

# **ENG 1131: WRITING THROUGH TRANSFORMATIVE WORKS - RACE, GENDER, AND SEXUALITY**

## **ENG 1131: Writing Through Transformative Works - Race, Gender, and Sexuality**

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MWF Period 3; TH9-11

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## **COURSE DESCRIPTION**

From music videos to internet memes to science fiction reboots, we live in the midst of a culture of remixing. Indeed, most of our current popular culture stems from the sampling, reworking, and rewriting of old media into something new. In addition to “official” adaptations, many online consumers utilize digital technologies to remix their favorite texts in the form of fan work including fanfiction, fanart, and fan videos. During this course, we will consider both official adaptations and fan works which transform the race, gender, and/or sexuality of characters from the urtext. We will consider these transformative works as creative forms of alternative and resistant reading, or critical reading practice which reads against the original text to challenge dominant culture views and perspectives. As such, these works critique mainstream texts while reconfiguring them to represent marginalized voices which have often been silenced. Because of the nature of the chosen texts, this course will incorporate feminist criticism, queer theory, and critical race theory.

We will also explore other “transformations” between urtext and adaptation. These elements will include but not be limited to changes in form (comic-to-film, book-to-webseries, book-to-film-to-musical, etc.), genre, style/aesthetic, etc. In addition, we will consider the importance of authorial intent and reader response, as well as the blurring boundaries of both in the contemporary moment, as readers have increased access to authors through social media platforms. This course will largely be limited to Western media, and we will consider the role issues such as copyright, distribution, serialization, franchising, Westernization, and corporate ownership play in what narratives are told and retold. In order to better understand the critical and creative process of adaptation, students will be asked to work within various mediums we will analyze throughout the course, including comics, fanfiction, film, etc. ENG 1131 is a writing *through* course, which means students are expected to write in various multimedia genres. In addition to traditional analysis, students will be writing their own transformative works in a variety of genres and formats including comics, fanmixes, social media blogs, etc.

## **COURSE 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).
- This course 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 will include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students will 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

## 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 MATERIALS

### Required Texts

Boilers, Karl. *Watson and Holmes: A Study in Black*. New Paradigm Studios. ISBN-10: 1939516064.

Carroll, Brian. *Writing and Editing for Digital Media* (2nd Edition). Routledge. ISBN-10: 0415729793.

Ewing, Al. *Loki : Agent of Asgard* Vol 1. Marvel. ISBN-10: 0785189312.

Miller, Madeline. *The Song of Achilles*. Ecco. ISBN-10: 0062060627.

Rowell, Rainbow. *Carry On*. St. Martin's Griffin. ISBN-10: 1250135028.

Zdarsky, Chip and Erica Henderson. *Jughead Vol. 1*. Archie Comics. ISBN-10: 1627388931.

\*All additional readings will be available through Canvas and/or Project Gutenberg. All viewings are available to stream through Netflix, Amazon Video, Hulu and/or iTunes.

## ASSIGNMENTS

### **Tumblr Blog (200 points; 20% of grade; 2000 words in total)**

Because our class will focus on engagement via social media and random spaces, students will keep an active Tumblr blog throughout the semester. These blogs will serve as a network for rigorous, analytical discussion of the topics presented during the course, as well as a platform for distributing other projects in this class. Accordingly, students will write **10 posts** of **150+ words** responding to the texts presented in class. These posts should be lively but critical reflective pieces on course themes, written in a professional manner and observing standard grammar rules. Students will also be expected to engage with Tumblr as a platform by reblogging **at least 10 posts** from other users alongside their written posts. Reblogged content should correspond with assigned course readings/viewings. In addition, throughout the course of the semester, students must reblog **at least 5 posts** made by fellow students with a **100+ word** response. This activity will simulate the Tumblr reblog and response form of interaction and correspondence, as well as allowing for additional written peer discussion.

### **Fanmix/Original Music Composition (100 points; 10% of grade; 1000 words in total)**

Throughout this course, we will look at numerous adaptations of works in which music plays a central role, including musicals, music videos, fan-created songs, etc. For this assignment, students will be asked to create a soundtrack/"fanmix" OR (for those who are more musically inclined) write and perform their own original song/piece of music corresponding with one of the works we have read/watched throughout the course. Soundtracks should include at least 10 songs and will be uploaded to either 8tracks or Spotify. Original music should be recorded and uploaded to YouTube. Both soundtracks and original music should include some form of cover art and be uploaded on students' Tumblr blogs. Students will then write **1000+ word** Artist Statement, a reflective piece explaining their choices in translating these works into music. For

those who create soundtracks, this piece will take the form of liner notes explaining their reasoning for each song choice. In the case of original music, students will explain their musical choices, including lyrics, instrument choice, musical genre, etc. Reflective pieces should be uploaded to Canvas and include link to the project on Tumblr.

### **Adaptation Analysis Essay (200 points; 20% of grade; 1000 words)**

For this assignment, students will be asked to select a text and adaptation we have considered in class and write a **1000+ word** analytical essay centered around the process of adaptation.

Students will compare and contrast the two works, considering the transformation to the original text in the process of adaptation. Essays should include analysis of elements including alterations to characters, narrative changes, approaches to race/gender/sexuality, shifts between forms (i.e. book-to-film, comic-to-television), etc. Essays should NOT attempt to prove whether the original or adaptation is “better,” but rather present a thoughtful consideration of the motivations behind such changes, the potential critical advantage of transformative works, and the difficulties and opportunities of translation through adaptation.

### **Character Social Media Blog (150 points; 15% of grade; 1000 words in total)**

Imitating the transmedia elements of the *Carmilla* webseries as well as numerous other contemporary pieces of media, students will create a blog for a character of their choosing. This blog will act as the social media platform of their chosen character, mirroring our own use of such platforms by demonstrating that character’s interests, likes and dislikes, and personal life. Students are, of course, encouraged to transform their character in some central way parallel to many of the works we have discussed, but this is not a required component of the assignment. Students will construct this blog on either Twitter, Tumblr, or Instagram. Blogs should include a short biography of the given character as well as a corresponding avatar. Tumblr and Instagram blogs must include at least 15 posts, including a variety of personal written posts, uploaded images, and reblogged posts. Because of the brevity of tweets, character Twitters must have at least 30 tweets. Blogs should be the equivalent of **500+ words**. Students will then write an Artist Statement of **500+ words** explaining how their blog represents the chosen character. Reflective pieces should be uploaded to Canvas and include a link to the created blog.

### **Visual Adaptation (200 points; 20% of grade; 1000 words in total)**

Much of this course is focused on the transformation of a variety of characters’ race/gender/sexuality through the process of adaptation. For this assignment, students will be asked to “genderbend,” “racebend,” or “queer” a cast or character of a text/film/show of their choice and create a visual adaptation illustrating this. Students should then write an Artist Statement of **500+ words** explaining their adaptation and rationale for the alterations as well as reflecting on how their piece demonstrates the radical potential of such transformative works. Reflective pieces should be uploaded to Canvas and include link to the visual adaptation on

Tumblr. Students may choose from a variety of visual forms to create their adaptation, including but not limited to:

- A series of aesthetic posts (a set of 10-12 posts, each accompanied by a **50+ word** caption); students may follow an aesthetic posts prompt table on tumblr (ex: YA Lit Meme), queer or race/genderbend the cast of a book/film/TV series (one post per character), or create a series of alternative AUs for multiple posts on the same franchise.
- A full-length comic for a random of your choice (**4+ pages, 20+ images, 500+ words**).
- A short film adaptation. This film can take a variety of forms. Students can create a video in the tradition of the fanvideo, a remixed video usually including music with a fancast of your selection, OR create an original short film. Videos should be at least 3 minutes in length. For original films, students will be asked to submit a script of **500+ words** in length.

### **Participation (150 points; 15% of grade)**

This will include attendance, class discussion, in class activities, peer reviews/beta responses, etc.

### **COURSE POLICIES**

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Missing more than six classes will result in automatic failure of the course. Exemptions from this policy include:

- University-sponsored events, such as athletics and band
- Religious holidays
- Medical or family emergencies

In each of these instances, students must provide appropriate documentation. In addition, three tardies (of five or more minutes late) will result in one absence.

3. *Paper Format & Submission*: All assignments must be MLA style and will be submitted to Canvas (or otherwise specified platform) by 11:59 pm on the due date.
4. *Late Papers/Assignments*: Late papers and assignments will not be accepted for credit. If a student finds that they will not be able to complete an assignment on time, they should consult with the instructor BEFORE that assignment is due.
5. *Paper Maintenance Responsibilities*: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over. No late work will be accepted.
6. *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/>.
7. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/k](http://www.dso.ufl.edu/drc/k)) which will provide appropriate documentation to give the instructor.

8. For information on UF Grading policies, see:

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

9. *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.

10. *Coarse 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>

11. 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>

12. *Classroom Conduct*: Students come from diverse cultural and economic backgrounds. All class participants will be required to treat differing ideas with respect. Disrespectful behavior toward the instructor or peers may result in dismissal from class and an absence for the day.

13. *Tech Policy*. Recreational use of cell phones, computers, and other devices (including texting, posting to social media, or web surfing) will not be permitted. Use of technology will be permitted for classroom activities only. Failure to comply may result in dismissal from class and a subsequent absence for the day.

14. *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/>

## **COURSE SCHEDULE**

\*This schedule is subject to change throughout the semester. Please be sure to regularly consult the syllabus posted on Canvas for changes.

<b>Date</b>	<b>Reading/Viewing Material</b>	<b>Activities/Lectures</b>	<b>Due</b>
<b>UNIT 1-GODS AMONG US: MYTHOLOGY</b>			
<b><u>Week 1: Ancient Myth</u></b>			
<b>M 8/21</b>	Introduction to Course and Syllabus	Activity: Greco-Roman myth according to the Popular Imagination; look at <a href="#">I'm done explaining why fanfic is okay</a>	

<b>W 8/23</b>	Discuss sexuality in Ancient Greece; Reading: Homer's <i>Iliad</i> Book I and IX, XVI-XVII; Purdue's <a href="#">General Introduction to Theories of Gender and Sex</a>		
<b>TH 8/24 Screening</b>	<a href="#">Everything is a Remix</a>	Workshop Tumblr Blog/Twitter Set-Up	
<b>F 8/25</b>	Homer's <i>Iliad</i> Book XVIII-XIX, XXII-XXIV; "Foreword" to <i>Fic: Why Fanfiction is Taking Over the World</i>		Link Tumblr and Twitter in Discussion Board
<b><u>Week 2: Ancient Myth</u></b>			
<b>M 8/28</b>	Madeline Miller's <i>The Song of Achilles</i> Ch. 1-7; Brian Carroll's <i>Writing and Editing for Digital Media</i> Ch. 7	Discuss Blog Writing	
<b>W 8/30</b>	Madeline Miller's <i>The Song of Achilles</i> Ch. 8-12; Selections from Shakespeare's <i>Troilus and Cressida</i>	Analyze Nikolai Ge's <i>Achilles Lamenting the Death of Patroclus</i>	
<b>TH 8/31 Screening</b>	<i>Helen of Troy</i> (1956)		
<b>F 9/1</b>	Madeline Miller's <i>The Song of Achilles</i> Ch. 13-19		
<b><u>Week 3: Ancient Myth</u></b>			
<b>M 9/4</b>	NO CLASS: LABOR DAY!		
<b>W 9/6</b>	Madeline Miller's <i>The Song of Achilles</i> Ch. 20-25; select piece from <a href="#">The Classical Canon and/as Transformative Work</a>	Discuss Plato's <a href="#">Symposium</a> : Activity: Tagging Academic Articles	

<b>TH 9/7 Screening</b>	<i>Troy (2004)</i> ; <a href="#">Achilles</a> animated short (1995)		
<b>F 9/8</b>	Madeline Miller's <i>The Song of Achilles</i> Ch. 26-33 (end)		Post and Reblog on <i>The Song of Achilles</i> and/or the <i>Iliad</i>
<b><u>Week 4: Modern Myth-The Sunerhero</u></b>			
<b>M 9/11</b>	<a href="#">The Younger or Prose Edda</a> Chanter XIII; <a href="#">Loki: Agent of Asgard</a> Vol 1 .; Julie Sander's <i>Adaptation and Appropriation</i> Ch. 4	Lecture on the male gaze, active queer reading practices, and Judith Butler's performativity; discuss <a href="#">The Hawkeye Initiative</a>	
<b>W 9/13</b>	<a href="#">Action Comics #1</a> ; <a href="#">Captain America #1</a> ; <a href="#">Captain America: Steve Rogers #1</a> ; "The Golem of Prague"; selections from <i>Superman Is Jewish?: How Comic Book Superheroes Came to Serve Truth, Justice, and the Jewish-American Way</i>	Lecture on sign and signifier, seriality, and iconic abstraction (McCloud); Compare clips from <i>Man of Steel</i> and <i>Smallville</i>	
<b>T 9/14 Screening</b>	Select episodes of <i>Supergirl</i> and <i>The Flash</i>	Workshop: Comic Making	
<b>F 9/15</b>	Discuss racebending and whitewashing; Reading: select issues of <i>The Flash</i> and <i>Superman's Pal Jimmy Olsen</i> #1; " <a href="#">Racebending and Representation in Comic Books</a> "	Comparative analysis: <a href="#">Captain America #1</a> ; <a href="#">America #1</a> ; and <a href="#">Ms. Marvel</a> mock #1	Post and Reblog on the Superhero
<b>UNIT 2-FORKIDS? "CHILDREN'S" MEDIA</b>			
<b><u>Week 5: Defying Gravity-The Many Friends of Dorothy</u></b>			



<b>M 9/18</b>	Discuss the queer legacy of Judy Garland and the Wizard of Oz; Viewing/Reading: <i>The Wizard of Oz</i> (1939); Purdue's entry, on <a href="#">camp</a> ; Brian Carroll's <i>Writing and Editing for Digital Media</i> Ch. 1	Discuss the basic principles of writing; Activity: <i>The Wizard of Oz</i> according to the Popular Imagination	
<b>W 9/20</b>	Discuss postmodernism; Viewing/Reading: Todrick Hall's <i>Straight Outta Oz</i> ; selected <a href="#">modules on postmodernism</a>	Introduce Fanmix assignment; Activity: Summarizing Concepts with Twitter	
<b>TH 9/21 Screening</b>	<i>The Wiz</i> (1978)	Workshop: Music Remixing	
	Discuss <i>The Wiz</i> (1978)	Lecture on Critical Race Theory; Activity: Writing Artist Statements	
<b><u>Week 6: The Boy Who Lived-Harry Potter's Many Afterlives</u></b>			
<b>M 9/25</b>	Rainbow Rowell's <i>Carry On</i> Ch. 1-9; Simon Snow excerpts from <i>Fangif</i> selections from "Fic and Publishing" from <i>Fic</i>	Activity: <i>Harry Potter</i> according to the Popular Imagination; Introduce Fanfiction assignment	Post and Reblog on <i>The Wonderful Wizard of Oz</i>
<b>W 9/27</b>	Rainbow Rowell's <i>Carry On</i> Ch. 10-22	Lecture on Roland Barthes's <i>The Death of the Author</i>	
<b>TH 9/28 Screening</b>	<i>Harry Potter and the Half-Blood Prince</i> (2009)	Workshop: Gif Making	
<b>F 9/29</b>	Rainbow Rowell's <i>Carry On</i> Ch. 23-36		
<b><u>Week 7: Fantastic Racism-The Many Faces of Harry Potter</u></b>			

<b>M 10/2</b>	Rainbow Rowell's <i>Cany On</i> Ch. 3Y-48 ; "An Anatomy of a Flame War" in <i>Fic</i> ; selections from <a href="#">The Cassandra Claire Plagiarism Debacle</a>	Peer Review: Beta Reader Response to Fanmix	<b>Fanmix with Liner Notes and Beta Response</b>
<b>W 10/4</b>	Rainbow Rowell's <i>Cany On</i> Ch. 49-59		
<b>TH 10/5 Screening</b>	<i>Shadow hunters</i> 2x10 and other select episodes	Discuss <a href="#">Cassandra Clare confirms Raphael is asexual in a tweet</a>	
<b>F 10/6</b>	NO CLASS: HOMECOMING!		
<b><u>Week 8: Boys at Boarding School-The Queer Lives of YA Protagonists</u></b>			
<b>M 10/9</b>	Rainbow Rowell's <i>Cany On</i> Ch. 60-67; "How Harry Potter Fanfic Changed the World (Or at Least the Internet)" in <i>Fic</i>	Workshop: Aesthetic Posts	
<b>W 10/11</b>	Rainbow Rowell's <i>Cany On</i> Ch. 68-78; Harry "Gay Panic" Potter comic <a href="#">1</a> , <a href="#">2</a> , <a href="#">3</a> , <a href="#">4</a> , <a href="#">5</a> , <a href="#">6</a> , <a href="#">7</a>	Lecture on bell hooks, the Oppositional Gaze, postcolonial theory, and fantastic racism	
<b>TH 10/12 Screening</b>	Select <i>Harry Potter</i> multimedia fanworks	Fanfiction Beta Reader Workshop in Google Docs	
<b>F 10/13</b>	Rainbow Rowell's <i>Cany On</i> Ch. 79-epilogue (end); <i>Harry Potter and the Deathly Hallows</i> epilogue		Post and Reblog on <i>Harry Potter Carry On/Shadow hunters</i>
<b><u>Week 9: Archie and Friends</u></b>			
<b>M 10/16</b>	Select classic Jughead comics; <i>Jughead</i> Vol. 1; Jughead section of Bart Beaty's		Fanfiction and Beta Response

	<i>Twelve-Cent Archie</i>		
<b>W 10/18</b>	<i>Riverdale</i> 1x06 and other select episodes; “ <a href="#">Riverdale’s Jughead Isn’t Asexual, and That’s Just Not Cool</a> ”		
<b>TH 10/19 Screening</b>	Select episodes of classic <i>Voltron</i> and <i>Voltron: Legendary Defender</i>		
<b>F 10/20</b>	Discuss <i>Voltron</i> ; Reading: “ <a href="#">How ‘Voltron Legendary Defender’ is a Small Victory for Transgender Representation</a> ”		Post and Reblog on <i>Archie Comics Jughead /Riverdale Voltron</i>
<b><u>UNIT 3-WE “OTHER VICTORIANS”: MODERNIZED ADAPTATIONS</u></b>			
<b><u>Week 10:1 Was a Co-Ed Vammire-Finding New Life through The Webseries</u></b>			
<b>M 10/23</b>	Le Fanu’s <i>Carmilla</i> Prologue-Ch. VII "Descending"; Julie Sander’s <i>Adaptation</i> Ch. 7	Analyze <i>Carmilla</i> adaptations and illustrations; Peer Review: Adaptation Analysis	<b>Adaptation Analysis Essay</b>
<b>W 10/25</b>	Le Fanu’s <i>Carmilla</i> Ch. VIII "Search"-End; Brian Carroll’s <i>Writing and Editing for Digital Media</i> Ch. 10 “Copyright and Intellectual Property Issues”(293-304)	Introduce Character Blog assignment; Activity on The Canon, Copyright, and Open Access	
<b>TH 10/26 Screening</b>	<i>Carmilla</i> webseries Season 1		
<b>F 10/27</b>	Discuss <i>Carmilla</i> webseries; Reading: Brian Carroll’s <i>Writing and Editing for Digital Media</i> Ch. 9; browse July through December 2014 tweets on <a href="#">Carmilla Kamstein</a> and <a href="#">Laura Hollis’s</a> twitter	Discuss Writing for Social Media	Post and Reblog on <i>Carmilla</i>

<b>Week 11: The Barricade Boys-the Modernization of Canonical Texts</b>			
<b>M 10/30</b>	<i>Les Miserables</i> (2012); Victor Hugo's <i>Les Miserables</i> <a href="#">Vol. III Book Fourth Ch. I, Vol. IV Book First Ch. VI: A Guide to Les Amis</a>	Analyze <i>Les Miserables</i> illustrations and adaptations	
<b>W 11/1</b>	Victor Hugo's <i>Les Miserables</i> <a href="#">Vol. III Book Twelfth Ch. II, Ch. III, Vol. V Book First Ch. XIV, XXIII; The Glitterbombs of Angry Queers</a>	Lecture on <a href="#">classical references in Les Mis</a>	
<b>TH 11/2 Screening</b>	<a href="#">Les Miserables at the Dallas Theater Center</a> (2014)	<a href="#">Visual Identification Guide to the Dallas Les Amis</a>	
<b>F 11/3</b>	NO CLASS: INSTRUCTOR AT CONFERENCE		
<b>Week 12: Elementary, My Dear Watson-The Origins of Modern Fandom</b>			
<b>M 11/6</b>	Discuss Dallas <i>Les Mis</i> and racebent <i>Les Mis</i> fanwork Reading: <a href="#">Those Who Barely Missed Becomes Historic aesthetic posts; So what would the story be for your modern Les Miserables A U?</a>		Post and Reblog <i>Les Miserables</i>
<b>W 11/8</b>	Arthur Conan Doyle's <a href="#">The Adventures of Sherlock Holmes</a> "A Scandal in Bohemia" and <a href="#">Memoirs of Sherlock Holmes</a> "The Final Problem"; "The Sherlock Holmes Material: A Study in Fanfic" from <i>Fic</i>	Activity: Sherlock Holmes according to the Popular Imagination	
<b>TH 11/9 Screening</b>	<i>Elementary</i> 1x12; 1x19; 1x21-1x22		
<b>F 11/10</b>	NO CLASS: VETERAN'S DAY!		

**UNIT 4: FRANCHISING: THE TELEVISION/FILM ADAPTATION**

**Week 13: Adaptation on Television**

<b>M 11/13</b>	<i>Elementary</i> 1x23-1x24 Reading: <i>Watson and Holmes: A Study in Black</i> ; <a href="#">“Watson Was A Woman?”</a> by Rex Stout		Post and Reblog on <i>Sherlock Holmes!Elementary</i>
<b>W 11/15</b>	Introduce the Hannibal Lecter franchise; Reading/Viewing: <i>Hannibal</i> (2001); excerpts from Dante Alighieri's <i>La Vita Nuova</i>	Activity: Hannibal Lecter according to the Popular Imagination	
<b>TH 11/16 Screening</b>	<i>Hannibal</i> TV series 2x07-2x10		
<b>F 11/17</b>	Thomas Harris's <i>Hannibal</i> Ch. 89-103	Peer Review: Beta Reader Response to Character Blog; Introduce Visual Adaptation Assignment	<b>Character Blog and Beta Response</b>

**Week 14: Thanksgiving Break**

<b>M 11/20</b>	<i>Hannibal</i> 2x 11 -13	Analyze <a href="#">If Women in Horror Films were Played by Men</a>	
<b>W 11/22-F 11/24</b>	NO CLASS: THANKSGIVING BREAK		

**Week 15: If Women in Horror were Played by Men**

<b>M 11/27</b>	<i>Hannibal</i> 3x02-3x04		
<b>W 11/29</b>	<i>Hannibal</i> 3x05-3x07; <a href="#">Aristophane's speech from Plato's Symposium</a>	Analyze Sandro Botticelli's <i>Primavera</i>	

<b>TH 11/30 Screening</b>	<i>Mcmhunter</i> (1986); <i>Hannibal</i> 3x08		
<b>F 12/1</b>	Thomas Harris's <i>Red Dragon</i> Ch. 1-2	Analyze William Blake's <i>The Great Red Dragon</i> paintings	
<b><u>Week 16: Class Wran-Un</u></b>			
<b>M 12/4</b>	Thomas Harris' s <i>Red Dragon</i> Ch. 18-22; <i>Hannibal</i> 3x09-3x11		
<b>W 12/6</b>	Thomas Harris's <i>Red Dragon</i> Ch. 50-54; <i>Hannibal</i> 3x12-3x13		Post and Reblog on <i>Hannibal</i> franchise
<b>T 12/12</b>	<b>Visual Adaptation and Beta Reader Response due by 11:59 pm!!!</b>		

## 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

Information on current UF grading policies for assigning grade points can be found here:

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

### Rubric

An "A" assignment satisfies the requirements laid out by the assignment sheet at a high quality level and demonstrates creativity and innovation. Work is complete and well organized, and moves beyond the expectations of the assignment. Work displays a thorough understanding of

the stylistic conventions of its genre. Assignment critically engages with the concepts of the course and demonstrates a clear and logical rationality. Work is relatively free of error.

A “B” assignment satisfies the requirements laid out by the assignment sheet at a proficient level. Work is complete and reasonably organized. Work displays an adequate understanding of the stylistic conventions of its genre. Assignment engages with the concepts of the course and demonstrates some logical rationale. Work may contain a few errors or require minor revisions.

A “C” assignment satisfies the requirements laid out by the assignment sheet. Work is complete, but somewhat disorganized. Work attempts to engage with the stylistic conventions of its genre. Assignment attempts to engage with the concepts of the course but fails to demonstrate a clear rationale. Work contains errors and requires significant revisions.

A “D” assignment satisfies the requirements laid out by the assignment sheet a poor quality level. Work is disorganized to the point of feeling incomplete. Work fails to engage with the stylistic conventions of its genre. Assignment fails to engage with concepts of the course and lacks a clear rationale. Work contains errors and requires significant and even complete revision.

An “E” is primarily reserved for work that is incomplete or has not been turned in on time. Assignments at this level fail to meet the requirements laid out by the assignment sheet. However, work that is incoherent, shoddy, or shows a lack of understanding of the assignment may also receive a failing grade.