

LIT3003: Forms of Narrative

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Section: 2438

T 8-9/R 9

TUR 2336

COURSE DESCRIPTION

Narrative is always mediated by form. From oral traditions to published texts to transmedia narratives, *how* stories are told impacts the way we understand them. This course will investigate how form affects narrative practices and, by extension, reading and/or viewing experiences—particularly as technology expands not only modes of storytelling, but also definitions of narrative. Across the semester, we will explore how paratext—elements outside of the main narrative of a text—influences our understanding of narrative; how adaptation, especially across media, requires narrative transformation in order to fit new forms; and how digitization and e-books have altered narrative practices, as well as the conceptualization, access, and preservation of narrative media. The course will build to an examination of transmedia storytelling, which tells a cohesive narrative across multiple platforms and technologies. We will consider such questions as: how do we identify or define narratives? How are narrative practices shaped, and perhaps limited, by the mode of storytelling? How does technology alter those practices?

Throughout the semester, we will make use of UF Special Collections in addition to engaging with a wide variety of narrative media (literature, visual culture, film, etc.). Through these explorations, we will examine how form and context can impact our interpretation of materials, while reflecting on our own practices of narrative and storytelling.

GOALS AND OUTCOMES

By the end of LIT3003, students will be able to:

- Read, write, and think critically about narrative structures, theories of narrative, and different forms of narrative
- Discuss the historical and critical contexts of various texts and media as well as communicate their own ideas and analyses of these materials
- Conduct formal research on texts, media, and other cultural materials
- Establish and support significant historical, literary, and critical or theoretical claims

REQUIRED TEXTS

Jane Austen, *Pride and Prejudice* (1813) *any unabridged edition

Malinda Lo, *Ash* (2009) ISBN: 031604010X *any unabridged edition

Mike MacDonald and Jilly Gagnon *Choose Your Own Misery: The Office* (2016) *kindle edition

In addition to these texts, we will also read and watch materials which will be accessible online (links in Reading and Assignment Schedule) or via Canvas.

ASSIGNMENTS (Total Points Possible: 500)

Participation (80 points)

LIT3003 is largely discussion-based and students are expected to actively participate in all class sessions. Completing assignments and attending class fulfills part of your commitment to the class. Students must also complete all assigned readings before class, pay attention during class, and contribute to class discussions. Sleeping, talking in private conversations, and reading other material are inappropriate behaviors during class time. Be prepared for unannounced quizzes or activities on the assigned readings, which will contribute to your participation grade.

Failure to be prepared for or to contribute to in-class activities and discussions will lower your participation grade. If you struggle with participation in class discussion, feel free to talk to me during office hours for tips.

Class Discussion Prompts (20 points)

Over the course of the semester, students will submit discussion prompts for a minimum of two classes. Prompts should respond to or ask about the assigned materials that will be discussed in class that day. The prompt must include an insight (2-3 sentences) about the text and a discussion question. Discussion prompts must be posted on the Canvas discussion board by noon on the day we will discuss that text in class.

Close Reading Analysis Paper (100 points)

Students will perform a persuasive close reading (3 pages) of one of the texts discussed in class. This assignment is an opportunity to explore aspects of the text not fully discussed during class. The goal of this assignment is to develop a student's ability to formulate a specific and substantial critical argument that addresses a significant aspect of a text and justifies its claims through a systematic critique of two or three detailed textual examples. Secondary research may be incorporated, but is not required for this assignment.

Adapting Narratives Assignment (50 points)

Students will select a narrative that has been adapted into a different medium. This narrative does not have to be one discussed in class. Students will briefly compare (in 1-2 paragraphs) these two versions and then propose a *new* adaptation of this narrative. The proposed adaptation can be across form or reflect change(s) in setting, context, audience, etc. The proposal should acknowledge what challenges might arise as well as how the narrative would benefit from this adaptation. This assignment is an opportunity to creatively explore some of the major questions of this course. The comparison and proposal should be 1-2 pages and include MLA citations for the two source materials. Visual or other creative representations are welcome additions to this assignment.

Final Paper Proposal (50 points)

In preparation for the final paper, students will write a 1-2 page proposal for their topic. This proposal should present a summary of the overall argument, with a clear thesis and key examples from the text and/or secondary readings. Each proposal should include references for at least two secondary sources you will use in your final paper.

Final Paper (200 points)

Students will write a research paper (10-12 pages) engaging with the course themes. The paper should be a sustained, formally researched analysis in which students will make an original argument about one or more assigned texts through a particular theoretical, historical, or critical lens. Students will develop a topic of their own choosing, subject to instructor's approval. The paper should incorporate both primary and secondary texts and offer evidence of the student's critical thinking and interpretive abilities.

READING AND ASSIGNMENT SCHEDULE

This schedule is subject to change. The online syllabus supersedes the paper copy. Unless otherwise indicated, assignments and readings are due the day they are listed on the syllabus.

* indicates that the text(s) will be available through Canvas

Week	Date	Readings Due	Assignments Due
Week 1	T: 8/22	<u>Reading and Understanding Narratives</u> Course introduction and syllabus	
	R: 8/24	Mieke Bal, "Introduction" and "Afterword" to <i>Narratology: Introduction to the Theory of Narrative</i> , second edition (1997)* In-class screening: <i>Community</i> (2009) clips	
Unit I: Paratext			
Week 2	T: 8/29	Guest Lecture: The Baldwin Library of Historical Children's Literature **Meeting in Library East**	
	R: 8/31	G�rard Genette and Marie Maclean, "Introduction to the Paratext" (1991)*	
Week 3	T: 9/5	<u>Examining Paratext</u> Jane Austen, <i>Pride and Prejudice</i> (1813)	
	R: 9/7	Jane Austen, <i>Pride and Prejudice</i> (1813)	
Week 4	T: 9/12	Jane Austen, <i>Pride and Prejudice</i> (1813)	
	R: 9/14	Jane Austen, <i>Pride and Prejudice</i> (1813)	
Unit II: Adaptation			
Week 5	T: 9/19	<u>Adapting Across Form</u> In-class screening: <i>Bride and Prejudice</i> (2004), dir. Gurinder Chadha	Paper #1 Due
	R: 9/21	Seymour Chatman, "What Novels Can Do That Films Can't (And Vice Versa)" (1980)*	
Week 6	T: 9/26	Guest Lecture: Popular Culture Collection **Meeting in Library East**	
	R: 9/28	<u>(Re)Telling Narratives</u> Charles Perrault, "Cinderella, or the Little Glass Slipper" (translated) Brothers Grimm, "Cinderella" (translated) http://www.pitt.edu/~dash/type0510a.html	

Week 7	T: 10/3	Linda Holmes, "A Girl, A Shoe, A Prince: The Endlessly Evolving Cinderella" (2015) http://www.npr.org/sections/monkeysee/2015/03/13/392358854/a-girl-a-shoe-a-prince-the-endlessly-evolving-cinderella In-class screening of clips from <i>Cinderella</i> (1950) and <i>Cinderella</i> (2015)	
	R: 10/5	Anne Sexton, "Cinderella" in <i>Transformations</i> (1971)* Roald Dahl, "Cinderella" in <i>Revolting Rhymes</i> (1982)*	
Week 8	T: 10/10	Malinda Lo, <i>Ash</i> (2009)	
	R: 10/12	Malinda Lo, <i>Ash</i> (2009)	
Unit III: Digitization and Digital Texts			
Week 9	T: 10/17	<u>Digitizing Texts</u> Yan Quan Liu, "Best Practices, Standards and Techniques for Digitizing Library Materials" (2004)*	
	R: 10/19	Guest Lecture: Emily Brooks, "Digitizing Movable Books"	Adapting Narratives Assignment Due
Week 10	T: 10/24	<u>Other Digital Narratives</u> Samuel Proctor Oral History Program: read and/or listen to one digital holding http://ufdc.ufl.edu/oral *Be prepared to discuss selection in class	
	R: 10/26	<u>Digital Texts</u> Eileen Herbert-Goodall, "Morphing Technologies, Changing Literacies: The Reshaping of Narrative in a Digital World" (2015)* "E-book Timeline" (2002) https://www.theguardian.com/books/2002/jan/03/ebooks.technology	
Week 11	T: 10/31	Mike MacDonald and Jilly Gagnon, <i>Choose Your Own Misery: The Office</i> (2016)	
	R: 11/2	Mike MacDonald and Jilly Gagnon, <i>Choose Your Own Misery: The Office</i> (2016)	
Week 12	T: 11/7	<u>New Technologies, New Narratives</u> Interactive Fiction: play through one IF story from this list https://emshort.blog/how-to-play/reading-if/plot-and-narrative/ *Be prepared to discuss selection in class	Paper Proposal Due
	R: 11/9	"Possibilia" (2017) https://helloeko.com/stories	
Unit IV: Transmedia			

Week 13	T: 11/14	Storytelling Across Platforms Henry Jenkins, "Transmedia 202: Further Reflections" (2011) http://henryjenkins.org/blog/2011/08/defining_transmedia_further_re.html	
	R: 11/16	Marie-Laure Ryan, "Transmedia Narratology and Transmedia Storytelling" (2016)*	
Week 14	T: 11/21	Pemberley Digital, <i>The Lizzie Bennet Diaries</i> (2012) http://www.pemberleydigital.com/the-lizzie-bennet-diaries/story-lbd/ or http://sociallyawkwarddarcy.wixsite.com/home/book1	
	R: 11/23	NO CLASS – Holiday	
Week 15	T: 11/28	Pemberley Digital, <i>The Lizzie Bennet Diaries</i> (2012)	
	R: 11/30	Pemberley Digital, <i>The Lizzie Bennet Diaries</i> (2012)	
Week 16	T: 12/5	Pemberley Digital, <i>The Lizzie Bennet Diaries</i> (2012)	Final Paper Due

GRADING

Grading for this course will be rigorous. If an assignment illustrates disregard for spelling, grammar, citation guidelines, or a general carelessness in the writing, the assignment will be failed. Do not rely on your instructor for copy-editing, even on drafts. More specific rubrics and guidelines applicable to individual assignments will be delivered during the course of the semester.

For information on UF Grading policies, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Grade Scale

A:	93-100%	C:	73-76.0%
A-:	90-92.9%	C-:	70-72.9%
B+:	87-89.9%	D+:	67-69.9%
B:	83-86.9%	D:	63-66.9%
B-:	80-82.9%	D-:	60-62.9%
C+:	77-79.9%	E:	0-59.9%

CLASSROOM POLICIES

Assignment Formatting and Submission

All written assignments must be typed in 12-point Times New Roman and double-spaced with 1" margins on all sides. Format, citations, and documentation must follow MLA style. Unstapled papers will not be accepted. Assignments must be submitted as hard copies and on Canvas.

Late assignments **will not be accepted** unless you have made specific arrangements with the instructor prior to the submission of the late work.

You are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission or a review of graded papers, it is your responsibility to have and to make available this material.

Attendance

Students are required to participate as active members of the class. Each student is allowed **three** absences. Each absence beyond the first three absences will lower your overall grade by 20 points (per absence). **If you miss seven or more periods, you will fail the course automatically.** Missing class on a double period counts as **two** absences.

If you enter class after the official start of the period, you are late—which disrupts the entire class. **Three instances of tardiness count as one absence.** Entering the classroom more than 15 minutes after the period begins counts as an absence.

The University exempts from this policy **only** those absences involving university-sponsored events, such as athletics and band, and religious holidays. Inform me as early as possible in advance if you will miss class due to a university-approved reason (i.e. varsity athletics, etc.). Similarly, please inform me in advance if you will miss class to observe a religious holiday. If you have a learning disability, hardship, or other special dispensation approved by the Office of Student Affairs, please meet with me to discuss your requirements as early as possible.

Note: If you are absent, it is your responsibility to make yourself aware of all due dates. If absent due to a scheduled event, you are still responsible for turning assignments in on time.

Counseling and Wellness Center

Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>

Electronic Devices

No disruptions from cell phones will be tolerated. The instructor reserves the right to require those who break this rule to leave the classroom, which will count as an absence. In the event of a situation that requires your cell phone to be on, please notify the instructor before class.

You can use laptop computers and other electronic devices in class for the purposes of taking notes during discussion, referencing electronic texts, or for in-class presentations. Web browsing, emailing, chatting, etc. unrelated to class are, however, inappropriate. In the event of a violation of this policy, the instructor reserves the right to prohibit **all** electronic devices in class.

Grade Issues

University policy prohibits discussions of grades via email. If you have a question about a grade, you may schedule an appointment to meet with me to discuss it.

Harassment

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

Each student is expected to participate in a responsible and mature manner that enhances education. Any conduct that disrupts the learning process may lead to disciplinary action. Because this course requires much contact, collaboration, and dialogue among students, it is essential that each student work to create an environment of respect and tolerance.

Plagiarism

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits plagiarism and defines it as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

(University of Florida, Student Honor Code, 8 July 2011)

All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if you fail to understand and employ proper documentation techniques. When in doubt, ask for help!

Students with Disabilities

Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.