

ENGLISH 2120: 012, 013 WORLD LITERATURE

Frog, Jinn, Snow

Clemson University
Fall 2016

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Office Information: 511 Strode Tower, MWF 9:00-10:00am, TTh 9:30-10:30, and by appointment

Course Information: TTh 8:00-9:15 (section 013), Daniel Hall 411, and TTh 11:00-12:15 (section 012), Sistine Hall 118

DESCRIPTION

From our earliest written literature up to our most contemporary novels, stories from around the globe have found inspiration in the supernatural and fantastic world of fairy tale. In this class, we will read tales and fairy tales, novels, novellas, and excerpts from longer literary works, literary criticism, and film sequences, all versions, adaptations, and revisionings of three particular narratives. Through deep engagement with these texts and with a special emphasis on critical thinking, we will look to these stories as sources of delight and as sources of inspiration to advance our 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 and critical thinking. By the end of the course, you will demonstrate knowledge of a range of texts, of critical approaches to analyzing literature, and of elements for analysis within text and film. You will also 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 assessing and sorting relevant information to use as evidence and analyzing that evidence in close, engaged readings of the course texts.

REQUIREMENTS

CRITICAL THINKING ASSIGNMENTS, 20%. This class is participating in Clemson's "CT²" 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 CT² 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 document titled "Formal Essay Assignment" on our Blackboard course page.

EXAMINATIONS: QUIZZES, 20% & FINAL EXAM, 20%. We will begin the majority of our classes with a short quiz for which **you will need to bring your laptop to class every day.** Unless you are otherwise notified, all quizzes are closed-book and may ask three types of questions: they may ask **factual questions** about aspects of the day's reading, including passage identifications, they may ask **interpretive questions** for which you will analyze some aspect of the day's reading and discuss its larger significance to the text in which it appears, and they may ask you to provide **your own interpretive question** that you have prepared in advance about the day's reading assignment. Quizzes will begin precisely at the start of class, so it is imperative that you arrive to class on time. I will drop your two lowest quiz scores (the equivalent of one week's quizzes) at the end of the semester and, should you choose, you may use your late assignment coupon towards one make-up quiz (see following page), but otherwise **there will be no make-up quizzes offered, regardless of excused or unexcused absence.** Please make separate arrangements with me in advance if this policy conflicts with special circumstances covered by Title IX.

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 positive 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 in hard copy:

The Metamorphosis by Franz Kafka (Dover, 978-0486290300)

White is for Witching by Helen Oyeyemi (Penguin, 978-1594633072)

Two Years, Eight Months, and Twenty-Eight Nights by Salman Rushdie (Random House, 978-0812998917)

The Classic Fairy Tales edited by Maria Tatar (Norton, 978-0393972771)

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. **For reasons we will discuss in class, laptops and other electronic readers will not be permitted in the classroom after we take our quizzes.**

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 or quiz 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 take or to make up the quiz for the day without the use of your late assignment coupon, regardless of the reason for the absence, nor will you earn points for participation. I will drop your two lowest quiz scores at the end of the semester so that you may miss class twice 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. Please do not use sources other than the assigned texts or films 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. Clemson University values the diversity of our student body as a strength and a critical component of our dynamic community. Students with disabilities or temporary injuries/conditions may require accommodations due to barriers in the structure of facilities, course design, technology used for curricular purposes, or other campus resources. Students who experience a barrier to full access to this class should let the professor know, and make an appointment to meet with a staff member in Student Accessibility Services as soon as possible. You can make an appointment by calling 864-656-6848, by emailing studentaccess@lists.clemson.edu, or by visiting Suite 239 in the Academic Success Center building. Appointments are strongly encouraged – drop-ins will be seen if at all possible, but there could be a significant wait due to scheduled appointments. Students who receive Academic Access Letters are strongly encouraged to request, obtain and present these to their professors as early in the semester as possible so that accommodations can be made in a timely manner. It is the student's responsibility to follow this process each semester. You can access further information here: <http://www.clemson.edu/campus-life/campus-services/sds/>.

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.

	TUESDAY:	THURSDAY:
1	NOTE: BB = available for download on Blackboard CFP = <i>Classic Fairy Tales</i>	THURSDAY, AUGUST 18 Course Introduction; Grimm, "The Frog King, or Iron Heinrich" (Germany)
2	TUESDAY, AUGUST 23 finish "The Frog King, or Iron Heinrich," CFT 47-50; Homer, "Circe" from <i>The Odyssey</i> , BB (Greece)	THURSDAY, AUGUST 25 Nicolas Carr, "The Juggler's Brain," BB; CCTS Test #1
3	TUESDAY, AUGUST 30 Ovid, "Actaeon" and "Arachne" from <i>The Metamorphoses</i> , BB (Rome); Afanasev, "The Frog Princess," CFT 68-71 (Russia)	THURSDAY, SEPTEMBER 1 "Urashima, the Fisherman," CFT 66-68 (Japan); Kafka, <i>The Metamorphosis</i> , 11-24 (Czech Republic)
4	TUESDAY, SEPTEMBER 6 Kafka, <i>The Metamorphosis</i> , 24-52	THURSDAY, SEPTEMBER 8 "King Shahriyar, Shah Zaman, and Shahrazad" and selections from "Aladdin, or The Magic Lamp" from <i>Tales from 1,001 Nights</i> , BB (Middle East)
5	TUESDAY, SEPTEMBER 13 Andersen, "The Tinderbox," BB (Denmark); Rushdie, <i>Two Years, Eight Months, and Twenty-Eight Nights</i> , preliminary epigraphs-5 (India, UK, US)	THURSDAY, SEPTEMBER 15 CT & Writing Workshop 1
6	TUESDAY, SEPTEMBER 20 Rushdie; <i>Two Years</i> , 5-61	THURSDAY, SEPTEMBER 22 Rushdie; <i>Two Years</i> , 65-117
7	TUESDAY, SEPTEMBER 27 Rushdie; <i>Two Years</i> , 121-178	THURSDAY, SEPTEMBER 29 CT & Writing Workshop 2
8	TUESDAY, OCTOBER 4 Rushdie; <i>Two Years</i> , 181-251	THURSDAY, OCTOBER 6 Rushdie; <i>Two Years</i> , 255-286
9	TUESDAY, OCTOBER 11 Grimm, "Snow White," CFT 83-89 (Germany); Oyeyemi, <i>White is for Witching</i> , 1-10 (England)	THURSDAY, OCTOBER 13 CT & Writing Workshop 3
10	TUESDAY, OCTOBER 18 <i>White is for Witching</i> , 1-75	THURSDAY, OCTOBER 20 <i>White is for Witching</i> , 76-162
11	TUESDAY, OCTOBER 25 <i>White is for Witching</i> , 163-238	THURSDAY, OCTOBER 27 CT & Writing Workshop 4
12	TUESDAY, NOVEMBER 1 <i>White is for Witching</i> , 238-283	THURSDAY, NOVEMBER 3 From <i>Popol Vuh</i> , BB (Maya Civilization)
13	TUESDAY, NOVEMBER 8, FALL BREAK	THURSDAY, NOVEMBER 10 Formal Essay Due "The Story of Vilfridr Fairer-than-Vala," BB (Iceland)
14	TUESDAY, NOVEMBER 15 "The Unnatural Mother and the Girl with the Star on Her Forehead," BB (Mozambique); "Lasair Gheug, the King of Ireland's Daughter," CFT 90-96 (Scotland)	THURSDAY, NOVEMBER 17 Disney, <i>Snow White</i> (1937)
15	TUESDAY, NOVEMBER 22 CCTS Test #2	THURSDAY, THANKSGIVING 23-25
16	TUESDAY, NOVEMBER 29 Disney, <i>Aladdin</i> (1992)	THURSDAY, DECEMBER 1 Disney, <i>The Princess and the Frog</i> (2009); Final Review
	FINAL EXAMS: Wednesday, December 7, 3pm-5:30pm (012) and Friday, December 9, 7pm-9:30pm (section 013)	