



ENG 1131 – WRITING THROUGH MEDIA: METAMORPHOSIS (sec. 1786), Spring 2017

Instructor Name: Jaquelin Elliott

Course meeting times & locations: MWF Period 6 | Weil 0408E

Screenings: M Period E1 – E3 | Weil 0408D

Office Location and Hours: TUR 4323 | TBA

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COURSE DESCRIPTION

From Ovidian nightmares to animal husband tales to Victorian Gothic to MTV's *Teen Wolf*, cultures across the globe have demonstrated a millennia-old preoccupation with metamorphosis, shapeshifting, and hybridity. As beings who can move between worlds, identities, values, and physical bodies, the shapeshifter has been called a perfect metaphor for our times, transgressing and blurring the boundaries between good and evil, human and animal, male and female, concrete and abstract, and high and low culture.

In this course, students will engage with cultural studies, fandom studies, queer theory, and adaptation/remix theory through close readings of metamorphosis texts from a number of different genres, mediums, and historical periods. These texts will not only have metamorphosis at the center of their narratives, but will have themselves been transformative in some way, whether they changed literary forms, offer radical retellings, inspire transformative fan practice, or experiment with medium.

Writing assignments in this course will be experimental and creative and will require students to engage with a number of digital platforms and methods of production.

COURSE OBJECTIVES

By the end of this course, students should be able to:

- Think critically about the production of meaning when writing, and recognize the ways in which narrative is sustained across different genres and platforms.
- Come away with a solid foundational knowledge of key literary/theoretical concepts, including monster studies, fandom studies, and intertextuality.
- Think critically about the role of digital platforms in both creating and responding to media, especially the collaborative nature of these platforms.
- Work collaboratively in an academic writing community.
- Produce writing that is coherent, focused, and well-organized.

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

- Sanders, Julie. *Adaptation and Appropriation*. Routledge. ISBN: 978-1138828995
- Apuleius. *The Golden Ass*. Oxford World Classics. ISBN: 978-0199540556
- Carter, Angela. *The Bloody Chamber*. Penguin. ISBN: 978-0140178210
- Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde*. Dover. ISBN: 978-0486266886
- Kafka, Franz. *The Metamorphosis*. Dover. ISBN: 978-0486290300
- Stassen, J.P. *Deogratias, A Tale of Rwanda*. First Second. ISBN: 978-1596431034
- Miranda, Lin-Manuel. *Hamilton (Original Broadway Cast Recording)*, Atlantic, 2015.*
- Harris, Thomas. *Red Dragon*. Berkley. ISBN: 978-0425228227
- Rowling, J.K. *Harry Potter and the Prisoner of Azkaban*. Scholastic. ISBN: 978-0439136365

All other readings will be made available on Canvas.

* Available on iTunes, Spotify, Soundcloud, and on arcane objects known as “discs”

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. 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
 - Medical reasons - 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. **Two instances of tardiness count as one absence.** Leaving class before dismissal will also count as tardiness.
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 and netiquette*: Some of the texts we will discuss and write about engage controversial topics and opinions, so 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 from class.** 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	100 points
Blog/Mystory	200 points
Intertext Map	100 points
Comparative Analysis	150 points
Fan Works Project	150 points
Ficlet Challenge	50 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.

ASSIGNMENTS

Participation (100 points; 10% of grade): Students are expected to come to class prepared and willing to participate in in-class activities, including writing exercises, discussions, group work, peer reviews, workshops, live-tweeting during screenings and more. Students are expected to contribute constructively to each class session.

Mystory/Tumblog (200 points; 20% of grade): Students will generate a Mystory in which they will assemble different discourses from their experiences with career, community, family, and entertainment in order to better understand their own transformation into the person they are as students, consumers of media, and human beings. This Mystory will be a semester-long project presented on a tumblr blog, which will also serve as a platform for distributing other projects in this class. Additionally, students will be expected to engage with the Tumblr platform over the course of the semester and to reblog at least 16 posts from other users. These posts may be related to the content of our course, the content of the student's Mystory, or anything else relevant to the student's interests.

Deliverable: Mystory project (8 posts of 250 words each x 15 points each = 120) + reblogs of other posts on Tumblr (16 posts x 5 points each = 80 points)

Intertext Map (100 points; 10% of grade): You will create an interactive mindmap of one of the texts we will read at the start of term and its intertexts through the online mapping tool MindMup. This interactive map is to include multiple levels of sub-categories which will help you sort various adaptations and retellings of your chosen text into a well-organized, electronic mind map. This map is also to include images, gifs, and video clips, and will be presented to the class in a short presentation of 5-7 minutes.

Deliverable: The equivalent of 800 words of text in an interactive mind map created on MindMup

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. 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: 1600-1800-word Word document uploaded to Canvas

Fan Works (150 points; 15% of grade): This assignment will have two parts, each an opportunity for students to try their hand at transformative fan works:

Part 1: Please "genderbend," "racebend," or "queer" the cast of a text/film/show of your choice 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 an entire piece of media. Your photoset is to be accompanied by a short reflective essay, in which you discuss your rationale and casting, as well as reflect on how/why your "-bent" cast is transformative/has radical representation potential.

Part 2: Music plays can play a critical role in establishing tone and propelling a narrative. For this assignment, students should choose one of the works we have read and create a soundtrack/“fanmix” for it (if the work in question has a film adaptation, please avoid using songs already used in the film). 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 with appropriate tags + liner notes/reflective essay (400+ words) uploaded to Canvas. One genderbent/racebent tumblr photoset/aesthetic post uploaded to tumblr with appropriate tags + reflective essay (400+ words) uploaded to Canvas. Please upload all submissions for Canvas in one Word document.

Ficlet Challenge (50 points; 5% of grade): Students will write a piece of “flash fiction” fanfiction of at least 100 words for a fandom of their choice (any genre is suitable). Students will have the option of penning a “drabble” (100 words), a “double drabble” (200 words), or any other kind of flash fiction less than 500 words in length (a series of drabbles, “sudden fiction,” etc). Students who manage to pen a comprehensible, proper drabble (100 words EXACTLY, no more, no less) will receive 5 points extra credit.

Deliverable: One piece of flash fiction fanfiction at least 100 words in length, submitted on Canvas as a Word doc AND posted to tumblr with appropriate tags.

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 metamorphosis, transformative work, and new media. The project can be inspired by any of the assignments the class has completed in the semester or be an original concept. Students must also write a 500-word rationale to accompany their projects. Example projects could include:

- Create a full series of genderbent/racebent/queered aesthetic posts (a set of 10-12 posts); a few options here – 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 entries of the same franchise.
- Write a full-length piece of fanfiction for a fandom of your choice (any genre is appropriate). The story should be at least 2000 words in length and students are encouraged to share the story on an online fanfiction platform.
- Write a full-length original short story pertaining to the themes and tropes of metamorphosis (any genre is appropriate, but speculative genres like fantasy and horror are encouraged). The story should be at least 2000 words in length and students are encouraged to share the story on tumblr.
- Make a short film in which metamorphosis is centralized (werewolf flick, anyone?).
- Create an exhaustive intertextuality map of a text on MindMup.

Deliverable: Will take different forms depending on chosen format. Discuss with instructor.

SCHEDULE

This schedule may be subject to change according to the needs of the course. Readings available on Canvas will be indicated as such.

“A&A” = *Adaptation and Appropriation*

Unit 1: Metamorphosis and Myth

Unit 1: Metamorphosis and Myth				
Week 1 Introductions		W 1/4	F 1/6	Assignments Due:
		In class: Welcome and introductions	In class: What are transformative works? HW: Read Part I of <i>A&A</i> (pgs. 19-35) and “ Pygmalion ”	
Week 2 Ovidian Nightmares: Metamorphosis and Myth	M 1/9	W 1/11	F 1/13	Assignments Due:
	In class: What are adaptation and appropriation? What is intertextuality? Screening: <i>Everything is Remix</i> ; Introduce blog project and Intertext Map project; set up tumblr and MindMup accounts HW: Read Chapter 4 of <i>A&A</i> (pgs. 80-104) and “ Acteon ”	In class: Myth and Metamorphosis HW: Read “ Phoebus and Daphne ” and “ Tereus and Philomela ”	In class: Discuss tales from Ovid HW: Read excerpt of Noel Carroll’s “Fantastic Biologies and the Structures of Horrific Imagery” (Canvas), this webpage , and Ovid’s “ Lycaon ”	Set up MindMup and Tumblr accounts and email instructor link to tumblog DUE 1/13
Week 3 Fantastic Biologies: Abjection and Monstrosity	M 1/16	W 1/18	F 1/20	Assignments Due:
	No Class (MLK)	In class: What is monster studies? Discuss global shapeshifter mythologies HW: Read excerpts from <i>The Golden Ass</i>	Discuss <i>The Golden Ass</i> ; transformative modes HW: Read excerpts from <i>The Golden Ass</i>	
	M 1/23	W 1/25	F 1/27	Assignments Due:

<p>Week 4</p> <p>Who Could Ever Learn to Love a Beast?: Animal Husband Tales</p>	<p>In class: Finish discussing <i>The Golden Ass</i></p> <p>Screening: Double Feature - <i>The Emperor's New Groove</i> and <i>Shrek</i></p> <p>HW: Read Chapter 5 of <i>A&A</i> and "Beauty and The Beast" (Canvas)</p>	<p>In class: Discuss the transformation of the fairy tale + "Beauty and the Beast"</p> <p>HW: Read "The Courtship of Mr. Lyon" and "The Tiger's Bride" in <i>The Bloody Chamber</i></p>	<p>In class: What is feminist criticism? Discuss Angela Carter's B&B tales</p> <p>HW: Read "The Story of Grandmother," "Little Red Riding Hood," and "Little Red Cap" (Canvas)</p>	
Unit 2: The Werewolf				
<p>Week 5</p> <p>When the Wolfsbane Blooms</p>	M 1/30	W 2/1	F 2/3	Assignments Due:
	<p>In class: Discuss Little Red Riding Hood</p> <p>Screening: <i>An American Werewolf in London</i></p> <p>HW: Read Intro to Postmodernism Module and Module on Hutcheon and Parody</p>	<p>In class: What is postmodernism? Discuss films from screening</p> <p>HW: Read Alazaz's "Salu'ah: The She-Wolf of Arabia" (Canvas)</p>	<p>In class: Discuss Salu'ah</p> <p>HW: Read "The Werewolf" and "The Company of Wolves" in <i>The Bloody Chamber</i></p>	
<p>Week 6</p> <p>And the Autumn Moon is Bright</p>	M 2/6	W 2/8	F 2/10	Assignments Due:
	<p>In class: Discuss feminist revisions of Little Red/werewolf narratives</p> <p>Screening: <i>Ginger Snaps</i> and MTV's <i>Teen Wolf: "Wolf Moon"</i></p> <p>HW: Read "Wolf-Alice" in <i>The Bloody Chamber</i></p>	<p>In class: Discuss <i>Ginger Snaps</i> and "Wolf-Alice"; Introduce comparative film review paper</p> <p>HW: Read <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> Chaps. 1 – 8 (pgs. 1-35)</p>	NO CLASS	Intertext Map project due 2/10
	M 2/13	W 2/15	F 2/17	Assignments Due:

<p>Week 7</p> <p>Jekyll/Hyde</p>	<p>In class: What is Gothic literature?; Discuss <i>Jekyll and Hyde</i></p> <p>Screening: <i>Cat People</i></p> <p>HW: <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> Chaps. 9 – end (pgs. 36-end)</p>	<p>In class: Discuss monstrous duality + repression in <i>J&H</i> and <i>Cat People</i></p> <p>HW: Read Halberstam’s “Gothic Surface, Gothic Depth: The Subject of Secrecy in Stevenson and Wilde” (Canvas)</p>	<p>In class: Discuss Halberstam article</p> <p>HW: Read Kafka’s <i>Metamorphosis</i></p>	
<p>Unit 3: History Has Its Eyes on You</p>				
<p>Week 8</p> <p>Monstrous Politics</p>	<p style="text-align: center;">M 2/20</p> <p>In class: Discuss Kafka’s <i>Metamorphosis</i>; metamorphosis as political allegory</p> <p>Screening: <i>District 9</i></p> <p>HW: Read The Rwandan Genocide, view video on that page, and read <i>Deogratias, A Tale of Rwanda</i></p>	<p style="text-align: center;">W 2/22</p> <p>In class: Discuss <i>Deogratias</i>; what is comics studies?</p> <p>HW: Work on draft of comparison paper</p>	<p style="text-align: center;">F 2/24</p> <p>In class: Continue discussion of <i>Deogratias</i></p> <p>HW: Finish first draft of comparison paper for peer review + listen to <i>Hamilton</i></p>	<p style="text-align: center;">Assignments Due:</p>
<p>Week 9</p> <p>“I Wrote My Own Deliverance”: Reparative Transformation</p>	<p style="text-align: center;">M 2/27</p> <p>In class: <u>Peer Review for Comparison Paper</u></p> <p>Screening: <i>Hamilton</i></p> <p>HW: Finish comparison paper</p>	<p style="text-align: center;">W 3/1</p> <p>In class: Discuss <i>Hamilton</i>; What is racebending? What is recovery work?; Introduce Fanworks assignment</p> <p>HW: Read Lovecraft’s “Nyarlathotep” and listen to <i>Welcome to Night Vale</i> “Pilot” and “Condos” and look through the show’s twitter account</p>	<p style="text-align: center;">F 3/3</p> <p>In class: Discuss WTNV as reparative revision of Lovecraft’s work</p> <p>HW: Read Chapters 1-18 of <i>Harry Potter and the Prisoner of Azkaban</i> + enjoy Spring Break!</p>	<p style="text-align: center;">Assignments Due:</p> <p style="text-align: center;">Comparison paper due 3/1</p>
	<p>M 3/6</p>	<p>W 3/8</p>	<p>F 3/10</p>	<p style="text-align: center;">Assignments Due:</p>

Week 10

SPRING BREAK

Unit 4: Transformative Works and Culture – *Harry Potter*

	M 3/13	W 3/15	F 3/17	Assignments Due:
<p>Week 11</p> <p>Of Werewolves and Animagi: <i>Harry Potter and the Prisoner of Azkaban</i></p>	<p>In class: Discuss <i>Harry Potter</i> as a cultural phenomenon</p> <p>Screening: <i>Harry Potter and the Prisoner of Azkaban</i></p> <p>HW: Finish <i>Harry Potter</i></p>	<p>In class: Finish discussion of <i>Harry Potter and the Prisoner of Azkaban</i></p> <p>HW: Read Parts 2 and 9 of The Shoebox Project</p>	<p>In class: What is fandom studies? What is transformative fan practice?</p> <p>HW: Read Parts 12, 14, and 17 of The Shoebox Project + finish fanworks project</p>	
	M 3/20	W 3/22	F 3/24	Assignments Due:
<p>Week 12</p> <p>“Furry Little Problem”: Queer Werewolves and the Potter Fandom</p>	<p>In class: Discuss The Shoebox Project and slash fanfiction; introduce fanfic drabble mini-assignment</p> <p>Screening: Play Pottermore.com and view assortment of online audio/visual Potter fanworks</p> <p>HW: Read Parts 23, 25b, and 26 of The Shoebox Project</p>	<p>In class: Finish discussion of The Shoebox Project</p> <p>HW: Read “The Harry Potter Fandom is at a Crossroads” on BuzzFeed and “Becoming the Monster: Queer Monstrosity and the Reclamation of the Werewolf”</p>	<p>In class: Discuss the Potter fandom post-2007 (Pottermore, reboots, fan dissatisfaction)</p> <p>HW: Read excerpts from <i>Red Dragon</i></p>	<p>Fanworks project due 3/20</p>

Unit 5: Transformative Works and Culture – *Hannibal*

<p>Week 13</p> <p>And the Woman Clothed in Sun: <i>Hannibal</i> and Metamorphosis</p>	M 3/27	W 3/29	F 3/31	Assignments Due:
	<p>In class: What is postmodern Gothic? Discuss <i>Red Dragon</i>; Introduce final project</p> <p>Screening: <i>Manhunter</i></p> <p>HW: Read excerpts from <i>Red Dragon</i></p>	<p>In class: Discuss <i>Red Dragon</i>; Discuss the paintings of William Blake</p> <p>HW: Read excerpts from <i>Red Dragon</i> and view NBC's <i>Hannibal</i> "The Number of the Beast is 666" (Amazon Prime)</p>	<p>In class: Discuss <i>Red Dragon</i> and NBC's <i>Hannibal</i> as adaptation</p> <p>HW: Read Ovid's "Caeneus"</p>	Fanfic drabble due 3/27
<p>Week 14</p> <p>Skinshows: <i>Silence of the Lambs</i></p>	M 4/3	W 4/5	F 4/7	Assignments Due:
	<p>In class: Discuss Ovid's "Caeneus"; What is queer theory? What is queer/trans Gothic?</p> <p>Screening: <i>Silence of the Lambs</i></p>	<p>In class: Discuss <i>Silence of the Lambs</i></p> <p>HW: Read "Skinflick: Posthuman Gender in Jonathan Demme's <i>The Silence of the Lambs</i>" and "Conclusion: Serial Killing"</p>	<p>In class: Discuss Halberstam articles</p> <p>HW: Read the myth of the Wendigo</p>	
<p>Week 15</p> <p>"This is My Becoming": <i>Hannibal</i> and Radical Reimagining</p>	M 4/10	W 4/12	F 4/14	Assignments Due:
	<p>In class: Discuss the myth of the Wendigo; Project Workshop</p> <p>Screening: View NBC's <i>Hannibal</i> "Shiizakana" and "Naka-Choko"</p> <p>HW: Continue work on project</p>	<p>In class: Discuss NBC's <i>Hannibal</i></p> <p>HW: Continue work on project</p>	<p>In class: Project Workshop</p> <p>HW: Continue work on project</p>	
	M 4/17	W 4/19		Assignments Due:

Week 16 Workshop	In class: Project Workshop Screening: Project Workshop; Play Werewolf HW: Continue work on project	In class: Project Workshop HW: Continue work on project		Blog due 4/19
Final Project Due 4/24 Before Midnight				