

ENGLISH 2120:022, 023 WORLD LITERATURE

Global Snow Whites in Folktales, Literature, Film, and Television

Clemson University
Spring 2019

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Office Information: 511 Strode Tower, M, Tu, W, F 11:15-12:15, and online by appointment

Course Information: MWF 12:20-1:10 (section 022) and MWF 1:25-2:15 (section 023), Daniel Hall 204

DESCRIPTION

While they may appear simple on the surface, traditional folk and fairy tales offer us complex models for thinking about culture, about the nature of human relationships, and about ourselves. In this World Literature course, we will follow one of the most popular and ubiquitous global folktales, known to most Americans as the story of “Snow White,” as it appears in various cultures from around the globe and in various generic forms. We will ground our discussions with some critical scholarly readings; explore various folk versions of the tale region by region; closely read several literary adaptations; and finally, we will analyze filmic and television approaches to the story. This course will also participate in Clemson’s CT² program emphasizing critical thinking.

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 literary forms, texts, and visual media; you will identify and articulate effective interpretive questions; you will develop multiple solutions to literary problems; and you will argue complex claims 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 texts, films, and television.

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, we will spend time thinking about our own critical thinking and apply your critical thinking skills to develop your formal writing for the class in a series of short workshop assignments.

FORMAL ESSAY, 20%. The composition of one formal essay will make up one fifth of your grade in this course. All essays will make an effective literary argument by employing the building blocks of argumentation: claims, evidence, and analysis. The assignment, and the rubric by which it will be graded, will be outlined in greater detail in the document titled “Formal Essay Assignment” on our Canvas course page.

EXAMINATIONS: QUIZZES, 20% & FINAL EXAM, 20%. We will begin the majority of our classes with a short quiz. Unless you are otherwise notified, all quizzes will be closed-book and will contain the following three elements: a **factual question**, an **interpretive question**, and space for you to provide **your own interpretive question** that you have prepared in advance, which you may be asked to present to the class. 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 (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. 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 the final, 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.

MATERIALS

BOOKS. Our required textbooks for the class are listed below. Please purchase **hard copies of the books** and only these editions of the texts:

Boy, Snow, Bird by Helen Oyeyemi (Riverhead, ISBN: 978-1594633409)

Cymbeline by William Shakespeare (Folger, ISBN: 978-0671722593)

READINGS FOR DOWNLOAD. Many other readings are posted on our Canvas course website. **Please print these** and bring them to class so that you may annotate them in preparation for the final exam. **Unless otherwise noted, open laptops and other electronic readers will not be permitted in the classroom.**

FILMS AND TELEVISION. In addition to the texts listed above, you will also watch and **prepare in advance for class** several films and television episodes. Many video requirements will be available through streaming online, either via youtube or through Canvas, but please be prepared to purchase a temporary Netflix subscription (or to share with a classmate) for access to some viewing assignments as part of your materials fee for the class. You may also find that you wish to rent or purchase access to a film for your essay assignment, however this is not required.

POLICIES REGARDING DIVERSITY AND INCLUSION

ON ACCESSIBILITY. Diversity is significant and valuable to me; it is a strength and a critical component of our dynamic academic community. If you have a disability or temporary injury or condition, your experience contributes to our diverse classroom and adds an important perspective. You may require accommodations due to barriers in the structure of facilities, course design, technology used for curricular purposes, or other campus resources. If you experience a barrier to full access to this class please let me know, and please 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. The center strongly encourages that you make an appointment in advance. If you already have an Academic Access Letter, please present it to me as early in the semester as possible so that accommodations can be made in a timely manner. You can access further information here:

<https://www.clemson.edu/academics/studentaccess/>.

ON DISCRIMINATION AND SEXUAL HARASSMENT. A critical component to the value this classroom places on diversity is its commitment to a policy of equal opportunity for all persons. This class, and Clemson University as a whole, 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.). It does not discriminate 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>. If you have questions or concerns related to discrimination or sexual harassment in this class or any other, please contact Ms. Alesia Smith, who is the Clemson University Title IX Coordinator, and the Executive Director of Equity Compliance. Her office is located at 110 Holtzendorff Hall, 864.656.3181 (voice) or 864.656.0899 (TDD).

POLICIES FOR COURSEWORK

ON READING AND VIEWING. On the final page of this syllabus is a schedule of reading and viewing 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. Watch the films carefully and critically, pausing to take notes along the way. 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. **Quizzes may not be made up without the use of the Late Assignment Coupon. 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 the equivalent of 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 three lowest quiz scores at the end of the semester so that you may miss class for one week 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.

ON ATTENDANCE, CONTINUED. 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 ACADEMIC INTEGRITY. There is no research component to the written work for this class; it is designed to be primarily a forum for your own close readings and ideas. Please do not use sources other than the 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 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:
FOLKTALES			
1		WEDNESDAY, JANUARY 9 Course Introduction; “King Peacock” (North America)	FRIDAY, JANUARY 11 Nicholas Carr, “The Juggler’s Brain”; Grimms, “Snow White” (1857) (Germany)
2	MONDAY, JANUARY 14 Maria Tatar, “Introduction: Snow White”; Grimms, “Snow White” (1857), continued	WEDNESDAY, JANUARY 16 Tatar, “Sex and Violence: The Hard Core of Fairy Tales”	FRIDAY, JANUARY 18 Grimms, “Snow White” (1812); Schönworth, “King Goldenlocks” (Germany)
3	MONDAY, JANUARY 21 Martin Luther King Jr. Holiday, No Class	WEDNESDAY, JANUARY 23 Western Europe: Basile, “The Young Slave” (Italy); “The Death of the Seven Dwarfs” (Switzerland)	FRIDAY, JANUARY 25 Middle East: “The Stepdaughter and the Forty Thieves” (Turkey); Sarah Atiş, “Telling Tales in the Mirrors of Turkish ‘Folk’ and American ‘Pop’ Culture”
4	MONDAY, JANUARY 28 Middle East: “Hajir” (Iraq)	WEDNESDAY, JANUARY 30 Northern Europe: “The Story of Vilfridr Fairer-than-Vala” (Iceland)	FRIDAY, FEBRUARY 1 Eastern Europe: “The Dead Tsarevna and the Seven Heroes” (Russia)
5	MONDAY, FEBRUARY 4 Africa: “The Beautiful Daughter” (West Africa)	WEDNESDAY, FEBRUARY 6 Africa: “The Unnatural Mother and the Girl with the Star on Her Forehead” (Mozambique)	FRIDAY, FEBRUARY 8 Central and South America: From <i>Popol Vuh</i> (Maya Civilization); “Blanca Rosa and the Forty Thieves” (Chile)
6	MONDAY, FEBRUARY 11 East Asia: from <i>The Epic of Bidasari</i> (Malaysia)	WEDNESDAY, FEBRUARY 13 Jack Zipes, “Cracking the Magic Mirror: Representations of Snow White”; Essay Assignment	FRIDAY, FEBRUARY 15 Critical Thinking and Writing Workshop 1
LITERATURE			
7	MONDAY, FEBRUARY 18 <i>Cymbeline</i> , Shakespeare (England), Act 1	WEDNESDAY, FEBRUARY 20 <i>Cymbeline</i> , Act 2	FRIDAY, FEBRUARY 22 <i>Cymbeline</i> , Act 3
8	MONDAY, FEBRUARY 25 <i>Cymbeline</i> , Act 4	WEDNESDAY, FEBRUARY 27 <i>Cymbeline</i> , Act 5	FRIDAY, MARCH 1 <i>Cymbeline</i> , Act 5 continued; Workshop 2
9	MONDAY, MARCH 4 Gaiman, “Glass, Snow, Apples,” (England)	WEDNESDAY, MARCH 6 <i>Boy, Snow, Bird</i> , Oyeyemi, (England/Nigeria), Chapters 1.1-4	FRIDAY, MARCH 8 <i>Boy, Snow, Bird</i> , Chapters 1.5-9
10	MONDAY, MARCH 11 <i>Boy, Snow, Bird</i> , Ch. 1.10-13	WEDNESDAY, MARCH 13 <i>Boy, Snow, Bird</i> , Chapters 2.1-2	FRIDAY, MARCH 15 Workshop 3
			MARCH 18-22 Spring Break
11	MONDAY, MARCH 25 <i>Boy, Snow, Bird</i> , Chapters 2.3-4	WEDNESDAY, MARCH 27 <i>Boy, Snow, Bird</i> , Ch. 2.5-3.1.288	FRIDAY, MARCH 29 <i>Boy, Snow, Bird</i> , Chapters 3.1.288-end
FILM AND TELEVISION			
12	MONDAY, APRIL 1 Essay Due (11:59pm) Workshop 4	WEDNESDAY, APRIL 3 <i>Snow White</i> (1916)	FRIDAY, APRIL 5 <i>Snow White</i> (1916), continued
13	MONDAY, APRIL 8 <i>Betty Boop in Snow-White</i> (1933) and “St. James Infirmary Blues”	WEDNESDAY, APRIL 10 <i>Snow White and the Seven Dwarfs</i> (1937); from Eric Smoodin, <i>Snow White and the Seven Dwarfs</i> (BFI)	FRIDAY, APRIL 12 <i>Snow White and the Seven Dwarfs</i> (1937), continued
14	MONDAY, APRIL 15 Shared Scene Analyses	WEDNESDAY, APRIL 17 Shared Scene Analyses	FRIDAY, APRIL 19 <i>Once Upon a Time</i> (2012), “Pilot” and “Snow Falls”
15	MONDAY, APRIL 22 <i>Snow White with the Red Hair</i> , “Encounter...” (2015, Japan)	WEDNESDAY, APRIL 24 from <i>Sofia the First</i> (2014), “The Enchanted Feast”; from <i>Disenchantment</i> , TBD (2018)	FRIDAY, APRIL 26 Course Review
FINAL EXAMS: 022: Monday, April 29, 8:00am-10:30am; 016: Friday, May 3, 3:00pm-5:30pm			

