ENG 1131: WRITING THROUGH MEDIA
The Intertextual Fairy Tale

GENERAL EDUCATION OBJECTIVES

- This course confers Gen Ed 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

- **Riordan, Rick. *Percy Jackson and The Olympians: The Lightning Thief*.** Disney-Hyperion. ISBN: 9780786838653
- **Carter, Angela. *The Bloody Chamber*.** Penguin. ISBN: 978-0140178210
- **Carroll, Emily. *Through the Woods*.** Margaret K. McElderry Books. ISBN: 978-1442465961
- **Rhys, Jean. *Wide Sargasso Sea*.** Norton. ISBN: 978-0393352566
- **Carroll, Brian. *Writing and Editing for Digital Media*** (3r^d ed.). Routledge. ISBN: 978-1138636033

COURSE POLICIES

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

2. *Attendance:* Attendance and participation in this class is required. **You are permitted up to 6 absences in this class throughout the semester. If you miss more than six (6) classes (this includes screenings!), you will fail the course.** Bear in mind that in-class work may be excused/made up only under the following circumstances:
   - Student is absent for a religious holiday
   - Student is absent for an athletic or other university-sponsored event (student athletes/students in band, theater, etc.) – documentation required

   For any of these instances, you are required to contact me and provide documentation as noted. In-class work missed for any other reason cannot be made up. Any blog post or paper due on a day you are absent is still due.

3. *Screenings* are mandatory. **Please note that missing a screening counts as an absence.**

4. *Tardiness:* If a student enters after roll has been called, they are late, which disrupts class. **Three instances of tardiness count as one absence**.

5. *Paper Format & Submission*: All papers will be submitted as MS Word (.doc) documents to Canvas, unless otherwise noted (blog posts, etc.). Final drafts should be polished and presented in a professional manner. **All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.** Please do not email your paper to your instructor. When submitting digital papers, please also include your last name in the file name. (Example: ElliottFilmReview.doc).

6. *Late Papers/Assignments*: All assignments are due at the beginning of class on the day indicated, unless otherwise noted on the syllabus. **Late assignments will not be accepted.** If you find yourself in a situation that requires an extension, you must contact me **before the due date** to discuss it.

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.* 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/.

   Plagiarism: A student shall 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. Quoting oral or written materials, whether published or unpublished, without
          proper attribution.
          b. Submitting a document or assignment, which in whole or in part is identical or
          substantially identical to a document or assignment not authored by the student.
          (University of Florida, Student Honor Code, 15 Aug. 2007)

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 the instructor. Please schedule a meeting with me to discuss accommodations within the first week of class.

10. For information on UF *Grading* policies, see: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

11. *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.

12. *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

13. 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) 392-1575, or contact them online: http://www.counseling.ufl.edu/cwc/Default.aspx

14. *Classroom behavior:* please keep in mind that a) students come from diverse cultural, economic, and ethnic backgrounds and b) it is vital that you demonstrate respect for ideas that differ from your own (with the exception of systemic forms of bigotry). In addition, students will refrain from texting and other behaviors that distract classmates. **Disrespectful behavior will result in dismissal from the class and will count as an absence**. Disrespectful behaviors include: Phone calls, texting, checking Facebook, leaving class repeatedly, sleeping, failure to bring texts, disrespectful language, etc.

15. *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/

16. *University Writing Center:* If you ever need help with any of your written assignments, tutors are available at the University Writing Center in 302 Tigert Hall. You can schedule an appointment ahead by calling (352) 846-1138 or by visiting http://writing.ufl.edu/writing-center/

ASSIGNMENTS

Participation (150 points; 15% of grade): Students are expected to come to class prepared and willing to participate in class activities, including writing exercises, discussions, workshops, and more. Students are expected to contribute constructively to each class session.

Tumblog/Reading Responses (200 points; 20% of grade): Eight times over the course of the semester students are required to write a brief (250 word), formal response to the day's reading. These responses must be uploaded to your course blog BEFORE class the day on which they are due. These responses should raise either interpretive or critical questions concerned with textual meaning. They can comment on themes, figurative language, and/or symbolism within the narrative. They also may make judgments regarding the period, history, politics and ethical questions that are relevant to the text.

These responses will be uploaded to a personal Tumblr blog, which the student will create and maintain for the purposes of engaging with this course's themes and distributing other projects. Students will be expected to engage with the Tumblr platform over the course of the semester and to reblog at least 20 posts from other users. These posts may be related to the content of our course, other students' posts with your added commentary/thoughts, or anything else relevant to the student's interests/research in this class. Students are encouraged to use tags on their posts.

Deliverable: Reading response blog posts (8 posts of 250 words each; each worth 20 points and all 8 required to meet composition requirement) + a personal class Tumblr *with* reblogs of other posts (20 reblogged posts, each worth 2 points).

Comparative Analysis (150 points; 15% of grade): For this comparative analysis, students will put a text/film we have read together into a conversation with a film of their choice. This film may be either a film that we have viewed together as a class or any other film that the student thinks bears some thematic similarity or is doing similar cultural work to a text we have read – this is your chance to flex your analytical skills and make some intertextual connections for yourself! Students should focus on similar/contrasting elements from both works, including themes, motifs, symbolism, structure, and characters. Students must clear their text-film pairing with me before proceeding if choosing a film from outside the syllabus.

Deliverable: 1500-1700-word Word document uploaded to Canvas

Fanmix (100 points: 10% of grade): Please choose one of the works we have read and create a soundtrack/"fanmix" for it. Songs can be from any genre of music and can fit the time period of the story or be more modern. This soundtrack should be between 8-12 tracks long and include some kind of cover art. Along with your soundtrack, students will also be writing "liner notes," which briefly explain each song choice.

Deliverable: One fanmix with 8-12 songs and cover uploaded to 8tracks.com and shared in a Tumblr post + liner notes/reflective essay (500+ words) uploaded to Canvas.

Radical Reimaginings Assignment (150 points; 15% of grade): This assignment will give students an opportunity to try their hand at transformative fan work and adaptation:

- Part 1: Please "genderbend," "racebend," or "queer" the cast of a text or film that we have read and create a Tumblr photoset/aesthetic post illustrating this. Students may choose to genderbend/racebend a single character and create an aesthetic post celebrating that character OR recast the entire piece of media. Your photoset is to be accompanied by a short reflection, in which you discuss your rationale and casting, as well as reflect on how/why your "-bent" cast is transformative/has radical representational potential/radically reimagines your chosen text.

- Part 2: Please write a piece of "flash" fanfiction of approx. 500 words for a fandom of your choice (any genre is suitable).

  Deliverable for Part 1: One piece of fan fiction (500+ words) posted on your Tumblr and uploaded to Canvas. One genderbent/racebent Tumblr photoset/aesthetic post uploaded to Tumblr with appropriate tags + reflective essay (500+ words) uploaded to Canvas. Please upload all submissions for Canvas in one Word document.

Final Project (250 points; 25% of grade): Students will have various options for their final project (they may also come up with their own idea with my approval). This final project must represent knowledge acquired this semester about transformative work, "making," and new media. Students must also write a 1000-word rationale to accompany their projects. Example projects could include:

- A Loose Canon video essay similar to Lindsay Ellis' series of videos.
- A graphic adaptation/series of illustrations adapting one of the texts we have read for our class. This work may be either digital or analog, depending on your skillset and preferences.
- Write your own retelling of a myth or fairy tale, either one we read in class together or one of your choice.
- Create a physical piece of art related to the topics and themes of our course. This may be a painting, a sculpture, a character memento "shoebox" similar to the one Remus creates in The Shoebox_Project, a board/card game based on one of our readings, or whatever else you can think of!
- Any other creative act of adaptation/"making" you would like! Mediums may be either digital or analog.

  Please note that, for creative projects, I am not grading on artistic "merit" or "ability" or the lack thereof. I will be grading your final projects on a number of criteria, including clear and demonstrable effort put into your pieces, if/how your pieces demonstrate your understandings of the themes we explored in class, if/how your pieces make use of the rhetorical, transformative, and adaptive "making" strategies that we discussed in class, the quality of your reflective essays and how well you articulate your creative process and the rhetorical arguments your art piece is attempting to make, and so on.

GRADING

Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Course grades will be determined based on the following point system:

Final Grade	**1000 points**
Participation	150 points
Tumblr Blog/Critical Reading Responses	200 points
Comparative Analysis	150 points
Fanmix	100 points
Radical Re-Imaginings	150 points
Final Project	250 points

GRADING RUBRIC

Grade	
A work	You have completed the assignment at a very high quality level. Content is complete, well-organized, pays special attention to genre and style, and is free of typos and grammatical errors. Work in this range demonstrates a high level of critical engagement. You have gone above and beyond what was expected of you.
B work	The assignment has been completed at a satisfactory level, but may still be in need of minor revisions. Content is complete and well-organized with special attention paid to style, genre, audience, grammar, and mechanics.
C work	The assignment is complete and logically organized, but is notably in need of revision. It may include multiple typos or grammatical errors that suggest a lack of proofreading. Additionally, style and level of critical engagement may be lacking. The bare minimum of what was required of you.
D work	You have mostly done what was asked of you, but at a very poor quality level. Little to no attention has been paid to style, grammar, and mechanics; the work is in need of significant revision. The work may also be missing some of the requirements of the assignment, incomplete, or poorly organized.
E work	An "E" is usually reserved for students who have failed to complete the assignment or have failed to meet the minimum word requirement for the assignment. However, an "E" may be given if the work in question blatantly fails to meet the aforementioned criteria for evaluation.

SCHEDULE

This schedule may be subject to change according to the needs of the course. Readings available on Canvas will be indicated as such. *"WEDM" = Writing and Editing for Digital Media*

Unit 1: It's an Old Song

Week 1: Everything is Remix

1/7   Welcome and Introductions | Introduce blog/reading responses assignment

1/9   Read Julie Sanders' Introduction to *Adaptation and Appropriation* (Canvas) | What is adaptation? What is intertextuality?

1/10   Screening: *Everything is Remix* (2015) / Sign up for a Tumblr account

1/11   Discuss *Everything is Remix* | Is the original always better?

Week 2: "It's a Very Old Story": Myth and Intertextuality

1/14   Read *WEDM* Ch. 1 "Writing for Digital Media" and Ch. 7 "Blogito Ergo Sum" and TVTropes' "Tropes are Tools" | Discuss digital writing/blogging | **Introduce comparison paper**

1/16   Read the myth of Hades and Persephone and the myth of Orpheus and Eurydice

1/17   Screening: Watch "The Goddess of Spring" (1934), Disney's *Hercules* (1997), and "Persephone and The Winter Seeds" (1998)

1/18   Watch "Hercules, Disney's Beautiful Hot Mess" | Discuss adaptation and multiplicity

Week 3: "But I Am the Chosen One": Deconstructing The Monomyth

1/21   **NO CLASS (MLK)**

1/23   Read *Percy Jackson and The Olympians: The Lightning Thief* | The continued life of mythology in children's literature

1/24   Screening: *Harry Potter and the Sorcerer's Stone* (2001)

1/25   Read *Percy Jackson* | Discuss the monomyth and *Percy Jackson* and *Harry Potter* as intertexts

Week 4: "It's an Old Song" Myth, Music, and Adaptation

1/28   View "Loose Canon: Hades," finish *Percy Jackson*, and read Riordan's "Memories from my TV/Movie Experience"

1/30   Watch "Minnie the Moocher" (1932) and listen to *Hadestown: The Myth. The Musical* | Discuss anachronism in adaptation / unconventional adaptations of the Orphean myth

1/31   Screening: *Moulin Rouge!* (2001) | **Introduce fanmix assignment**

2/1   Discuss *Moulin Rouge!, Hadestown,* and music as an adaptive mode | What is remix?

Unit 2: Tale As Old As Time

Week 5: "It Was Beauty Killed the Beast": The Animal Husband Tale

2/4   Continue discussion of *Hadestown* and *Moulin Rouge!* / **Paper Peer Review**

2/6   Read "Cupid and Psyche" and "Beauty and the Beast" | What is morphology?

2/7   Screening: *King Kong* (1933)

2/8   Discuss *King Kong* | What is critical race theory? | **Comparison Paper Due**

Week 6: "Who Could Ever Learn to Love a Beast?"

2/11   Read "The Scarlet Flower" and view "The Scarlet Flower" (1952; turn English captions on!) | Discuss transcultural adaptation

2/13   Read Carter's "The Tiger's Bride" in *The Bloody Chamber* | What is feminist remix?

2/14   **Screening:** Disney's *Beauty and the Beast* (1991) and *Batman the Animated Series:* "Feat of Clay Parts 1 and 2" (1992)

2/15   Discuss screenings, third wave feminism, and BatB during the AIDS crisis

Week 7: "Shrek is Love. Shrek is Life." Postmodernism, Parody, and #Dada

2/18   Read Zipes' "Breaking the Disney Spell" (Canvas) | Discuss "Disneyfication"

2/20   Read Intro to Postmodernism Module and Module on Hutcheon and Parody

2/21   **Screening:** "Fractured Fairy Tales: Alden Farquahr" (1962) and *Shrek* (2001)

2/22   Discuss parody, "lampshading," and the fairy tale post-*Shrek*

Week 8: "But By Summer He'd Locked Me Away" Bluebeard and Adaptation

2/25   Read the story of "Bluebeard" and Angela Carter's "The Bloody Chamber"

2/27   Read Emily Carroll's "A Lady's Hands Are Cold" in *Through the Woods* | ImageTexT
        as an adaptive mode

2/28   **Screening:** What is the Gothic? | *Jane Eyre* (2011)

3/1   Discuss *Jane Eyre* as a re-envisioning of "Bluebeard" and "Beauty and the Beast" |
        | Adapting fantasy into "realism" (start reading *Wide Sargasso Sea* over break!)

Week 9:   NO CLASS SPRING BREAK

Week 10: Burning Down the House: *Jane Eyre* and Radical Reimagining

3/11   Watch *Rebecca* (1940) and read Emily Carroll's "The Nesting Place" in *Through the
        Woods* | **Fanmix due**

3/13   Read *Wide Sargasso Sea* | What is postcolonial theory? | Discuss adaptation's potential
        for recovering missing voices | **Introduce Radical Reimagining assignment Part 1**

3/14   **Screening:** Finish discussion of *Wide Sargasso Sea* | *Crimson Peak* (2015)

3/15   Discuss *Crimson Peak* | What is New Sincerity?

Unit 3: In the Company of Wolves

Week 11: "Between the Paws of the Tender Wolf": Romancing The Werewolf

3/18   Read three versions of "Red Riding Hood" (Canvas) and | Discuss subversive vs
        hegemonic adaptation

3/20   Read Angela Carter's "The Company of Wolves" and "The
                        Werewolf" in *The Bloody Chamber*

        3/21   **Screening:** *The Company of Wolves* (1984) and
                "Red Hot Riding Hood" (1943)

        3/22   Read Emily Carroll's "Our Neighbor's House" in *Through the
                Woods* | Discuss screenings, Carroll and composite
                adaptations | **Introduce final assignment**

Week 12: Of Werewolves and Animagi: *Harry Potter*

3/25   Read Carroll's "Margot's Room" and "His Face All Red" in *Through the Woods* | Discuss digital comics and cybertext

3/27   Read *WEDM* Ch. 10 "Copyright, Fair Use, and Intellectual Property" and "The Harry Potter Fandom is at a Crossroads" | What is fandom? What are transformative works?

3/28   **Screening:** *Harry Potter and The Prisoner of Azkaban* (2004)

3/29   Discuss *Prisoner of Azkaban,* transmedia, and Harry Potter as a cultural phenomenon

Week 13: "Furry Little Problem": Slash Fiction and the Potter Fandom

4/1   Read "One of The Biggest Harry Potter Fanfics Still Holds Up In 2018" and Parts 2, 9, and 12 of *The Shoebox_Project* | Discuss fan fiction as an adaptive mode | **Introduce Radical Reimagining assignment Part 2**

4/3   Read Parts 14, 17, and 23 of *The Shoebox_Project*

4/4   **Screening:** Online audio/visual Potter fanworks, including excerpts of *Wizard People, Dear Reader; A Very Potter Musical;* and *We Are Wizards*

4/5   Discuss various Potter fanworks | What is reader response theory?

Unit 4: "My Monster Boyfriend"

Week 14: "I Was a Teenage Werewolf"

4/8   Read Parts 25b and 26 of *The Shoebox_Project* / Discuss fan works and representation

4/10   Read Jeffrey Jerome Cohen's "Monster Culture" (Canva) and Karen Russell's "St. Lucy's Home for Girls Raised by Wolves" (Canva) | Discuss the sociopolitical stakes of the monstrous

4/11   **Screening:** *An American Werewolf in London* (1981) and *Teen Wolf:* "Wolf Moon" (2011)

4/12   Discuss screenings and the postmodern monster | **Both parts of Radical Reimagining assignment due**

Week 15: "My Monster Boyfriend": The Postmodern Fairy Tale Romance

4/15   Read "Becoming the Monster: Queer Monstrosity and the Reclamation of the Werewolf" | What is the queer gothic?

4/17   Watch *The Creature From the Black Lagoon* (1954) | Discuss disruption of normativity in the mid-century monster movie

4/18   **Screening:** *The Shape of Water* (2017) and Lindsay Ellis' "My Monster Boyfriend"

4/19   Discuss *The Shape of Water* and the contemporary fairy tale romance

Week 16: Project Workshopping

4/22   Project Workshop

4/24   Read Carroll's "In Conclusion" in *Through the Woods*; Closing thoughts and evaluations; Project Workshop; **Blog Due**

Final Project Due 5/2