ENC 2135
Research, Genre, and Context:
Approaches to Pop Culture

Fall 2015
Monday & Wednesday, 3:35-4:50pm/5:15-6:30pm
Williams 209 / Bellamy 048

Instructor: Mr. Alex Brickler
Office: Williams Building, Rm-212
Office Hours: Tues & Wed, Noon-3pm

COURSE DESCRIPTION
ENC 2135 fulfills the second of two required composition courses at Florida State University. While continuing to stress the importance of critical reading, writing, and thinking skills emphasized in ENC 1101, as well as the importance of using writing as a recursive process involving invention, drafting, collaboration, revision, rereading, and editing to clearly and effectively communicate ideas for specific purposes, occasions, and audiences, ENC 2135 focuses on teaching students research skills that allow them to effectively incorporate outside sources in their writing and to compose in a variety of genres for specific contexts.

This particular section of ENC 2135 is designed to highlight the role of genre in relationship to various manifestations of popular culture. The course places an intellectual premium on being able to academicise and critically investigate such works as television programming, contemporary musical acts, cinema, video games and graphic novels. As we investigate each of these genres and their capacity to convey narratives and exposition, so to do we look at the varying ways that genre operates within each. Special attention is paid to Science Fiction as an example of generic conventions in this regard, with implicit and explicit emphasis on the processes of transference as relative to other genres as well (horror, fantasy, folklore, and the like). The semester concludes with a thematic arc detailing the various ways that genres might work intertextually as a way of underscoring the potential connectivity and meaningful exchanges that might facilitate a concluding project of composition with multiple genres.

Writing and research work together with reading, watching, and experiencing a multitude of genres to allow students to explore the meaningful conversations that such connections might engender. All whilst grounding the work in a deeper appreciation for generic manifestations that they come into contact with on a daily basis.

COURSE OBJECTIVES
By the end of the course, students will demonstrate the ability to:
- convey ideas in clear, coherent, grammatically correct prose adapted to their particular purpose, occasion, and audience. They will understand that writing is a process involving practice, drafting, revision, and editing.
- analyze and interpret complex texts and representations of meaning in a variety of formats.
• gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers’ and writers’ practices and purposes
• develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and structure
• locate and evaluate (for credibility, sufficiency, accuracy, timeliness, and bias) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources
• use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer’s ideas with those from appropriate sources.
• gain experience negotiating variations such as structure, paragraphing, tone, and mechanics in genre conventions
• practice applying citation conventions systematically in their own work.

COURSE MATERIALS


Various PDF documents posted to the course Blackboard website
Access to the course website, [www.popculturecomposition.weebly.com](http://www.popculturecomposition.weebly.com)

ATTENDANCE

The Composition programme maintains a strict attendance policy to which this course adheres: an excess of four absences in a Monday/Wednesday class is grounds for failure. You should always inform me, ahead of time when possible, about why you miss class. Save your absences for when you get sick or for family emergencies. Not showing up for a conference counts as an absence as well.

If you have an excellent reason for going over the allowed number of absences, you should call Undergraduate Studies (644 2451) and make an appointment to discuss your situation with them. If you can provide proper documentation of extreme circumstances (for example, a medical situation or some other crisis that resulted in you having to miss more than the allowed number of classes), Undergraduate Studies will consider the possibility of allowing you to drop the course and take it the following semester.

Important Note: FSU’s Composition Program Attendance Policy does not violate the University Attendance Policy that appears in the “University Policies” section later in this syllabus. The Composition Program Attendance Policy simply specifies the number of allowed absences, whereas the University Attendance Policy does not.
**Grade Calculation:**

For the sake of transparency (and to avoid any complicated math), consider the percentages listed below as part of an overall total number of points. In other words, your final grade in the class is determined out of one hundred (100) possible points, with the three essays representing a total of eighty (80) points of that total, and online blog posts representing the remaining twenty (20) when taken *in toto.*

For your convenience:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper 1:</td>
<td>20pts</td>
</tr>
<tr>
<td>Paper 2:</td>
<td>25pts</td>
</tr>
<tr>
<td>Project Proposal for Paper 2:</td>
<td>5pts</td>
</tr>
<tr>
<td>Source Analyses for Paper 2:</td>
<td>5pts</td>
</tr>
<tr>
<td>Paper 3:</td>
<td>20pts</td>
</tr>
<tr>
<td>Final Presentation:</td>
<td>5pts</td>
</tr>
<tr>
<td><strong>Subtotal:</strong></td>
<td><strong>80pts</strong></td>
</tr>
<tr>
<td>Blogs:</td>
<td>14pts</td>
</tr>
<tr>
<td>Paper Status Updates:</td>
<td>6pts</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>100pts</strong></td>
</tr>
</tbody>
</table>

For the sake of further transparency regarding student grades, please be advised to the following:

**Final Grades**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93 – 100</td>
</tr>
<tr>
<td>A-</td>
<td>90 – 92</td>
</tr>
<tr>
<td>B+</td>
<td>87 – 89</td>
</tr>
<tr>
<td>B</td>
<td>83 – 86</td>
</tr>
<tr>
<td>B-</td>
<td>80 – 82</td>
</tr>
<tr>
<td>C+</td>
<td>77 – 79</td>
</tr>
<tr>
<td>C</td>
<td>73 – 76</td>
</tr>
<tr>
<td>C-</td>
<td>70 – 72</td>
</tr>
<tr>
<td>D+</td>
<td>67 – 69</td>
</tr>
<tr>
<td>D</td>
<td>63 – 66</td>
</tr>
<tr>
<td>D-</td>
<td>60 – 62</td>
</tr>
<tr>
<td>F</td>
<td>0 – 59</td>
</tr>
</tbody>
</table>

**College-level Writing Requirement**

To demonstrate college-level writing competency as required by the State of Florida, the student must earn a “C” or higher in the course, and earn at least a “C” average on the required writing assignments. If the student does not earn a “C” average or better on the required writing assignments, the student will not earn an overall grade of “C” or better in the course, no matter how well the student performs in the remaining portion of the course.
Course-Specific Grading Approaches

The Seven-Point Plan:

In each of the papers written (unless otherwise indicated), there will be a recurring rubric of seven potential points for adhering to formatting requirements. Other guidelines for the individual papers will reflect their specific aims and criteria, but by following these few points, seven points can, in fact, be guaranteed:

4 pts - My paper meets the minimum requirements for page-length
1 pt - My paper is double-spaced and typed
1 pt - My paper has my last name and page number in the upper right hand corner of every page after the first
1 pt - My paper has a title and the appropriate identification information (My name, instructor’s name, course number, draft number, date)

Draft Submission and Late Papers:

For each of the three papers, students will be required to submit two drafts to the instructor, and bring in one draft to class for peer workshopping. This makes for a total of three drafts before submitting a final, fully-polished essay.

Unless otherwise indicated, for each of the assigned papers, students will be required to submit:

- Draft 1 to the instructor during week-long one-on-one conferences for verbal review and feedback.
- Drafts 2 & 3 which will be brought to class for peer workshopping

This makes for a total of three rough drafts before submitting a final, fully-polished essay, which must be emailed to the instructor, unless otherwise specified.

It should go without saying, but to reiterate: all drafts must be typed in 12pt, Times New Roman font, double-spaced with one-inch margins. Do not include an extra space after each paragraph.

Rough drafts of the student’s essay will be required prior to the assignment’s due date for in-class workshops, conferences, and peer-review sessions (these dates are detailed in the class schedule). DRAFTS WILL BE SUBMITTED ONLINE BY 11:59PM ON THE DAY THEY ARE DUE (those turned in after that cutoff will be deemed late, and docked two points for each day after the deadline).

Civilty Clause:

This class will tolerate neither disruptive language nor disruptive behaviour. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category).

While each of you have a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately. Disruptive behaviour includes the use of cell phones, pagers or any other form of electronic communication during the class session (email, web-browsing). Disruptive behaviour also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation (remember
that I am a member of this class as well). This classroom functions on the premise of respect, and you will be asked to leave the classroom if you violate any part of this statement on civility. Remember that you will send me an email that indicates you have read and understand this policy.

**UNIVERSITY POLICIES**

**University Attendance Policy**

Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

**Academic Honor Policy**

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to “...be honest and truthful and...[to] strive for personal and institutional integrity at Florida State University.” (Florida State University Academic Honor Policy, found at http://fda.fsu.edu/Academics/Academic-Honor-Policy.)

**Americans with Disabilities Act**

Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class. This syllabus and other class materials are available in alternative format upon request. For more information about services available to FSU students with disabilities, contact the: Student Disability Resource Center 874 Traditions Way 108 Student Services Building Florida State University Tallahassee, FL 32306-4167 (850) 644-9566 (voice) (850) 644-8504 (TDD) sdrc@admin.fsu.edu http://www.disabilitycenter.fsu.edu/

**Free Tutoring from FSU**

On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services’ comprehensive list of on-campus tutoring options at http://ace.fsu.edu/tutoring or tutor@fsu.edu. High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity.

**LIBERAL STUDIES FOR THE 21ST CENTURY**

The Liberal Studies for the 21st Century Program at Florida State University builds an educational foundation that will enable FSU graduates to thrive both intellectually and materially and to support themselves, their families, and their communities through a broad and critical engagement with the world in which they live and work. Liberal Studies thus offers a transformative experience. This course has been approved as meeting the Liberal Studies requirements for English and thus is designed to help you become a clear, creative, and convincing communicator, as well as a critical reader.
SYLLABUS CHANGE POLICY

Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

OTHER INFORMATION:

READING/Writing Center (RWC)

What is the RWC?
Part of the English Department, the RWC serves Florida State University students at all levels and from all majors. Think of the RWC as an idea laboratory: it is a place to develop and communicate your ideas!

Who uses the RWC?
In short: everyone! The RWC’s clients include a cross-section of the campus: first-year students writing for composition class, upper-level students writing term papers, seniors composing letters of applications for jobs and graduate schools, graduate students working on theses and dissertations, multilingual students mastering English, and a variety of others.

Where is the RWC located?
As of Fall Semester 2015, the RWC currently has four locations: the newly remodeled Williams 222 location, the gleaming Johnston Ground location, the happening Strozier Library location, and the up-and-coming Dirac Library location. For students who are distance learners, online tutoring is available. Contact Dr. McElroy at smcelroy@fsu.edu for information.

What are the hours?
Hours vary by location. Check the online schedule for availability.

Who works there?
The tutors in the RWC are graduate students in English with training and experience in teaching writing, and undergraduate students who have completed a 3-credit English elective course in tutoring writing and who have been apprentice tutors in the RWC.

What happens in a RWC session?
Many things! You can come with a prompt and talk about your ideas with someone who will be an active listener and ask questions to help you figure out what you think. You can come with a few ideas jotted down, and you can talk through your organization with a tutor. Once you have written parts of a draft or a whole draft, you can see if you communicated your ideas clearly by having a tutor be your “practice audience.” They will listen as a reader, and explain to you what they are thinking as a reader. If they hear what you intended to communicate, hooray! If not, you have an opportunity to revise before you give your work to your actual audience. The tutors will even help you learn editing and proofreading strategies so you can independently communicate your ideas clearly.

How do I make an appointment?
The best way is by using our online scheduling website: http://fsu.mywconline.com Instructions for making an appointment can be found here: http://wr.english.fsu.edu/Reading-Writing-Center/How-to-Make-an-Appointment While we will accept walk-ins if a tutor is available, it is usually best to book ahead.

How much tutoring help can I have?
All FSU students can have 1.5 hours of tutoring a week FOR FREE! This includes all locations, i.e., NOT 1.5 hours in Williams, 1.5 hours in Strozier, etc. Students who opt to register for ENC 1905, REA 1905, or ENG 5998 may have more time depending on the number of credits they choose to take. Appointments are limited to 60 minutes/day.
THE DIGITAL STUDIO

What is the Digital Studio?
The Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a website, developing an electronic portfolio for a class, creating a blog, selecting images for a visual essay, adding voiceover to a presentation, or writing a script for a podcast. The DS has both Macs and PCs, and some of the cool software available in the DS includes Photoshop, InDesign, Windows Movie Maker, iMovie, and more!

Who uses the DS?
Any FSU students who want to complete digital class assignments (e.g., for FYC or WEPO) or to improve overall capabilities in digital communication. Students also use the DS to make Prezis, business cards, flyers for their own student organizations, and more!

Where is the DS?
There are two DS locations: Williams 222 and Johnston Ground.

What happens in a DS session?
Like the RWC, think of the DS as an idea lab, only it is a place to explore ideas in digital texts and to learn new technologies to communicate ideas in those mediums.

How do I make an appointment?
The best way is by using our online scheduling website: http://fsu.mywconline.com The DS does accept walk-ins, but the DS gets booked by large groups and is very busy at the end of the semester, so it is best to plan ahead.

How much tutoring can I have?
You can use the DS as much as you’d like!

PLAGIARISM

Plagiarism is grounds for suspension from the university as well as for failure in this course. It will not be tolerated. Any instance of plagiarism must be reported to the Director of College Composition and the Director of Undergraduate Studies. Plagiarism is a counterproductive, non-writing behavior that is unacceptable in a course intended to aid the growth of individual writers. Plagiarism is included among the violations defined in the Academic Honor Code, section b), paragraph 2, as follows: “Regarding academic assignments, violations of the Academic Honor Code shall include representing another’s work or any part thereof, be it published or unpublished, as one’s own.”

A plagiarism education assignment that further explains this issue will be administered in all ENC 2135 courses during the second week of class. Each student will be responsible for completing the assignment and asking questions regarding any parts they do not fully understand.
DESCRIPTIONS OF MAJOR PROJECTS

BLOGS
At stated intervals throughout the semester, students will be expected to compose a roughly 300-word post to the course website. These posts will be comprised of both Reader Responses and Status Updates for the three Essay assignments.

Reader Responses (x7 –or– 8):
In conjunction with the various readings that we will be undertaking this term, students will be expected to provide a total of eight responses to be posted to the course blog. The student has freedom to choose which of the readings he or she wishes to respond to, but must complete a total of eight responses over the course of the term. Unless otherwise indicated, responses to a text must be completed by 9:00am of the day after it was assigned. These responses will speak to matters like:

- General (un)favourable reactions to the text,
- Rationale for responses,
- Commentary about the genre/genres at work in the text,
- Critical assessments of the text’s helpful insights and critical missteps, and
- Its possible efficacy as a resource for subsequent work.

Although there is the possibility of at least eight responses to do, the student need only complete seven to get full credit. There will be considerably more than eight opportunities to post responses, but credit will only be apportioned for eight at the most. Note that this means that there is a built-in opportunity for 2pts of extra credit, as the minimum required to receive full-credit is seven (which, as we see on three of the syllabus, when multiplied by 2pts each, is equal to 14pts; completing eight posts will thus put the student at 16pts.)

Paper Status Updates (x3):
Subsequent to the second draft of each of the three essay assignments, students will be expected to provide a Process Paper style appraisal of the paper’s development. These will speak to successes, stumbling-blocks, and general reactions to the process of writing the essay

Blog posts will generally be less polished than final drafts of other assignments, but should be a bit more refined than, say, a facebook status update. Proper paragraph structure and light proofreading are encouraged (so don’t wait till the last minute to work on these). These are each worth two points of your total grade for the semester. I will be looking less at content than I will at:

- Prompt Submission (by 9am in most cases, unless otherwise stipulated)
- Meeting minimum word-count (at least 300 words unless otherwise stipulated)
- Post is generally on-topic (e.g. a Response to Ellison’s Invisible Man should not focus on what you had for breakfast that morning)

As these words will be subject only to the barest minimum of self-checking, and not be taken through the stages of drafting, peer-review, and revision, they will not count towards the course word-count of a minimum of 6000 words.
PAPERS

Over the course of the six-weeks of the summer session, we will be working on a total of three distinct projects that will allow for students to play to their strengths and preferences regarding genres. The Papers will vary in form and function, but each will allow us to think meaningfully and critically about the various ways that genre operates in our lives.

Rubrics will be available prior to deadlines.

Paper 1: Genre, Identity, and Audience

- **Length:** 1,200 polished words, typed and double-spaced
- **Grading:** Worth 20 points (below 14.5/20 constitutes a ‘less than a “C”’); Late drafts will be docked 2pts per day after the deadline. Failure to submit any draft will result in failure of the assignment.
- **Sources:** Only the central work being analysed (the Primary Source)
- **Due Dates:**
  - Draft 1 (600 words) – Brought to Conferences
  - Draft 2 (800 words) – Due for peer-workshopping
  - Draft 3 (1000 words) – Due for individual workshopping
  - Final Draft (1200 polished words) – Due via email

(A more comprehensive and specific prompt and rubric are available for your perusal on the course website).

Our first project will necessitate our assessments of self, others, and a work within a given genre.

To do this, this paper will necessitate several steps:

1. A critical engagement with your *identity*, both as an individual and within various communities
2. Incorporation of a *working definition* of genre as it is being used in this context
3. Identify one or more narrative genres that you can meaningfully investigate the relevance of to your personal experiences
4. Provide your reader with a thoughtful and reasoned discussion of your understanding of the genre to you as an individual, and then to other members of its possible audience

The project here hinges upon our ability to **identify** a narrative genre that is important to us, succinctly **describe** who we are, **comment and speculate** about our relationship to other people who might find this narrative genre important or enjoyable. For example:

- you might identify video games as your narrative genre of choice, describe yourself as a woman of colour, and speculate about how this may or may not have bearing on your relationship to the broader audience of the genre
- you might identify narrative poetry as your genre of choice, describe yourself as a working class white male, and comment upon your ideas about what that might mean about how you stand relative to other poetry aficionados
The strongest papers here will endeavour to be as specific as possible in each of the aspects of the paper in question. You may be tempted to look at ‘books’ as your genre of choice, but how might that generalised approach to a genre be less effective than, say, young adult novels or inspirational biographies? Likewise, which might be more effective, simply identifying as ‘a guy,’ or as ‘an Italian-descended New England working class male’? And even then, it is important to be cognisant of the way in which you might appraise what you think about the audience in question.

This project is analytical in nature, with the student providing an effective and nuanced reading of the genre in question based on a discussion of such salient issues that he or she may have come into contact with as tropes, conventions, and stock characters. This analysis, though, is coupled with speculation; but, it is a very particular kind of speculation, and one in which it is helpful to be as thorough and thoughtful as possible. You may want to draw on personal experience anecdotes to build your essay (e.g. did folks at your school have an opinion on you as a Black male who watched anime?). Then, think to yourself about what the genre itself seems to do to either encourage or discourage members of its potential audience to experience it. What elements of the genre, for example, might make it relatable, accessible, or familiar to a given audience, and how might you or others with a similar identity enjoy it?

This essay is not a research project like Paper 2, but to make your assumptions and opinions a bit more informed, you may wish to find a few external sources to substantiate your points somewhat. Sources are not required here, but they may very well be helpful, both for this project, and for building a foundation for your second project.

**Paper 2: Exploring a Single Genre – Researching and Analysing Conventions, Form, and Examples.**

- **Length:** 3,100 polished words, typed and double spaced (n.b. 500-words for Essay Proposal; 500 words for Sources Analysis; and 2,100 words for the actual essay)
- **Sources:** Eight total, four of which are academic (2x journal articles and 2x non-electronic sources)
- **Due Dates:**
  - Essay Proposal – submit via email
  - Source Analysis – submit via email
  - Draft 1 (700 words) – bring to conference
  - Draft 2 (1500 words) – peer workshopping
  - Draft 3 (1800 words) – individual workshopping
  - Final Draft (2100 polished words) – submit via email
- **Grading:** The total 3,100 words are worth 35 total points (students must score at least a 26 to avoid a ‘C’); Late drafts will be docked 2pts per day after the deadline. Failure to submit any draft will result in failure of the assignment.
  - Proposal – 5pts
  - Source Analysis – 5pts
  - Final Draft of the Essay – 25pts

The second paper will necessitate students to write according to the conventions of an Informative/Persuasive Genre: the scholarly research paper. The point here is to
demonstrate that Pop Culture narrative genres (in addition to more traditional works like literature) can be the subject of academicised critique and scholarly investigation. Here we will be drawing less on anecdotal evidence (as was the case in Paper 1), and more on the work of others as we seek to put our analysis of a particular work within a genre into broader intellectual discourse.

We will be looking at examples of this kind of work in our readings for Weeks 3 and 4, so assignments for this week will be critical, both as potential source material, and as potential idea templates.

Students may either take the same genre from Essay 1 or pick a different one. The point is to find a work that might be said to be within that genre, and explore how, why, and to what extent this work succeeds or fails in adhering to the conventions associated therewith. We will also ask ourselves how and why this particular work uses narrative, speaks to audiences (or doesn't), and reflects the identity of the author/director/creator in relation to the other works in the genre.

Again, the final draft here needs to be 2,100 words; but the required, preparatory assignments, at 500 words each, will be both helpful and significant in facilitating an ease of entry into the research process.

**Preparatory Assignment #1: Research Proposal (minimum of 500 words)**
You will need to write a research proposal designed to help you organize your ideas and intentions. This proposal will be based on your exploration of your topic and your initial research. You should reflect on how you became interested in your topic, how you came up with your research question, why you think it’s important, and how you plan to explore the question in your research.

**Preparatory Assignment #2: Source Analysis (minimum of 500 words)**
Your Research-in-Progress Report should include three sections: your final research question, an annotated bibliography, and a statement of what’s missing in your research at this point. You will need to annotate eight potential sources, four of which must be academic, scholarly, and/or peer-reviewed sources, examining credibility, relevance, potential incorporation, and potential connections to your research questions. This report should also identify what’s missing in your research—any information you’re still searching for. You should write annotations for each of the nine sources, and each annotation should —

1. Provide an MLA citation for the source
2. Briefly summarize the source and its main ideas.
3. Tell how the source relates to the research topic.
4. Tell how the source relates/does not relate to the other sources.

Optional: Tell what new/different information this source provides; explain weaknesses/strengths of the source; tell what about the source you find especially interesting.
Paper 3: Writing in Three Genres

- **Length:** 1,700 polished words, typed and double spaced (1,200 words for the genre compositions; 500 words for the presentation write-up)
- **Grading:** Worth 25 points (Students must score above 18pts to remain above a ‘C’); Late drafts will be docked 2pts per day after the deadline. Failure to submit any draft will result in failure of the assignment.
- **Sources:** None Required
- **Due Dates:**
  - Draft 1 (400 words) – In-class peer workshopping
  - Draft 2 (800 words) – In class peer workshopping
  - Final Draft (1,200 polished words) Due via email

The final arc in the class will have us discussing such phenomena as adaptations, remixes, and signifying. As a result, the final project for the term will have students investigating a particular work of a given genre, and exploring what that work might look like, and how it might function when presented in a different genre

Examples:
*House of Cards* is identified by the student as a gripping television drama. The student then reimagines it as 1.) A Saturday morning cartoon, 2.) A video game, and 3.) a Japanese manga

The student identifies OutKast’s *ATLiens* as a hip hop album. She then reimagines it as 1.) A superhero comic book, 2.) a summer blockbuster movie, and 3.) a nineteenth century novel

The paper itself must first identify the work in question, and explain/analyse its actual genre. Then, the project must also clarify the ways it might be adapted or remixed to fit the conventions of three other genres. In so doing, the paper will allow for investigations into the ways and means that genres can bleed into one another, whilst simultaneously highlighting the potential difficulties in such translations. What is lost along the way? What is gained? How might the target audience for the original version of the work accept or reject the work according to the new conventions?

The students will also present on their favourite iteration of the new take on the work in the form of a brief but thoughtful presentation with some manner of visual aide associated with it. The visual aide will also be accompanied with a 500-word write-up to explain its relationship to the work and its role within the presentation. This will also work towards the end of detailing the rationale for picking this particular “re-genre-ing” to share with the class (as opposed to the others) and speaking to the particular exigencies of a presentation as a genre in its own right.