ENG 1131: Writing Through Media
Section 2057: Fairy Tale Adaptations

Fall 2013
MWF 3 (9:35-10:25am) CSE E211A:
T 9-11 (4:05-7:05pm) WEIL 0408A

Instructor: Rebekah Fitzsimmons
Office Location: Turlington 4106
Office Hours: Tuesday 1:30-3:30 pm, or by appointment
Email Address: rfitz@ufl.edu
Course Blog: http://eng1131fairytales.wordpress.com/
**Course Hashtag**: #1131fairytale

Course Description

Fairy tales are a ubiquitous element of nearly every culture in the world. While in the recent past, fairy tales were relegated to the canon of children's literature, our contemporary culture has seen a resurgence of interest in the darker, more mature aspects of fairy tales for young adults and grown-ups. Television shows, films, books, short stories and other media retell fairy tales, reshaping them to fit our more contemporary values and ideas about what the world should look like. While fairy tales were never intended merely for children, many of the texts that we will encounter in this class intentionally subvert the expectation that fairy tales are merely kid's stuff. We will examine this cultural expectation of the fairy tale as children's literature, even as we examine the emerging trends of more adult fare based on fairy tales and the emergence of a young adult market for repackaged and retold fairy tales.

The texts we will study in this class will be drawn from the traditional fairy tale canon, from contemporary television and movie culture and from contemporary children's and young adult literature. We will examine six fairy tales, drawn from the European canon. These tales include:

- Little Red Riding Hood
- Hansel and Gretel
- Blue Beard
- Beauty and the Beast
- Snow White
- Cinderella
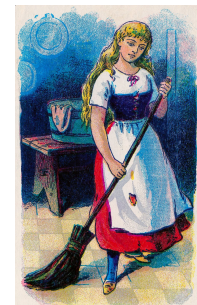
For each tale, we will examine a collection of versions of the tale, as recorded by the Brothers Grimm, Perrault, and Mme de Beaumont, as well as versions of the tale type that appear in other cultures from South America, Asia and Africa. Then, we will examine contemporary retellings of these stories, through film, television, photography, WWW features and young adult novels.

We will also engage with a number of academic essays, which seek to analyze and understand the staying power of fairy tales, their adaptability, their current role in our society and the importance of reading, studying, analyzing and retelling these tales. We will approach these tales from multiple critical lenses, including but not limited to: psychological, feminist, queer, post-colonial and digital media theory. Be prepared to grapple with these texts in a meaningful way and produce work that both recognizes and deconstructs the cultural relevance of the material.

This is first and foremost a writing class, so our focus will never stray far from the practice and process of writing. Moreover, this course is about writing through media: you will engage a number of different writing tools and platforms, as well as a number of different writing genres, and you will produce written content according to the opportunities and confines that they offer. You will act as a fan, critic, and scholar in your writing about fairy tales and fairy tale adaptations, producing both creative and academic content, both individually and in collaboration with your classmates. You will learn to adapt your writing to different written mediums, just as the fairy tales we study have made themselves at home in virtually every genre of popular culture.

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see:
https://catalog.ufl.edu/ugrad/current/advising/info/generaleducationrequirement.aspx
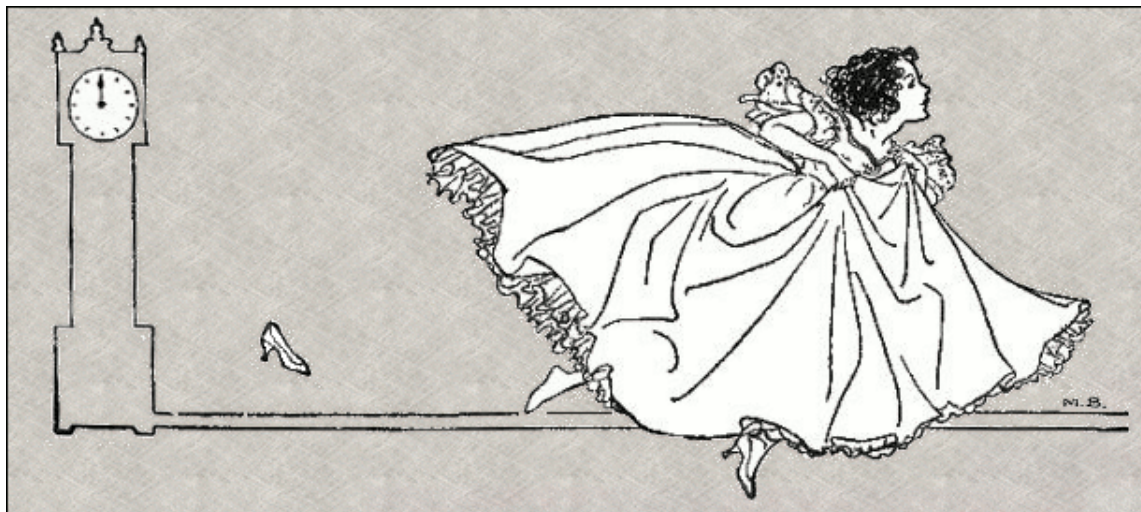
"If you want your children to be intelligent, read them fairy tales. If you want them to be more intelligent, read them more fairy tales."
— Albert Einstein

Course Objectives:

By the end of the semester, you will be able to do the following:

- Understand the origins, evolutions, purpose and function of the fairy tale as a cultural force, and be able to map, describe and analyze the transition of fairy tales from their oral storytelling origins, through the European courts, into the British and American nursery and their current reemergence into children's, young adult and adult popular culture. Further, we will examine the concept of the "fairy tale as meme" and examine contemporary culture for these memes.

- Understand the process and purpose of rewriting, revising, adapting and re-purposing of fairy tales in both a cultural, political, sociological, historical and artistic frame of reference

- Consider the process of adaptation, both in terms of the revision of fairy tales across history, as well as the adaptation across media and how a narrative changes when transferred from an oral tale to a written tale, from a written story to a film, animation, web comic, television show, or internet meme.

A Guilty Conscience.

- Think critically about the role of social media and digital platforms in both creating and responding to media content and to engage with those digital platforms in a meaningful way.

- Produce writing that is critically sophisticated, demonstrates college-level analysis of literature, media, and community response. Your writing will adapt to the genre and medium of publication and use the unique elements of that platform to your advantage.

- Understand the differences between different genres of writing, both in the traditional academic genres (argumentative essay, proposals, literary analysis), digital platforms (blogs, Twitter) and multi-media (images, advertising, music). Further, it is my hope you will have a clear sense of the ideal purpose of each genre and how each genre can be molded to best fit the type of writing you are doing and the purposes you aim to accomplish with your writing. This will include analysis of audience, professional practices, interactivity, ease of use and multi-media possibilities.

- Work collaboratively in an academic writing community, learning from and contributing to the writing of your classmates in addition to engaging in critical verbal discourse.

- Produce writing that is coherent, with focused, nuanced thesis, well-organized structures, coherent paragraphs, unified concepts throughout the piece and a persuasive and compelling argument.

- Display a command of grammar, mechanics, punctuation, spelling, accurate MLA citation styles and research skills.
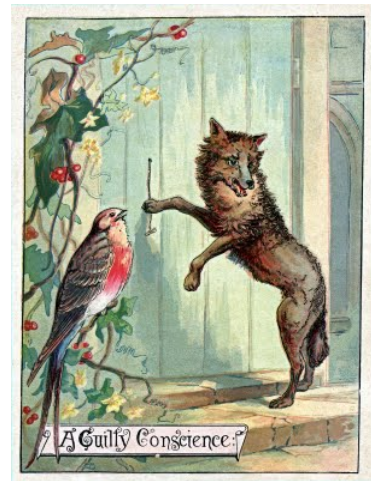
Required Texts:

Students may choose to use digital versions of these texts when available, provided they are able to access these texts in class via tablet, laptop or digital reading device (please *not* on a cell phone!). Books should be read in full for the first day they are listed on the syllabus and brought to class for all discussion days thereafter. All of these books are required. Most of the critical essays are contained in the Tatar text, but additional critical essays will be made available via the class Sakai site. These essays should be printed or accessed on a digital device in class.

Textbooks:

- Ruszkiewicz, John J. *How To Write Anything: A Guide and Reference.* Second Edition (without readings). ISBN-13 978-1-4576-2283-0 (**HTWA** on the syllabus)
- Tartar, Maria (editor). *The Classic Fairy Tales.* Norton Critical Edition. ISBN: 0393972771 (**CFT** on the syllabus)

Fiction:

- Holt, Tom. *Snow White and the Seven Samurai.* Little, Brown. 2004. ISBN: 1857239881
- Lo, Malinda. *Ash.* Little, Brown. 2009. ISBN: 9780316040105
- Meyer, Marissa. *Cinder.* Square Fish. 2013. ISBN: 1250007208
- Murphy, Louise. *The True Story of Hansel and Gretel.* Penguin, 2003. ISBN: 0142003077
- Nickerson, Jane. *Strands of Bronze and Gold.* Ember, 2013. ISBN: 0307975991
- Pierce, Jackson. *Sisters Red.* Little, Brown Books for Young Readers. 2011. ISBN: 0316068675

Screenings:

We will screen selected films and television episodes from this list. Some of these selections may change. Many of these films contain adult content and are decidedly NOT kid's stuff. ***Screenings are mandatory and count towards attendance***.
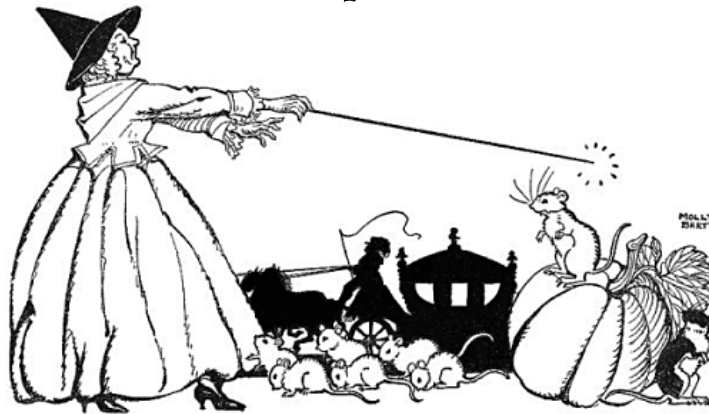
Possible Films:
- *Enchanted*
- *Ever After*
- *Freeway*
- *Hanna*
- *Into the Woods*
- *Mickey Mouse Monopoly*
- *Princess Diaries*
- *Rudy*
- *Shrek*
- *Snow White and the Huntsman*

Possible Television Series:
- *Buffy the Vampire Slayer*
- *Grimm*
- *Mad Men*
- *Once Upon a Time*
- *Sherlock*
- *Supernatural*
- *The Vampire Diaries*

Assignments

Participation (100 points): Students will be expected to attend every class prepared, to engage in class conversations about the texts, to actively participate in class activities, writing exercises, peer-review and group work. If class participation begins to lag, the instructor may give unannounced quizzes: points for quizzes will be added into the participation grade. No make-up quizzes will be offered.

Twitter (50 points): Students will set up and maintain a Twitter account. Via this Twitter account, they will post references, articles and thoughts about fairy tales throughout the semester to a class hashtag (#1131fairytale). Students will also live tweet the film screenings.
Deliverable: Live tweets of screenings, active participation in twitter assignments

Blog posts (300 points total): Students will be given a list of possible blog post prompts. Students will post in alternating groups, a minimum of **6 blog entries** by the end of the semester. Each blog will be 300-500 words, polished and refined. In addition, on weeks they do not write blog posts, each student will be required to post 100-200 words of response to their peers' blog posts. Each blog post and comment will be due before class on the day listed, unless otherwise specified. Class blog: http://eng1131fairytales.wordpress.com/
Deliverable: 1 introductory blog post (250 words, **30 points**), 6 blog posts (300 words, **30 points each**) and 6 comments (200 words, **15 points each)** to WordPress blog in alternating groups

Summary project (50 points): One of the key elements to studying fairy tales is the importance of being able to distill all the different versions of the story down to its ur-story or tale type, so that all the different adaptations can be matched up and compared. Each student will choose a fairy tale adaptation (film or book) to summarize in 3 different ways: the first will be a plot summary, the second will be a thematic summary and the third will be a tale-type summary.
Deliverable: Word document, 300-500 words to Sakai

Article Analysis (100 points): Throughout the first half of the semester, we will read various academic articles discussing fairy tale studies. Students will analyze one of the articles we have read, concentrating on the organization of the essay, the main argument of the essay and the way in which the author uses rhetorical strategies to build and support that argument. Finally, students will analyze the effectiveness of the argument and discuss whether or not they agree with the main argument of the essay.
Deliverable: Word document, 500-750 words to Sakai

Advertising project (100 points): Group project. Since fairy tales contain common cultural references across many cultures and age groups, themes and memes from those fairy tales are often used in advertising. Each group will be assigned a product to sell and will design a fairy tale themed advertising campaign. Each group must use a fairy tale (either one we have covered, will cover or one outside of the class list) and the concepts of meme theory to create an advertising campaign consisting of three of the four following options:
   • Print ad (newspaper/magazine)
   • Internet ad
   • Radio ad
   • Television ad
  As a group, you will pitch your ad campaign to the class (a la the *Mad Men* clips we watched) and try to sell the idea to the class, as if we were the representatives for that product.
  Each individual group member will be responsible for a 500-word paper, in which you explain the basic premise behind your ad campaign as well as your contributions to the group project.
Deliverable: Group presentations: Wednesday, November 6; Word document (500 words) to Sakai **(This project is not eligible for an extension)**

Soundtrack project (100 points): Each version of the fairy tales we read will have a distinct tone, style and feel. Choose one of the versions of a fairy tale and create a sound track to go along with it. You may choose songs that fit with the original time period of the story or more contemporary songs. Your soundtrack should be between 6-10 songs. In addition to your soundtrack, you should also include a set of 'liner notes' in which you explain which part of the story you feel each song fits with, why you chose the song and what the overall tone and feeling of your soundtrack was intended to be. It might help to imagine yourself as the sound designer who is asked to put together a soundtrack for a potential movie version of the story you have chosen.
Deliverable: 1 CD with 6-10 songs (due at the start of class), 300-500 word "liner notes" to Sakai

Final project (200 points): Students will create a retelling of a fairy tale: they must choose a fairy tale we have not covered in class. This re-telling may take many different forms: it can be fiction, creative non-fiction, graphic novel/comics, film, digital or another format. Students will turn in a 1 page proposeal prior to Thanksgiving, then turn in a final project the last week of the term.   All projects must have some written component to them (a film may have a script, a photography project may have captions and an artist's narrative etc.). Students are encouraged to work closely with the instructor in developing their project and are encouraged to explore their own areas of interest in re-writing these fairy tales. Projects will be judged on creativity, detail, engagement with the original tale and theories we have discussed in class about the uses of fairy tales. Students may choose to form groups but this is not a required element of the project.
Deliverable: May take many forms, discuss with instructor, 2000 words (per participant if working in a group). If digital document, turn into Sakai. Other mediums, arrange to turn in at office hours.

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

A student's final grade in this class will be calculated based on the following point system:

Participation	100 points
Blog Posts	300 points
Twitter	50 points
Summary Project	50 points
Article Analysis	100 points
Soundtrack Project	100 points
Advertising Project	100 points
Final Project	200 points
Final Grade	**1000 points**

Basic Grade Rubric

Grade	
A level	You did what the assignment asked for at a high quality level, demonstrating originality and creativity. Work in this range is complete in content, is organized well, and shows special attention to style and genre, but also demonstrates that you took extra steps beyond what was required. Paper is free of typos and grammatical or mechanical errors (papers with more than two errors cannot receive an A).
B level	You did what the assignment asked of you at a proficient level. Work in this range is complete in content, is organized well, and shows special attention to style and genre. May have a few errors in grammar or mechanics or may need minor revisions.
C level	You did what the assignment asked of you. Work in this range needs significant revision, but it is complete in content and the organization is logical. The style is straightforward but unremarkable. Paper may have errors in grammar, mechanics, or typos that indicate a lack of proofreading.
D level	You did what the assignment asked of you at a poor quality level. Work in this range needs significant revision. The content is often incomplete and the organization is hard to discern. Attention to style, grammar and proofreading is often nonexistent or chaotic.
E level	An E is usually reserved for people who don't turn in work on time, or fail to meet the minimum word count of an assignment. However, if your work is shoddy, shows little understanding of the needs of the assignment, or a lack of attention to the directions, you may also receive a failing grade.

Detailed grading rubrics for each assignment will be posted with the assignment sheet on Sakai.

Statement of Writing requirement (WR)

This course can provide 6000 words toward fulfillment of the UF requirement for writing.

Statement of Composition (C) and Humanities (H)

This course can satisfy the General Education requirement for Composition or Humanities.
For more information on WR, C and H requirements, see:
https://catalog.ufl.edu/ugrad/current/advising/info/generaleducationrequirement.aspx

Statement of student disability services.

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see:
http://www.dso.ufl.edu/drc/

Statement on harassment.

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: http://www.dso.ufl.edu/sccr/sexual/

Statement on academic honesty.

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:
http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php

Final grade appeals.

Students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant in the Department of English. Grade appeals may result in a higher, unchanged, or lower final grade.

Important Phone Numbers

University counseling services and mental health services: (352) 392-1575
http://www.counseling.ufl.edu/cwc/Default.aspx;
University Police Department: (352) 392-1111 or 911 for emergencies

Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at https://evaluations.ufl.edu.
Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at https://evaluations.ufl.edu/results.

University Writing Center

If you would like a little extra help with your papers, tutors are available at the University Writing Center in 302 Tigert Hall. You can schedule an appointment ahead of time or walk in.
Phone: (352) 846-1138; Web: http://writing.ufl.edu/writing-center/

CLASSROOM POLICIES:

Absences: Attendance and participation in this class is mandatory. You are permitted up to 4 absences in this class throughout the semester. I do not distinguish between excused and unexcused absences: if you miss class, I will assume it is for a good reason. I do not require documentation; the only exception to this rule is officially sanctioned University events. Please note that missing a screening counts as an absence. However, after your fourth absence, your final grade will be impacted in the following way:

> 5 absences   -10% of possible grade
> 6 absences   -20% of possible grade
> 7 absences   -30% of possible grade
> 8 absences   **automatic failure of the class**

You are responsible for keeping track of your absences, as NO EXCEPTIONS will be made. Prolonged absences, even for medical reasons, cannot be excused, as in-class discussions of readings, in-class work, quizzes and writing assignments are a key part of the course content.

If you do miss a class, it is your responsibility to find out what you missed from your peers and our E-learning site. Any blog post or paper due on a day you are absent is still due.

Tardiness: Please do not come late to class; arriving late disrupts the entire class. **If you are five or more minutes late, the door will be closed, which means, "Do not come in!"** At this point, you have been marked absent, have missed the introduction to the class work and will only disrupt the class. This absence will count toward your total absences in the class.

Participation: Participation is a crucial part of your success in this class. You will be expected to arrive in class on time, with your reading and other homework completed. You will be required to participate in discussions, work in small groups and complete various other activities, both in class, on our blog, and on our E-Learning site. In general, you are expected to contribute constructively to each class session and to on-line discussions. Failure to do so will result in deductions from your participation grade or dismissal from class, resulting in an absence for that day.

Phone calls, texting, IMing, checking Facebook, non-class related Tweeting, leaving class repeatedly, doing work for other classes, eating, sleeping, side conversations, failure to bring texts and disrespectful language are all examples of behavior that may result in dismissal from class or deductions from your participation grade. Your participation grade may be calculated based on participation in class, in student-led discussions, group work, quality of peer review work and other behavior factors.

PREPARATION
In order to be considered prepared, students must bring the assigned text to class in order to facilitate discussion (this may include digital copies). Readings should be completed prior to the start of class on the day they are listed.

All assignments should be computer generated and professional in appearance. This includes proper MLA formatting (including font, font size, document appearance, proper spacing, numbered pages, 1 inch margins). Any multi-page documents handed in on paper will be **stapled**

or a letter grade will be deducted. Any other materials handed in must have your full name and class/section number clearly labeled.

All digital papers must be submitted to Sakai in one of the following formats: .doc; .docx; .PDF. Papers submitted in a non-recognizable format will not be accepted and will receive a 0.

When submitting digital papers, please also **include your last name in the file name**. (Example: FitzsimmonsMidterm.doc). Failure to include your last name in the file will result in a 10% deduction from the paper grade.

Submit all assignments by due date and time. **No late assignments** will be accepted for any reason. If you are absent for any reason, your assignment is still due. All papers will be submitted via the class E-learning site on Sakai, while multi-media projects will be due at the start of class on the day they are listed. I will comment and return your papers through Sakai. You will submit all blog entries through the class WordPress site and I will return comments through Sakai in order to ensure your privacy.

Personal computer issues (hard drive crash, corrupted file, forgotten laptop etc.) are not acceptable excuses for turning in a paper/blog post late. If E-Learning is not functioning properly at the time your paper is due, you may email me a copy within 30 minutes of the due date/time. This email should include a Help Desk receipt with your paper or other verification of a system-wide Sakai failure. The same policy applies for blog entries: please send me a screenshot or email from WordPress confirming the system error. You must go back and post your blog once the website is working again in order to get full credit.

Extension policy: All students are permitted <u>1 no-questions-asked extension</u> during the semester. Students may use this extension on any of the individual projects or 6 blog posts. Students **may not** use their extension on the group presentation, peer-reviews, blog comments or quizzes. In order to be granted an extension, students must:
       a) request the extension in person (before/after class, office hours);
       b) request the extension prior to the due date of the paper; and,
       c) set a new deadline (date and time) by which the paper must be turned in. Papers
       turned in after this new due date will be considered late.
Please note: the absolute latest that I can accept a final project with an extension is December 10 at noon. Please plan accordingly.

Email policies: Since this is an English class, please be aware that your emails to me are a professional communication and should reflect proper spelling, grammar and etiquette. Please include proper salutations and a signature that includes your name, section number and email address.

Please allow 24 hours for me to respond to any email query before sending a follow-up.

I cannot discuss grades, absences or other private information via email. Please plan to attend office hours to discuss these matters. Please do email me when you would like to attend office hours or if you need to set up another meeting time.

Schedule:

Schedule is subject to change based on class discussion.
Please check Sakai daily for announcements and updates to the readings.

	Readings	Discussion	Due
Week 1			
Wed., Aug. 21	Welcome and Introductions	Syllabus	Purchase books
Fri., Aug 23	Tatar, Introduction (CFT ix-xviii), Darnton, "Peasants Tell Tales" (CFT 280-291)	Studying fairy tales	
Week 2: Fairy Tales			
Mon., Aug. 26	Zipes "Breaking the Disney Spell" (CFT 332-352); CH 21: Smart Reading (HTWA 365-371); Tips for Reading Difficult Material (Blog)	Princess culture, Disney's hold on fairy tales	Sign up for WordPress & Twitter accounts
Tue., Aug. 27	Film Screening: *Mickey Mouse Monopoly*		live tweet
Wed., Aug. 28:	CH 16: Personal Statements (HTWA 330-336); CH 51: Understanding Digital Media (HTWA 568-576); CH 52: Digital Elements (HTWA 577-584)	Introduce blog assignments Disney culture	
Fri., Aug. 30	No class- attending a conference		<u>Introductory Blogs</u> **by 5pm**
Week 3: Fairy Tales			
Mon., Sept. 2	No class- Labor Day		
Tue., Sept. 3	Film Screening: *Enchanted*		live tweet
Wed., Sept. 4	Warner, "The Old Wives' Tale" (CFT 309-317), Hasse "Yours, Mine, or Ours?" (CFT 353-364), CH 54: Designing Print and Online Documents (HTWA 592-599)	The myth of the "original"	<u>Group A Blog #1 due before class</u>
Fri., Sept. 6	CH 7: Literary Analyses (HTWA 206-249).	Analyzing the story	<u>Group B comment #1 due before class</u>
Week 4: Little Red Riding Hood			
Mon., Sept. 9	Tatar: Little Red Riding Hood (CFT 3-24), Tatar "Sex and Violence" (CFT 364-373)	(start reading *Sisters Red*)	
Tue., Sept. 10	Film Screening: *Freeway* (1996)		
Wed., Sept. 11	Rowe "To Spin A Yarn" (CFT 291-297)	Women in fairy tales	<u>B Blog #1</u>
Fri., Sept. 13:	CH 25: Genre (HTWA 390-393); CH 45: Summarizing Sources (HTWA 487-490)	Summary	<u>A comment #1</u>
Week 5: Little Red Riding Hood			
Mon., Sept.16:	CH 22: Critical Thinking (HTWA 372-378); Propp "Folklore and Literature" (CFT 373-388)	Darker meanings in fairy tales	
Tue., Sept. 17	Film Screening: *Into the Woods*		Live tweet
Wed., Sept 18	CH 24: Writer's Block (HTWA 384-388)	Writing tips	<u>A Blog Post #2</u>
Fri., Sept. 20	***Peer-Review: Bring draft of summary project to class*** HTWA: CH 38: Revising Your Own Work (450-457), CH 39: Peer Editing (458-463)	Peer Review, writing clearly	<u>B comment #2</u>

Week 6: Little Red Riding Hood			
Mon., Sept. 23	*Sisters Red* by Jackson Pierce	Paranormal trends in YA	**Summary project due**
Tues., Sept. 24:	Film Screening: *Buffy the Vampire Slayer* S4:E4 "Fear, Itself"; *Grimm* S1:E1 "Pilot"; *Once Upon A Time* S1:E 15 "Red Handed"		Live tweet
Wed., Sept. 25	Shavit "Concept of Childhood and Children's Folktales" (CFT 317-331)	Oral culture and TV (writers') family trees	B Blog Post #2
Fri., Sept. 27	CH 4: Evaluations (HTWA 106-137), CH 8: Rhetorical Analyses (HTWA 250-281)	Effectiveness of structure	A comment #2
Week 7: Beauty and the Beast/Blue Beard			
Mon., Sept. 30	Tatar: Beauty and the Beast (pg 25-73), Tatar: Bluebeard (pg 138-156)	Marriage tales (Start reading *Strands of Bronze and Gold*)	
Tue., Oct. 1	Film Screening: *The Vampire Diaries* S1E1 "Pilot", E2 "The Night of the Comet", E6 "Lost Girls"		Live tweet
Wed, Oct. 2	CH 3: Arguments (HTWA 72-105), CH 30: Paragraphs (HTWA 412-415)	Making an argument	A Blog Post #3
Fri., Oct. 4	CH 47: Integrating Sources into Your Work (HTWA 497-500); CH 48: Documenting Sources (HTWA 501-503).	Sources and MLA format	B comment #3
Week 8: Beauty and the Beast/Blue Beard			
Mon., Oct. 7	*Strands of Bronze and Gold*	The modern romance vs arranged marriages	
Tue., Oct. 8	Film Screening: *Buffy the Vampire Slayer* S1:E8 "I Robot, You Jane"; S3: E4 "Beauty and the Beasts", *Mad Men* S5E4: "Mystery Date", Grimm S1E4 "Lonely Hearts"	Violent men, scared women	Live tweet
Wed., Oct 9	***Peer Review: Bring draft of article analysis to class*** CH 26: Thesis (HTWA 393-398); CH 27: Strategies (HTWA 398-405), CH 28: Organization (HTWA 406-408)	Peer Review	No Blogs Due
Fri., Oct 11	CH 20: Brainstorming with Others (HTWA 362-365) Zipes: "What Makes a Repulsive Frog So Appealing: Memetics and Fairy Tales" (PDF Sakai)	Groups/topics assigned for Advertising Project Meme theory and why fairy tales stick	**Article Analysis Paper Due**
Week 9: Snow White			
Mon., Oct 14	Tatar: Snow White (CFT 74-100), Gilbert & Gubar "Snow White and her Wicked Step Mother" (CFT 280-290)	Why are step-mothers always wicked? (Start reading *Snow White*)	
Tue., Oct. 15	Film Screening: *Snow White and the Huntsman*		Live tweet
Wed., Oct 16	Schrempp: "Taking the Dawkins Challenge, or, the Dark Side of the Meme" (PDF Sakai)	Memes	B Blog Post #3
Fri, Oct.18	CH 41: Finding Print and Online Sources (HTWA 472-478); CH 43: Evaluating Sources (HTWA 482-486)	Research, Group work	A comment #3

Week 10: Snow White			
Mon., Oct 21	Holt: *Snow White and the Seven Samurai*	Digital fairy tales (Start reading *Hansel and Gretel*)	
Tue., Oct 22	Film Screening: *Hanna*		Live tweet
Wed., Oct. 23	CH 18: Oral Reports (HTWA 346-353)	Fairy tales as action films	A blog post #4
Fri., Oct 25	CH 35: High, Middle, Low Style (HTWA 432-440), CH 36: Inclusive and Culturally Sensitive Style (HTWA 440-443)	Successful pitches: *Mad Men* clips Group work	B comment #4
Week 11: Hansel and Gretel			
Mon., Oct 28	*The True Story of Hansel and Gretel*	What do we fear?	
Tue., Oct 29	Film Screening: *Sherlock* S2E3: "The Reichenbach Fall" *Supernatural* S3E5: "Bedtime Stories"		Live tweet
Wed. Oct 30	Bettelheim "The Struggle for Meaning/Hansel and Gretel" (CFT 267-272)	Psychological needs filled by fairy tales	B blog post #4
Fri. Nov. 1	CH 32: Introductions (HTWA 420-424), CH 33: Conclusions (HTWA 425-427)	Group work	A comment #4
Week 12: Hansel and Gretel			
Mon., Nov. 4	HTWA: CH 31: Transitions (416-420); CH 10: Position Papers (290-295)	Presentations as a story	
Tues., Nov. 5	NO SCREENING: Group work		
Wed., Nov. 6	Group Project presentations		**Advertising project due**
Fri., Nov. 8	No Class- Homecoming	(Start reading *Ash*)	No blogs due
Week 13: Cinderella			
Mon., Nov. 11	No Class- Veterans Day		
Tues., Nov. 12	Film Screening: *Rudy*		Live tweet
Wed., Nov. 13	Tatar: Cinderella (CFT 101-137), TBA	A "Cinderella story"?	A blog post #5
Fri., Nov. 15	*Ash* by Malinda Lo	Heteronormative fairy tales	B comment #5
Week 14: Cinderella			
Mon., Nov. 18	CH 6: Proposals (HTWA 176-205),	(Start reading *Cinder*) Final project discussed	**Soundtrack project due**
Tues., Nov. 19	Film Screening: *Ever After*		Live tweet
Wed., Nov. 20	CH 1: Narratives (HTWA 4-44)		B blog post #5
Fri., Nov. 22	*Cinder* by Marissa Meyer	Cinderella memes	A comment #5
Week 15: Cinderella			
Mon., Nov. 25	Reading TBA	*Cinder* discussion cont.	**Final Paper Proposals**
Tue., Nov. 26	Film screening: *Shrek*		Live tweet
Wed., Nov. 27	No Class: Thanksgiving		
Fri., Nov. 29	No Class: Thanksgiving		No Blog Post Due

Week 16: Wrap Up			
Mon., Dec. 2	No class- Conferences	Final project grade rubric and submission details	
Tues., Dec. 3	No screening- Conferences		
Wed., Dec 4	Reading TBA	Is Superman really Cinderella?	A & B blog post #6
Friday, December 6: A & B comment # 6 by noon Final projects due by 5pm			