

## ENC 1145: Writing about Myth, Media, and Memory

Spring 2023

**Instructor Name:** Chandler Mordecai

**Pronouns:** she/her/hers

**Instructor Email:** [mmordecai@ufl.edu](mailto:mmordecai@ufl.edu)

**Course meeting times & locations:** Monday, Wednesday, Friday, period 6

**Location:** Matherly 0007

**Office Location and Hours:** Tur. 4361 Wednesday 10:30 a.m.-12:30 p.m.

### Course Description:

From *The Odyssey* to *Red Riding Hood*, mythic characters, their original landscapes, and plots have often been revisioned and retold, using old stories for new purposes. In the current digital age, myths have migrated into new media, such as video, podcasts, Instagram and TikTok. Mythic revisions often alter or enhance our understanding of myths, cultural values, and communities. With the increasing popularity of converging myth and media, it becomes pertinent to investigate how, why, and for whom myths have metamorphosed. This course will read various mythic retellings by women writers and engage in how they create new narratives through feminist revisionist mythmaking. Questions driving this class include how women writers subvert or reinforce gender roles and norms, how retellings change our memory of myths, and how multimedia transforms or complicates mythic characters. Students will gain an understanding of the creation, circulation, and revision of popular myths, will be exposed to multiple multimodal mediums and the relationships between texts and media, and develop strategies for close reading and critical analysis.

Texts for this course include Margaret Atwood's *Penelopiad*, Rita Dove's *Mother Love*, and Angela Carter's *The Bloody Chamber*. We will explore noncanonical authors and revisions, including Madeline Miller's *Circe*, Rachel Smythe's Webtoon and now graphic novel *Lore Olympus Volume 1*, and Emma Donoghue's *Kissing the Witch: Old Tales in New Skins*.

In addition to close readings, Perusall annotations, and a critical analysis research paper, students will participate in one panel discussion with 2-3 peers. Each panel will be assigned a different mythic revision and panelists will give an overview and analysis of the mythic retelling. Students

will also create and present their own multimodal mythic retelling through a medium of their choice and include an Artist's Statement for their final project.

### **General Education Objectives:**

1. 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).
2. 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.
3. 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.
4. 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:

1. **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
2. **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.
3. **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

### **Course Objectives:**

1. Students will gain an understanding of the creation, circulation, and revision of popular myths

2. Students will develop close reading strategies for interpreting texts and critically analyze texts through writing and discussion.
3. Students will be exposed to multiple multimodal mediums and the relationships between texts and media.
4. Students will have the opportunity to expand their experience and skills with digital tools and media.
5. Students will practice presenting information and arguments through Panel discussions.

### **Required Texts:**

*The Penelopiad*, Margaret Atwood: Canongate Company ISBN: 9781786892485

*Mother Love*, Rita Dove: W. W. Norton & Company ISBN: 9780393314441

*Circe*, Madeline Miller: Back Bay Books ISBN: 9780316556323

*Cinderella is Dead*, Kalynn Bayron: Bloomsbury Children ISBN: 1547606649

### **Assignments:**

#### **(200 points 25 each) Eight Perusall Annotations: 250 words\*8 (2,000 words total)**

We will be using the software, Perusall, to create comments or annotations about a particular passage, image, or scene of a text. We're using Perusall in Annotation Assignments for 3 purposes: (1) to practice close-reading skills, (2) to establish a digital reading community, (3) to informally archive our assessments of texts. You will be asked to **create 5 annotations per assignment**. Each annotation should include a **50 word comment/analysis**. In total, you should have **5 annotations at 50 words each and totaling 250 words for the entire assignment**. I'm asking for five specific things you are noticing and why they draw your attention. Through Perusall you will have the opportunity to see how your peers are responding to the same short text. One of your annotations may be in response to another classmate's comment, but the other four should be your own observations. Annotation Assignments are not contests, but rather reading experiments to see how we respond to texts.

#### **(100 points) Mythic Content Creation Presentation with Reflection (300 words)**

Each student will participate in 1 presentation panel with 2-3 peers. Your panel will be assigned a popular content creator, series, or multimodal platform that recreates or reimagines a myth, mythic character, or project. You will be responsible for researching your assigned panel topic, developing a brief overview of the original myth and its new form, and presenting your findings to the class as a group. Presentations should include visuals or video, text, and a works cited page. Presentations should be around 8-10 minutes and should not exceed 15 minutes. I expect all group members to contribute to the presentation. Following your presentation, each panel

member will submit a one-page, double-spaced 300-word reflection. Reflections must be submitted by the next class meeting. Topics for your reflection may include a symbol, theme, character, etc. present in the content or even the content's distribution platform. Statements can include your thoughts and opinions, but should include a critical/analytical perspective. In review, you will create a group presentation, but submit individual reflections.

**(100 points) – Essay 1: Close Reading Analysis (800 words)**

This essay will be a close reading (without any outside sources or research) of any one text on our syllabus that we have previously covered in class. These papers must be thesis driven and focus on critically examining one passage, symbol, theme, etc, of the text.

**(50 points) Paper Proposal/Pitches (300 words)**

Leading up to your final essay, you will informally 'pitch' your paper topic to the class. With one page (300 words) of notes, you will have three minutes to talk through your ideas in a supportive environment and field 1-2 questions from your peers.

**(100 points) Annotated Bibliography (400 words)**

In preparation for your final paper, you will research and submit your intended secondary sources in MLA style and include a short summary and analysis of the source as it pertains to your research and primary text. The required word count will be fulfilled by your summary and analysis of each source.

**(250 points) Essay 2: Researched Critical Analysis Essay (1,500 words)**

This essay will be a sustained formally researched critical analysis in which you will make an original argument about one or two literary text(s) through a theoretical, historical, or critical lens. This essay must contain 2-4 critical academic sources.

**(100 points)-Digital Adaptation or Interpretation/Creative Final Project (700 words)**

Since we are discussing mythic revisions, you will have the opportunity to create or write your own reimagining through a creative medium. Taking inspiration from a work we have read in class, you might create a podcast, video essay, a painting, a scrapbook, a graphic novel or use any other media form for your project. Other options for this project include a video essay, a digital presentation, a digital map outlining a timeline, a creative rendition, such as memes, TikTok video, or a Twitter thread. You will present your digital adaptation to the class. You will be introduced to digital writing tools during the course. Feel free to draw inspiration from your presentation panel. You will need to include a 700-word artist's statement on how your interpretation of the topic/myth is original and significant.

**(100 points) - Active Participation/Attendance**

Attendance and participation in discussion and group activities are vital to success in this course. Students will be required to work in small groups, participate in class discussion, conduct writing workshops, class activities, homework and complete peer reviews. Students are expected to be

prepared for activities on readings. Students must be present for all in-class activities in order to receive credit. In-class activities cannot be made up.

You will be required to generate at least one question, comment, observation, or criticism of the assigned reading and share it with the class during discussion. Failure to participate in class discussion will result in a reduction of your participation grade. Students are required to bring a copy of the assigned text to class. Failure to bring a copy of the assigned reading will also result in a reduction of your participation grade. Many of the assigned texts are made available to you on Canvas. I will complete “text checks” to make sure you have your copy of the assigned reading.

All students should participate in each class session in some manner by offering points of view, raising questions, asking for clarification, participating in group activities, and/or writing when it is required. If you have concerns with public speaking, please see me for alternative activities to meet participation requirements. These can include submitting observations, questions, or discussion topics prior to class.

### **Course Policies:**

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

**Attendance:** Attendance is mandatory and will be taken daily. You will receive a lowered course grade after **six** 50-minute absences (or equivalent). Like all lecture-discussion courses, this one needs you! Use your allotted absences wisely (for emergencies, major illness) as you would for any job. You will **fail the course if you accrue more than six unexcused 50-minute absences**. Absences will be excused only in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and those absences covered by UF’s twelve-day rule (<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>).

**Late Arrival Policy:** Students who arrive late to class will receive a partial absence.

**Paper Format & Submission:** All assignments are due via Canvas by the due date and time stamp. Your papers should be formatted according to MLA style and should be in 12-point Times New Roman font and double-spaced with 1-inch margins with the appropriate heading and pages numbered.

**Late Work or Assignments:** You are allowed to make up **one** writing assignment. If an emergency occurs that affects your ability to complete your work, please notify me as soon as possible. Extensions may be granted at my discretion, but requests must be made at least **one day prior** to the due date of the assignment. A late paper or assignment will receive a **ten point deduction for each day it is late**. I understand that emergencies and extenuating circumstances can occur, so please communicate with me your issues or concerns.

**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: <https://titleix.ufl.edu/about/title-ix-rights/>

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

**Canvas and Email:** Be sure to check Canvas often for announcements, assignments, readings, and updates to the schedule. When emailing me, please allow at least 24 hours for a response.

**Academic Honesty and Definition of Plagiarism:** 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 (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. **A Student must not represent as the Student's own work all or any portion of the work of another. 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.

Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give the instructor early in the semester.

**Accessibility:** The process for receiving accommodations for your disability may be more complicated than you realize. For many universities, documentation requires access to affordable healthcare, time, printer services, and knowledge of the institution's bureaucratic processes. You might face experiences that may not qualify you for accommodations, such as:

Your disability is undiagnosed, self-diagnosed, or is difficult to document  
Your disability only affects you sometimes

You are injured and do not qualify for accommodations  
Your disability is stigmatized, such as anxiety or depression  
You may be estranged from your family or support system  
You may be a caregiver for a sick, elderly, or young person  
You are a single parent  
You work a full-time, part-time, or multiple jobs  
You are food, housing, or clothing insecure

**Whatever you face, it is my responsibility as an educator to work with you to achieve the learning outcomes of ENC 1145. If I am not meeting your learning needs, please see me directly about ways I can adjust the course to your situation.**

**Students in Distress:** For guidance during distressing situations, please contact U Matter We Care or the Dean of Students Office. They can help students navigate resources and academic procedures for personal, medical, and academic issues.

U Matter We Care: <http://umatter.ufl.edu>, [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-294-2273 (CARE)  
Dean of Students: <https://dso.ufl.edu/>, 202 Peabody Hall, (352) 392-1261  
Counseling and Wellness Center: <https://counseling.ufl.edu/>, 3190 Radio Road, (352) 392-1575  
Field and Fork Pantry: <https://fieldandfork.ufl.edu/>, located near McCarty B, 352-294-2208  
Student Health Care Center: <http://shcc.ufl.edu/>, multiple locations, (352) 392-1161

**Please note: I am a mandatory reporter of any known instances of sexual violence, sexual harassment, domestic and intimate partner violence, stalking, gender-based discrimination, discrimination against pregnant and parenting students, and gender-based bullying and hazing. Outside of these issues, I will always talk with you confidentially about the things you are facing.**

**Inclusivity:** To affirm and respect the identities of students in the classroom and beyond, I will do my best to refer to you by the name and/or pronouns you tell me. Please contact me at any time during the semester if you wish to be referred by a name and/or pronouns other than what is listed in the student directory or that you have included in the syllabus acknowledgment form.

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). Please contact Ms. Blount at [cblount@ufl.edu](mailto:cblount@ufl.edu) Grade appeals may result in a higher, unchanged, or lower final grade.

**Course Evaluations:** Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

**Classroom behavior:** You should use computers, laptops, and e-readers for course-related activities only, including taking notes and using e-copies of readings. Checking Facebook, web surfing unrelated to class, and doing work for other classes are examples of behavior that may result in deductions from your participation grade. Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior, as determined by the instructor, will result in dismissal, and accordingly absence, from the class.

**Policy on environmental sustainability:** Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County Friends of the Library annual book sale.)

**Recording Policy:** Class lectures may only be recorded for purposes defined by House Bill 233/Section 1004.097. A class lecture does not include academic exercises involving student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session. A recording of a class lecture may not be published without the consent of the lecturer. Publish is defined as sharing, transmitting, circulating, distributing, or providing access to a Recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. A recording, or transcript of the recording, is considered to be published if it is posted on or uploaded to, in whole or part, any media platform, including but not limited to social media, book, magazine, newspaper or leaflet. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

### **Grading and Assessment Rubric**

You should strive to excel in all three of these areas in each written assignment:



1) **Content:** How strong is your argument, development, and support? Does the paper offer a strong understanding of the text and is your content relevant to your argument/assignment? Do you provide adequate support, such as outside sources and textual evidence?

2) **Organization:** How well-structured are your paragraphs? Do your overall ideas flow well? Does the paper employ topic sentences? Do paragraphs support the thesis statement?

3) **Mechanics:** How frequently do you make errors in grammar, style, and spelling? Is the paper formatted correctly in MLA style?

**A-level paper:** Follows and meets the assignment requirements. The paper has a thesis statement that is clearly articulated, supported, and is analytical. Paragraphs build and support the argument of the paper. Examples and quotes from texts are used to support ideas and claims. Writing is clear and the paper uses varied sentence structure and diction. Paper is free of most grammatical and spelling errors. MLA format is correct. The paper should have a clear conclusion that does more than just summarize.

**B-level paper:** Follows and meets most of the assignment requirements. The paper includes a thesis, but wording may be unclear or weaker in argument. Paragraphs build on the argument, but do not necessarily offer strong connections between the text and argument. The paper does not analyze the text as in-depth as the “A” paper. Paper may have vague language, spelling and grammar errors, or superficial analysis. MLA formatting is correct. Paper includes a strong conclusion.

**C-level paper:** Follows and meets some of the assignment requirements. Does not have a fully developed or articulated thesis statement. It is descriptive rather than analytical. Paragraphs do not engage or defend the thesis statement. Writing is disorganized, but may include some analysis of text. Paper does not incorporate sufficient textual evidence to support the main argument. MLA format has some errors. Conclusion lacks clarity.

**D-level and below paper:** Does not meet assignment requirements. The paper lacks a developed thesis statement. Paper does not engage or defend key arguments. Does not successfully incorporate textual evidence. Paper includes disregard of proper grammar and spelling rules. Writing is vague and includes errors and weak argumentation. Does not follow MLA format. Paper does not include a conclusion.

Grading Scale:

A 4.0 93-100%

A- 3.67 90-92%

B+ 3.33 87-89%

B 3.0 83-86%

B- 2.67 80-82%

C+ 2.33 77-79%

C 2.0 73-76%  
 C- 1.67 70-72%  
 D+ 1.33 67-69%  
 D 1.0 63-66%  
 D- 0.67 60-62%  
 E 0.00 0-59%

**Course Schedule:**

Schedule may change throughout the semester. Schedule notes major assignment due dates, but does not note homework assignments and in-class activities you are required to complete.

Texts or excerpts that have been uploaded to Canvas will be noted on the syllabus. The syllabus also provides links to supplemental material you are required to read in advance to class and in connection to the assigned reading.

The course calendar notes readings and assignments that should be completed PRIOR to each class session.

| Week: | Date:  | Text/Topic:   | Due Date: |
|-------|--------|---|-----------|
| 1     | M 1-9  | Overview of Syllabus and Course Policies  |           |
|       | W 1-11 | What is a Myth? By Karen Armstrong<br>pgs. 1-13 PDF on Canvas<br><br>Defining Mythic Revisions: No Assigned Reading |           |
|       | F 1-13 | Defining Mythic Revision: No Assigned Reading   |           |
| 2     | M 1-16 | Holiday: No Class   |           |

|   |        |  |   |
|---|--------|--|---|
|   | W 1-18 | The Gorgon Gal: Medusa Imagery/Poems<br>Read: "Medusa" by Carol Ann Duffy<br>PDF on Canvas   | <b>Perusall Annotation 1 Due at 10:00 a.m.</b>                          |
|   | F 1-20 | Read: <a href="#">Patricia Smith's "Medusa"</a><br>Watch: <a href="#">Patricia Smith Performs Medusa</a>                             | <b>Introductory TikTok Videos due to Discussion Board at 11:59 p.m.</b> |
| 3 | M 1-23 | Margaret Atwood- <i>The Penelopiad</i> and Strange Sisterhood<br>Read: Chapters i-x<br>Pg. 1-64                                      |   |
|   | W 1-25 | Margaret Atwood- <i>The Penelopiad</i><br>Read: Chapters: xi-xix<br>Pgs. 65-135  | <b>Perusall Annotation 2 Due at 10:00 a.m.</b>                          |
|   | F 1-27 | Margaret Atwood- <i>The Penelopiad</i><br>Read: Chapters: xx-xxix<br>Pgs. 135-END  |   |
| 4 | M 1-30 | Rita Dove <i>Mother Love</i> and the Mother-Daughter Myth<br>Read: Part II: "Persephone, Falling" through "Mother Love"<br>Pgs. 9-17 |   |
|   | W 2-1  | Rita Dove <i>Mother Love</i><br>Read: Part III: "Persephone in Hell"<br>Pgs. 23-33<br>Part IV: "Hades Pitch"<br>Pg. 37               |   |

|   |        |  |  |
|---|--------|--|--|
|   | F 2-3  | Rita Dove <i>Mother Love</i><br><br>Read: Part V: “Demeter’s Mourning” pg. 48<br><br>Part IV: “Demeter’s Waiting” pg. 56, “Demeter’s Prayer to Hades” pg. 63   | <b>Perusall Annotation 3 Due at 10:00 a.m.</b> |
| 5 | M 2-6  | Rachel Smythe-Lore <i>Olympus and the Mythic Metropolis</i><br><br>Read: <a href="#">Episode 1-5</a>   |  |
|   | W 2-8  | Rachel Smythe-Lore <i>Olympus</i><br><br>Read: <a href="#">Episode 5-10</a>  | <b>Perusall Annotation 4 Due at 10:00 a.m.</b> |
|   | F 2-10 | Rachel Smythe-Lore <i>Olympus</i><br><br>Read: <a href="#">Episode 10-15</a><br><br><b>Panel 1:</b> <a href="#">Mortals of Mythology</a> Webtoon   |  |
| 6 | M 2-13 | Harmonia Rosales’ ‘Entwined’ Art Exhibit and “African Gods Meet Greek Mythology”<br><br>Read: <a href="#">Entwined</a><br>Watch: <a href="#">Profile of Harmonia Rosales</a><br>View: The Birth of Oshun, (2017)<br>Oba and Her Ear (2021)<br>Still We Rise (2021)<br>Check Files on Canvas for images |  |
|   | W 2-15 | Harmonia Rosales’ ‘Entwined’ Art Exhibit and Decolonizing the Orishas<br><br>Watch: <a href="#">Harmonia Rosales: Regeneration Artist Talk</a>   |  |

|   |        |   |   |
|---|--------|---|---|
|   | F 2-17 | Skills Workshop: Finding and Incorporating Secondary Sources  | <b>Close Reading Paper Due at 11:59 p.m.</b>  |
| 7 | M 2-20 | Madeline Miller- <i>Circe</i> and Magical Monsters<br>Read: Chapter 1-6: pgs. 1-76  |   |
|   | W 2-22 | Madeline Miller- <i>Circe</i><br>Read: Chapters 7-10: pgs. 77-136   |   |
|   | F 2-24 | Madeline Miller- <i>Circe</i><br>Chapters 11-15: pgs. 137-205<br><b>Panel 2:</b> <a href="#">Cartoon Animations: Reflections by Patricia Satjawatcharaphong</a>           |   |
| 8 | M 2-27 | Madeline Miller- <i>Circe</i><br>Read: Chapters 16-19: pgs. 206-272   | <b>Perusal Annotation 5 Due at 10:00 a.m.</b> |
|   | W 3-1  | Madeline Miller- <i>Circe</i><br>Read: Chapters 20-23: pgs. 273-344   |   |
|   | F 3-3  | Madeline Miller- <i>Circe</i><br>Read: Chapters 24-END: pgs. 346-383<br><b>Panel 3:</b> “Therapy” an instagram comic strip series by <a href="#">@anastasia_gorshkova</a> |   |

|    |         |  |  |
|----|---------|--|--|
| 9  | M 3-6   | <p>Guest Speaker: Sasha Sloan, founder of <a href="#">Archive Sunday</a> and mythic content creator, influencer, and digital business owner</p> <p>Explore: Sasha's Youtube Series: "<a href="#">Noble House of Black</a>":</p> <p>Sasha will Zoom in to our class</p> |  |
|    | W 3-8   | <p>Fairy Tales as Myths</p> <p>Read: Jack Zipes "The Irresistible Fairy Tale."</p> <p>PDF on Canvas</p>  |  |
|    | F 3-10  | <p>Skills Workshop: Building the Critical Research Paper</p> <p><b>Panel 4:</b> <a href="#">Tales of Faerie Blog</a></p>   |  |
| 10 | 3-13-17 | <b>Spring Break</b>  |  |
| 11 | M 3-20  | <p>Angela Carter-<i>The Bloody Chamber</i> and Gothic New Tellings</p> <p>PDF on Canvas</p> <p>Guest Lecturer: Lindsey Scott and Bluebeard Lore</p>  | <b>Perusall Annotation 6 Due at 10:00 a.m.</b> |
|    | W 3-22  | <p>Angela Carter-<i>The Bloody Chamber</i> continued</p> <p>PDF on Canvas</p>  |  |
|    | F 3-24  | <p>Angela Carter-<i>The Bloody Chamber</i> continued</p> <p>PDF on Canvas</p> <p><b>Panel 5:</b> <a href="#">Warriors In Gowns and Other Plot Twists</a> by Gina Pfleegor</p>  |  |

|    |        |  |  |
|----|--------|--|--|
| 12 | M 3-27 | Emma Donoghue- <i>Kissing the Witch: Old Tales in New Skins</i> and “Queering the Canon”<br><br>Read: The Tale of the Shoe<br>PDF on Canvas  | <b>Perusall Annotation 7 Due at 10:00 a.m.</b> |
|    | W-29   | Emma Donoghue- <i>Kissing the Witch: Old Tales in New Skins</i><br><br>Read: The Tale of the Rose<br>PDF on Canvas<br><br><b>Panel 6: Nikita Gill: Instagram Poet</b>  |  |
|    | F 3-31 | Paper Pitches in Class   | <b>Paper Pitch Proposal Due 11:59 p.m.</b>     |
| 13 | M 4-3  | Kalynn Bayron- <i>Cinderella is Dead</i> and BIPOC Princesses and YA trends<br><br>Read: <a href="#">Not Until We Get a Turn: Retellings, Tropes, and Who Gets To Tell Stories</a><br><br>Read: <i>Cinderella is Dead</i> : pg. 1-70 |  |
|    | W 4-5  | Kalynn Bayron- <i>Cinderella is Dead</i><br>Pgs. 70-140  | <b>Perusall Annotation 8 Due at 10:00 a.m.</b> |
|    | F 4-7  | Kalynn Bayron- <i>Cinderella is Dead</i><br><br>Pgs. 141-210<br><br><b>Panel 7: <a href="https://www.tumblr.com/racebentdisney">Racebentdisney.tumblr.com</a></b>  |  |
| 14 | M 4-10 | Kalynn Bayron- <i>Cinderella is Dead</i><br><br>Pgs. 211-281   |  |

|    |        |  |   |
|----|--------|--|---|
|    | W 4-12 | Kalynn Bayron- <i>Cinderella is Dead</i><br>Pgs. 281-351   | <b>Annotated Bibliography Due at 11:59 p.m.</b>   |
|    | F 4-14 | Kalynn Bayron- <i>Cinderella is Dead</i><br>Pgs. 351-END   |   |
| 15 | M 4-17 | In-Class Viewing:<br><br>Pixar's first fairy tale: <i>Brave</i> directed by Brenda Chapman                           |   |
|    | W 4-19 | In-Class Viewing:<br><br>Pixar's first fairy tale: <i>Brave</i> directed by Brenda Chapman<br><br>Discussion of film |   |
|    | F 4-21 | Pixar's first fairytale: <i>Brave</i> directed by Brenda Chapman<br><br>Discussion of film                           | <b>Critical Research Analysis Paper Due</b>       |
| 16 | M 4-24 | Multimodal Mythic Retelling Presentations  |   |
|    | W 4-26 | Multimodal Mythic Retelling Presentations  |   |
|    |        |  |   |
|    | M 5-1  |  | <b>Multimodal Myth and Artist's Statement Due</b> |
|    |        |  |   |