

## Writing 100L: Fairy Tales and Feminism

Fall 2009

Office: Comenius 104

Office Ph.: 610-861-1418

Office Hours: W 4-5:30 pm; F 9:30-11am; and other times by appointment.

Professor Lisa Fischler

Email: [fischler@moravian.edu](mailto:fischler@moravian.edu)

Class: T, Th 5b

### Course Description

Even though they depict a supernatural world of enchantment, fairy tales have functioned for centuries to pass on norms, values, and gender roles. This course will explore elements of the fairy tale genre--such as narrative structure, myths, cultural symbols, gender, sexuality, constructions of class and ethnicity--and uses to which fairy tales have been put. Special attention will be given to the long-lost women narrators of fairy tales who motivated the Brothers Grimm and what these tales reveal about women's and men's lives in historical, social, and contemporary context.

### Goals and Objectives

The general goals and objectives for this course are outlined in the Writing 100 Guidelines, but the following are the more particular course objectives for this section of Writing 100. By the end of the semester, you should be able to:

- A) Understand writing as a way of thinking, as a process that constructs knowledge, and as a form with different styles, formats, and audiences.
- B) Recognize a variety of writing styles; use interpretative, evaluative, and creative genres well, and coherently employ grammar, language, style, citations, tone, and theme.
- C) Efficiently use information technology for writing and research, critically evaluate credible sources, analyze the value of diverse resources, and cohesively present research results.
- D) Engage effectively in critical thinking, in analysis, in reading, and in the synthesis and discussion of ideas.

### Course Guidelines

1. I do not accept late assignments. All assignments are due at the beginning of class on due dates marked in the syllabus (unless otherwise noted on the syllabus). You cannot pass this class without completing all assignments and requirements. For the sake of equity do not ask for special treatment.
2. All assignments must be typed, double-spaced, printed, clipped or stapled, use complete sentences, correct grammar, spelling, and punctuation. All assignments must be personally handed to the instructor. No handwritten assignments will be accepted. No emailed assignments will be accepted **except in case of emergencies and not without prior permission of the instructor.**
3. Undocumented absences after the first will be penalized at 5% per absence off your final grade. Three late arrivals to class will be counted as an absence. Appropriate documentation for absences will be accepted in the following cases: verifiable illness, family emergency, extended leave, and school-sponsored events. Documentation for excusing an absence is due within a week of the beginning date of the absence. If you are absent, it is fully your responsibility to determine what was covered in class; as soon as an absence is counted as excused, making up assignments (except for pop quizzes which cannot be made up) needs to be discussed with the instructor.

4. In case of any crisis or emergency, or an extended absence from class, you must inform your professor through Learning Services or the Academic Dean's Office.

5. Learning disability accommodations: students who wish to request accommodations in this class for support of learning disabilities should contact Learning Services (x1510). Accommodations cannot be provided until authorization is received from the appropriate disability support provider on campus.

6. These guidelines are intended for the benefit of the students as far as clarification of the instructor's expectations for the course; however, in exceptional circumstances the instructor reserves the right to exercise discretion in the application of these guidelines to individual cases or to refer a particular case to the Academic Dean if necessary.

### **Classroom Expectations**

- 1) Respect for others' answers and views.
- 2) Equal time for opposing opinions.
- 3) Disruptive behavior during class will result in your dismissal from the class the first time, after that, disciplinary action will be taken.
- 4) Cell phones need to be turned to OFF and put away in a purse or bookbag during class. Use of cell phones in any way during class will result in dismissal from class and be counted as an absence.
- 5) Non-alcoholic drinks are allowed in class, other food is not.
- 6) Attention to course related material only.
- 7) Necessary breaks at the discretion of the instructor.
- 8) If you arrive late, be respectful by not disrupting a class already in progress.

**Required Texts:** Available at the college bookstore-

- Tatar, Maria. *The Hard Facts of the Grimms' Fairy Tales*, 2<sup>nd</sup> ed. NJ: Princeton University Press, 2003 (**in assigned reading as "THF"**)
- Tatar, Maria, ed. *The Annotated Brothers Grimm*. NY: W.W. Norton and Co., 2004 (**in assigned reading as "TAG"**)
- Hacker, Diana. *The Bedford Handbook for Writers*, 7<sup>th</sup> ed. MA: Bedford/St. Martin's, 2006.

### **Course Requirements**

#### **A. Graded Requirements**

**Participation**-(10%)-Class participation includes coming to class on a very consistent basis, keeping up with assigned readings by thoroughly reading and thinking about the readings before coming to class, active involvement in interactive lectures, substantive contributions to discussions, and engagement with in-class activities. For class participation, **effort counts heavily. Attempting to answer a question, asking a question, or voicing an opinion and supporting it are all part of participation.** I will evaluate your participation highly if you: a)attend class regularly; b)discuss the videos and readings I make available; c)raise relevant questions and offer thoughtful comments; d)demonstrate you understand the material by your full involvement during in-class activities; e)engage effectively in peer-review sessions in class. Every class session is counted toward your final participation grade. **If you do not participate actively in each class, you will reduce your participation grade by 50% for each given day.**

**Analytical (Literary Interpretation) Paper**-(15%)-will be a three to four page paper that examines the gender-related literary elements and devices in one of the fairy tales (pp. 1-357) in the Tatar volume. The purpose of this paper will be to analyze how the literary element of *character*, particularly as it relates to gender differences among the tale's characters, drives the *plot* of the chosen tale. In this paper, you will need to identify which aspects of *character* are important to the authors in terms of the chosen tale's *plot*

and provide specific, concrete evidence from the fairy tale text (i.e. quotations, paraphrasing, summary, citations) to support the argument you are making about the use of literary elements and the plot's development by the Brothers Grimm in their fairy tales. The first draft of this paper will be due in **week eight**; the final draft will be due in **week ten**. Check the syllabus for the specific dates.

Narrative (Fairy Tale/Feminist Perspective) Paper-(15%)-will be a four to five page creative writing paper that asks you to: 1) choose an existing fairy tale from the Tartar book (pp. 1-357); 2) start with the beginning of that tale (the "once upon a time" part) and work backwards in time to before the tale commences; 3) change the gender of one of the main characters in the chosen tale; and 4) write an original tale that ends with the beginning of the Grimm tale chosen, uses the gender change of the chosen character to add an unexpected twist to the new tale, and answers the question "what happened before 'once upon a time'?" In other words, write a new tale using these (1-4) criteria. This paper serves a number of purposes: to sum up your experience in this class of reading and interpreting of fairy tales; to showcase learning in terms of literary genre, devices, and strategies; and to demonstrate the growth in your writing abilities. The first draft of this paper will be **due in week three**; the final draft in **week five**. Check the syllabus for the specific dates.

Research Prep Paper-(15%)-will be a five to six paper drawn from online research about writing modern fairy tales (i.e. <http://www.fictionteachers.com/fictionclass/newfangled.html>). You will be asked to consult at least five online websites as resources for reference material and as sources for the research project, which is a modernized fairy tale in skit form. The electronic resources on which you base your research will be used to aid in creating this paper. The goal of this paper is to organize and construct the plot for your modern fairy tale skit without the actual dialogue to be included later in the skit. The paper will take the form of an electronic (online) exchange, wherein two of the major characters from your own modern fairy tale skit discuss "the mystery or drama behind the original tale." You will be asked, through the vehicle of this online exchange, to reveal your skit's plot (in synoptic form) and to tantalize the audience into wanting to see the skit. Add enough interesting hints and tidbits to get the audience interested, but do not divulge the ending or major twists and turns in the story. The dimensions of a modern online exchange will be discussed in class. Part I of the paper will be a two paragraph summary (maximum) of the best advice on writing modern fairy tales you gathered from at least five websites. Part II will be a one paragraph summary of the plot of the modern fairy tale (from *12 Fabulously Funny Fairy Tale Plays*) off of which you are basing your own original modern fairy tale skit. Part III of the paper will be the electronic (online) exchange between two of the major characters in your skit. This paper will be due prior to the research project. See the syllabus for exact dates.

Research Project-(25%)-you will be asked to write a modernized fairy tale in the form of a skit. To do this you will be asked a) to choose a modern fairy tale play from *12 Fabulously Funny Fairy Tale Plays* by Justin Martin (on reserve in Reeves Library); b) answer the question "what is the mystery or drama behind the fairy tale play chosen?"; and c) write your own modernized fairy tale skit based on your choice in a) and your answer to b). In class, we will have covered activities and notes on modernizing fairy tales; in your research, you will gather details about the writing of modern fairy tales by using electronic resources. So, you will be responsible for writing a five to six page skit in which you will utilize what you have learned about creating a modernized fairy tale. Consult the website, <http://beyondabcs.com/fairytaleswebquest.html>, for examples of fairy tale skits to assist you in this assignment. Note that while the five-to-six page limit on this assignment mostly will be dialogue, you will want to include minimal stage directions for your cast. The audience for this skit will be people your parents' age nationwide. Your goal is to help them learn the basics about fairy tales and the author you have chosen to research. All of the skits turned in for this assignment will be peer reviewed by your classmates, and the class will choose the skit they wish to perform. On the last day of class, the chosen skit will be performed by a group of students also chosen by the class. Those students not acting in the skit will be given additional roles in an interactive audience as the performance is a collaborative project.

Student-lead discussion/activity-(10%)-each student will be responsible for leading one class session for fifteen minutes. The session lead by the student will a) be about one of the fairy tales assigned on the syllabus; b) begin with a 3-5 minute exposition by the student, including an arguable (thesis) statement, about the 1)literary elements, 2)meaning, 3)theme, or 4)moral of the chosen tale; and c) conclude with a writing or discussion activity (involving the whole class) that answers the question “what is the mystery or drama behind the chosen tale?”. Dates for leading discussion will be chosen in the first week of class. A sign-up sheet will be passed around. Once chosen, the date is fixed and cannot be changed without permission of the instructor. In the week before the student is to present, they must consult with the instructor outside of class about their detailed plans for the session; failure to consult with the instructor in time will mean that the student will not be able to lead class on the chosen date.

Pop quizzes-(10%)-There will be 6 unannounced (“pop”) quizzes throughout the semester. These quizzes will be worth 20 points each. Quizzes will consist of questions on both grammar and content from the daily readings. You will be able to drop your lowest scored quiz, but **there will be no make-up quizzes**.

## **B. Grade Components**

Your final grade in this course will be determined as follows:

Participation and Peer Review	10%
Literary Analysis Paper	15%
Pop Quizzes	10%
Narrative Paper	15%
Research Report	15%
Research Project	25%
Student-lead discussion	<u>10%</u>
	100%

## **Guidelines (Rubric) for Written Assignments**

(Written by Ben Slote and modified slightly by Ann Bomberger)

1) Written work in the A range is based on an original, logical and coherently organized set of ideas; it makes a clear and persuasive argument (even if the reader disagrees with its argument); it brings in specific, relevant examples to back up its assertions; its points, at each turn, are clearly articulated: the words carry precise meaning, they don't obscure it; its sentences use only the words their ideas require, not any more; its paragraphs have distinct though related roles in the essay's cohesion as a whole, each holding one thoroughly asserted idea (not two competing ideas, not one idea half-asserted); if appropriate it accurately and thoughtfully uses other sources; and its sentences are without the grammatical, spelling, or typographical mistakes that exacting proof-reading would catch. (All of this takes a lot of work. If it is all very nearly accomplished, the essay usually earns an A-.)

2) Written work in the B range: a very good paper, the writing of which is clearly, thoughtfully, and effectively executed. What sometimes prevents an "A" is a lack of originality, thorough thinking or careful proofreading. If two of these virtues are absent and the other areas of the paper are strong, the essay will usually earn a B-.

3) Written work in the C range: some conspicuous flaw usually earns an essay a C; its argument is really underdeveloped, it contains only minimal textual support, it has problems with organization and/or sentence clarity, it is in dire need of proofreading.

4) Written D work either contains more than one of the large problems cited in the "C" description or finds another way to convince its reader that the author has not spent nearly enough time on the thinking or writing in the essay.

5) Written work that earns an F misses on all criteria (originality, articulateness, persuasiveness, organization, the absence of mechanical mistakes).

**Final Grade Scale (in percentage, not points)**

93-100	A
90-92.9	A-
87-89.9	B+
83-86.9	B
80-82.9	B-
77-79.9	C+
73-76.9	C
70-72.9	C-
67-69.9	D+
63-66.9	D
60-62.9	D-
less than 60	F

**Note:** It is within the instructor’s purview to apply qualitative judgment in determining grades for any assignment and for the course final grade.

**Academic Honesty Policy**

All students are expected to follow the principles of academic honesty as set out in the policies of Moravian College. See the Student Handbook for details. Any and all written work must be done in your own words (with the exception of direct quotations which are clearly indicated as such), and written work must include proper citations indicating the sources for any ideas, concepts, facts, or other information derived from others, whether or not you have restated it in your own words. Any cases of suspected cheating or plagiarism will be referred to the Academic Affairs Office. Academic dishonesty may result in a failing grade in the course.

**Schedule and Assignments** (Schedule may be changed at the discretion of the instructor; advance notice will be given)

\*You will be expected to spend 2 1/2-3 hours on work outside of class for every hour in class.

\*Be sure to bring assigned readings to class each day. We will use them for in-class assignments, some of which will be graded. Your grade for the day may depend on your remembering to bring your book to class.

<b>Class Session Date</b>	<b>Topic</b>	<b>Assigned Readings and Assignment(s) Due</b>
1: T 9/1/09	Introduction: The Meaning and Creation of Fairy Tales	In-class handout & fairy tale (“The Star Taler,” TAG, pp. 338-340)
1: Th 9/3/09	The Brothers Grimm Historically	THF, pp. 3-21 “Little Red Riding Hood” (TAG, pp. 140-149)
2: T 9/8/09	Meaning and Fairy Tale Origins	TAG, pp. xxvii-xxviii “The Poor Miller’s Boy and The Cat” (TAG, pp. 322-329)

<b>Class Session Date</b>	<b>Topic</b>	<b>Assigned Readings and Assignment(s) Due</b>
2: Th 9/10/09	Modern Fairy Tales	“The Worn Out Dancing Shoes” (TAG, pp. 330-337) <b>In class (graded) writing session</b>
3: T 9/15/09	Sex, Violence, and “Children’s Tales”?	THF, pp. 21-38 “Briar Rose” (TAG, pp. 232-239)
3: T 9/17/09	Cautionary Tales	“The Wolf and The Seven Little Goats” (TAG, pp. 29-35) <b>Narrative Paper (first draft) due</b>
4: T 9/22/09	Symbols and The Art of Reading Fairy Tales	THF, Ch. 2 “The Magic Table, The Golden Donkey, and the Club in the Sack” (TAG, pp. 166-182)
4: Th 9/25/09	Feminine Virtues and Vices	“Fitcher’s Bird” (TAG, pp. 201-207)
5: T 9/29/09	Plots & Themes: Mind, Community, Cosmos, and Revenge	“The Robber Bridegroom” (TAG, pp. 187-193) THF, pp. 179-192
5: Th 10/1/09	Character: Brothers, Sisters, and Stepmothers	“The Six Swans” (TAG, pp. 224-231) <b>Narrative Paper (final draft) due</b>
6: T 10/6/09	Plot Development: Victims and Seekers, Conflicts and Quests	THF, Ch. 3 “Hansel and Gretel” (TAG, pp. 72-85)
6: Th 10/8/09	Gender Roles, Action, & Choice: Paternal Authority and Marriage	“The Twelve Brothers” (TAG, pp. 36-43)
<b>7: 10/10/09-10/13/09</b>	<b>Fall Recess</b>	<b>No classes</b>
7: Th 10/15/09	Animals & Enchantment	“The Frog King” (TAG, pp. 3-13)
8: T 10/20/09	Heroes and Heroines	THF, Ch. 4 “A Fairy Tales about a Boy Who Left Home to Learn About Fear” (TAG, pp. 14-28)
8:Th 10/22/09	Objects of Love	“The Fisherman and His Wife” (TAG, pp. 86-99) <b>Literary Analysis Paper (first draft) due</b>

<b>Class Session Date</b>	<b>Topic</b>	<b>Assigned Readings and Assignment(s) Due</b>
9: T 10/27/09	Male Protagonists and Magic	“The Devil and His Three Golden Hairs” (TAG, pp. 157-165)
9: Th 10/29/09	Tales and Lies	“The Goose Girl” (TAG, pp. 310-321)
10: T 11/3/09	Spinning Tales and Feminine Journeys	THF, Ch. 5 “Rumpelstiltskin” (TAG, pp. 256-263)
10: Th 11/5/09	Identities: Id and Ego	“Little Brother and Little Sister” (TAG, pp. 44-53) <b>Literary Analysis Paper (final draft) due</b>
11: T 11/10/09	Female Protagonists and Family	“Cinderella” (TAG, pp. 113-128)
11: Th 11/12/09	War, Suffering, and Fortune	“Godfather Death” (TAG, pp. 194-200)
12: T 11/17/09	Stepmothers and Other Ogres	THF, Ch. 6 “Snow White” (TAG, pp. 240-255)
12: Th 11/19/09	Storytelling, Power, and Tempting the Fates	“The Golden Goose” (TAG, pp. 282-290)
13: T 11/24/09	Industriousness and Sloth	“Mother Holle” (TAG, pp. 128-134) <b>Research Report due</b>
<b>11/25/09-11/29/09</b>	<b>Thanksgiving Break</b>	<b>No classes</b>
14: T 12/1/09	Classical Into Modern Fairy Tales	“Rapunzel” (TAG, pp. 44-53)
14: Th 12/3/09	Beauty and the Beast	THF, Ch. 7 “The Singing, Soaring Lark” (TAG, pp. 301-310)
15: T 12/8/09	Skits: Preparation & Performance	<b>Research Projects due</b>