared to talk about the authors' ideas, ask questions, and make connections to other texts/objects we've looked at in class. These posts will also help you to practice breaking down a critical text to see how its argument is pieced together.

The prompt for each post is the same: pick **one sentence** from one of the critical texts we're reading for that day that stands out to you—a sentence that you find particularly insightful, interesting, confusing, or helpful in understanding the article as a whole. In a paragraph, respond to that sentence, explaining why you chose it and what it tells you about this critical lens. You can use the following questions to help get you started (although you don't need to try to answer all of them):

- What do you think the sentence means?
- How does the sentence connect to or demonstrate the author's overall argument?
- What connections do you see between this sentence and our other class texts?
- What are some of the key words in the sentence? What connotations do those words have? Why would the author choose those specific words and not others?
- What makes this sentence special? Is it particularly eloquent, complicated, impactful, illuminating, confusing, or surprising—and why?
- What questions do you have about the sentence?
- How might this sentence serve as a model of what to do (or what not to do) when writing your own essays?

These responses are less formal than the other writing assignments for the class and therefore do not need a thesis statement—instead, think of them as a space to collect and share your thoughts. Although there is no set word count, you do need to demonstrate to me and your peers that you have thought carefully about your chosen sentence.

The discussion posts will always be for readings we complete for a Monday class. Your initial post (worth 10 points) is due by that **Sunday at 11:59 p.m.** Then, by **Monday at noon**, you will briefly respond to **two** of your classmates' posts (5 points each). Do not just state that you agree with someone—be sure you are adding something to their post, perhaps by comparing their ideas to your own, adding a point they might have missed, making additional connections, or answering one of their questions/confusions.



Adventure Analysis Papers

4 essays, 1,000 words & 100 points each

Your main essays for the semester will be based on four “adventures” relating to particular children’s texts or objects. The goals of this assignment are a) to allow you to apply our critical frameworks to children’s media and make an argument about that media using the frameworks, b) to encourage you to explore children’s texts and objects outside of those assigned in class, and c) to explore how children’s media looks, feels, and operates in the “real” world, outside of the classroom experience. You will receive more detailed instructions for each adventure as we go through the semester, but here are the basics:

1. Childhood Reflection: Our first adventure is a journey into your own childhood. In this essay, you will analyze a text or object that was important to you when you were a kid, using both your memories and internet research to talk about how it functions as children’s media. **Due Friday, 1/24 by 11:59 p.m.**
2. Digitalization and Materiality in the Baldwin: After we visit the Baldwin Historical Library of Children’s Literature as a class, you will take your own adventure into this UF special collection. Your job will be to find a Baldwin text that interests you through the Digital Collection (<https://ufdc.ufl.edu/juv>), then visit Smathers (Library East) and examine that same text in person. Your essay will analyze these two versions, discussing how its digital and material formats create different experiences for (child) readers. **Due Friday, 2/14 by 11:59 p.m.**
3. Critical Play Exercise: I will provide a list of children’s apps and digital games; pick one and spend some time playing through it. Your paper will analyze the experience of playing with this particular app, discussing how its visuals, sounds, objectives, physicality, etc. invite children to play in certain ways over others. **Due Friday, 3/13 by 11:59 p.m.**
4. Marketing Investigation: For this essay, you will adventure to any store that sells children’s toys/games and browse for an object that interests you. (Of course, you don’t need to buy it!) Write about the packaging, advertising, and placement of this object on the shelf, analyzing how the toy or game imagines children (and parents) as consumers. **Due Monday, 3/30 by 11:59 p.m.**

For each essay, you will build an argument about how your particular object or text imagines children in certain roles, conveys certain messages to children, and/or encourages children to act in certain ways. Your evidence can come from an analysis both of the object itself and of how you got to that object—in other words, you are examining the whole adventure, from what you found to the experience of finding it. Although these essays will require some actual adventuring outside of class, we will also spend a significant amount of class time brainstorming, drafting, and workshopping these papers to hone your writing skills.

Research Paper

2,000 words, 150 points, due Monday, 4/27 by 11:59 p.m.
(First draft due Monday, 4/13 by 11:59 p.m.)



Your final paper for this course will build on our semester-long thematic questions around the roles that adults imagine for children when creating children’s media, the ethics of designing media for children, the spaces where children can exert their own agency and “speak back” to the media they consume, and the varying critical lenses we can use to approach such media. You are encouraged to expand on issues from your adventure analysis papers; you can also propose a different topic that interests you. **Your paper should enter a scholarly conversation (using 2-3 peer-reviewed sources) on your topic, make a claim about that topic based on close-reading evidence from 2-3 children’s media objects/texts, and demonstrate proficiency in a particular critical lens.**

In class, we will develop research questions, learn research techniques (for both academic sources and children’s objects/texts), discuss how to enter a scholarly conversation, practice integrating secondary sources, and workshop pieces of your drafts. You will turn in a rough draft to me for feedback (and a 10-point quiz grade) before revising the final version for a grade.

Annotated Bibliography

50 points, due Friday, 3/20 by 11:59 p.m.

In the process of writing your final research paper, you will create an annotated bibliography of **both your scholarly sources and your children’s objects/texts** with the goals of cataloguing your research and jump-starting the work of close reading. (It is fine, however, if your sources, objects, or texts change between the bibliography and the final version of the paper.)

At the top of the bibliography, please include your research question and your working thesis statement. Then, you will include your bibliography of **five total entries** (either 3 scholarly sources and 2 children’s objects/texts OR 2 scholarly sources and 3 children’s objects/texts). Each entry should include:

- An MLA citation. (We will practice citing unusual sources, such as toys or games, in class; the Purdue OWL citation page is also useful for this—
https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html)
- An annotation of 4-5 sentences that...
 - A) summarizes or describes the source
 - B) highlights key features/details of the source that will be important for your analysis or argument
 - C) discusses how the source helps to answer your research question and/or support your working thesis

Critical Making Project

150 points total, due Friday, 4/17 by 3:00 p.m.

After a semester of analyzing various children’s media objects to explore what those objects reveal about our imagined ideas of childhood, your job is to create your own children’s media text or object. The options for this project are wide open: you might make a picture book, a toy or game, a digital resource, a short film/TV episode, a comic book, a commercial, a song, a play, or any other kind of children’s media you can think of, given realistic constraints on your time, energy, and resources. Although this assignment certainly asks you to take a more fun and creative approach to our central course questions, this project is also critical because your text or object should **make an argument about childhood**. How should adults imagine children? Is there a particular idea of childhood which is more accurate, ethical, or productive for adults to bear in mind when creating children’s media? Your object should answer these questions through its design—how it invites children to use or consume it, how it encourages play or learning, how it addresses its child audience (and adult audience), etc. The object is worth 100 points and should be submitted through Canvas; what you “submit” (a link, a video, photos, etc.) will depend on the kind of object you make.

Additionally, you will submit a 2-page reflection discussing your critical making process, worth 50 points. This paper is less formal and therefore does not need a thesis statement, but it should be organized in some way and flow logically. The reflection should address:

- a) how and why you chose to make this particular object
- b) the argument you embodied in your object
- c) what you learned through the process of making the object

During the last few days of the semester, we will host a mini conference to showcase these objects and given you a chance to answer questions about your work. The specifics of our conference will depend on the kinds of objects you choose to make, but I envision setting aside particular days for screening any clips and reading any texts (in whole or in part), as well as a sort of “fair” for toys, games, and other objects. Each student will be expected to discuss their work informally and answer questions posed by the class.



Workshops, In-Class Quizzes, Conference, etc.

150 points total, see schedule for dates

Since one of the main goals of this course is to practice analytical and argumentative writing, we will hold seven peer workshops (10 points each) throughout the semester in which you will



receive feedback from your peers on drafts or pieces of an essay. We'll spend some time at the beginning of the semester discussing how best to give feedback to each other so that these workshops are as productive as possible. To earn the points for a given workshop, you will need to come prepared to class with the correct amount of printed copies of the draft in question as well as participate in giving feedback to your peers. If you do not have your draft, you may still give feedback (as that process can still be helpful) but you will only earn half credit. If you are absent the day of a workshop, you may earn credit by attending either an appointment with the Writing Studio or a one-on-one conference with me to go over your draft.

Quizzes may be announced ahead of time (like the syllabus quiz) or unannounced (pop quizzes on readings or viewings) and may be worth 5 or 10 points. Turning in the first draft of your research paper will count as a 10-point quiz grade. In-class assignments may also be collected for quiz grades as needed. In-class quizzes and quiz-grade assignments can be made up **only if you have emailed me beforehand about your absence.**

Additionally, one 10-point quiz grade is reserved for a one-on-one conference with me. At some point between March 9 and April 10, you must schedule a meeting with me to discuss your writing, your progress in the course, and your semester projects (research paper & critical making). You will need to:

- Email me in advance to schedule your meeting (which should last 20-30 minutes and will take place in my office)
- Arrive on time!
- Come prepared to discuss your idea for your research paper, including any drafts-in-progress
- Come prepared to discuss your idea for your children's object or text
- Bring any questions you may have about your progress in the course, feedback you've received on previous assignments, your writing, course material, etc.

This is your chance to both check in with me about the class in general and make sure you're on track with your semester projects, so take advantage of it by preparing your questions and concerns ahead of time.

Course Policies

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: In this class, the majority of your learning will occur during in-class discussions and writing workshops. These activities are extremely difficult to make up if you miss them, meaning that consistent attendance for this class is essential to your success. Therefore:
 - Absences will be excused for religious holidays, athletic/academic events, illness, family emergency, or jury duty, as well as other circumstances at my discretion. After 3 unexcused absences, your final grade in the course will be docked 3% for each additional absence.
 - If you will be absent, excused or not, you should email me in advance to check for any material or activities you miss. (DO NOT ask “if we did anything” in class; this is a college course. We always do something.)
 - Your absence from class does not change the due date on an assignment. Unless you have an explicit extension from me, you are still required to turn in everything on the due dates listed below, even if you aren’t in class.
 - If you are tardy by 15 minutes or more, it will count as half an unexcused absence.
3. *Classroom behavior*: Treat each other, your instructor, and yourself with respect. Remember that you do not know anyone else’s background or what’s going on in their lives. If you are disruptive, rude, or otherwise engaging in inappropriate behavior, you will be asked to leave and counted absent.
4. *UF’s policy on Sexual Harassment*: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>
5. *Paper Format & Submission*: All papers will be submitted through Canvas by 11:59 p.m. on the day they’re due (unless otherwise specified). Your assignments should be in MLA format, Times New Roman 12-point font, double spaced, with one-inch margins. Be sure to cite all sources in MLA format, including any films you may be citing. (If you have MLA questions, check the Purdue OWL website first! https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_works_cited_page_basic_format.html) Include your last name and the page number in the upper right-hand corner. The first page should also include your name, my name, the class, and the date on the top left. Give your papers interesting titles! Finally, include the word count at the end of your paper.
6. *Late Papers/Assignments*: All assignments are due at 11:59 p.m. on the due date unless otherwise specified. I know that sometimes life gets the best of us, so I will allow each student one “**grace day**” throughout the semester. This means that on ONE assignment, you may turn in your paper up to 24 hours late with no penalty. After you have used up your grace day, all late assignments will lose half a letter grade for each calendar day (not class day) that they’re late. Any other extensions are granted at my discretion and **only if you ask in advance of the due date**.

7. *Paper Maintenance Responsibilities:* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
8. *Academic Honesty and Definition of Plagiarism:* UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Plagiarism includes but is not limited to:
 - a) Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - b) Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
 - c) Submitting materials from any source without proper attribution.
 - d) Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
9. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give your instructor early in the semester.
10. *Students who are in distress* or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
11. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
12. *Grade Appeals:* In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
13. *Course Evaluations:* Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://evaluations.ufl.edu/evals/Default.aspx>
14. *Policy on environmental sustainability:* I will strive to use paper-sparing electronic media to distribute our course materials. Consider purchasing, if possible, electronic editions of assigned texts or used copies of print texts, and consider sharing them with others after the semester ends.

Schedule (Subject to change)

DATE	IN CLASS	DUE TODAY
	Unit 1: Imagining Childhood	
M 1/6	Introductions	
W 1/8	What is Children’s Media? In-Class Examples: <i>Looney Tunes</i> , Disney digital content, American Girl dolls	Read: Karen Sánchez-Eppler, “Childhood” (from <i>Keywords</i>)—Canvas
F 1/10	Syllabus Quiz—5 points Innocence and Experience How-To: Discussion Posts	Read: Marah Gubar, “Innocence” (From <i>Keywords</i>), Julia Mickenberg & Phil Nel, “Introduction” (from <i>Tales for Little Rebels</i>)—Canvas Review: Syllabus and course policies
M 1/13	Producing Childhood In-Class Examples: <i>Arthur</i> (22x01), Transformers	Read: Stephen Kline, “The Making of Children’s Culture”—Canvas Due (11:59 p.m. Sunday/12:00 noon Monday): Discussion Post #1
W 1/15	Models of Childhood How-To: Thesis Statements & Topic Sentences	Read: Marah Gubar, “Risky Business”— Canvas
F 1/17	Object Writing Practice In-Class Writing (AA#1)	Bring: Materials for drafting AA#1
M 1/20	***NO CLASS***	***MLK Day***
W 1/22	Discussion: What are our class workshopping guidelines? Workshop (AA#1)—10 points	Bring: 2 printed copies of AA#1 draft
F 1/24	Baldwin Visit *tentative* Meet in Library East (Smathers)	Due (11:59 p.m.): Adventure Analysis #1 (Critical Reflection)
	Unit 2: Seeing and Reading	
M 1/27	Visual Rhetoric Object Writing Practice	Read: Nathalie op de Beeck, “Image” (from <i>Keywords</i>), Perry Nodelman, “The Implied Viewer”—Canvas Due (11:59 p.m. Sunday/12:00 noon Monday): Discussion Post #2
W 1/29	Picture Books (as texts) In-Class Examples: Maurice Sendak, <i>Where the Wild Things Are</i> Jacqueline Woodson, <i>Each Kindness</i>	Read: William Moebius, “Picture Book” (from <i>Keywords</i>)—Canvas
F 1/31	Picture Books (as objects) In-Class Examples: Marc Brown, <i>Monster’s Lunchbox</i> Hervé Tullet, <i>Press Here</i> Object Writing Practice	Read: Robin Bernstein, “Scriptive Things” excerpts part I—Canvas

M 2/3	Digital/Material In-Class Examples: David Macaulay, <i>Black and White</i> Webtoon comics	Read: Eliza T. Dresang, <i>Radical Change</i> excerpts—Canvas Due (11:59 p.m. Sunday/12:00 noon Monday): Discussion Post #3
W 2/5	Children’s Television In-Class Writing (AA#2)	Read: Lynn Spigel, “Seducing the Innocent”—Canvas Bring: Materials for drafting AA#2
F 2/7	How to Watch TV In-Class Examples: clips from <i>Phineas and Ferb</i>	Read: Jason Mittell, “Phineas and Ferb: Children’s Television” (from <i>How to Watch TV</i>)—Canvas Watch: <i>Steven Universe</i> 1x1 “Gem Glow” and 1x12 “Giant Woman” (available on Hulu)
M 2/10	How to Watch TV, cont.	Watch: <i>Avatar: The Last Airbender</i> 1x1 “The Boy in the Iceberg” and 1x2 “The Avatar Returns” (available for purchase through Amazon Prime or YouTube), <i>Sesame Street</i> 40x1 “Frankly, It’s Becoming a Habitat” (available on Hulu)
W 2/12	Workshop (AA#2)—10 points	Bring: 2 printed copies of AA#2 draft
F 2/14	Introduce Semester Projects (Research Paper and Critical Making) How-To: Library Research	Due (11:59 p.m.): Adventure Analysis #2 (<i>Digitalization and Materiality in the Baldwin</i>)
Unit 3: Playing and Doing		
M 2/17	What do toys ask us to do?	Read: Robin Bernstein, “Scriptive Things” excerpts part II—Canvas Due (11:59 p.m. Sunday/12:00 noon Monday): Discussion Post #4
W 2/19	Theories of Play	Read: Brian Sutton-Smith, “Play and Ambiguity”—Canvas
F 2/21	Toys In-Class Examples: Barbie, various action figures	Read: Daniel F. Yezbik, “Thirteen Ways of Looking at an Action Figure”—Canvas
M 2/24	Toys, cont. In-Class Example: LEGO	Watch: <i>The Toys That Made Us</i> 2x03: “LEGO” (available on Netflix)
W 2/26	Digital Games In-Class Example: Minecraft Meet in Computer Lab TBA	Read: Minecraft tutorial TBA
F 2/28	Digital Games, cont. In-Class Examples: Mario Kart, PBS Kids Games, etc. Meet in Computer Lab TBA	Read: Ian Bogost, “Procedural Rhetoric” excerpts—Canvas

3/1— 3/7	No Class Spring Break	Take care of yourselves! Get some well-deserved rest!
M 3/9	Board Games In-Class Examples: Monopoly, etc.	Find: A board game for children on Amazon (or other seller’s website) with especially confusing or silly instructions
W 3/11	In-Class Writing & Workshop (AA#3)—10 points	Bring: 2 printed copies of AA#3 draft
F 3/13	Critical Making In-Class Work Day and Workshop—10 points	Bring: Materials to work on Critical Making Project—be prepared to discuss your progress in a workshop group Due (11:59 p.m.): Adventure Analysis #3 (Critical Play)
Unit 4: Selling and Consuming		
M 3/16	Marketing to Children	Read: June Cummins, “Marketing” (from <i>Keywords</i>)—Canvas Due (11:59 p.m. Sunday/12:00 noon Monday): Discussion Post #5
W 3/18	Marketing to Children, cont. Object Writing Practice	Read: Stephanie M. Reich, Rebecca W. Black, & Tammie Foliaki, “Constructing Difference”—Canvas Find: An example of a commercial aimed at children that you remember seeing as a child
F 3/20	Toyesis In-Class Writing (Research Paper)	Read: Keith Corson, “Selling Girl Power in the 1980s”—Canvas Due (11:59 p.m.): Annotated Bibliography
M 3/23	Toyesis, cont.	Watch: <i>She-Ra: Princess of Power</i> (1985) 1x01 “Into Etheria” and 1x02 “Beast Island” (https://www.youtube.com/watch?v=YsjQ5GK0DCw , https://www.youtube.com/watch?v=DaiPaomB5EE) and <i>She-Ra and the Princesses of Power</i> (2018) 1x01 and 1x02 “The Sword” parts 1&2 (available on Netflix)
W 3/25	Fandom and Consumption	Read: Jane Sunderland, Steven Dempster, and Joanne Thistlethwaite, “Fan Practices”—Canvas
F 3/27	In-Class Writing & Workshop (AA#4)—10 points	Bring: 2 printed copies of AA#4 draft
Unit 5: Percy Jackson Case Study		

M 3/30	Introduction to the PJO universe	Due (11:59 p.m.): Adventure Analysis #4 (Marketing Investigation) Read: <i>Percy Jackson & the Olympians</i> novel chapters 1-9
W 4/1	<i>PJO</i> Discussion	Read: <i>PJO</i> novel chapters 10-16
F 4/3	<i>PJO</i> Discussion, cont.	Read: <i>PJO</i> novel chapters 17-22
M 4/6	<i>PJO</i> Discussion—Adaptations Research Paper Workshop A—10 points	Watch: <i>PJO</i> film (Amazon Prime) Bring: 2 printed copies of your in-progress Research Paper Draft (2-3 pages)
W 4/8	<i>PJO</i> Discussion—Adaptations	Listen: <i>PJO</i> musical soundtrack (https://www.youtube.com/playlist?list=PL0hK1fYMaqXbtZ0Fhm48TYcLjI7ikNX7Q) Watch: <i>PJO</i> musical trailer (https://www.youtube.com/watch?v=n6uvabgc1PY)
F 4/10	<i>PJO</i> Discussion—Cultural Impacts	Read: Rick Riordan’s Stonewall Award Acceptance Speech (http://rickriordan.com/2017/06/the-stonewall-award/), Anne Morey & Claudia Nelson, “Rick Riordan’s Percy Jackson Series and America’s Culture Wars”—Canvas
M 4/13	<i>PJO</i> Discussion—Toys, Marketing, and Education	Explore: <i>PJO</i> digital materials (http://rickriordan.com/series/percy-jackson-and-the-olympians/) Due (11:59 p.m.): Research Paper Rough Draft (10 points—quiz grade)
W 4/15	Research Paper Workshop B—10 points	Bring: 2 printed copies of Research Paper Rough Draft
F 4/17	Critical Making Presentations	Due (by class time): Critical Making Project (Object and Reflection)
M 4/20	Critical Making Presentations	
W 4/22	Critical Making Presentations Semester Wrap-Up & Reflection	
Finals Week		
M 4/27		Due (11:59 p.m.): Research Paper Final Version

Grading Rubric

A: 94-100 (4.0)	A-: 90-93 (3.67)	
B+: 87-89 (3.33)	B: 84-86 (3.0)	B-:80-83 (2.67)
C+: 77-79 (2.33)	C: 74-76 (2.0)	C-: 70-73 (1.67)
D+: 67-69 (1.33)	D: 64-66 (1.0)	D-: 60-63 (.67)
E: 0-59 (0)		

A: You have fulfilled all requirements and excellently met the purpose of the assignment with original and creative thought. You demonstrate complex, critical thinking skills and a willingness to engage analytically with the subject matter. Your writing uses specific examples to fully develop an argument and is organized in such a way that invites the reader to follow along. The prose is clear and interesting, and there are no errors in formatting, grammar, syntax, or spelling.

B: You have fulfilled all requirements and met the purpose of the assignment with fairly creative thought. You demonstrate critical thinking skills and some analytical engagement with the subject matter. Your writing uses examples to develop a mostly persuasive argument and is organized in such a way that is easy to follow. The prose is clear, and there are few errors in formatting, grammar, syntax, or spelling.

C: You have fulfilled most requirements and attempted to meet the purpose of the assignment, although some revision is needed to fully accomplish those goals. You demonstrate some critical thinking skills and attempt to engage analytically with the subject matter. Your writing uses some examples to develop an argument and generally follows an organizational structure, although it needs some major revisions to fully clarify and support the thesis. The prose is generally clear, but there are some errors in formatting, grammar, syntax, or spelling that may impede comprehension.

D: You have fulfilled some requirements, although your paper needs serious revision to fully meet the purpose of the assignment. You may attempt to engage analytically with the subject matter, but the paper includes a lot of summary or surface-level ideas. Your writing uses few or no examples, and the argument is unclear and unpersuasive. The organization is difficult to follow. The prose is unclear, and there are major errors in formatting, grammar, syntax, or spelling that impede comprehension.

E: You have not fulfilled the requirements of the assignment or met its purpose. You do not engage analytically with the subject matter or develop an argument. There is no support or organizational structure, and the prose is unclear or even unreadable, with major errors in formatting, grammar, syntax, or spelling that impede comprehension.

Or, you may have committed any one of the following failing errors: failure to meet the word count, plagiarism, or failure to address the prompt.