

# ENGLISH 2120:006, 007 WORLD LITERATURE

*“Beast Fables and Fairy Tales: the Fox, the Fowl, and the Ass”*

Clemson University  
FALL 2014

Karen Kettnich ([kkettmii@clemson.edu](mailto:kkettmii@clemson.edu))

Office Information: 511 Strode Tower, MWF 9:00-10:00, MW 11:00-12:00, and by appointment

Course Information: MWF 8:00am-8:50 (section 006), Daniel Hall 218; and MWF 10:10-11:00 (section 007), Daniel Hall 408

## **DESCRIPTION**

Animals play a central role throughout our literary histories. For Aesop and other fabulists, animals are allegorical elements in instructional stories. For the Brothers Grimm and other fairy tale author-recorders, animals become evocative symbols woven into the tapestry of their tales. But what do these creatures contribute to the works in which they appear? And why do we look to them to tell us who we are? In this course, we will explore such questions as they relate to literary works about three kinds of animals—foxes, birds, and beasts of burden. We will read tales from around the globe, poetry, short stories, excerpts from longer literary works, and four substantive longer texts. As we do, we will look to these texts as sources of delight and as sources of inspiration to advance our critical thinking, close reading, interpretive practice, and imaginative inquiry.

## **COMPETENCIES AND OUTCOMES**

Your work in this course will enhance your competency in the subject areas of arts and humanities, cross-cultural awareness, and critical thinking. By the end of the course, you will demonstrate knowledge of a range of literary texts from across a wide variety of genres and literary periods; you will identify and articulate effective interpretive questions; you will develop multiple solutions to literary problems; and you will argue a complex claim effectively and eloquently, by recognizing flaws in logic and thinking, assessing and sorting relevant information to use as evidence, and analyzing in close, engaged readings of the texts.

## **REQUIREMENTS**

**CRITICAL THINKING ASSIGNMENTS, 20%.** This class is participating in Clemson’s “CT<sup>2</sup>” campus-wide Quality Enhancement Plan to target undergraduate critical thinking, an invaluable skill for you to develop during your college career. As a part of this focus, you will complete a series of worksheets targeting critical thinking skills. These worksheets will facilitate your thinking about critical thinking and will guide you in using your critical thinking skills to develop a formal essay for the class. You will also complete two versions of the California Critical Thinking Skills Test (CCTST) and submit your formal essay to the CT<sup>2</sup> assessors as an artifact of your progress in critical thinking at the end of the semester.

**FORMAL ESSAY, 20%.** Your critical thinking work will lead you to develop one formal essay that makes an effective literary argument by employing the building blocks of argumentation: claims, evidence, and analysis. This assignment is outlined in the documents titled “Formal Essay Assignment” and “Points Summary for Formal Essays” on our blackboard course page.

**EXAMINATIONS: QUIZZES, 20% & FINAL EXAM, 20%.** We will begin almost every class with a short quiz. Unless you are otherwise notified, all quizzes are closed-book and will include the following: 1) a factual question about an aspect of the day’s reading or a passage identification (worth up to 3 points), 2) a short interpretive question about the reading (worth up to 5 points), and 3) space for you to provide an interpretive question of your own about the day’s reading assignment that you have prepared in advance (worth up to 2 points). Quizzes will begin precisely at the start of class, so it is imperative that you arrive to class on time. I will drop your three lowest quiz scores at the end of the semester, but **there will be no make-up quizzes offered, regardless of excused or unexcused absence.**

The cumulative final exam will test your mastery of the texts, terminology, and concepts we cover throughout the course. It will ask you to identify points of major significance in particular passages, articulate what’s at issue, and then to make a case for an interpretive solution. It will also ask you draw sophisticated comparisons between texts. Much of the material for the final exam will be drawn directly from the interpretive complexities we explore in our class discussions. **The best way to prepare for these exams, therefore, is to come regularly to class, actively participate in discussion, and take careful notes along the way in your notebook and in the margins of your texts.**

**PARTICIPATION, 20%.** Group discussion will be the primary mode in which we will engage with the course texts and the larger issues they raise. A significant portion of your grade, therefore, will be determined by your sophisticated and meaningful participation in these discussions. Be prepared with interpretive questions to share and ideas about how to answer them the moment you arrive in class. Students who receive an A in participation will volunteer significant contributions to discussion every day. Students who receive a C in participation will at least offer a thoughtful response when called upon. Habitually failing to offer a response when called upon will earn a participation grade lower than a C.

**GRADE SCALE:** A=90-100, B=80-89, C=70-79, D=60-69, F=0-59; final averages within 0.5 of the next highest grade *may* be rounded up for students who have demonstrated sufficient merit.

## TEXTS

Our required textbooks for the class are listed below. Please purchase only these editions of the texts:

*Mr. Fox* by Helen Oyeyemi (Riverhead: ISBN 978-1594486180)

*A Mercy* by Toni Morrison (*Vintage* ISBN: 978-0307276766)

*A Midsummer Night's Dream* by William Shakespeare (Folger Shakespeare Editions: ISBN 978-0743482813)

*Pinocchio* by Carlo Collodi, translated by E. Harden (Puffin Classics: ISBN: 978-0141331645)

Many other readings are posted on our course website. Please **print** these and bring them to class so that you may annotate them in preparation for the final exam. Laptops and other electronic readers will not be permitted in the classroom.

## POLICIES

**ON READING.** On the following page of this syllabus is a schedule of reading assignments for the semester. The schedule is subject to change. Please complete each assignment by the date on which it is listed. Read deeply and carefully, annotating your texts with questions and comments, marking words and passages that strike you. Remember to compose, record, and bring to class your interpretive questions for the quiz.

**ON DEADLINES.** You may excuse one late assignment with your Late Assignment Coupon (available on our course website) for up to one week. **All other assignments, regardless of excused or unexcused absence, must be turned in in class on or before the day they are due in order to receive full credit and will lose one letter grade per class day that they are late.** If I consent to accept an assignment by email rather than in class, the assignment must be pasted into the body of the email as well as sent by attachment. Please do not assume I have received your email unless I've confirmed its receipt.

**ON ATTENDANCE.** If you miss class, you will not be permitted to make up the quiz for the day, regardless of the reason for the absence, nor will you earn points for participation. I will drop your three lowest quiz scores at the end of the semester so that you may miss class three times without penalty to your quiz average. In some instances, you may arrange to take the quiz in advance of a planned absence, but you must contact me one week before the absence to arrange for this contingency.

You are responsible for keeping up with what has happened in class—including analyses of texts, information for the final exam, and any changes to assignments—even when you miss class. You should therefore arrange with a classmate to receive notes on what you've missed well in advance of the following class period. Please do not ask me to summarize what you've missed. As this policy applies to all absences, you do not need to provide me with any form of note or excuse when you miss class. If you are absent, I will assume that it is with good reason and that you are aware of the consequences.

Students are expected to wait fifteen minutes if the instructor is late for class.

**ON DISCRIMINATION AND SEXUAL HARASSMENT.** Clemson University is committed to a policy of equal opportunity for all persons and does not discriminate on the basis of race, color, religion, sex, sexual orientation, gender, pregnancy, national origin, age, disability, veteran's status, genetic information or protected activity (e.g., opposition to prohibited discrimination or participation in any complaint process, etc.) in employment, educational programs and activities, admissions and financial aid. This includes a prohibition against sexual harassment and sexual violence as mandated by Title IX of the Education Amendments of 1972. This policy is located at <http://www.clemson.edu/campus-life/campus-services/access/anti-harassment-policy.html>. Mr. Jerry Knighton is the Clemson University Title IX Coordinator. He is also the director of Access and Equity. His office is located at 111 Holtzendorf Hall, 864.656.3181 (voice) or 864.565.8099 (TDD).

**ON ACADEMIC INTEGRITY.** There is no research component to the written work for this class; it is designed to be solely a forum for your own close readings and ideas. Please do not use sources other than the texts about which you are writing without consulting me first. If you are having trouble in your writing, please see me during my office hours or visit the Writing Center. You can find information about the Writing Center website at: <http://www.clemson.edu/centers-institutes/writing/>.

As members of the Clemson University community, we have inherited Thomas Green Clemson's vision of this institution as a "high seminary of learning." Fundamental to this vision is a mutual commitment to truthfulness, honor, and responsibility, without which we cannot earn the trust and respect of others. Furthermore, we recognize that academic dishonesty detracts from the value of a Clemson degree. Therefore, we shall not tolerate lying, cheating, or stealing in any form.

When, in the opinion of a faculty member, there is evidence that a student has committed an act of academic dishonesty, the faculty member shall make a formal written charge of academic dishonesty, including a description of the misconduct, to the Associate Dean for Curriculum in the Office of Undergraduate Studies. At the same time, the faculty member may, but is not required to, inform each involved student privately of the nature of the alleged charge. If you have any questions whatsoever about what constitutes plagiarism, see me before you turn in final drafts of your work. Students are not allowed to submit work from other classes for credit in this course. **The minimum penalty for plagiarism in this course will be failure of the assignment; it may result in a failing grade for the course or even expulsion from the university.**

**ON SPECIAL NEEDS.** It is university policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities. Students with disabilities who need accommodations should make an appointment with Dr. Arlene Stewart, Director of Disability Services, to discuss specific needs within the first month of classes. Students should present a Faculty Accommodation Letter from Student Disability Services when they meet with instructors. Student Disability Services is located in Suite 239 Academic Success Building (864.656.6848; sds-l@clemson.edu). Please be aware that accommodations are not retroactive and new Faculty Accommodation Letters must be presented each semester.

**ON GRADES.** If you are aiming for a specific grade in this class, the beginning of the semester is the proper time to strategize about ways to meet your goal. Track your progress carefully and meet with me in office hours at the first sign of trouble. I'll do my best to help. Although meeting with me early does not guarantee that you will receive the grade you wish, waiting to address problems until late in the semester will almost certainly make your situation impossible to turn around.

	MONDAY:	WEDNESDAY:	FRIDAY:
1		<b>WEDNESDAY, AUGUST 20</b> Aesop, Allegory, and Comparison; Course Introduction	<b>FRIDAY, AUGUST 22</b> Nicholas Carr, "The Juggler's Brain"; Perrault, "Bluebeard"; Tatar, "Introduction to Bluebeard"

## THE FOX

2	<b>MONDAY, AUGUST 25</b> Bettelheim, from <i>The Uses of Enchantment</i> ; Grimm, "Fitcher's Bird"; Jacobs, "Mr. Fox"	<b>WEDNESDAY, AUGUST 27</b> Aesop's Fables (foxes); Russian Folk Tales; Tolstoy, "The Fox and the Wolf"	<b>FRIDAY, AUGUST 29</b> <b>CCTS Test #1 Due</b> from <i>The Arabian Nights</i> ; Guppy, "The Secret of Laughter"
3	<b>MONDAY, SEPTEMBER 1</b> Songling, from <i>Strange Tales from a Chinese Studio</i>	<b>WEDNESDAY, SEPTEMBER 3</b> <i>Renard, the Fox</i> : from "Renard and Ysengrin the Wolf"	<b>FRIDAY, SEPTEMBER 5</b> <i>Renard, the Fox</i> : "Renard's Pilgrimage"; CT and Writing Workshop 1
4	<b>MONDAY, SEPTEMBER 8</b> Oyeyemi, <i>Mr. Fox</i> pgs. 1-57	<b>WEDNESDAY, SEPTEMBER 10</b> Oyeyemi, <i>Mr. Fox</i> pgs. 57-109	<b>FRIDAY, SEPTEMBER 12</b> CT and Writing Workshop 2
5	<b>MONDAY, SEPTEMBER 15</b> Oyeyemi, <i>Mr. Fox</i> pgs. 111-143	<b>WEDNESDAY, SEPTEMBER 17</b> Oyeyemi, <i>Mr. Fox</i> pgs. 145-209	<b>FRIDAY, SEPTEMBER 19</b> Oyeyemi, <i>Mr. Fox</i> pgs. 211-224
6	<b>MONDAY, SEPTEMBER 22</b> Oyeyemi, <i>Mr. Fox</i> pgs. 225-324	<b>WEDNESDAY, SEPTEMBER 24</b> Oyeyemi, <i>Mr. Fox</i> pgs. 307-324	<b>FRIDAY, SEPTEMBER 26</b> CT and Writing Workshop 3

## THE FOWL

7	<b>MONDAY, SEPTEMBER 29</b> Wilde, "The Nightingale and the Rose," and "The Happy Prince"; Tatar, "Introduction to Wilde"	<b>WEDNESDAY, OCTOBER 1</b> Grimm, "The Juniper Tree"	<b>FRIDAY, OCTOBER 3</b> Hebrew Bible and New Testament Selections (birds); Mayan Folk Tales (birds)
8	<b>MONDAY, OCTOBER 6</b> Apuleius, "Cupid and Psyche" from <i>The Golden Ass</i>	<b>WEDNESDAY, OCTOBER 8</b> "The Crane Wife"	<b>FRIDAY, OCTOBER 10</b> CT and Writing Workshop 4
9	<b>MONDAY, OCTOBER 13</b> Grimm, "Cinderella"; Lin Lan, "Cinderella" (or, "Three Wishes")	<b>WEDNESDAY, OCTOBER 15</b> Andersen, "The Wild Swans"	<b>FRIDAY, OCTOBER 17</b> CT and Writing Workshop 5
10	<b>MONDAY, OCTOBER 20</b> Morrison, <i>A Mercy</i> (1-9)	<b>WEDNESDAY, OCTOBER 22</b> Morrison, <i>A Mercy</i> (10-78)	<b>FRIDAY, OCTOBER 24</b> CT and Writing Workshop 6
11	<b>MONDAY, OCTOBER 27</b> Morrison, <i>A Mercy</i> (79-158)	<b>WEDNESDAY, OCTOBER 29</b> Morrison, <i>A Mercy</i> (159-195)	<b>FRIDAY, OCTOBER 31</b> Dickinson, "'Hope' is the thing with feathers"; Poe, "The Raven"

## THE ASS

12	<b>MONDAY, NOVEMBER 3</b> Fall Break	<b>WEDNESDAY, NOVEMBER 5</b> Aesop's Fables (donkeys); Perrault, "Donkeyskin"; Tatar, "Introduction to Cinderella"	<b>FRIDAY, NOVEMBER 7</b> <b>Formal Essay Due</b> Hebrew Bible and New Testament Selections (donkeys)
13	<b>MONDAY, NOVEMBER 10</b> Ovid, "Midas"; Apuleius, from <i>The Golden Ass</i>	<b>WEDNESDAY, NOVEMBER 12</b> Rolling Stones, "Beast of Burden"; Dostoevsky, <i>The Idiot</i> , Chapters 5-6	<b>FRIDAY, NOVEMBER 14</b> <i>A Midsummer Night's Dream</i> , Act 1
14	<b>MONDAY, NOVEMBER 17</b> <i>Dream</i> , Acts 2-3	<b>WEDNESDAY, NOVEMBER 19</b> <i>Dream</i> , Act 4	<b>FRIDAY, NOVEMBER 21</b> <i>Dream</i> , Act 5
15	<b>MONDAY, NOVEMBER 24</b> <b>CCTS Test #2 Due</b> Collodi, <i>Pinocchio</i> pgs. 1-81	<b>NOVEMBER 26-28</b> Thanksgiving	
16	<b>MONDAY, DECEMBER 1</b> Collodi, <i>Pinocchio</i> pgs. 83-183	<b>WEDNESDAY, DECEMBER 3</b> Collodi, <i>Pinocchio</i> pgs. 184-240	<b>FRIDAY, DECEMBER 5</b> <i>Pinocchio</i> pgs. 241-258; Course Review

**FINAL EXAM:** Thursday, December 11 at 11:30-2:00pm (section 006) and Tuesday, December 9, 3:00-5:30pm (section 007)