

ENGLISH 2303-011: REUSE. REMIX. REWRITE.
Fall 2016

Instructor: Ms. Sarah A. Shelton

Section: 011

Time: MWF, 11:00 to 11:50 AM

Room: COBA 253

Office/Hours: Carlisle Hall (CARH) 402/MWF, 2:00 to 3:00 PM or *by appointment*

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ENGL 2303 TOPICS IN LITERATURE PURPOSE STATEMENT: Focus on a particular genre, theme, or issue, to enable comparison and analysis of several texts. This course satisfies the University of Texas at Arlington core curriculum requirement in Language, Philosophy, and Culture. This requirement's objectives are critical thinking, communication, personal responsibility, and social responsibility.

CORE OBJECTIVES:

1. Critical thinking skills: creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.
2. Communication Skills: effective development, interpretation, and expression of ideas through written, oral and visual communication.
3. Personal Responsibility: ability to connect choices, actions and consequences to ethical decision-making.
4. Social Responsibility: to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities.

STUDENT LEARNING OUTCOMES:

1. Students will acquire, practice, and demonstrate the critical thinking skills of creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.
2. Students will acquire, practice, and demonstrate the communication skills of effective development, interpretation, and expression of ideas in written, oral and visual communication.
3. Students will acquire, practice, and demonstrate personal responsibility in their ability to connect choices, actions and consequences to ethical decision-making.
4. Students will acquire, practice, and demonstrate social responsibility in their intercultural competence, knowledge of civic responsibility, and ability to engage effectively in regional, national, and global communities.

SOPHOMORE LITERATURE COURSE OBJECTIVES. Sophomore literature courses are designed primarily to introduce non-English majors to the analysis of works of literature, to hone critical thinking and to develop communication skills.

1. To show students that literary studies are relevant to intellectual, social, and political culture, by engaging students with ideas that extend beyond the English classroom.
2. To show students that a literary work is not simply the product of a single author, but rather is engaged in a complex dialogue with its culture, inflected by intellectual and historical context.
3. To develop students' ability to read for style as well as content, by providing a vocabulary of and tools for critical analysis of literary language, form, and structure.
4. To develop students' ability to analyze the language of literary texts orally and in writing.

Emergency Phone Numbers: In case of an on-campus emergency, call the UT Arlington Police Department at **817-272-3003** (non-campus phone), **2-3003** (campus phone). You may also dial 911.



ENGL 2303 Section 011: “Alice Through the Matrix” by me (see above left) is a remix. It’s a subtle nod to one of the main ideas we’ll be talking about in this class—the evolution of stories. It’s also a mixing of artists—an original sketch by John Tenniel translated into vector art, disseminated via a CC0 Public Domain license on the website pixabay, and used as a mask in Fireworks (an editing software) over another image of Matrix code from the same website under the same Creative Commons license. Using contemporary technology and iconic images from two of the primary texts we will be discussing, I created a new image that visually depicts the concept of stories being alive.

“Alice” by TeeLamb (see above right) is also a remix. It’s not so subtle. It’s funny; it’s edgy; it’s a statement on gender stereotypes. It’s a reimagining—a what if? What if Alice from *Alice in Wonderland* was arrested in the contemporary U.S.? What would she be arrested for? What would her mug shot look like? What would her attitude be? The artist answers these questions using her interactions with all the different and previous versions of Alice out in the world, all speaking to each other and informing and changing, evolving into new versions like the one above. A lot had to happen to the “original” Alice story for TeeLamb to produce the above image of its protagonist as a blue-dress wearing, pill-popping blonde arrested for narcotics possession.

In Reuse/Remix/Rewrite we’ll talk about how we get from Carroll’s to TeeLamb’s Alice or how we go from Wonderland to the Matrix. About why the theory of intertextuality (don’t worry—learning what this term means is part of the class) matters—not just in academia, but in our everyday lives. We’ll talk about adaptation and appropriation. We’ll debate copyright and fair use. I’ll argue that stories are alive and you’ll get to decide if I’m crazy or brilliant (although the idea wasn’t originally mine...which begs the question, “Are there any original ideas left?” We’ll wrangle with that one as well).

Like my image is a mixing of artists, TeeLamb’s art is also a mixing of media—a hand-drawn sketch on traditional paper but colored with PS cs4, a remixing of traditional and technological technique. This class will be a similar remix. We’ll deal with the “traditional” text-based work of an English class (see the preliminary reading and assignment lists below) but also interact and learn through technology as well via blogging, social media, video and sound, photography, drawing, and more.

The class and its projects will encourage all modes of creativity and expression. Artists will have chances to produce art; engineers can decide to design/build projects. Reading and writing are central to

the class, but they should mix with students' strengths, lives, and passions, not "replace" them while you're in this classroom for this hour or working on our assignments outside of class. We won't always stay within the four walls the university assigns us—you should be willing to work outside, to move to different locations, to participate in an active classroom where we work and interact as a community.

Required Texts: STUDENTS MUST HAVE THE FOLLOWING EDITIONS

- *The Sleeper and the Spindle* by Neil Gaiman (ISBN-10: 0062398245; ISBN-13: 9780062398246)
- *Alice in Wonderland* by Lewis Carroll
 - You may choose any edition you want, just make sure it's unabridged (meaning that it hasn't been shortened). There are several free options including the one at this link: <http://etc.usf.edu/lit2go/1/alices-adventures-in-wonderland/> . You can also find great prices on the usual online bookstores. This story is in the public domain, meaning any place you download it from for free is ok—there's no copyright infringement.
- *Boy, Snow, Bird* by Helen Oyeyemi (ISBN-10: 1594633401; ISBN-13: 9781594633409)
- *Fangirl* by Rainbow Rowell (ISBN-10: 1250030951; ISBN-13: 9781250030955)
- *The Stone Gods* by Jeanette Winterson (ISBN-10: 0156035723; ISBN-13: 9780156035729)

Other Texts: Students will

- Need access to the movie *The Matrix* (either through a subscription streaming service or on DVD). (As of August 10th) It is free to watch on Amazon Video with an Amazon Prime Membership and \$3.99 to rent otherwise. It is not currently on Netflix.
- Need access to the TV show *Once Upon a Time*, Season 1, Episode 1 & 3. The series is on Netflix and Amazon and each episode can be purchased separately on Amazon's streaming service. **(You'll need to watch this by Wed. 8/31).**
- Choose a **Primary Text** for their semester-long Adaptation Project. This written work must be at least 100 pages long. However, it can be poetry, fiction, or non-fiction. I highly suggest a text you've already read so that reading it this semester is a rereading instead of for-the-first-time (you may, however, choose something new to you). You will clear the choice with me early in the semester in a one-on-one conference about the project.
- Be required to read, watch, or listen to other texts, shows, clips, movies, or podcasts that will be made available on the Blackboard site.

Other Materials:

- Composition Notebook (100 sheets minimum) and Post-it (or other brand) file tabs (pack of 24 tabs). Find a brand and price that you like. You can find either of these at any office supply or store like Target or Walgreens. Here's a link to an option for each on Amazon:
 - https://www.amazon.com/Top-Flight-Composition-Marble-Sheets/dp/B005RTDDM6/ref=sr_1_6?s=office-products&ie=UTF8&qid=1471373612&sr=1-6&keywords=composition+notebook
 - https://www.amazon.com/dp/B006PR5KSY/ref=twister_B00XJ2M9QY?encoding=UTF8&psc=1
- Device/apps, etc. to listen to podcasts and audiobooks on (we'll talk about this the first time it becomes necessary).

Description of Major Assignments:

- **Journal (20%):** *You will need to bring a standard composition notebook (at least 100 sheets) and post-it style file tabs to class on Friday September 2* where we will set up the journals together and discuss their importance/role in the class. From then on, this notebook should not only come to every class with you, but travel with you throughout the rest of the week as well. You'll use it for daily journal activities, in-class activities, notes, ideas, brainstorming, drafts, and more. As with all the major assignments listed here, a detailed assignment sheet with due dates and grading procedures, etc. will be posted on our Blackboard site.
- **Adaptation Project and Presentation (20%):** This project is also 20% of your overall grade. Students will work the whole semester with a text of their choice (that will be proposed to me for approval in a conference) to create an adaptation of their own (or the first stages of an adaptation). The assignment will have several steps culminating in a presentation/written reflection on the choices you made in the adaptation process. For the adaptation itself, you will propose the format the final project takes to me in a conference during the semester for approval. The written reflection will be essay style, 3 page minimum (750 words), and the presentation will be an oral presentation to the class on that reflection. Due dates for the smaller steps will be outlined on the project's assignment sheet.
- **Signature Assignment (10%):** A brief outline of this assignment is at the end of this syllabus. The more detailed assignment sheet will be posted to Blackboard. This is a traditional-style essay (4 page/1,000 words minimum) which will ask you to consider the topics we've discussed throughout the semester and to use *Fangirl* as well as at least one other text in the class to take a stand on remixing/plagiarism/copyright, etc. Central to this stance is your own statement of personal responsibility where you will consider your past interaction with such issues and how you will ethically approach your own adaptation project this semester.
- **Remix Blog Post (10%):** You will be responsible for writing one blog post for your class blog over the semester. The post will be 500 words minimum on a remix text/show/movie/song/ad, etc. of your choosing. You will analyze the work as a remix, discussing the strategies the remixers used and, ultimately, arguing the success (or lack of the success) of the remix based on what we've discussed in class and on your own opinions of what makes a successful adaptation/appropriation.
- **Midterm (10%):** In-class exam at midterm (currently scheduled for 10/12). Traditional fill in the blank, short answer, and essay type test. You will need a Blue Book.
- **Final (10%):** In-class final exam (12/14). Traditional fill in the blank, short answer, and essay type test. You will need a Blue Book and your Journal.
- **Daily Assignments, Responses, and In-Class Activities (10%):** These are in-class activities not specifically listed here (e.g., the Partner Fanfiction or Jabberwocky Art Project) and any homework assignments, reading activities, etc. assigned in class. As outlined in the Late Assignments Policy, these assignments can not be made up or turned in late. If you miss class where one is assigned and turned in or fail to turn in the assignment by its due date/time, you will receive a 0.
- **Reading Experiment (5%):** While reading *Alice in Wonderland*, we will experiment with the many different ways we read (on paper, on a tablet/screen, listening to audio while reading text, listening to audio alone, listening to audio while on the move, etc.). In your journal, you will reflect on your physical and mental interaction with the text after each different session. Using these reflections (specific directions are on the assignment sheet), you will type up a 500 word minimum report on your findings.
- **My Intertextual Life (5%):** Using your Personal Story Log in your Journal (see the Journal assignment sheet for specific directions), you will type up a 500 word minimum reflection on what stories play major roles in your life. Specific directions on the assignment sheet in Blackboard.

Conferences: For several of the above assignments, you will be required to meet with me one on one in my office for a conference to discuss progress on the assignment and to give feedback. **Such conferences are not optional** and are often worked into the grading rubric of the assignment itself so that a failure to sign up for and to attend such conferences will greatly affect your grade/success on the assignment itself.

Class Participation: Regular attendance is necessary for success in this class; we will be reading, writing, discussing, and doing activities on a daily basis. You are expected to show up on time, to come with all supplies needed (including your Journal every class period and any text we are currently working on), and to actively participate in the activities and/or group work/class discussion each class period. While I will often take time to introduce material, **this is not a lecture-based class**. In fact, much of the material that might traditionally be covered in a lecture will often be presented in videos or other readings/media that **you are expected to have read/watched/done before coming to the class they are listed on**. Failure to come to class with a knowledge and understanding of that material will hinder your participation and affect your performance on assignments. Much like stories, these readings/videos, etc. form an interlocking, intertextual base of information that will inform your ability to make solid arguments and to perform successfully on the major assignments. If I see a consistent lack of (quality) participation, I may ask you to meet with me in a one on one conference to discuss your performance. Excused absences include official university activities, military service, and/or religious holidays. Students must inform the instructor in writing at least one week in advance of an excused absence. I will not supply what you miss by email or phone. It is your responsibility to conference with a peer to get this material or make an appointment to see me in person. See the Late Assignments Policy for consequences for missing days when we do in-class activities.

Attendance: At The University of Texas at Arlington, taking attendance is not required. Rather, each faculty member is free to develop his or her own methods of evaluating students' academic performance, which includes establishing course-specific policies on attendance. *As the instructor of this section, I take attendance every day for my own records. While your attendance record will not affect your grade, as stipulated by the university and Title IX, see the above Course Participation section and the below Late Assignments policy for information on how lack of class participation and not doing in-class activities does affect your grade. Being late or leaving early are disruptive to the rest of the class and will be counted as absences. I will ask you to come to a conference with me to discuss your lack of attendance if this becomes an issue.* While UT Arlington does not require instructors to take attendance in their courses, the U.S. Department of Education requires that the University have a mechanism in place to mark when Federal Student Aid recipients "begin attendance in a course." UT Arlington instructors will report when students begin attendance in a course as part of the final grading process. Specifically, when assigning a student a grade of F, faculty report the last date a student attended their class based on evidence such as a test, participation in a class project or presentation, or an engagement online via Blackboard. This date is reported to the Department of Education for federal financial aid recipients.

Grades. Your final grade for this course will consist of the following:

- 20% Journal
- 20% Adaptation Project and Presentation
- 10% Signature Assignment
- 10% Remix Blog Post
- 10% Midterm
- 10% Final
- 10% Daily Assignments, Responses, and In-Class Activities
- 5% Reading Experiment
- 5% My Intertextual Life

Final grades will be calculated as follows: A=89.5-100%, B=79.5-89.49%, C=69.5-79.49%, D=59.5-69.49%, F=59.49%-and below;

Keep all papers until you receive your final grade from the university. You cannot challenge a grade without evidence. Students are expected to keep track of their performance throughout the semester and seek guidance from available sources (including the instructor) if their performance drops below satisfactory levels.

Paper Reuse Policy – You are not allowed, under any circumstances, to reuse papers from prior classes in this course or any other course that you have taken at any institution. Reusing papers does not demonstrate any advance in knowledge or skill, and so would not be helpful for you either in terms of your learning this semester, or for me in terms of assessing this learning. If you feel your situation constitutes a clear or significant exception to this rule, **you must discuss this with me prior to the due date of the first draft.**

Late Assignments:

- No daily assignments or in-class activities (whether due in the same class period or due later) will be accepted late. For instance, if I assign a discussion post or activity in class and you have not turned it in or posted it by the due date/time I give you with the assignment, you will receive a zero for that assignment. Likewise, no in-class assignments/activities (in other words, something completed in the same class period it's assigned) will be accepted late; if you aren't in class that day to participate in the assignment, you will get a zero. Such activities are generally not on the course calendar and come up as I see what the class needs to work more with or focus on. Such assignments fall under the Daily Assignments, Responses, and In-Class Activities grade category which counts as 10% of your overall grade.
- No late work is accepted with the journal activities assessed for the Journal Check or with Journal Diffractions (see the Journal Assignment Sheet under the Journal tab in our Blackboard site). Journal Checks are clearly marked on the calendar, and you will be given a list of all activities that should have already been done before that check. I will grade the journal as-is on the check day. There is no making up activities (that you didn't do) that lost you points after I've graded them. **Journal Diffractions can't be made up.** Either you are in class that day (with your journal) ready to participate or not. You should note the days those activities are scheduled on the calendar and make a special effort to not miss that day.
- All major assignments (see the list above) will have their own late policy, complete with point deduction calendar for each step of the project/essay/assignment. These policies and calendars are clearly laid out on each assignment's assignment sheet (see the Major Assignments tab on our Blackboard site).

An Important Note about Blackboard Assignment Submissions: All students are responsible for making sure their submissions have correctly posted to Blackboard. In order to check if an essay/assignment has been submitted correctly, click on the "Grades" tab located on the left-hand side of the course home page and then look for the green exclamation point icon in the appropriate assignment column (Note: for discussion activities and peer review, a ball icon confirms your submission.). If an exclamation point is not present after your essay/assignment has been submitted, you should resubmit and follow the steps above to make sure the essay/assignment is properly submitted. If your essay/assignment still isn't posted after several attempts, you should email the essay/assignment (work submitted incomplete will be graded accordingly) as an attachment to your instructor **BEFORE** the specified deadline. I will contact you about your emailed submission within 24 hours and specify a timeframe for submitting the essay/assignment to Blackboard. Failure to submit your work within the

designated timeframe will result in a zero. Also, you must submit the same essay/assignment to Blackboard that you submitted to me via email. Failure to submit the same work will result in a zero for the assignment.

Again, keep in mind that it is your responsibility to submit your work on time and ensure that it is submitted to Blackboard properly. Failure to do so will result in a late penalty or zero. As the submission process in Blackboard allows students to ensure that their assignments have been submitted correctly and an alternative means of submitting assignments is available to all students, **NO** assignments will be accepted for full credit after the deadline due to failed submission attempts (See the late assignment policy for more information on late work). Please be aware that technical errors in Blackboard are very rare and tech support has sophisticated tools to determine if students have actually submitted assignments or posted to discussion activities.

Expectations for Out-of-Class Study: Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend at least *a minimum* of 9 additional hours per week of their own time in course-related activities, including reading required materials, completing assignments, preparing for exams, etc. Some weeks we may have 100 pages or more of reading in a novel on top of shorter readings, clips, podcasts, articles, or other out of class activities. The Adaptation Project is ongoing and the Blog Post assignment will be out-of-class work (on top of what the rest of the class is doing) for you during the week you sign up to post. You will be required on multiple occasions to meet one on one with me outside of class for conferences. And you will have a five minute quick journal every day. It sounds like a lot, but part of the class is immersing ourselves in reading and writing and focusing how these two activities, along with stories, play huge roles in our everyday lives.

Grade Grievances: First, the student must communicate with the instructor in an attempt to resolve any matter in question. Any appeal of a grade in this course must follow the procedures and deadlines for grade-related grievances as published in the current undergraduate / graduate catalog.

http://wweb.uta.edu/catalog/content/general/academic_regulations.aspx#10

“In attempting to resolve any student grievances regarding grades, it is the student’s obligation first to make a serious effort to resolve the matter with the individual with whom the grievance originated. Individual course instructors retain primary responsibility for assigning grades. The instructor’s judgment is final unless compelling evidence shows discrimination, preferential treatment or procedural irregularities. If students wish to appeal, their request must be submitted in writing—on an appeal form available in departmental or program offices—to the department chair or program director. The student has one calendar year from the date the grade is assigned to initiate the grievance. The normal academic channels are department chair or program director and then academic dean. However, before considering a grievance, the department chair or program director will refer the issue to a departmental or program committee of faculty. If the student does not find the committee’s decision acceptable, the student may appeal to the academic dean. The decision of the dean is final. Information specific to the procedures to be followed in each academic unit is available in the office of the academic dean.

The dean of the college or school in which a student is enrolled, or the Executive Director of University College if the student has not declared a pre-major or major, has jurisdiction over the student’s program of study, degree requirements and all other academic matters including

grievances. However, students taking a course in a college or school other than the one in which they are primarily registered are subject to the dean of the college or school in which the course is offered concerning the course and academic grievances regarding the course.

For issues involving scholastic dishonesty, see the Academic Dishonesty entry in this section of the catalog.”

Late Enrollment Policy: Though I realize that sometimes enrolling in a course after the start date is unavoidable, please be advised that you will be held responsible for the class periods that you have missed even if you were not enrolled in the course. I will not allow you to make up attendance, missed opportunities for participation points, or any other assignments that occurred before you enrolled. If you enroll in class after the start date it is your responsibility to contact your peers in order to get caught up on the schedule and any announcements that might have been delivered in your absence. This policy also applies to students who drop and add. You should consult the syllabus calendar and watch/read/listen to any texts/media that was assigned before you added the class—you will be held responsible for this knowledge just as if you’d been in the class from day one.

Classroom behavior. Class sessions are short and require your full attention. **All cell phones, laptops, and other electronic devices should be turned off and put away when entering the classroom; all earpieces should be removed.** Store materials from other classes, reading not related to this class, bulky bags, and other distractions so that you can concentrate on our readings and discussions each day. Bring book(s) and e-reserve readings (heavily annotated and carefully read) to every class. Students are expected to participate respectfully in class, to listen to other class members, and to comment appropriately. I also expect consideration and courtesy from students. Professors are to be addressed appropriately and communicated with professionally.

According to *Student Conduct and Discipline*, "students are prohibited from engaging in or attempting to engage in conduct, either alone or in concert with others, that is intended to obstruct, disrupt, or interfere with, or that in fact obstructs, disrupts, or interferes with any instructional, educational, research, administrative, or public performance or other activity authorized to be conducted in or on a University facility. Obstruction or disruption includes, but is not limited to, any act that interrupts, modifies, or damages utility service or equipment, communication service or equipment, or computer equipment, software, or networks” (UTA Handbook or Operating Procedures, Ch. 2, Sec. 2-202). Students who do not respect the guidelines listed above or who disrupt other students’ learning may be asked to leave class and/or referred to the Office of Student Conduct.

Classroom Visitors: Only students officially enrolled in this section are allowed to attend class meetings. Students may not bring guests (children, spouses, friends, family) to class unless an academic request has been submitted and approved by the instructor well in advance of the proposed class visit. Children are not allowed in class as visitors at any time.

Academic Integrity. All students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington’s tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.

I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

Per UT System Regents' Rule 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University. It is the philosophy of The University of Texas at Arlington that academic dishonesty is a completely unacceptable mode of conduct and will not be tolerated in any form. All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University. "Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts" (Regents' Rules and Regulations, Series 50101, Section 2.2)

You can get in trouble for plagiarism by failing to correctly indicate places where you are making use of the work of another or colluding with another to prepare assignments. It is your responsibility to familiarize yourself with the conventions of citation by which you indicate which ideas are not your own and how your reader can find those sources. Read your textbook and/or handbook for more information on quoting and citing properly to avoid plagiarism. If you still do not understand, ask your instructor. All students caught plagiarizing or cheating will be referred to the Office of Student Conduct.

Disability Accommodations: UT Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including *The Americans with Disabilities Act (ADA)*, *The Americans with Disabilities Amendments Act (ADAAA)*, and *Section 504 of the Rehabilitation Act*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of disability. Students are responsible for providing the instructor with official notification in the form of a letter certified by the Office for Students with Disabilities (OSD). **Only those students who have officially documented a need for an accommodation will have their request honored.** Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting:

The Office for Students with Disabilities, (OSD) www.uta.edu/disability or calling 817-272-3364. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability.

Counseling and Psychological Services, (CAPS) www.uta.edu/caps/ or calling 817-272-3671 is also available to all students to help increase their understanding of personal issues, address mental and behavioral health problems and make positive changes in their lives.

Non-Discrimination Policy: *The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit uta.edu/eos.*

Title IX Policy: The University of Texas at Arlington (“University”) is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act). Sexual misconduct is a form of sex discrimination and will not be tolerated. *For information regarding Title IX, visit www.uta.edu/titleIX or contact Ms. Jean Hood, Vice President and Title IX Coordinator at (817) 272-7091 or jmhood@uta.edu.*

Drop Policy. Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. Students will not be automatically dropped for non-attendance. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. Contact the Financial Aid Office for more information (<http://www.uta.edu/aao/fao/>).

Student Support Services: UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at <http://www.uta.edu/universitycollege/resources/index.php>.

The English Writing Center (411LIBR): The Writing Center Offers free tutoring in 20-, 40-, or 60-minute face-to-face and online sessions to all UTA students on any phase of their UTA coursework. Our hours are 9 am to 8 pm Mon.-Thurs., 9 am-3 pm Fri. and Noon-6 pm Sat. and Sun. Register and make appointments online at <http://uta.mywconline.com>. Classroom Visits, workshops, and specialized services for graduate students are also available. Please see www.uta.edu/owl for detailed information on all our programs and services.

The Library’s 2nd floor Academic Plaza offers students a central hub of support services, including IDEAS Center, University Advising Services, Transfer UTA and various college/school advising hours. Services are available during the library’s hours of operation. <http://library.uta.edu/academic-plaza>

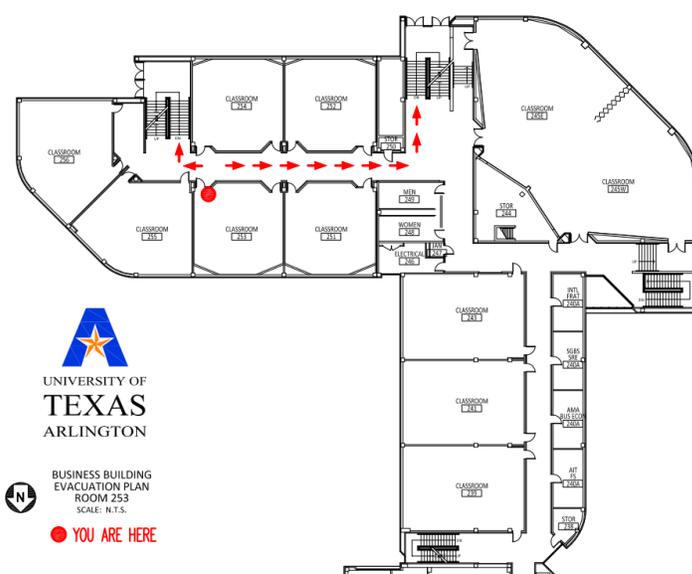
The IDEAS Center (2nd Floor of Central Library) offers **free** tutoring to all students with a focus on transfer students, sophomores, veterans and others undergoing a transition to UT Arlington. To schedule an appointment with a peer tutor or mentor email IDEAS@uta.edu or call (817) 272-6593.

Student Feedback Survey: At the end of each term, students enrolled in classes categorized as lecture, seminar, or laboratory shall be directed to complete a Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student’s feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington’s effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

Final Review Week: for semester-long courses, a period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

Emergency Exit Procedures: Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit, as outlined by the red arrows in the evacuation plan pictured to the right (our room is marked by the red dot). When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist individuals with disabilities.

Students should subscribe to the MavAlert system that will send information in case of an emergency to their cell phones or email accounts. Anyone can subscribe at <https://mavalert.uta.edu/> or <https://mavalert.uta.edu/register.php>



Electronic Communication: UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>. **I will not read/answer emails sent from a non-UTA address.**

It is my policy to **answer student emails within 24 hours during the work week and by Monday morning over the weekend**. Please wait that long to contact me again. However, things happen, so please, if I haven't contacted you within that time period, shoot me another email (i.e. forward the original with a new message) to make sure I go the first email.

Campus Carry: Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. For more information, visit <http://www.uta.edu/news/info/campus-carry/>

Conferences and Questions: I have three regularly scheduled office hours each week. These times are reserved for students to drop by or to make an appointment to discuss course assignments, grades, or other class-related concerns. **I will be happy to make other appointment times for you if your class schedule conflicts with regular conference times or if I am not available on certain days.** If you receive a grade on an assignment or quiz about which you have questions, **please wait twenty-four hours before discussing it with me** (especially if the grade/feedback is handed back in class—I won't discuss that grade/feedback with you at the end of that same class; you'll need to wait the same 24 hours). This gives you time to process the assignment comments and to think about how your course work meets the requirements set forth for each assignment. **I do not discuss individual student issues in the classroom before, during or after class.** This violates your privacy under FERPA. You will need to make an appointment (or come by office hours) to discuss such issues.

Signature Assignment

Overview: The signature assignment addresses all four of the course objectives. **Personal responsibility:** This essay includes the integration of outside sources; it, therefore, requires students to demonstrate personal responsibility as they use the words and ideas of other writers in an accurate and ethical manner. Citing sources properly isn't just a matter of mechanics. It's a question of personal responsibility (with real consequences for students) that overlaps with students' responsibility to the academic community of which they are a part. The construction of a clearly articulated thesis statement supported by a careful analysis of textual evidence demonstrates **critical thinking** and **communication skills**. The development of a well-organized essay that demonstrates the correct use of grammar and other writing mechanics and demonstrates an awareness of the how to appeal convincingly to an audience further addresses the communication objective. The critical analysis of the way the selected text engages a significant issue of social responsibility addresses the **social responsibility** outcome.

Specific Requirements: Write a well-organized, effectively developed, 4 page minimum analysis of *Fangirl* and at least one other of the course texts. The paper should critically analyze the way the text engages the significant issues of social responsibility we will discuss throughout the class: e.g. remixing, copyright law, plagiarism, the cultural importance of stories, etc. Students should anchor the paper's argument with a clearly articulated thesis statement and use careful analysis of textual evidence to support their claims. Central to the stance you take on remixing/plagiarism/copyright will be your own statement of personal, social responsibility where you will consider your past interaction with such issues and how you will ethically approach your own adaptation project this semester.

Responsible Integration of Sources: Students must properly integrate material from two secondary sources into their analysis in a way that gives credit to the authors whose ideas and language they are incorporating. This is not a research paper or a summary of the work of literature, but a paper in which you draw on secondary sources to communicate an interpretive argument about your chosen text through the lens of social responsibility.

Secondary Sources: Students should use their secondary sources to support the stance you take on the issues of copyright and plagiarism we've discussed in class. One of these sources, as outlined in the Signature Assignment assignment sheet posted on Blackboard, will discuss a specific plagiarism or copyright issue from your major field.

Here is a list of credible sources:

- National newspapers (e.g., *New York Times*, *Washington Post*, *USA Today*, *Dallas Morning News*, *Fort Worth Star Telegram*)
- Print magazines (e.g., *The Atlantic*, *Harper's*, *New Yorker*, *Time*, *Newsweek*)
- Online magazines (e.g., *Slate*, *Salon*)
- Scholarly articles (e.g., academic articles published in peer-reviewed journals; you can find citations for these articles by using the MLA International Bibliography database, JSTOR, or Project Muse—all of which UTA's library gives you access to online)
- Scholarly books or book chapters (it's a good bet a book is scholarly if it's published by an academic press, such as Duke University Press; if you're not sure, ask your instructor)
- Historical documents (e.g., old newspaper articles, letters, speeches, journal entries) from academic databases (see the History subject guide on the library website for ideas)

Students interested in using a source that isn't listed here, should check with their instructor.

Minimum Requirements: Your essay should be a Word document that is double spaced, with 1-inch margins, in 12-pt., Times New Roman (or some other easily readable) font. Follow the MLA's recommendations for formatting, citation, and style. Detailed instructions (including all steps in the composing/drafting process), expectations, and a rubric are included in the assignment sheet for this assignment as posted on Blackboard. In summary, in order to receive a passing grade on the signature assignment, students are expected to:

- Write an essay that is at least 4 pages long, but no more than 5.
- Use examples from and analysis of *Fangirl* and at least one other text from the class.
- Integrate two appropriate outside, secondary sources not used in class.
- Discuss your social responsibility in making your adaptation of your chosen primary text.
- Incorporate your remixing metaphor from earlier in the semester.
- Incorporate the plagiarism/copyright issue from your field that you discovered in your mini-research activity.
- Have a thesis.
- Have a title.
- Incorporate evidence (i.e., quotations) from the literary text.
- Have a Works Cited page.
- Attend the drafting conferences with Ms. Shelton

Informed Consent & Recruitment Script for PhD Study

(Same as the document read to you in class on the first day. If you have any questions/concerns, please contact me.)

PRINCIPAL INVESTIGATOR

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 Arlington TX 76019

FACULTY ADVISOR

Dr. Jim Warren, Department of English
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 UTA English Box 19035
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 Arlington TX 76019

TITLE OF PROJECT

The Posthuman English Classroom

INTRODUCTION

As part of my dissertation project (the final step in getting my PhD), I will be observing and reflecting on how our classroom runs, how our assignments work, and how the class as a whole interacts. While you will be expected to participate in this class just like you would in any other class, your inclusion in my observations/reflection or the use of your work (assignments, etc.) as examples in the dissertation is voluntary. All students mentioned in the final narrative about our class will always be mentioned anonymously. However, if you don't wish to be mentioned at all, or if you don't want your work in the class shared in the narrative (one assignment in particular or all of them), your request will be honored. Refusal to participate or discontinuing your participation at any time will involve no penalty or loss of benefits to which you are otherwise entitled. You will be graded as you are in any other class—on the quality and (timely) completion of assigned work and tasks. Your decision to be or to not be included in my written narrative about the class will in no way affect that grade. Please ask questions if there is anything you do not understand.

Student Participation:

1. The study and the class are two, connected but different entities. Your participation in the *study* is entirely voluntary. Your participation in the *class* itself, as in any class, is expected and determines your grades. Therefore, you have the following options:
 - a. Remain enrolled in the class and chose to participate in the study.
 - i. You participate in all class activities/assignments¹ for a grade.
 - ii. You complete three research surveys: Writer Apprehension, Demographic Data Collection, Exit Reflection.
 - iii. You allow Ms. Shelton to mention observations of your work/activity/interactions in her dissertation (you will remain anonymous).
 - iv. You allow Ms. Shelton to use examples of/from your class activities/assignments in a general reflection in her dissertation on the deployment of these activities/assignments in the classroom (you will remain anonymous).
 - v. Ms. Shelton will get your written permission for each example of/from class activities/assignments that is talked about or used in the dissertation not in a general way, but specifically quoted or reprinted (you will remain anonymous).
 - vi. You have the option to opt out (via written or emailed request) of any or all of ii., iii., and iv. at any point in the class/study without any consequence or penalty.
 - b. Remain enrolled in the class and chose to not participate in the study.
 - i. You participate in all class activities/assignments for a grade.
 - ii. You do not complete the three research surveys.
 - iii. Ms. Shelton will not mention observation of your work/activity/interactions in her dissertation
 - iv. Ms. Shelton will not use examples of/from your class activities/assignments in her dissertation.
 - c. Drop the class.
2. If you do not want to participate in the study, you have option b or c.

¹ “class activities/assignments” is defined as all assignments and activities (including daily attendance and participation) that are assigned in the class. The only things this category does not include are the three research surveys listed in ii.

3. If you choose to participate in the study and decide, at any point, you do not want to participate in a specific survey, do not want observations of a specific activity you've done included in the dissertation, do not want examples of your work (a particular project or everything) included in the dissertation, do not want to do the three (or one or more of the three) surveys, or do not want to participate in the study at all anymore, you may make that decision known through a written or emailed request detailing exactly what you do not give permission for or what you do not want to do. Ms. Shelton will honor that request with no penalty or consequences whatsoever for you.
4. Participation in the study does not in any way affect your grade. If you choose option b or opt out of a. ii., a.iii., and a.iv., you will not be penalized in any way. You will, however, be expected to participate fully in the class. Completion of class activities/assignments is part of the class, not the study. Failure to do class activities/assignments *will* affect your grade.

PURPOSE

The specific purpose of this research study is to observe how posthuman educational strategies work (or don't work) in the classroom. Posthuman educational strategies are different from traditional, humanist pedagogy (lecture-based, pre-planned, rigidly-structured curriculum) in that they rely on students' active participation, are often creative, always consider how we interact with the physical classroom space, and should be flexible and centered on all students' needs. Most of this is really about how *I* approach the classroom—how I plan our activities, how I use my observations of what is or isn't working in the class to make changes and to better meet the class' needs. In allowing me to talk in my dissertation about how you, as students, responded to my strategies for creating the classroom in a particular, posthuman way, you will actually be helping me define what posthuman education strategies (as a fairly new concept as applied to educational theory) are and aren't.

DURATION

The study will run the entire semester: 8/25/16-12/17/16.

NUMBER OF SUBJECTS

The maximum number of subjects will be 42.

PROCEDURES

The class itself is the procedure. All procedures will take place on the UTA campus, in our classroom. As a student, you will not be expected to do anything differently than you would in any other class: come to class, participate, and complete all assigned work. All assignments and daily activities are part of the class; like in any other class, performance on those will determine your grade in the class.

However, there are three activities that are for the research study alone and are, therefore, entirely voluntary. Doing or not doing these activities will not affect your grade in any way. They are merely to help me be thorough in my observations. They are: 1) Writer Apprehension Survey, 2) Demographic Data Collection Survey, 3) Exit Reflection Activity.

POSSIBLE BENEFITS

This study is meant to help the education community in general. The hope is to better understand how working from a posthuman point of view might be more beneficial than working from the traditional, humanist point of view and to use the observations made to advocate for more productive and equitable learning environments in higher education.

POSSIBLE RISKS/DISCOMFORTS

There are no perceived risks or discomforts for participating in this research study. Any new information developed during the study that may affect your willingness to continue participation will be communicated to you.

COMPENSATION

There is no compensation for this study.

ALTERNATIVE PROCEDURES

There are no alternative procedures offered for this study. Again, students may elect to not be included in my observations or to not have their work used with no consequences. Students who are unsure about the study or have questions are invited to come speak with me in person. You also have the option of dropping the course if my observing and reflecting on the class in my dissertation makes you uncomfortable.

VOLUNTARY PARTICIPATION

Participation in this research study is voluntary. You have the right to decline participation in any or all study procedures or quit at any time at no consequence. If you choose to not participate in the study and remain in the class, your participation in the class itself and completion of all work and assignments is still required, just as it is in any other class. In other words, all assignments and activities (except the three data collection activities mentioned in the Procedures section) are part of the actual class and are, therefore, required and part of the grade in the class. What is voluntary is your participation in the data collection activities, use of your work as examples in the dissertation, and being included in the overall narrative of my observations of the class. Deciding to not participate in those three areas will not affect your grade in the class or incur any other penalties.

CONFIDENTIALITY

Every attempt will be made to see that your study results are kept confidential. A copy of this signed consent form and all data collected [including transcriptions/tapes if applicable] from this study will be stored in my office, Carlisle 403, and on the class Blackboard site for at least three (3) years after the end of this research. The results of this study may be published and/or presented at meetings without naming you as a subject. Additional research studies could evolve from the information you have provided, but your information will not be linked to you in anyway; it will be anonymous. Although your rights and privacy will be maintained, the Secretary of the Department of Health and Human Services, the UTA Institutional Review Board (IRB), and personnel particular to this research have access to the study records. Your records will be kept completely confidential according to current legal requirements. They will not be revealed unless required by law, or as noted above. The IRB at UTA has reviewed and approved this study and the information within this consent form. If in the unlikely event it becomes necessary for the Institutional Review Board to review your research records, the University of Texas at Arlington will protect the confidentiality of those records to the extent permitted by law.

CONTACT FOR QUESTIONS

Questions about this research study may be directed to Sarah A. Shelton (sshelton@uta.edu) or Dr. Jim Warren (jewarren@uta.edu). Any questions you may have about your rights as a research subject or a

research-related injury may be directed to the Office of Research Administration; Regulatory Services at 817-272-2105 or regulatoryservices@uta.edu.

As a representative of this study, I have explained the purpose, the procedures, the benefits, and the risks that are involved in this research study:

Signature and printed name of principal investigator or person obtaining consent

Date

CONSENT

By signing below, you confirm that you are 18 years of age or older and have read or had this document read to you. You have been informed about this study's purpose, procedures, possible benefits and risks, and you have received a copy of this form. You have been given the opportunity to ask questions before you sign, and you have been told that you can ask other questions at any time.

You voluntarily agree to participate in this study. By signing this form, you are not waiving any of your legal rights. Refusal to participate will involve no penalty or loss of benefits to which you are otherwise entitled. You may discontinue participation at any time without penalty or loss of benefits, to which you are otherwise entitled.

SIGNATURE OF VOLUNTEER

DATE

Syllabus and Schedule Changes. Instructors try to make their syllabuses as complete as possible; however, during the course of the semester I may be required to alter, add, or abandon certain policies/assignments. Instructors reserve the right to make such changes as they become necessary. Students will be informed of any major changes in writing.

I am required to post the course calendar with dates, lecture topics, and due dates here in the syllabus. However, you should understand that this is a fluid document. **It will change**, especially depending on the class's needs. I will always update it in writing, in a timely manner on the Blackboard page with the phrase "Updated on (date)" near the changes made. And I will always verbally announce changes in class. The course calendar will be posted as a separate document in Blackboard so that changes can be more easily seen. Those changes will not be updated as often in this full syllabus document. **Always refer to the separate course calendar posted in the same tab (beneath the original syllabus document) in Blackboard as your definitive, up-to-date schedule.**

Course Schedule.

Assignments, readings, videos, etc. are all due before you walk into class on the day they are listed.

As the instructor for this course, I reserve the right to adjust this schedule in any way that serves the educational needs of the students enrolled in this course. –Sarah A. Shelton

Syllabus Abbreviations	
SW—Snow White / SB—Sleeping Beauty	BSB: <i>Boy, Snow, Bird</i>
AIW: <i>Alice in Wonderland</i>	FG: <i>Fangirl</i>
SatS: <i>The Sleeper and the Spindle</i>	SG: <i>Stone Gods</i>
CD: Class Discussion	OUT: <i>Once Upon a Time</i>

Wk	Date/Topic	In Class/Reading Assignments	Ongoing Reading	Journal
1	Aug. 26 (Fri.) Introduction	In Class: <ul style="list-style-type: none"> • Structure of the class/One-pager intro • Study Recruitment Script • Snow White/Sleeping Beauty: What we know 		
2	Aug. 29	Readings: <ul style="list-style-type: none"> • Perrault's "Sleeping Beauty in the Wood" • Grimm's "Snow White" & "Briar Rose" Watch: <ul style="list-style-type: none"> • Class Intro/Syllabus movie Due: <ul style="list-style-type: none"> • Movie/Syllabus Quiz In Class: <ul style="list-style-type: none"> • What We Got Wrong/Right 		

		<ul style="list-style-type: none"> Plot Diagramming (SW together; SB small groups or for homework) CD: What makes an adaptation? 	
	Aug. 31	<p>Watch:</p> <ul style="list-style-type: none"> <i>Once Upon A Time</i>, Season 1 Ep. 1 & 3 <p>Due:</p> <ul style="list-style-type: none"> Plot diagrams for both episodes List any references to stories/movies/books/types of stories/themes/tropes/objects, etc. that you notice Compare and contrast “original” stories to Snow White portrayed in these episodes <p>In Class:</p> <ul style="list-style-type: none"> CD: Continue with “what makes an adaptation?” via discussion of OUT & SW Study: Writer Anxiety Survey 	
	Sept. 2	<p>Readings:</p> <ul style="list-style-type: none"> “On Keeping a Notebook” / Joan Didion “Mindfulness” from <i>Wired to Create</i> <p>In Class:</p> <ul style="list-style-type: none"> Journals: Assign playing card identities/show explain Storiography assignment/decoration. Set up tabs in class. Study: Demographic Survey 	Plot diagrams and listings of “core elements” or returning elements/themes for SaS, Sexton, SWH, and essay. Due 9/7
	Sept. 5	LABOR DAY HOLIDAY	
3	Sept. 7	<p>Watch:</p> <ul style="list-style-type: none"> What is Adaptation/Appropriation? “Everything Wrong with Snow White & Huntsman” Kurt Vonnegut on the Shapes of Stories <p>Readings:</p> <ul style="list-style-type: none"> <i>The Sleeper & The Spindle</i> Anne Sexton Transformation Poems <p>Due:</p> <ul style="list-style-type: none"> Plot Diagram for SatS; Response to SatS, poems and essay, listing of core elements—all in journal Storiography journal covers <p>In Class:</p> <ul style="list-style-type: none"> Partner discussion: storiography journal covers (I’ll walk around to grade them while you talk) CD: “Reclaiming” fairytales and the current trend of female empowerment. 	Responses to Big Magic and Gaiman (Due 9/9)

	Sept. 9	<p>Readings:</p> <ul style="list-style-type: none"> • <i>Big Magic</i> Part II / Elizabeth Gilbert <p>Listen:</p> <ul style="list-style-type: none"> • “How Stories Last” / Neil Gaiman <p>Due:</p> <ul style="list-style-type: none"> • Response to Gilbert and Gaiman (in journal) <p>In Class:</p> <ul style="list-style-type: none"> • Reading Response Activity • Assign Reading Experiment activity • First RE activity: Color Tenniel illustration while listening to beginning of <i>Alice in Wonderland</i> 	<i>Alice in Wonderland</i>	<p>Plot diagram in journal for AIW (Due 9/19)</p> <p>Start Reading Experiment (Due 9/19; see assignment sheet for instructions)</p> <p>Plot diagram and log for <i>Snow White</i> (Due 9/12)</p>
4	Sept. 12	<p>Watch:</p> <ul style="list-style-type: none"> • Disney’s original <i>Snow White</i> <p>Due:</p> <ul style="list-style-type: none"> • Plot diagram and comparison log for <i>Snow White</i> (in journal) <p>In Class:</p> <ul style="list-style-type: none"> • CD: What are the core themes, details, plot points of SW? Decide as a class (in preparation for Group Remix). Is plot the core of adaptation? • Assign Group Remix (start working in class) 		JOURNAL CHECK #1 -Everything listed above in this column
	Sept. 14	<p>In Class:</p> <ul style="list-style-type: none"> • Journal Diffraction I • Group Remix: pull together all resources/work on presentation 		JOURNAL DIFFRACTION #1
	Sept. 16	<p>In Class:</p> <ul style="list-style-type: none"> • Group Remix Presentations • Introduce semester-long adaptation project; sign up for conferences with me 		
5	Sept. 19	<p>Watch:</p> <ul style="list-style-type: none"> • What is Intertextuality? <p>Due:</p> <ul style="list-style-type: none"> • Reading Experiments in journal • Plot Diagram for AIW (in journal) <p>In Class:</p> <ul style="list-style-type: none"> • Assign Reading Experiment Write-Up • <i>Alice in Wonderland</i>: discuss, diagram, etc. • [The Visuals of Alice—where her iconic look comes from and how those changes change the story too.] • Introduce <i>Boy, Snow, Bird</i> • Assign BSB Intertextuality Logs for journal 	<i>Boy, Snow, Bird Part One</i> (p. 1-144)	Keep Intertextuality Log while reading BSB (Part One log due 9/28; Part Two & Three due 10/3)

	Sept. 21	Watch: <ul style="list-style-type: none"> • Alice in Wonderland—What’s the Difference Due: <ul style="list-style-type: none"> • Reading Experiments Write-Up (posted to Blackboard by 11:59 PM) In Class: <ul style="list-style-type: none"> • Intertextuality response/discussion • Jabberwocky: clips/Basketball story • Assign Jabberwocky art project 		<i>Matrix</i> Log (in journal; due 9/23)
	Sept. 23	Watch: <ul style="list-style-type: none"> • <i>The Matrix</i> Due: <ul style="list-style-type: none"> • <i>Matrix</i> Log (in journal) In Class: <ul style="list-style-type: none"> • <i>Matrix</i> Activity • Assign Culture Assessment/Logs • Assign Blog Post Assignment/Sign up for Posting dates and conferences (open up online sign up) 		Response to Everything is a Remix (in journal; due 9/26)
6	Sept. 26	Watch: <ul style="list-style-type: none"> • Everything is a Remix Due: <ul style="list-style-type: none"> • Response to Everything is a Remix (in journal) • Jabberwocky Project (posted to Blackboard by 11:59 PM) In Class: <ul style="list-style-type: none"> • CD: Is everything a remix? • Continue intertextuality conversation and Matrix/AIW discussion 	<i>Boy, Snow, Bird</i> Part Two & Three (p. 147-308)	
	Sept. 28	Due: <ul style="list-style-type: none"> • BSB Intertextuality Logs In Class: <ul style="list-style-type: none"> • Group Activity with Logs • Group Discussion on Part I 		
	Sept. 30	In Class: <ul style="list-style-type: none"> • CD: Race in Adaptation 		
7	Oct. 3	Due: <ul style="list-style-type: none"> • BSB Intertextuality Logs In Class: <ul style="list-style-type: none"> • Activity with Logs 	<i>Fangirl</i> p.1-164 Chapters 1-14	
	Oct. 5	In Class: <ul style="list-style-type: none"> • Discussion on Parts Two and Three 		
	Oct. 7	In Class:		

		<ul style="list-style-type: none"> • Mid-Semester Synthesis (putting together everything we've worked with so far) 		
8	Oct. 10	Due: <ul style="list-style-type: none"> • <i>Fangirl</i> log for first reading section In Class: <ul style="list-style-type: none"> • Continue Mid-Semester Synthesis (putting together everything we've worked with so far) • Midterm Review 	<i>Fangirl</i> p. 165-304 Chapters 15-25	
	Oct. 12	In Class: <ul style="list-style-type: none"> • Midterm 		JOURNAL CHECK #2
	Oct. 14	Due: <ul style="list-style-type: none"> • Library Plagiarism Tutorial and Quiz library.uta.edu/plagiarism/index.php Watch: <ul style="list-style-type: none"> • Copyright/Plagiarism In Class: <ul style="list-style-type: none"> • Plagiarism • Assign plagiarism mini-research post (find and gather information on a famous incident of remixing and plagiarism) 		
9	Oct. 17 Midterm Grades Due	Due: <ul style="list-style-type: none"> • <i>Fangirl</i> log for second reading In Class: <ul style="list-style-type: none"> • Journal Diffraction II • The debate on plagiarism in Fanfiction and Fan Studies 	<i>Fangirl</i> p. 305-434 Chapters 26-End	JOURNAL DIFFRACTION #2
	Oct. 19	Due: <ul style="list-style-type: none"> • Plagiarism mini-research post In Class: <ul style="list-style-type: none"> • Continue plagiarism conversation—how does it transfer to other fields? • Assign full Signature Assignment Essay • Sign up for draft conferences 		
	Oct. 21	In Class: <ul style="list-style-type: none"> • Start responsibility evaluation for adaptation project 		
10	Oct. 24	Due: <ul style="list-style-type: none"> • <i>Fangirl</i> log for third reading In Class: <ul style="list-style-type: none"> • Partner fanfiction 	<i>The Stone Gods</i> p.1-116	
	Oct. 26	In Class: <ul style="list-style-type: none"> • Partner fanfiction 		
	Oct. 28	Due:		

		<ul style="list-style-type: none"> Signature Assignment Draft (Sunday by 11:59 PM) In Class: <ul style="list-style-type: none"> Partner fanfiction 		
11	Oct. 31	Due/In Class: <ul style="list-style-type: none"> Ghost Stories—the ultimate remix (each student will tell a ghost story to the class and tell us where it came from and how they adapted it; index card with history of the story for credit. Teenage campfire appropriate rating. Talk to me if you have a real problem with scary stories) Bring food! Bonus for students who come dressed as a character (or an adaptation of a character) to class—whether from what we’ve read or your primary text. 	<i>The Stone Gods</i> p.119-207(end)	
	Nov. 2 (last day to drop classes)	Due: <ul style="list-style-type: none"> <i>Stone Gods</i> log for first reading In Class: <ul style="list-style-type: none"> <i>Fangirl</i> (discussion activity) Diffraction on partner fanfiction (the process, how the story took on life and was shaped) via Gaiman’s lecture and the <i>Big Magic</i> readings 		
	Nov. 4	In Class: <ul style="list-style-type: none"> <i>Fangirl</i> (discussion/activity) <i>Harry Potter</i> (nothing new/the fan fiction craze) 		
12	Nov. 7	Due: <ul style="list-style-type: none"> <i>Stone Gods</i> log for second reading In Class: <ul style="list-style-type: none"> Assign Adaptation Project (go over again—have been talking about it all semester) 	Primary Text	
	Nov. 9	In Class: <ul style="list-style-type: none"> Writing Workshop (peer activity) 		
	Nov. 11	Due: <ul style="list-style-type: none"> Signature Assignment Final Draft (Sunday by 11:59 PM) In Class: <ul style="list-style-type: none"> Writing Workshop (final edits) 		
13	Nov. 14	In Class: <ul style="list-style-type: none"> Journal Diffraction III SG: The story (discussion/activity) 		JOURNAL DIFFRACTION #3
	Nov. 16	In Class:		

		<ul style="list-style-type: none"> • SG: The structure—what it has to do with stories being alive/mattering/affecting the world (discussion/activity) 		
	Nov. 18	In Class: <ul style="list-style-type: none"> • Answering the class questions: Why do we tell stories? Do stories matter? 		
14	Nov. 21	In Class: <ul style="list-style-type: none"> • Adaptation discussion/activity 		JOURNAL CHECK #3
	Nov. 23	No Class: <ul style="list-style-type: none"> • Adaptation workday (post assigned task by noon) 		
	Nov. 25	THANKSGIVING HOLIDAY		
15	Nov. 28	In Class: <ul style="list-style-type: none"> • Group discussion to talk about your final project ideas 		
	Nov. 30	In Class: <ul style="list-style-type: none"> • Final Project Workday 		
	Dec. 2	In Class: <ul style="list-style-type: none"> • Final Journal Analysis—diffract on journals (use as apparatus to reflect on own journey/activity this semester and how stories play role in own life—if at all.) 		FINAL JOURNAL ANALYSIS
16	Dec. 5	In Class: <ul style="list-style-type: none"> • Adaptation Presentations 		
	Dec. 7	(Last Day of Classes) In Class: <ul style="list-style-type: none"> • Adaptation Presentations • Exit Survey • Writing Anxiety Survey (or on final day) 		
	Dec. 14	Final		
	Finals	Final Paper/Reflection due on our class final day by 11:59 pm (emailed)		Final Paper/Reflection Due