

ENGLISH 2120:020, 021 WORLD LITERATURE

On Beauties and Beasts in Global Folktales, Literature, and Film

Clemson University

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Office Information and Hours: 511 Strode Tower, MWF 1:30-2:30, and online by appointment

Course Information: MWF 2:30-3:20 (section 020) and MWF 3:35-4:25 (section 021), Daniel Hall 218

DESCRIPTION

In this world literature course, we will follow one of the world's most popular and beloved folktales, known best to modern American audiences as "Beauty and the Beast," tracing it through treatments from around the globe and through various genres. We will ground our discussions with some critical scholarly readings on folktale and film; explore versions of related folktales; closely read several literary adaptations; and analyze film approaches to the story. As we do so, we will examine definitions of the beautiful and the bestial from culture to culture and explore how they feature in the negotiations of romantic love, interpersonal relationships, and human experience.

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 and films.

REQUIREMENTS

QUIZZES, 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** for which there is a single correct answer, an **interpretive question** which asks you to analyze the text you've read or film you've watched and to provide evidence for your analysis, and space for you to provide **your own interpretive question** that you've prepared in advance of the quiz, and which you may be asked to present to the class. Please prepare at least one interpretive question for each class that includes items marked "for analysis" in our reading schedule following the template we cover at the beginning of the course.

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 (Policies for Coursework, On Deadlines), 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.

PARTICIPATION, 20%. Group discussion is an integral part of this class, a chance to test ideas, to learn from your peers, to practice your critical thinking and public speaking skills, and to explore creative ideas that you may use later in your essays. A significant portion of your grade will be determined by your sophisticated and meaningful participation and advancement of group 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.

FORMAL ESSAY, 20%. You will use your findings in this class to compose one formal essay analyzing the film *Beauty and the Beast* (2017) in comparison with one of the written texts we study this semester. In your essay, you will make an effective literary argument that offers multiple interpretations of the film, employing the building blocks of argumentation: claims, evidence, and analysis. You will find a formal prompt and a grading rubric for the essay on our Canvas course page.

OTHER ASSIGNMENTS, 20%. We will have other occasional short assignments to support the activities of the class, including drafting assignments for your essay and writing workshop assignments.

FINAL EXAM, 20%. The semester will conclude with a cumulative final exam which will test your mastery of the texts, films, terminology, and concepts we cover throughout the course. Consisting of a mix of factual and interpretive questions, the final exam will test factual content from your texts and my lectures, and then offer interpretive questions that build on the interpretive complexities you explore in your quizzes and in our 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.**

GRADE SCALE

Assignments graded with letter grades will be weighted as follows:

A=95, A-=92, B+=87, B=85, B-=82, C+=77, C= 75, C-=72, D+=67, D=65, D-=62

Final grades will be weighted as follows:

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 effort.

MATERIALS

BOOKS. Our required textbooks for the class are listed below. Please purchase **print copies of the books** and only in the editions listed below. Please bring your text to class on each day it has been assigned.

Beauty and the Beast: Classic Tales About Animal Brides and Grooms from Around the World, edited by Maria Tatar (Penguin, ISBN: 978-0143111696)

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

Othello by William Shakespeare (Folger, ISBN: 978-0743477550)

READINGS FOR DOWNLOAD. Many other readings are posted on our Canvas course website. Unless otherwise noted, **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. In addition to the texts listed above, you will also watch and **prepare for quizzes and for discussion** several films. The library will provide free streaming access through Canvas for the following four films: *La belle et la bête* (1946), *Beauty and the Beast* (1991), *Beauty and the Beast* (2017), and *The Princess and the Frog* (2009). Two other short films are available on youtube.

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 early on 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 223 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 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.** Late assignments will lose one letter grade or 10% of the total points possible per business day (M-F) 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.

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 in person or online 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.

MONSTROUS BEASTS			
1		WEDNESDAY, JANUARY 8 Watch Three Lectures in Canvas: Course Introduction, How to Draft an Interpretive Question, and Intro to de Beaumont and "Beauty and the Beast"	FRIDAY, JANUARY 10 Read for Analysis: "Beauty and the Beast" by Jeanne-Marie de Beaumont (<i>B&B</i> or Canvas) Read for Information: <i>B&B</i> Intro. (ix-xiv) To Complete: take Quiz 1 online
2	MONDAY, JANUARY 13 For Analysis: "Beauty and the Beast" by Villeneuve, 153-198 (Canvas)	WEDNESDAY, JANUARY 15 For Analysis: "Beauty and the Beast" by Madame de Villeneuve, 198-229 (Canvas)	FRIDAY, JANUARY 17 For Analysis: "Beauty and the Beast" by Madame de Villeneuve, continued (Canvas)
3	MONDAY, JANUARY 20 Martin Luther King Jr. Holiday, No Class	WEDNESDAY, JANUARY 22 For Analysis: <i>La belle et la bête</i> (Cocteau, 1946) Also: last day to drop without a "W"	FRIDAY, JANUARY 24 For Analysis: <i>The Scarlet Flower</i> (1952) Read for Information: Zipes, from <i>The Enchanted Screen</i> (Canvas)
4	MONDAY, JANUARY 27 For Analysis: <i>Beauty and the Beast</i> (Disney, 1991)	WEDNESDAY, JANUARY 29 Review for Analysis: <i>Beauty and the Beast</i> (Disney, 1991)	FRIDAY, JANUARY 31 For Analysis: <i>Beauty and the Beast</i> (Disney, 2017) Read for Discussion: Essay Assignment
BIRDS AND THINGS WITH WINGS			
5	MONDAY, FEBRUARY 3 For Analysis: "Cupid and Psyche" (<i>B&B</i> 7-16)	WEDNESDAY, FEBRUARY 5 For Analysis: "Hasan of Basra" and "The Peri-Wife" (<i>B&B</i> 21-23, 76-78) Read: finish <i>B&B</i> Intro (xiv-xxix)	FRIDAY, FEBRUARY 7 To Complete: Essay Brainstorming Exercise 1
6	MONDAY, FEBRUARY 10 For Analysis: "The Condor and the Shepherdess" (<i>B&B</i> 81-84), "The Parrot Prince" (<i>B&B</i> 85-93)	WEDNESDAY, FEBRUARY 12 For Analysis: "The Grateful Crane" (<i>B&B</i> 145-149), and "The Crane Wife" (Canvas)	FRIDAY, FEBRUARY 14 To Complete: Essay Brainstorming Exercise 2
DARK KINGS			
7	MONDAY, FEBRUARY 17 For Analysis: "Zeus and Europa" (<i>B&B</i> 3-6), "Pluto and Proserpine" (Canvas)	WEDNESDAY, FEBRUARY 19 E-learning Day, Complete Online: Essay Brainstorming Exercise 3	FRIDAY, FEBRUARY 21 "The Dark King" (Canvas)
8	MONDAY, FEBRUARY 24 For Analysis: <i>Othello</i> , Act 1	WEDNESDAY, FEBRUARY 26 For Analysis: <i>Othello</i> , Act 2	FRIDAY, FEBRUARY 28 For Analysis: <i>Othello</i> , Act 3
9	MONDAY, MARCH 2 For Analysis: <i>Othello</i> , Act 4	WEDNESDAY, MARCH 4 For Analysis: <i>Othello</i> , Act 5	FRIDAY, MARCH 6 For Analysis: <i>Othello</i> , Act 5, continued
FOUR FEET AND FUR			
10	MONDAY, MARCH 9 For Analysis: "East of the Sun, West of the Moon" (<i>B&B</i> 41-51), "The Tale of the Girl and the Hyena-Man" (<i>B&B</i> 112-113)	WEDNESDAY, MARCH 11 For Analysis: "The Girl Who Married a Dog" (<i>B&B</i> 125-126) and "The Man Who Married a Bear" (<i>B&B</i> 188-190)	FRIDAY, MARCH 13 For Analysis: "The Cursed Castle" (Canvas) To Complete: First Essay Workshop Also: last day to withdraw
MARCH 16-20 Spring Break			
11	MONDAY, MARCH 23 For Analysis: "Mr. Fox" (Canvas), <i>Mr. Fox</i> , pgs. 1-57	WEDNESDAY, MARCH 25 Read/Re-read for Analysis: <i>Mr. Fox</i> , pgs. 1-71	FRIDAY, MARCH 27 To Complete: Second Essay Workshop Assignment
12	MONDAY, MARCH 30 For Analysis: <i>Mr. Fox</i> , 73-117 To Complete: Formal Essay	WEDNESDAY, APRIL 1 For Analysis: <i>Mr. Fox</i> , pgs. 119-143	FRIDAY, APRIL 3 For Analysis: <i>Mr. Fox</i> , pgs. 145-209
13	MONDAY, APRIL 6 For Analysis: <i>Mr. Fox</i> , 211-276	WEDNESDAY, APRIL 8 For Analysis: <i>Mr. Fox</i> , 277-305	FRIDAY, APRIL 10 For Analysis: finish <i>Mr. Fox</i> , 307-end
SNAKES, TOADS, AND FROGS			
14	MONDAY, APRIL 13 For Analysis: "The Girl Who Married a Snake," "Puddocky" (<i>B&B</i> 17-20, 182-187)	WEDNESDAY, APRIL 15 For Analysis: "Princess Frog" and "The Frog Maiden" (<i>B&B</i> 69-75, 160-163)	FRIDAY, APRIL 17 For Analysis: "The Peasant and Zemyne" (<i>B&B</i> 180-181) and "Prince Lindworm" (Canvas)
15	MONDAY, APRIL 20 For Analysis: "The Frog King" (<i>B&B</i> 60-64)	WEDNESDAY, APRIL 22 For Analysis: <i>The Princess and the Frog</i> (Disney, 2009)	FRIDAY, APRIL 24 For Analysis: "The Tale of the Rose" by Emma Donoghue (Canvas)
FINAL EXAMS: 020: Thursday, April 30, 3:00pm-5:30pm; 021: Tuesday, April 28, 7:00pm-9:30pm			