

Writing 100: Fairy Tales and Feminism

Spring 2010

Office: Comenius 104

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Office Hours: T, W, Th 11:15 am-12:15 pm; and other times by appointment.

Professor Lisa Fischler

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Class: M, W 5b (1:10-2:20 pm)

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 Policies

A. Guidelines

1. 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 course requirements and assignments. You are strongly discouraged from turning in late papers. Penalties for papers turned in late will be as follows: a) Papers turned in during the class session in which the paper is due, but after the class has started, will be penalized by a 10% deduction; b) Papers turned in after the class session in which the paper is due will be penalized by a 50% deduction for each day late. This means that no assignments will be accepted beyond one day after the original due date. 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. Unexcused absences also include being more than 10 minutes late for class and leaving class one half hour or more early. 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 by the next class session attended after absence, but no later than a week from the beginning date of the absence. Documentation for sports means that the coach should email the instructor confirming matches, meets, departure times for away games. Practice is not an excused 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.

B. 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

C. Environment

1. The instructor's responsibilities are:

- to assist students with the development of each aspect of the course;
- to provide instruction, facilitate learning, and guide discussions;
- to give opinions, helpfully and collaboratively;
- to help students ask thought provoking questions, think critically, and write effectively;
- to engage students in course materials;
- to help students stay on topic in class discussions;
- to be engaged with students' questions, comments, and insights about course materials;
- to redirect counterproductive tangents in class discussions and activities.

2. The students' responsibilities and entitlements are:

- to ask for help when confused, a misunderstanding exists, or an issue hindering learning exists;
- to inform and meet with the instructor when confusion, misunderstandings, or issues arise;
- to be prepared for class and actively participate in discussion and activities;
- to assert or refute any position, but respectfully through examples, analyses, and arguments;
- to critique a person's position and methods, but not make personal attacks.

Required Texts: Available at the college bookstore-

- Tatar, Maria. *The Hard Facts of the Grimms' Fairy Tales*, 2nd 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*, 7th 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 (chosen from a list of possible tales) in the Tatar volume. The purpose of this paper will be to analyze how the literary element of *plot* helps to reveal the *moral* of the tale. In this paper, you will need to identify which aspects of *plot* are important to the authors in terms of the tale's *moral* 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 revealing of the tale's moral by the Brothers Grimm. 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 Tatar book (pp. 1-357) that has a main character who represents "good" in it; 2) change the gender of that "good" character in the chosen tale; 3) turn that character into an evil villain; 4) write an original tale that uses the gender change and change from "good" to "evil" of the chosen character to add an unexpected twist to the new tale, and answers the question "what happened when he or she was bad?." 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 Paper-(15%)-will be a four to five page paper drawn from online research about variations of fairy tales in other countries and cultures that are related to one of the fairy tales in the Tatar book (e.g. variations on or tales related to the version of "Cinderella" in the Tatar book; check out <http://www.surlalunefairytales.com/> to begin). 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, foreign-based fairy tale in electronic dialogue form. The electronic resources on which you base your research will be used to aid in creating this paper. What to do: 1) Choose a specific tale from the Tatar book and find at least seven websites about variations of that fairy tale from other countries and cultures, consult the website evaluation guidelines which will be handed out to evaluate the websites you have chosen, get

the ok from the instructor on the tale you have chosen; 2) Carefully read, examine, and evaluate your websites; 3) Choose the best five and write a 4-5 page paper that evaluates these sites for purpose, currency, authority, accuracy, coverage, and objectivity; 4) Append to your paper a list of sites that you evaluated, in the format for citation recommended in the guidelines; 5) Use the following required format for the paper: an introduction, a conclusion, and six distinctly marked sections, one for each of the evaluation criteria. Remember: you will be required to use at least seven electronic database resources for reference material and as sources for the research project, which is a modernized, foreign-based fairy tale in electronic form based on the material you have researched. The electronic resources on which you base your research will be evaluated in this written report according to the six criteria for evaluating web resources we will have discussed in class. This report will be due prior to the research project. See the syllabus for exact dates.

eExchange paper-(25%)-you will be asked to write a four to five page modernized, foreign-based fairy tale in the form of an electronic or online dialogue. To do this you will be asked a) to choose a fairy tale from the Tatar book (pp. 1-357); b) answer the question “what would a modernized, foreign-based version of the fairy tale chosen look like in electronic or online form?”; and c) write your own modernized, foreign-based fairy tale in electronic exchange format 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 fairy tales based in other cultures and countries by using electronic resources. So, you will be responsible for writing a four to five page exchange in which you will utilize what you have learned about modernizing fairy tales in foreign contexts. 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 online exchange will be people your own age nationwide. Your goal is to help them learn the basics about fairy tales you have chosen to research. All of the electronic exchanges turned in for this assignment will be peer reviewed by your classmates, and the class will choose the dialogue or exchange they wish to perform. On the last day of class, the chosen exchange will be read and performed by a group of students also chosen by the class. Those students not acting in the exchange 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 both the a) literary elements and b) moral of the chosen tale; and c) conclude with a discussion activity (involving the whole class) that answers the question “what is moral of the chosen tale and why is it important?”. 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 Paper	15%
eExchange Paper	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.

Class Session Date	Topic	Assigned Readings and Assignment(s) Due
1: M. Jan. 18, 2010	Introduction: The Meaning and Creation of Fairy Tales	In-class handout & fairy tale ("The Star Taler," TAG, pp. 338-340)
1: W. Jan. 20	The Brothers Grimm Historically	THF, pp. 3-21 "Little Red Riding Hood" (TAG, pp. 140-149)
2: M. Jan. 25	Meaning and Fairy Tale Origins	TAG, pp. xxvii-xxlvii "The Poor Miller's Boy and The Cat" (TAG, pp. 322-329)
2: W. Jan. 27	Modern Fairy Tales	"The Worn Out Dancing Shoes" (TAG, pp. 330-337) In class (graded) writing session
3: M. Feb. 1	Sex, Violence, and "Children's Tales"?	THF, pp. 21-38 "Briar Rose" (TAG, pp. 232-239)
3: W Feb 3	Cautionary Tales	"The Wolf and The Seven Little Goats" (TAG, pp. 29-35) Narrative Paper (first draft) due
4: M Feb 8	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: W Feb 10	Feminine Virtues and Vices	"Fitcher's Bird" (TAG, pp. 201-207)

Class Session Date	Topic	Assigned Readings and Assignment(s) Due
5: M Feb 15	Plots & Themes: Mind, Community, Cosmos, and Revenge	“The Robber Bridegroom” (TAG, pp. 187-193) THF, pp. 179-192
5: W Feb 17	Character: Brothers, Sisters, and Stepmothers	“The Six Swans” (TAG, pp. 224-231) Narrative Paper (final draft) due
6: M Feb 22	Plot Development: Victims and Seekers, Conflicts and Quests	THF, Ch. 3 “Hansel and Gretel” (TAG, pp. 72-85)
6: W Feb 24	Gender Roles, Action, & Choice: Paternal Authority and Marriage	“The Twelve Brothers” (TAG, pp. 36-43)
7: M Mar 1	Animals & Enchantment	“The Frog King” (TAG, pp. 3-13)
7: W Mar 3	Heroes and Heroines	THF, Ch. 4 “A Fairy Tales about a Boy Who Left Home to Learn About Fear” (TAG, pp. 14-28)
March 6-14, 2009	Spring Break	No classes
8: M Mar 15	Objects of Love	“The Fisherman and His Wife” (TAG, pp. 86-99) Literary Analysis Paper (first draft) due
8: W Mar 17	Male Protagonists and Magic	“The Devil and His Three Golden Hairs” (TAG, pp. 157-165)
9: M Mar 22	Tales and Lies	“The Goose Girl” (TAG, pp. 310-321)
9: W Mar 24	Spinning Tales and Feminine Journeys	THF, Ch. 5 “Rumpelstiltskin” (TAG, pp. 256-263)
10: M Mar 29	Identities: Id and Ego	“Little Brother and Little Sister” (TAG, pp. 44-53) Literary Analysis Paper (final draft) due
10: W Mar 31	Female Protagonists and Family	“Cinderella” (TAG, pp. 113-128)
April 2-5, 2009	Easter Break	No classes

Class Session Date	Topic	Assigned Readings and Assignment(s) Due
11: W Apr 7	War, Suffering, and Fortune	“Godfather Death” (TAG, pp. 194-200)
11: F Apr 9	Stepmothers and Other Ogres	THF, Ch. 6 “Snow White” (TAG, pp. 240-255)
12: M Apr 12	Storytelling, Power, and Tempting the Fates	“The Golden Goose” (TAG, pp. 282-290)
12: W Apr 14	Industriousness and Sloth	“Mother Holle” (TAG, pp. 128-134) Research Paper due
13: M Apr 19	Classical Into Modern Fairy Tales	“Rapunzel” (TAG, pp. 44-53)
13: W Apr 21	Beauty and the Beast	THF, Ch. 7
14: M Apr 26	Variations on Beauty and the Beast	“The Singing, Soaring Lark” (TAG, pp. 301-310)
14: W Apr 28	eExchange Dialogue: Performance	eExchange Paper due