



ENG 1131: WRITING THROUGH MEDIA The Intertextual Fairy Tale

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Summer A 2018, Sec. 01G9
WEIL 0408A
MTWRF 4 (12:30 – 1:45pm)
Screenings: MW 6-7 (3:30 – 6:15pm)

COURSE DESCRIPTION

Fairy tales are a foundational element of nearly every culture, their universal themes and stock characters granting them a malleability that has allowed creators the world over to craft countless retellings, reinterpretations, and even rowdy parodies. While fairy tales are often dismissed as “kid’s stuff,” our present culture has demonstrated a marked interest in the more mature aspects of fairy tales, reshaping these stories into films, TV shows, novels, musicals, short stories, comics, fan fiction, and much more enjoyed by children, teens, and adults. Guillermo Del Toro’s *The Shape of Water* winning this year’s Academy Award for Best Picture demonstrates that our hunger for “dark” adaptations of fairy tales, myths, and monster stories is as alive as ever – and if those stories can interrogate both our contemporary values *and* what elements of these centuries-old stories remain relatable to us, then so much the better.

In this course, students will engage with cultural studies, fandom studies, and adaptation/remix theory through close readings of a select group of fairy tales and their adaptations from a number of different genres, mediums, and historical periods. For consistency, our class will look to “animal husband” tales and other folklore focusing on romances as strange, fantastical, and transformative as the radical retellings they have inspired. Tales will include “Hades and Persephone,” “Beauty and the Beast,” “Bluebeard,” and “Little Red Riding Hood.”

Writing assignments in this course will be experimental and creative and will require students to engage with a number of writing tools and platforms, as well as different methods of production/strategies of “making” – that is, what it means to write *through* media, as the creators that we will study this term have done.

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

- **Carter, Angela.** *The Bloody Chamber*. Penguin. ISBN: 978-0140178210
- **Rhys, Jean.** *Wide Sargasso Sea*. Norton. ISBN: 978-0393352566
- **Carroll, Emily.** *Through the Woods*. Margaret K. McElderry Books. ISBN: 978-1442465961
- **Carroll, Brian.** *Writing and Editing for Digital Media* (3^rd 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 3 absences in this class throughout the semester. Each absence beyond three will lower your overall course letter-grade by 5 points. If you miss more than five (5) 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 requiredFor 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. **Two 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/>



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	200 points
Tumblr Blog/Critical Reading Responses	200 points
Fanmix	100 points
Comparative Analysis	200 points
Final Project	300 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.

ASSIGNMENTS

Participation (200 points; 20% 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 18 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 20 required to meet composition requirement) + a personal class Tumblr *with* reblogs of other posts (20 reblogged posts, each worth 2 points).

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.

Comparative Analysis (200 points; 20% 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. 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

Final Project (300 points; 30% of grade): The final assignment for this course will have two halves.

Part I: Fan Works (150 points): This portion of your final assignment will give you an opportunity to try your hand at transformative fan work and adaptation.

- Task 1: Please write a piece of “flash” fan fiction of approx. 500-600 words. This fan fiction may be for any fandom of your choice and in any genre you like.
- Task 2: 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.

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.

Part II: Transformative Project of Your Choice (150 points): 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.

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*

Week 1: “It’s a Very Old Story” Myth and Intertextuality

- M 5/14** Welcome and Introductions | What is intertextuality? | Introduce blog/reading responses assignment.
Screening: *Everything is Remix* | Sign up for a Tumblr account
- T 5/15** Read Julie Sanders’ Introduction to *Adaptation and Appropriation* (Canvas) and WEDM Ch. 7 “Writing for Blogs” | What is adaptation? | Introduce comparison essay assignment
- W 5/16** Read the myth of [Hades and Persephone](#) + WEDM Ch. 1 “Writing for Digital Media”
Screening: “[Loose Canon: Hades](#),” “The Goddess of Spring” (1934), *Hercules* (1997), and “[Persephone and The Winter Seeds](#)” (1998)
- R 5/17** Adaptation and multiplicity | Discuss rhetorical strategies of a video essay
- F 5/18** Read myth of “[Orpheus and Eurydice](#)” and Julie Sanders’ “‘It’s a Very Old Story’: Myth and Metamorphosis” | Introduce fanmix assignment

Week 2: “It’s an Old Song” Myth, Fairy Tales, and Adaptation

- M 5/21** Listen to *Hadestown: The Myth. The Musical* | Discuss anachronism in adaptation / unconventional adaptations of the Orphean myth
Screening: *Moulin Rouge!* (2001)
- T 5/22** Discuss *Moulin Rouge!*, *Hadestown*, and music as an adaptive mode | *Moulin Rouge* as remix
- W 5/23** Read “Cupid and Psyche,” “Beauty and the Beast” and Julie Sanders’ “‘Other Versions’ of Fairy Tale and Folklore” (Canvas) | Discuss the transformation of the fairy tale
Screening: Disney’s *Beauty and the Beast* (1991) and *Shrek* (2001)
- R 5/24** Read “The Tiger’s Bride” in *The Bloody Chamber* | Discuss “Beauty and the Beast” and feminist re-envisionings
- F 5/25** Read [Intro to Postmodernism Module](#) and [Module on Hutcheon and Parody](#) | What is postmodernism? | Discuss the fairy tale post-*Shrek*

Week 3: “But By Summer He’d Locked Me Away” Bluebeard and Adaptation

- M 5/28** **HOLIDAY** (Advice: Begin reading *Wide Sargasso Sea* over long weekend and continue reading throughout the week)
- T 5/29** **Fanmix due** | Read the story of “Bluebeard” and Carter’s “The Bloody Chamber” | Watch [clip from *The Corpse Bride*](#)
- W 5/30** Read Emily Carroll’s “A Lady’s Hands Are Cold” and “[Out of Skin](#)” + *WEDM* Ch. 2 “Comparing Digital and Analog Media” | ImageText as an adaptive mode
- Screening:** *Jane Eyre* (2011)
- R 5/31** Read Edna St. Vincent Millay’s “Bluebeard” | Discuss *Jane Eyre* as a re-envisioning of “Bluebeard” and “Beauty and the Beast” | Adapting fantasy into “realism”
- F 6/1** Discuss *Wide Sargasso Sea* | Post-colonial critique | Discuss adaptation’s potential for recovering missing voices

Week 4: “Between the Paws of the Tender Wolf”: Romancing The Werewolf

- M 6/4** **Comparison Essay Due** | Read “The Story of Grandmother” and “Little Red Cap” + Emily Carroll’s “In Conclusion” | Subversive vs hegemonic adaptation | Introduce final assignment
- Screening:** *The Company of Wolves* (1984) | Play [Werewolf: A Party Game for Devious People](#)
- T 6/5** Read Angela Carter’s “The Company of Wolves” and Emily Carroll’s “Our Neighbor’s House” and “[Margot’s Room](#)” | Postmodern/feminist reclamations of monstrosity
- W 6/6** Read *WEDM* Ch. 10 “Copyright and Intellectual Property Issues” and “[The Harry Potter Fandom is at a Crossroads](#)” | What is fandom? Discuss intellectual property
- Screening:** *Harry Potter and The Prisoner of Azkaban* (2004)
- R 6/7** Discuss *Prisoner of Azkaban*, Remus Lupin, and Harry Potter as a cultural phenomenon
- F 6/8** Read Parts 2, 9, and 12 of *The [Shoobox Project](#)* | Discuss fan fiction as an adaptive mode

Week 5: “Furry Little Problem”: Fandom, Monstrosity, and “Coding”

- M 6/11** Read Parts 14, 17, and 23 of *The [Shoobox Project](#)*
- Screening:** Play Pottermore.com and view online audio/visual Potter fanworks,

- T 6/12** including *We Are Wizards* (2008)
Read Parts 25b and 26 of [The Shoebox Project](#)
- W 6/13** Read “Becoming the Monster: Queer Monstrosity and the Reclamation of the Werewolf”
Screening: Science Fiction Double Feature! *King Kong* (1933) and *The Creature From the Black Lagoon* (1954)
- R 6/14** Discuss *King Kong*, *Beauty and the Beast*, and miscegenation
- F 6/15** Discuss *The Creature From the Black Lagoon* and normativity in the mid-century monster movie.

Week 6: Project Workshopping

- M 6/18** Project Workshop
Screening: *The Shape of Water* (2017) and Lindsay Ellis’ “[My Monster Boyfriend](#)”
- T 6/19** Discuss *The Shape of Water* and the contemporary fairy tale romance
- W 6/20** Bring in examples of contemporary, sympathetic representations of monstrosity/paranormal romance for us to discuss
Screening: Project Workshop
- R 6/21** Final thoughts | Project Workshop
- F 6/22** **CLASS CANCELLED | Final Projects DUE before 11:59 pm**

