

# ENG1131

Writing Through Media  
Disney Then and Now  
FALL 2017

Location MWF: 4 T: E1-E3  
WEIL 408E

instructor EMILY BROOKS  
TUR 4339 MW: 5

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## COURSE DESCRIPTION

What started off as a small studio venture between two brothers, Disney is now the second largest media conglomerate in the world. Ranging from production to distribution, many of us encounter Disney entertainment in some way on a daily basis. Disney, therefore, provides many relatable examples of the media shift we have seen in the 21st century.

The goal of this course is to introduce students to the transition underway between literacy and postliteracy (electracy) in contemporary culture. This shift is approached through its rhetorical implications, with the students as makers (and not just consumers) of new media effects. Students will be introduced to various strategies and approaches for analyzing and interpreting different media works. ENG 1131 extends the typical "writing about literature" course to include entertainment and popular culture media, including cinema, television, music, video games, pop literature and comics. We will develop and employ strategies for reading both image and text within these forms, particularly focusing on the remediation of print into various media.

At the same time, students will learn how to adapt these strategies to the process of writing about media through media. Therefore, we will be working on replicating new media forms. Assignments will emphasize the importance of critical analysis, interpretation of media works, and visual rhetoric/creativity with visual design. Throughout the semester, we will consider how we culturally "value" different media, why we enjoy certain media genres, how media plays a role in our everyday lives, and how media reflects and shapes our understanding of the world.

## COURSE READINGS

Note: All course readings except *Easy Writer* are available through course reserves on Canvas

### BOOKS

- *Easy Writer* (EW)
- *The Norton Field Guide to Writing* (N FGW)

### ARTICLES AND CHAPTERS

- "Storyboarding at Disney"
- Music and the Aura of Reality in Walt Disney's *Snow White and the Seven Dwarfs* (1937)
- "Disney-Formalism: Rethinking 'Classic Disney'"
- "The Role of Hand-Drawn Animation in *Moana*"
- "The Vocabulary of Comics"
- "1930s Cinema and Comics: Screen to Page Mickey Mouse"
- "1940s Cinema and Comics: Screen to Page Walt Disney Comics and Stories"
- "Cold War and Magic Kingdom"
- "What? (Forms)"
- "The Audience in the Wilderness"
- "Searching for Depth Beyond the Images: Nature on Display in Disney's *Oceans*"
- "Defining Parody"
- "Television Genres as Cultural Categories"
- "Games Telling Stories?"
- "Cartoon Wasteland: Remediating and Recommodifying Archival Media in Disney's *Epic Mickey*"
- "Purdue OWL: Visual Rhetoric"

## ASSIGNMENT DESCRIPTIONS

### Participation (14 pts)

Blog Posts (250 words each/ 2 pt each):

Respond analytically to each reading

### Mini-Assignments (5 pts each)

Diagnostic Essay (750 words/5 pts):

Describe your ideal freshman course and write a persuasive argument about why it should be required for first-year students

Visual Rhetorical Analysis (300 words/ 5 pts each):

Analyze your rhetorical choices in designing your mini-assignments

Final Project/ Portfolio Artist's Statement (1000 words/ 15 pts):

Write an artist's statement including process reflection

## STUDENT EVALUATION

Students will be evaluated at a collegiate level; expectations are reasonably set that projects are generally free of spelling, grammatical, formatting, and citation errors; aesthetically pleasing; follow instructor-provided directions; and are intelligibly organized. The writing assignments for this course are designed to meet the minimum requirements of the University Writing Requirement credit. To satisfy this requirement, every assignment word count must be fulfilled. Submitted assignments short of the minimum word count will receive zero credit.

## GRADING SCALE

A / 100 - 94  
A- / 93 - 90  
B+ / 89-86  
B / 85-83  
B- / 82-80  
C+ / 79-76  
C / 75-73  
C- / 74 - 70  
D+ / 69-66  
D / 65 - 60  
E / 59 - 0

20 MINI PROJECTS
25 ESSAYS
15 FINAL PROJECT
14 PARTICIPATION/ATTENDANCE
26 BLOG
100 GRADE TOTAL

## ASSESSMENT RUBRIC

- 1) Projects are cohesive, coherent, well-designed, thought-provoking, and engaging
- 2) The project makes clear its purpose and audience and effectively engages both, and the medium and mode are purposefully chosen
- 3) Sources and information presented are accurate and credible, the content and ideas are timely and significant, the project is engaging and of high-quality
- 4) Students independently seek out available resources, assess and utilize the appropriate technology and software, plan their schedule wisely
- 5) Process documentation will demonstrate creativity, an appropriate balance of risk-taking and pragmatic understanding of resources, persistence, a positive problem-solving, hardworking attitude

An A will exceed all five criteria

A B will satisfactorily meet four-five criteria

A C will satisfactorily meet three criteria

A D will satisfactorily meet one or two criteria

An E will not meet the criteria

## 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

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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.

## ATTENDANCE AND PARTICIPATION

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Please carefully read and take note of the specifics of this policy.

Unlike some of your classes, this course is skills-based. In other words, practice makes all the difference to writing; the more you write, the better you become. Consequently, the effects of this course are cumulative, and frequent absences will affect your progress and success dramatically. Instruction during class is often spontaneous, so it is impossible to offer a recap of what transpired. Writing is process and experience based. This is not a course where you can "catch up" on what happens during class. If you fall behind, you will stay behind.

Attendance is required. The only exemptions to this policy are those absences involving university-sponsored events, such as athletics and band, military duty, court-mandated responsibilities, and religious holidays.

It is required and the responsibility of the student to notify the instructor of excused absences a reasonable time in advance of the expected absence. Make-up work will only be accepted due to university-approved excused absences. A valid, signed doctor's note, with the reason illness or injury prevented you from attending class, may also be submitted, and will be accepted at the discretion of the instructor.

Students are permitted to miss three 50-minute blocks without penalty. Each subsequent absence will lower course grade by one letter increment. Students will automatically fail if they miss two full weeks of class. Each screening time will count as one absence. Screening times are incredibly valuable for viewing materials as a group and that commentary cannot be made up, so it is essential that you are present on time and for the full time of screenings.

Repeated tardiness will also hurt your participation grade. Attendance is taken at the beginning of class. If you arrive more than 5 minutes after class starts, you will be counted as absent. Being present is not just a physical state, but a mental one as well. If you are unprepared for the day's activities or are using technologies not for class purposes (e.g., texting, on Facebook, checking emails), you will be marked absent and may be asked to leave the classroom.

Participation is a crucial part of the class and your grade.

## TECHNOLOGY/CLASSROOM DISRUPTIONS

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Much of this class is discussion-based, so it is vital that we always respect each other's views. Students are required to silence ALL electronic devices before the beginning of each class period. Ringing phones, social media notifications, and text messaging disrupt the class, which may result in your being asked to leave the classroom and being counted absent. If you have a personal emergency and must keep your phone on one day, please discuss it with the instructor before class. Students who have their phones out during discussion will automatically receive a zero for participation that day.

This course only asks for your undivided focus for 330 out of 10080 minutes of your week, which is less than 3.5% of your time. Please be respectful and courteous of this short amount of time we spend together.

## OFFICE HOURS

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Students are encouraged to use the instructor's office hours when there are questions about progress in the course, work underway, or any other course-related concerns. If there is a conflict with the posted office hours, please contact the instructor to schedule a better time. Having conferences on assignments is frequently the best way to improve the quality of final drafts. There is a direct correlation between your effort and your grade, so you will get out what you put in.

## ASSIGNMENT SUBMISSIONS

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You must complete all assignments to receive credit for this course.

**PAPER FORMAT & SUBMISSION:** You will submit your assignments on Canvas.

**LATE ASSIGNMENTS:** In order to ensure you receive adequate feedback, all assignments must be turned in by the due date. Failure of technology is not an excuse. If documented illness or injury prevents a student from turning in a paper on time, the student should consult with the instructor to turn in the work as soon as is feasible given the situation. If you need an extension, you must alert the instructor ahead of time. Extensions after the deadline will not be granted.

**MAINTENANCE RESPONSIBILITIES:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

**PAPER REVISION:** You may revise and resubmit one paper in the semester and your new grade will replace the old one.

## ACADEMIC HONESTY AND DEFINITION OF PLAGIARISM

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Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

## GRADES

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For information on UF Grading policies, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

**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.

## ONLINE FACULTY EVALUATIONS

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Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu>.

## STUDENT RESOURCES

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Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor.

Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1 575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>

UF's policy on Harassment: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment--staffing/institutional-equity-diversity/resources/harassment/>

(Most often, our viewing periods will conclude after sunset. For safety, students should enter the following numbers into their phone and familiarize themselves with the services available from both resources:

- University of Florida Police Department: 352-392-1111 (for non-emergencies; for emergencies, call 9-1 -1 ). <http://www.police.ufl.edu/>
- The Student Nighttime Auxiliary Patrol: 352-392-SNAP (7627). <http://www.police.ufl.edu/community-services/student-nighttim e-auxiliary-patrol-snap/>

## SCHEDULE

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### Week 1 Introduction

M A21 : Syllabus Overview and Icebreakers  
T: Howto use Canvas, Course Reserves, libraries, LibGuides, campus resources, etc.  
W: NFGW Rhetorical Situations  
F: Why we critique Disney HW: Diagnostic Essay (Describe your ideal first-year course and why it should be required (750 words))

### Week 2 Planning, Prewriting, Storyboarding

*Storyboarding Animation*  
M A28: Introduce mini-assignment 1 HW: Read *EW* Chapters 1, 2, N FGW Processes Writing as Inquiry, Generating Ideas and Text, Drafting  
T: Screening: (Mickey Mouse Sound Cartoon Ub Iwerks "Steamboat Willie" (1928) "Plane Crazy" (1929) > Phineas and Ferb "Tri-Stone Area" (2012))  
W: Discuss reading HW: Read and blog about *Storyboarding: A Critical History* "Chapter 2: Storyboarding at Disney"  
F: Discuss reading and introduce mini-assignment 1 HW: Mini-Assignment 0: Make a Storyboard for a Stop-Motion Video

### Week 3 Rhetorical Appeals

*Hand-drawn to CG in Disney Musical Films*  
M S4: *Labor Day*  
T: Screening: (*Snow White and the Seven Dwarfs* (1938) HW: Read *EW* Chapters 7, 8, 12  
W: Discuss film HW: Read and blog "Music and the Aura of Reality in Walt Disney's *Snow White and the Seven Dwarfs* (1937)" and "Disney-Formalism: Rethinking Classic Disney"  
F: Discuss reading HW: Work on Mini-Assignment 1

### Week 4 Rhetorical Appeals (continued)

M S11 : Finish reading discussion HW: Read NFGW Processes "Assessing Your Own Writing" and "Getting Response and Revising"  
T: Screening: (*Moana* (2016))  
W: Discuss film HW: Read and blog "The Role of Hand-Drawn Animation in *Moana*"  
F: Discuss reading HW: Finish Mini-Assignment 1 : Make a Stop-Motion Video Narrative and write a visual rhetorical analysis (300 words)

### Week 5 Image-Text Storytelling

*Comics*  
M S18: Showcase Stop Motion Videos HW: Read *EW* 3,4  
T: Read *Donald Duck Finds Pirate Gold* (1942) and *Disney Pirates of the Caribbean: Beyond Port Royal* (2017)  
W: Discuss comics HW: Read and blog *Understanding Comics: The Invisible Art* "Chapter 2: The Vocabulary of Comics"  
F: Discuss reading introduce mini-assignment 2 HW: Starton Assignment 2: Draw a Comic Book Memoir

### Week 6 Image-Text Storytelling (continued)

M S25: Trip to Comics Special Collections HW: Read NFGW Strategies "Reading Strategies"  
T: Comics Work Day  
W: Comics as Argument HW: Read and blog *Movie Comics: Page to Screen, Screen to Page* "Chapter 2: 1930s Cinema and Comics: Screen to Page Mickey Mouse" and "Chapter 4: 1940s Cinema and Comics: Screen to Page Walt Disney Comics and Stories"  
F: Discuss reading HW: Finish Mini-Assignment 2 and write a visual rhetorical analysis (300 words)

### Week 7 Adaptation

*Book Adaptations*  
M 02: Trip to the Baldwin Little Golden Books (1940s) HW: Read *EW* 10  
T: Showcase Mini-Assignment 2  
W: Discuss Little Golden Books and introduce Mini-Assignment 3 HW: Read and blog "Cold War and Magic Kingdom"  
F: *Homecoming*

### Week 8 Adaptation (continued)

M 09: Discuss reading 4 HW: Read and blog *A Theory of Adaptation* "Chapter 2: 33-52"  
T: Screening (Cinestory Comics (2014-))  
W: Discuss reading HW: Work on mini-assignment 3 picturebook adaptation  
F: Continue discussion HW: Finish mini-assignment 3: Make a miniature picturebook adaptation and write a visual rhetorical analysis (300 words)

### Week 9 Expository/Documentary

*Documentary*  
M 016: Showcase picturebooks HW: Read *EW* 13,14,16  
T: Screening *Secrets of Life* (1956)  
W: Discuss film HW: Read and blog "The Audience in the Wilderness"  
F: Discuss reading and introduce mini-assignment 4 HW: Start mini-assignment 4

### Week 10 Expository/Documentary (continued)

M 023: Introduction to Video Editing HW: Work on video  
T: Screening: *Oceans* (2009)  
W: Discuss film HW: Read and blog "Chapter Three: Searching for Depth Beyond the Images: Nature on Display in Disney's *Oceans*"  
F: Discuss reading Finish Assignment 4: Record and edit video of nature and write a visual rhetorical analysis (300 words)

### Week 11 Understanding Genre

*Genre Parody and Pastiche in Disney Channel Television*  
M 030: Showcase Videos HW: Read and blog *A Theory of Parody* "Chapter 2: Defining Parody"  
T: Screening: (*Darkwing Duck* "Twin Beaks" (1991 ) > *Gravity Falls* (2012-2016) + *Star vs The Forces of Evil* (2015-))  
W: Discuss reading and screening HW: Read and blog *Genre and Television: From Cop Shows to Cartoons in American Culture* "Chapter 1 : Television Genres as Cultural Categories"  
F: *HASTAC* (No class)

### Week 12 Understanding Genre/ Interactive Media

*Video Games*  
M N6: Discuss reading Introduce Final Assignment HW: Read and blog "Games Telling Stories?"  
T: Screening Mickey Mousecapade NES Emulator (1983)  
W: Discuss reading and gaming experience  
F: *Veteran's Day*

### Week 13 Interactive Media (continued)

M N13: Brainstorm Final Project  
T: Screening: Epic Mickey Wii (2010)  
W: Discuss gaming experience HW: Read and blog "Cartoon Wasteland: Remediating and Recommodifying Archival Media in Disney's Epic Mickey"  
F: Discuss reading

### Week 14 Interactive Media (continued)

M N20: Finish discussion  
T: Work on Final Project  
W: *Thanksgiving*  
F: *Thanksgiving*

### Week 15 Visual Rhetoric

*Websites*  
M N27: HW: Read "Purdue OWL: Visual Rhetoric"  
T: Screenings: (Disney.com (Wayback Machine [https://web.archive.org/web/1997101720283\\_6/http://www1 .disney.com: 80/](https://web.archive.org/web/1997101720283_6/http://www1.disney.com:80/)) (1997) > Disney.com/ Oh My Disney (Emoji Movies)/ Disney LOL(2017))  
W: Discuss websites HW: Work on Final Project  
F: Work Day

### Week 16 Disney Then and Now

M D4: Final Project Peer Review  
T: Final Project Demos (Invite friends and family)  
W: Course Reflections

NOTE: In addition, every day we will address 2-3 tips on academic caliber writing