

CLASS INFO

ENG 1131, Fall 2021
Section 1983, Class # 12921

Meeting times: MWF period 5
(11:45 a.m. – 12:35 p.m.)
Screenings: R periods 9-11
(4:05 p.m. – 7:05 p.m.)
Classroom: Weil Hall 408E
Course website: Canvas

Instructor: Mandy Moore
Pronouns: she/her
Please call me: Mandy or Ms.
Moore
Email: mandymoore@ufl.edu
Contact me: via email or
Canvas message

Office hours:
• R 1:30 – 3:30 p.m.
• By appointment
Office #: **TBA**

Required texts:

- *An Introduction to Media Fan Studies* by Lori Morimoto. Available as a PDF for \$12.50 [here](#).
- All other required texts will be provided.

ENG 1131: Writing Through Media Passion, Power, and Play: Tensions in Fandom

Course Description:

From early Jane Austen book clubs to today's enormous conventions like San Diego ComicCon, fandom has manifested in a myriad of different ways over time. These diverse fan communities all raise questions about how fandom fits—or should fit—into our broader culture. Does fandom represent the shallowest characteristics of a consumerist society, or does it hold the potential for more empowering engagement with media? Why are some fandoms, like sports, seen as more socially acceptable than others, like Twilight or K-Pop? This class will explore various tensions within fandom and fan studies from varying perspectives: fans, scholars, and official media creators (“The Powers That Be”).

By the end of the course, students should have a working understanding of fandom, fan history, and some of the key debates and developments within fandom and fandom studies. Students will be able to address these topics through both academic and popular writing, along with more creative, fannish modes of communication. Students should be able to analyze and synthesize multiple perspectives about a given tension between values, holding space for nuance and complexity while also generating their own stance.



Star Trek Fanfiction by Patrick Leger

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.

Course Grades

Traditional grading practices of percentage points and letter grades ask us to measure our learning on a pre-determined scale, ranking the “products” of our learning like essays and tests against other students rather than accounting for the ongoing *process* of learning. These practices not only fail to really capture the growth that occurs in the classroom; they also tend to exacerbate existing inequalities by evaluating us according to standards that are anything but neutral. In many ways, upholding traditional grading scales is another way of upholding hierarchies of race, class, gender, sexuality, ability, and neurotypicality. Therefore, we will adopt an alternative grading approach for this course that aims to be more holistic and equitable.

All assignments for this class will be marked on a scale of 0-3 that assesses not the “quality” of your work but rather whether or not your work meets the assignment guidelines and goals. You will still receive written feedback from me on your work, especially your writing, to help you grow as a writer and to let you know where you stand in terms of meeting the writing outcomes of the course. **Read all feedback carefully** for concrete suggestions on improving or expanding your future work.

- 0—Missing (did not turn in any work)
- 1—Unsatisfactory (turned in work that **does not** meet the assignment guidelines)
- 2—Satisfactory (turned in work that **does** meet the assignment guidelines)
- 3—Excellent (turned in work that goes above and beyond assignment guidelines)

Specific rubrics outlining the standards and expectations for each assignment will be provided on Canvas and discussed in class together. Since the assignment guidelines are an expression of the goals of the course, meeting those in your work (i.e. 2’s and 3’s) means that you are **doing great!**

In order to pass the course with at least a D, you must turn in all assignments (in other words, get at least all 1’s). Remember that to get writing requirement credit for the course, you must earn a C (not a C-) or above and turn in all 6,000 words. Consistently turning in written work that does not meet the assignment requirements **or** failing to meet the word count on any essay will prevent you from achieving that writing credit. You will automatically be asked to resubmit essays that do not hit the word count to ensure you have the opportunity to gain the writing credit; **you can also choose to revise and resubmit any assignment, provided you let me know within 48 hours of receiving your initial feedback that you plan to revise.**

You will meet with me one-on-one at least three times during the semester to discuss your learning in the class. **At the first two meetings, we will discuss your progress in the course, and I will let you know how your work up to that point would translate**

into a letter grade. At our final meeting, which will take place during the last week of classes, we will collaborate to determine your overall letter grade in the course.

We will look at your participation in class discussions and activities, the effort you put into the course, your growth as a thinker and writer, and the contents of your final reflection assignment, along with all of your assignment scores. Your input in this decision is incredibly important, as your grade should reflect *your* evaluation of your learning and your work as well as my own. Ultimately, however, **I do have the final say on course grades.** If we are unable to come to an agreement and I assign a grade that does not align with your self-evaluation, I will provide you a detailed explanation of my reasoning, according to the requirements set out in this syllabus and in assignment rubrics, during our last meeting and in writing.

Assignments

Assignment	Word Count	Weight**	Due Date
2 Summary, Synthesis, and Response (SSR) essays	750 each (1500 total)	10% each (20% total)	#1: Oct. 7 by 11:59 p.m. #2: Nov. 19 by 11:59 p.m.
Autoethnography	1500	15%	Sept. 24 by 11:59 p.m.
Popular criticism essay	1500	15%	Nov. 5 by 11:59 p.m.
Fanzine	500	15%	Dec. 1 by 11:45 a.m.
Final reflection	1000	10%	Dec. 6 by 8:00 a.m.
Perusall annotations & digital day discussions	n/a	20%	By class time (11:45 a.m.) on the day that text is assigned
3 conferences with Mandy	n/a	5%	Weeks 3, 8, and 16
Total:	6000 words		

****Because we're using a holistic grading scheme, these weights are approximate and meant to give you an idea of how significant the assignment is.**

Brief Assignment Descriptions

More information and detailed requirements/rubrics will be provided in class.

➤ **Summary, Synthesis, and Response (SSR) (two 750-word essays)**

Choose two texts we've read (or watched, listened to, played, etc.) for class so far; at least one must be academic. Briefly summarize the texts, synthesize them by showing how they connect to one another, and respond with your own stance on that topic. One SSR will cover the texts from the first half of the semester and one will cover the texts from the second half.

- **Autoethnography (1500-word essay)**

Use a moment from your own experience as a fan (broadly defined!) to explore the definitions and significance of concepts like fan, fandom, and fandom studies. (For example, what does it mean to be a fan? Why is it important to study fandom? Etc.) You will also incorporate at least 2 sources, one of which should be a critical reading from class, as you analyze your own experiences. We will discuss examples of autoethnographic fandom scholarship to model this kind of personal analysis.
- **Popular Criticism Essay (1500-word essay)**

Using our readings from online publications as a model, write a non-academic essay on a fandom topic of your choice, making an argument about the meaning or importance of that topic. You will workshop your topic with myself and your peers in class. We will also devote time to talking about the differences in style between academic and popular criticism. You will need to cite at least 2-3 outside sources, but the nature of those sources will depend on your topic.
- **Fanzine (500 words)**

Building on our exploration of fanzines throughout the semester, you will create a zine that either a) critically analyzes a particular media text or its fandom OR b) explores an element of fandom more broadly. The zine can be print or digital. The zine has a 500-word minimum which you can fulfill either by including 500 words of analysis, critical fanfic, etc. in the zine itself OR, if your zine uses mostly visual media to make its point(s), by submitting a 500-word artist's statement alongside the zine. You will need to submit a digital copy of the zine (for a print zine, scans/images will suffice) to Canvas for grading.
- **Final Reflection (1000-word essay)**

In this personal essay, you will reflect on your learning and growth throughout the semester—not only in terms of the fandom content of the course but also in terms of how you have developed as a writer, a critical thinker, and a scholar of popular media and culture.
- **Perusall Annotations & Digital Day Discussions**

You will access many of our readings and assigned podcast episodes through the collective annotation platform Perusall, which allows us to read each other's comments, questions, and connections. We will cover how to utilize Perusall and how to craft substantive annotations during the first week of class. Perusall has a built-in scoring system that evaluates the quantity and quality of your annotations as well as your interactions with the text and your peers. You can raise this score through a combination of reading all pages, engaging with your peers' annotations by commenting/upvoting or gaining comments/upvotes, and adding at least 5 substantive annotations dispersed throughout the text. These scores are on our usual 0 to 3 scale, and you will be able to see your score adjust in real time as you annotate and interact more. These scores will factor into our discussion of your final

grade at the end of the semester. This category also includes the discussion posts for our “digital days” when we meet individually for conferences, which help us to continue our conversations even when we’re not meeting as a group.

➤ **Conferences with Mandy**

You are required to meet one-on-one with me 3 times during the semester (in weeks 3, 8, and 16). The first meeting gives us a chance to establish a baseline for the semester and answer any questions you may have; the second is an opportunity to check in on your progress and let you know where you stand at the midpoint of the semester. The final meeting will be our discussion of your final grade.

Course Policies

1. You must complete all **assignments** to receive credit for this course.
2. **Attendance:** Since much of your learning in this course comes through discussion and participation, **you are expected to attend all classes, including screening periods**. In accordance with [UF’s attendance policies](#), the standard policy in the English department is that students may miss 3 periods with no penalty; after missing 6 periods, the student fails the course.

Generally, you should aim to keep your absences within that department standard. However, since we will be using an alternative grading schema in this course, absences will not translate directly into a percentage or penalty in your final grade. Instead, we will consider your attendance during your last conference with me as one factor on your grade in the course, with any extenuating circumstances taken into account.

If you know you will be absent, contact me **in advance** so we can discuss what you will miss and if anything needs to be made up. Documentation is preferred but not required; if you have an emergency requiring more long-term or intensive accommodations, you can submit documentation through U Matter We Care to inform your instructors of your needs while maintaining your privacy. Failing to communicate with me about your absences in advance (or ASAP after the fact in unforeseen emergencies) will both hinder your ability to keep up with the material and negatively factor into your final grade.

3. **Tardiness:** Although we all run late sometimes, please try to be on time, as we have a lot of material to cover and little time. Multiple tardies or arriving more than 15 minutes late may count as an absence. If you arrive late, be sure to speak to me after class to let me know you were present and catch up on any announcements you may have missed.

4. **Classroom Behavior:** Treat each other, your instructor, and yourself with respect. Remember that we don't know what's going on in others' lives. We all come from diverse cultural, economic, and ethnic backgrounds. If you are disruptive, disrespectful, rude, or otherwise engaging in inappropriate behavior, you will be asked to leave and counted absent.
5. **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/about/title-ix-rights/>
6. **Paper Format & Submission:** All papers will be submitted on Canvas as a Word document or PDF by the due date and time listed on the schedule below. Your papers 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; check [Purdue OWL](#) if you are unsure of how to cite something. 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.**
7. **Late Papers/Assignments:** Perusal annotations will not be accepted late, since you can simply annotate the next reading. All other assignments will be accepted up to 48 hours late without an extension, although consistently turning in late work without communicating with me will negatively factor into your final grade. Extensions will be granted at my discretion, but **only if you ask in advance of the due date.**
8. **Paper Maintenance Responsibilities:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. **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.

The UF Student Honor Code defines plagiarism in this way:

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.
10. 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 your instructor early in the semester.
 11. **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/>
 12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
 13. **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 Grade appeals may result in a higher, unchanged, or lower final grade.
 14. **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://ufl.bluera.com/ufl/>

COVID-19 Practices

The following language comes from the University of Florida administration. In response to COVID-19, the following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- **If you are not vaccinated, get vaccinated.** Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/>. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.
- **You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated.** Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.
 - Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
 - Hand sanitizing stations will be located in every classroom.
- **If you are sick, stay home and self-quarantine.** Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the UF Health Screen, Test & Protect website for more information.
 - Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.
 - If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.

Continue to regularly visit www.coronavirus.UFHealth.org and www.coronavirus.ufl.edu for up-to-date information about COVID-19 and vaccination.

Semester Schedule

This schedule is subject to change; any updates will be announced in class & posted on Canvas.

Some abbreviations:

- SP = Screening Period
- KWE = Keywords essay
- *IMFS* = from *An Introduction to Media Fan Studies* by Lori Morimoto
- CYOA = “Choose your own adventure” assignment where you will pick one of the available topics and read through the materials (usually short articles or *Fanlore* wiki pages) provided on that topic on Canvas. Come prepared to share what you’ve learned with the class!

Date	Complete Before Class	Due Today
Week 1		
M 8/23		
W 8/25	Read KWEs “Fan,” “Convergence”	
R 8/26 SP	In-class Screening: <i>The People vs. George Lucas</i> , dir. Alexandre O. Philippe, 2010 (92 min).	
F 8/27	Read Sandvoss, Gray, & Harrington, “Introduction: Why Still Study Fans?”	
Week 2		
M 8/30	Read Lori Morimoto, “Acafandom and Ethics in Fan Studies” (<i>IMFS</i>) Read “Theory of Fic Gate” on <i>Fanlore</i>	
W 9/1	Read and annotate excerpts from Matt Hills, <i>Fan Cultures</i>	
R 9/2 SP	In-class workshop on autoethnography with guest speaker Pavithra Suresh	
F 9/3	Read Morimoto, “Before Fan Studies” (<i>IMFS</i>) Proto-Fandoms CYOA: Janeites, Sherlockians, Hollywood’s “Star System,” “First Fandom”	By today, sign up for a conference with Mandy
Week 3		
M 9/6	NO CLASS—LABOR DAY	
W 9/8	*Digital Day—We Will Not Meet for Class* One-on-one conferences will take the place of full class meetings this week. On your own, you will complete the following digital work: Read and annotate excerpts from Henry Jenkins, <i>Textual Poachers</i> Complete digital day discussion post #1	5:00 p.m.: Initial discussion post 11:59 p.m.: 2 replies to discussion board

Date	Complete Before Class	Due Today
R 9/9 SP	In-class Screening: <i>Trekkies</i> , dir. Roger Nygard, 1997 (86 min)	
F 9/10	<p>*Digital Day—We Will Not Meet for Class* One-on-one conferences will take the place of full class meetings this week. On your own, you will complete the following digital work: Read and annotate Rukmini Pande, <i>Introduction to Squee from the Margins</i> Complete digital day discussion post #2</p>	<p>5:00 p.m.: Initial discussion post</p> <p>11:59 p.m.: 2 replies to discussion board</p>
Week 4		
M 9/13	<p>Read Morimoto, “Early Fan Studies” (<i>IMFS</i>) Fanzines CYOA: explore a digitized fanzine from the archives listed on Canvas</p>	
W 9/15	<p>Read and annotate Abigail De Kosnik, “Archival Styles” Archive of Our Own CYOA: purges & the formation of AO3, tag wrangling and the “wall of tags,” AO3 & the Hugo Awards</p>	
R 9/16 SP	In-class screening: <i>Supernatural</i> 5x9 “The Real Ghostbusters” (2009, 40 min) and 10x5 “Fan Fiction” (2014, 41 min)	
F 9/17	Read Morimoto, “Fanfiction Studies” (<i>IMFS</i>)	
Week 5		
M 9/20	<p>Read and annotate KWE “Author” Read and annotate Kristina Busse, “May the Force Be with You”</p>	
W 9/22	<p>Fanfiction CYOA: read two fanfic examples & accompanying introductions of your choice from Coppa’s <i>Fanfiction Reader</i> (ebook available through UF library) Fanfiction tropes and practices CYOA: Mary Sue, alternate universe, challenges, crackfic, crossover, hurt/comfort</p>	
R 9/23 SP	In-class fanfiction “bingo”: come prepared to write!	
F 9/24	Read and annotate Rebecca Tushnet, “Copyright Law, Fan Practices, and the Rights of the Author”	11:59 p.m.: Autoethnography
Week 6		
M 9/27	<p>Read and annotate Catherine Tosenberger, “Mature Poets Steal” Profic CYOA: <i>50 Shades of Gray, After</i>, Cassandra Clare</p>	

Date	Complete Before Class	Due Today
W 9/29	Read and annotate Kristina Busse, “Geek Hierarchies, Boundary Policing, & the Gendering of the Good Fan”	
R 9/30 SP	In-class Screening: <i>Ready Player One</i> , Steven Spielberg, 2018 (140 min.)	
F 10/1	Read and annotate Constance Grady, “The <i>Ready Player One</i> Backlash, Explained” Read and annotate Elizabeth Minkel, “Harry Potter and the Sanctioned Follow-On Work”	
Week 7		
M 10/4	Read and annotate KWE “Production” Fanworks CYOA part 1: visual fanart, fancomics, fanvids & fan films, “meta,” fan poetry	
W 10/6	Read and annotate Matt Hills, “From Dalek Half Balls to Daft Punk Helmets” Fanworks CYOA part 2: cosplay, filk & fan music, material fanart & replicas, podcasts & podfic	
R 10/7 SP	In-class Screening: <i>A Very Potter Musical</i> by Starkid, 2009 (~165 min)	11:59 p.m.: SSR essay #1
F 10/8	NO CLASS—HOMECOMING	
Week 8		
M 10/11	Class visit to the Pop Culture Special Collection with curator Jim Liversidge. <u>Meet in Smathers (Library East) room 100</u>	By today, sign up for a conference with Mandy
W 10/13	*Digital Day—We Will Not Meet for Class* One-on-one conferences will take the place of full class meetings this week. On your own, you will complete the following digital work: Read and annotate Lincoln Geraghty, excerpts from <i>Cult Collectors</i> Complete digital day discussion post #4	5:00 p.m.: Initial discussion post 11:59 p.m.: 2 replies to discussion board
R 10/14 SP	In-class Screening: <i>A Brony Tale</i> , dir. Brent Hodge, 2014 (78 min) and <i>The Magic Portal</i> , dir. Lindsay Fleay, 1989 (16 min)	
F 10/15	*Digital Day—We Will Not Meet for Class* One-on-one conferences will take the place of full class meetings this week. On your own, you will complete the following digital work: Read and annotate Katriina Heljakka, “Toy Fandom, Adulthood, and the Ludic Age” Complete digital day discussion post #4	5:00 p.m.: Initial discussion post 11:59 p.m.: 2 replies to discussion board
Week 9		

Date	Complete Before Class	Due Today
M 10/18	Toys and Play CYOA (pick 2): LEGO, <i>Star Wars</i> , He-Man and She-Ra, Barbie, Pokémon, D&D, <i>Dragon Age</i> , <i>The Legend of Zelda</i> , EA Sports Bring to class two potential topics for your Popular Criticism Essay	
W 10/20	Read and annotate Sky LaRell Anderson, “Extraludic Narratives”	
R 10/21 SP	In-class gaming: Mario Kart, Guitar Hero, board/tabletop games, LEGO, others TBA	
F 10/22	Read and annotate KWE “Celebrity” Real Person Fic CYOA: One Direction, professional hockey, <i>Supernatural</i> , <i>Modao Zu Shi</i>	
Week 10		
M 10/25	Listen to and annotate <i>Fansplaining</i> episode 133: Slash: The Discourse	
W 10/27	Read and annotate Clare McBride, “The Fall of Fandom Etiquette and the Rise of the Ship War” Ship Wars CYOA (pick 2): <i>X-Files</i> , <i>Harry Potter</i> , Marvel Cinematic Universe, <i>Voltron</i> , The Johnlock Conspiracy, <i>The 100</i> , <i>The Flash</i> , <i>Supergirl</i> , <i>RWBY</i> , <i>Once Upon a Time</i>	
R 10/28 SP	In-class zine workshop with potential guest artist	
F 10/29	Read and annotate Aja Romano, “Social Justice, Shipping, and Ideology” Anti-shipping CYOA: Purity culture in fandom, anti-shippers, anti-antis	
Week 11		
M 11/1	Read and annotate KWE “Race” Listen to and annotate <i>Fansplaining</i> episode 135A: Race & Fandom Revisited Part 1	
W 11/3	Read Facefail context on <i>Fanlore</i> Read and annotate Zeenah, “What Fandom Racism Looks Like”	
R 11/4 SP	In-class screening: K-Pop documentary TBA (either <i>Global Youth</i> , <i>Dreaming of K-Pop</i> or <i>Superfans</i> , <i>Global K-Pop!</i>)	
F 11/5	Read and annotate KWE “Globalization” Read and annotate Lori Hitchcock Morimoto & Bertha Chin, “Reimagining the Imagined Community”	11:59 p.m.: Popular criticism essay
Week 12		
M 11/8	Read and annotate Ebony Elizabeth Thomas and Amy Stornaiuolo, “Restoring the Self”	

Date	Complete Before Class	Due Today
W 11/10	Read and annotate Myles McNutt, “ <i>The 100</i> and the Social Contract of Social TV” Representation Fails CYOA: Lexa and <i>The 100</i> , <i>The Last Airbender</i> and whitewashing, <i>Pottermore</i> and North American magic	
R 11/11 SP	NO CLASS—VETERANS DAY	
F 11/12	Listen to and annotate <i>Temple of Geek</i> episode 175: “Problematic Fandoms and the Importance of Diversity and Inclusion”	
Week 13		
M 11/15	Read and annotate KWE “Labor” Read and annotate Mel Stanfill & Megan Condis, “Fandom and/as Labor”	
W 11/17	Read and annotate Lori Kido Lopez & Jason Kido Lopez, “Deploying Oppositional Fandoms” Fan activism CYOA: Britney Spears, BTS, Captain America, <i>Padmavaat</i>	
R 11/18 SP	In-class zine workday: Mandy will bring paper, magazines, etc. that you can use	
F 11/19	Read and annotate Chin, Jones, McNutt, & Pebler, “ <i>Veronica Mars</i> Kickstarter and Crowdfunding” Save the Show Campaigns CYOA: <i>Star Trek TOS</i> , <i>Beauty and the Beast</i> , <i>Firefly</i> , <i>Sense8</i> , <i>Lucifer</i> , <i>Wynonna Earp</i>	11:59 p.m.: SSR essay #2
Week 14		
M 11/22	*Digital Day—We Will Not Meet for Class* Work on your own on your fanzine. You’re expected to work ~50 minutes (the length of a class period) but do not have to do so <i>during</i> our usual class times. By the end of the day, email or Canvas message me what you worked on, including drafts of text, images of the zine in progress, etc.	
W 11/24	NO CLASS—FALL BREAK	
R 11/25 SP	NO CLASS—FALL BREAK	
F 11/26	NO CLASS—FALL BREAK	
Week 15		
M 11/29	Read and annotate Philip M. Napoli & Allie Kosterich, “Measuring Fandom”	

Date	Complete Before Class	Due Today
W 12/1	Read and annotate Anne Gilbert, “Conspicuous Convention” Cons CYOA: DashCon, ClexaCon, San Diego ComicCon, Comiket	11:59 p.m.: Fanzine
R 12/2 SP	In-class zine festival: bring your fanzine to show off to the class!	
F 12/3	Read and annotate Click, Gray, Mittell, and Scott, “Futures of Fan Studies”	By today, sign up for a conference with Mandy
Week 16		
M 12/6	*Final one-on-one conferences—we will not meet as a full class*	8 a.m.: Final reflection
W 12/8	*Final one-on-one conferences—we will not meet as a full class*	