Course Description:
Introduction to the most familiar fairytales. Students will examine how fairy tales are used in modern work, particularly young adult fiction.

Prerequisite
9 semester hours of English.

Required Materials For This Course:
- Barrie, James M. *Peter Pan*, ISBN: 9780141322575

Additional items: Ability to read various handouts provided to you, ability to use MLA format, enthusiasm, ability to talk in class discussion, ability to keep up with reading.
Why Fairy Tales:
Fairy tales have their roots in oral folklore and are still told in various forms today. In this class, I’ll introduce you (or re-introduce you) to the most familiar tales, particularly those made popular by Walt Disney ("Cinderella," "Snow White," "Beauty and the Beast"), as well as those you may not know ("Bluebeard," "The Snow Queen"). We will then look at how fairy tales are used in modern work, particularly adult and young adult fiction and poetry. What do we gain by telling these old stories again? We will discuss how fairy tales developed, why people “need” them (as evidenced by the telling them) and the psychological effects they may/may not produce. By the time you leave class, you should see how much fairy tales permeate contemporary life.

PROGRAM LEARNING OUTCOMES

The following Program Learning Outcomes will be achieved:

❉ The student will demonstrate the ability to read complex texts, closely and accurately: We will read several tales, short stories, and novels in the genre, and discuss these at length. Through class discussion, quiz and exam answers, and short papers, the student will demonstrate engagement with the texts.

❉ The student will demonstrate knowledge of literary history in regard to a particular type of literature—in this case fairy tales: I will give you the background/history to the genre through lecture notes. We will discover that social and cultural contexts (the growth in technology and industry, religious questioning, the changes in gender roles, the advent of human rights) are key to understanding the literature. Fairy tales are blueprints for cultural concerns and shift with the cultures that tell them. In papers and exams, you should be able to articulate the historical/social/cultural influences that frame our understanding of fairy tales.

❉ The student will demonstrate the ability to write clear, grammatically correct prose for a variety of purposes in regards to literary analysis: The course is writing intensive and will require the ability to analyze primary and excerpts from secondary texts.

MY GOALS FOR YOU:

By the end of the course, you should be:

❖ Reading and interpreting a variety of classic fairy tales (including variants) and articulating their historical and social contexts.
❖ Reading a variety of contemporary fairy tales and discussing how their authors manipulated original texts to comment on contemporary issues.
❖ Reading contemporary fairy tale criticism from leaders in the field.
❖ Becoming more confident in reading and responding to fairy tale literature.
❖ Articulating original ideas about fairy tale literature both in oral and written form.
**GRADING**
SCALE: 100-90=A; 89-80=B; 79-70=C; 69-60=D; 59 or below=F

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<th>Attendance</th>
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<th>Paper Two</th>
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<td>Class Discussion</td>
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<td>Paper Three</td>
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<td>Quizzes</td>
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<td>Paper One</td>
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**Important Note**
Failure to complete any two major assignments (papers, exams) will result in failure for the course despite technical numerics.

I grade on both content (logic, reasonable tone, use of examples) and form (spelling, verb tense agreements, and sentence structure). Although there will be several, none of my comments are meant to suggest you are a hopeless or stupid writer/student. Rather they are intended to help you improve your ability to articulate your thoughts on paper. Please feel free to ask me to explain any comments I have given you, especially if they do not make sense to you.

- **A** best written, grammatically correct, insightful
- **B** well written, grammatically above average, above average argumentation but not exceptional.
- **C** average, grammatical errors present, simplistic but not incorrect
- **D** written in fragments or run-ons, limited or with errors in terms of writing or in terms of meeting assignment requirements
- **F** plagiarized, grammatically unreadable, incomplete, does not fulfill assignment, not handed in by deadline.

All students start off as “C” students and are such until they prove they are “above average” or “below average.”

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**ATTENDANCE (5% of total grade)**

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<td>6</td>
<td><strong>fail the course (100%)</strong></td>
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* sleeping in class = 1 absence
* texting in class = absence
* coming in late/leaving early = 1/2
Being absent is **not an excuse for missed information or assignments**. You should either e-mail a classmate (or me) to find out what went on in class if you are not able to attend. You should pick up any missed packets or material. You must be responsible for all the material discussed in class on the days you were absent—and for the material for the next class period. If you aren’t here—for whatever reason—I count you as absent. Please plan your absences wisely.

**Cell Phone Policy:**

**Phones must be kept in pockets, purses, or backpacks**—unless you are waiting for a notification during a family emergency (please tell me before class begins). If you text in class, you are marked absent and you will receive 0s on your participation. Clearly this would affect your overall grade. Repeat offenders will be dropped a letter grade.

**CLASS DISCUSSION (10%)**

Let me stress that I’m not looking for “right” answers, just tell me what you think. I like the classroom to be lively, so don’t hold back! If you do not wish to talk in class, know your discussion grade (as long as you appear attentive) will be no higher than a C and your grade in the course will be no higher than a B. I grade on:

- Ability to discuss the works in class (high priority)
- Ability to ask intelligent, thoughtful questions. If you do not understand the story, feel free to ask questions about what it means. Feel free to guess as well (oftentimes you won’t be as off base as you might think).
- Engagement with material (have you read?)
- Engagement with other students, particularly when they offer ideas (active listening)
- Respect for yourself, me, other students.

Remember that, although we are talking about fictional plots and characters, they will often touch on a variety of issues that are part of the human character—and because of that, we get attached to them & what they mean. Tread gently but don’t shy away from your opinion either. There is always a chance that you will think that the person talking is a complete idiot, but then again, someone else may think the same of you, so you’re better off not showing it. Even if you don’t agree with someone, treat them well.
QUIZZES (15%)

Please note quizzes are worth as much as a paper grade.

- Quizzes are always given at the beginning of class, before class discussion.
- Quizzes relate to the reading, and are assigned on the syllabus. They may not be given every day, but you should expect one.
- They will either be structured as true-false, fill in the blank, multiple choice or one word or short answers OR as one question on the reading material which requires a short paragraph response.
- Their purpose is to help you learn to read stories/critical material for detail. They also give me a good idea of how well you’re doing with the reading. Reading daily also is as important to me as a paper, so you’ll see that Quizzes in total are worth as much as a paper.
- You’ll be expected to be able to name any of these: the author, when the story was written and/or published, when the story is set, the characters (their names, personal traits), aspects of the setting, important objects and events, the differences between the variants.
- Ten question quizzes are graded like this: 10-9=A; 8=B; 7=C; 6=D; 5 or less=F. Paragraph answers are graded with A, B, C, D, F.
- There are several, so if you miss or do poorly on one or two, this will not dramatically your grade. However, failing several is a good indicator you are not reading and this will cause your grade to slip to below average.
- If you are continually receiving poor grades on quizzes, but are reading the material, please see me for help.

Note: There are NO make-up quizzes.

PAPERS (40%)

Three short papers (3-5 pages) will be required during the course. Paper One (10%) will focus on the classic tales in which you will answer one of three questions. Paper Two (15%) will focus on Peter Pan and the short stories in the Victorian Age. Paper Three (15%) will focus on our contemporary readings. They should be in coherent in argument, grammatically precise, and neat in presentation. Explicit prompts will be given as each paper’s due date approaches.

You will be put into groups. The due dates for the papers for your group for the papers are indicated on the syllabus. You will not be writing a group paper, but you will be assigned a particular work to comment on (usually a choice between one or two works).

There is no mystery to doing well on papers and assignments: be professional in your approach, precise in your word choice, neat in your presentation, and follow the guidelines. I am interested in different approaches, but make sure they can be supported by logical reasoning and examples from the story.
I would urge you to be sensible in your approach to writing. We will probably joke a lot in class (I tend to be fairly irreverent) but when it comes to the paper, be as serious as possible. You don’t want to use any kind of slang (chicks for women, for example), and you probably don’t want to say offensive things. **In other words, remember your audience.** It is academic.

**ALL PAPERS MUST:**

- Be in essay form (intro, body of evidence, conclusion).
- Be typed, double-spaced in Times or Times New Roman 12.
- Have a standard heading in the top LEFT corner of the page (your name, date, my name, class title).
- Have an original title (DO NOT use the title of the author’s work as your title).
- Include your last name and the page number on each subsequent page (in RIGHT hand corner).
- Be printed in clear ink on good quality paper (mimeo, copy paper, printer paper).
- Be stapled—this lowers the risk of pages of your paper being misplaced.
- Use passages/examples from the novel/story as support.
- Use parenthetical citation—i.e. (Baum 22).
- Use block quoting if quote is longer than 4 typed lines of text.

Always keep copies of what you write for your own protection. **Do not give me the original** of anything. In the event that your work should be lost, or misplaced, you want to make sure you have a back-up copy on a computer or flash drive.

**Be aware I do not accept the following:**

- Late papers & assignments (Papers **must** be turned in at the beginning of class)
- Incomplete papers
- Papers not typed in standard format as listed above
- Papers with an abundance of spelling/grammatical errors
- Plagiarized papers will result in failure of the assignment and the course—as well as notification to the Chair & Dean (see plagiarism policy later in this syllabus).

**EXAMS (30%)**

There will be two exams, each worth 15% of your grade. Exams will cover all reading material, lecture notes and/or secondary material. Exams may consist of identification of important passages, short answer, or essay questions (there will be a choice of questions in each section to answer).

* **There are NO make-up exams.** They cannot be taken early.*

- Exam One is on the classic tales and the Golden Age tales and the periods in which they were written.
- Exam Two is on the contemporary work we’ve read and its resonance today.
pet peeves

In the effort of fairness—here's some things that drive me crazy. Don't do them and we'll all have a happy semester! ☺

※ People coming in late. It is disruptive. It affects both your attendance grade and your participation grade.
※ If someone “has the floor,” he/she is usually trying to make a worthwhile point. It will be in your interest to listen to them because it is polite and because it may help you on your own exams, papers, or projects. Please don't talk when others are talking.
※ I try to be upfront about expectations and due dates. I write them down on the board, tell you in class and usually on the assignment sheet/syllabus. If you choose not to do something, you will be graded accordingly.
※ I will try to never hold class over the allotted time, but if I am talking or someone else is, don’t move. Sit and listen—when I say “that's it for today” you can start closing your book, putting stuff away, or zipping/unzipping your backpacks.
※ Meanness, prejudicial comments, etc. Don't treat anyone in a way you wouldn’t like to be treated yourself. Arrogance, rudeness, general nastiness doesn’t fly here.

Email Etiquette
When you write/speak to a professor, it is a business exchange. It is a good idea to put your best foot forward. Here are some tips on email.

※ Make sure you have a subject line; I know I tend to ignore things that don’t have one. So, “English 351” in the subject line is helpful, or “Chris Hemsworth from 351”
※ Salutations are nice: “Hi, Dr. M. (or Christine)” is fine. “Dear Dr. McDermott” is nice, too.
※ Be succinct and to the point about what you need: “Could we set up an appointment to talk about why I keep failing quizzes?”
※ Try to avoid writing last minute. If you write an email at 3 am, I won't answer it before late morning. I usually don’t check or respond to non-personal email between the hours of 8 p.m.-9 a.m. Expect an answer in 12 hours. Do not expect an answer on Saturday.

Please note, I will not open an attachment without a clear explanation of the attachment in the body of the email. (i.e. Dear Dr. C, Here’s a copy of my paper. Cheers, Bob).
University Policies You Need to Know:

ACADEMIC INTTEGRITY (A-9.1)
Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one’s own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one’s paper without giving the author due credit.

Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

WITHHELD GRADES SEMESTER GRADES POLICY (A-54)
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

STUDENTS WITH DISABILITIES
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/

ACCEPTABLE STUDENT BEHAVIOR
Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated.
Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

Last Words
College (and life!) can be very demanding. So, while keeping your goals in mind, also take the time to take care of yourself. You won’t succeed if you spread yourself too thin. So be good to you, and when things get bleak, remember to relax, talk to me if you need to, and have fun! 😊 And remember, all one needs in life is a little pixie dust.

Calendar for English 351- Fairy Tales
(Subject to Revision if Necessary)

Note: CFT refers to The Classic Fairy Tales (edited by Tatar)

WEEK ONE
8/27 M Introduction to the Course; Go over Syllabus/Policies.


8/31 F Lecture, ways of looking at fairy tales. FOR NEXT TIME: Read Grimms’ “Hansel & Gretel” (CFT 184-190) & “The Juniper Tree” (CFT 190-197)

WEEK TWO

9/5 W Quiz, discuss “Little Red” variants. FOR NEXT TIME: Read “Sun, Moon, and Talia” (Basile, handout), “Sleeping Beauty in the Wood” (Perrault, handout), and “Brier Rose” (Grimms, handout)

9/7 F Quiz, discuss “Sleeping Beauty” variants. FOR NEXT TIME: Read “Snow White” (Grimms, CFT 83-89) and “The Goose Girl” (Grimms, handout). Group One writes Paper One.
WEEK THREE

9/12 W Quiz, discuss “Cinderella” variants. Group Two turns in Paper. FOR NEXT TIME: Read “Rapunzel” (handout) and “Twelve Dancing Princesses” (handout). Group Three writes Paper One.


WEEK FOUR
9/17 M Quiz, discuss “Beauty & the Beast,” “Frog King,” and “Seal’s Skin.” Group Four turns in Paper. FOR NEXT TIME: “Bluebeard” (Perrault, CFT 144-148) & “Fitcher’s Birds” (Grimms, CFT 148-151)

9/19 W Quiz, discuss “Bluebeard” & “Fitcher’s Birds.” FOR NEXT TIME: Rest

9/21 F Intro to The Golden Age. Paper Two Assignment given. FOR NEXT TIME: Read “Little Mermaid” (Andersen, 30-60)

WEEK FIVE
9/24 M Quiz, discuss “The Little Mermaid”. FOR NEXT TIME: Read “The Snow Queen” (Andersen, 99-144)

9/26 W Quiz, discuss “The Snow Queen”. FOR NEXT TIME: Oscar Wilde’s “The Selfish Giant” (CFT 250-251) and “The Happy Prince” (253-260)

9/28 F Quiz, Discuss Wilde. FOR NEXT TIME: Read Barrie’s Peter Pan (1-93, through chapter 7)

WEEK SIX
10/1 M Quiz, discuss Barrie. FOR NEXT TIME: Read Barrie’s Peter Pan (94-154, Ch. 8 -15).

10/3 W Quiz, discuss Barrie. FOR NEXT TIME: Read Barrie’s Peter Pan (155-end, Ch. 16 to end).

10/5 F Quiz, discuss Barrie. FOR NEXT TIME: Rest.
**WEEK SEVEN**
10/8 M Catch-Up Day. **FOR NEXT TIME:** Read Mary de Morgan’s “The Toy Princess” (handout) & Laurence Housman’s “The Rooted Lover” (handout)

10/10 W Quiz, discuss de Morgan & Housman. **FOR NEXT TIME:** Read Lucy Clifford’s “The New Mother” (handout)

10/12 F Quiz, discuss Clifford. **FOR NEXT TIME:** Read Edith Nesbit’s “Book of Beasts” (handout)

**WEEK EIGHT**
10/15 M Quiz, discuss Nesbit. **FOR NEXT TIME:** Study for exam

10/17 W **EXAM ONE. FOR NEXT TIME:** Write Paper Two

10/19 F **Paper Two Due.** Intro to contemporary retellings. In this section, most of the work will be in the form of handouts except for the novels *Wide-Awake Princess & Sweetly*. **Paper Three Assignment given. FOR NEXT TIME:** Read handout.

**WEEK NINE:**
10/22 M Discuss stories, 1930s-1950s. **FOR NEXT TIME:** Read Carter’s “Tiger’s Bride”


10/26 F Quiz, discuss “Little Red Riding Hood” retellings. **FOR NEXT TIME:** Read “Hansel & Gretel” retelling packet. **Group Four Writes Paper Three.**

**WEEK TEN**
10/29 M Quiz, discuss “Hansel & Gretel” retelling packet. **Group Four Turns in Paper. FOR NEXT TIME:** Read *Sweetly* (to 71, through chapter 4).

10/31 W Quiz, Discuss *Sweetly*. **FOR NEXT TIME:** Read *Sweetly* (72-148, Ch. 5-13).

11/2 F Quiz, Discuss *Sweetly*. **FOR NEXT TIME:** Read *Sweetly* (149-228, Ch. 14-21).
WEEK ELEVEN
11/5 M Quiz, Discuss *Sweetly*. **FOR NEXT TIME:** Read *Sweetly* (229-end, Ch. 22-epilogue)

11/7 W Quiz, Discuss *Sweetly*. **FOR NEXT TIME:** Read “Cinderella” retellings. *Group One writes Paper Three.*


WEEK TWELVE


11/16 F NO CLASS

WEEK THIRTEEN—THANKSGIVING

WEEK FOURTEEN
11/26 M Quiz, Discuss *The Wide-Awake Princess*. **FOR NEXT TIME:** Read *The Wide-Awake Princess* (145-202, chapter 11 through 13)

11/28 W Quiz, Discuss *The Wide-Awake Princess*. **FOR NEXT TIME:** Read *The Wide-Awake Princess* (203-261, chapter 14 through end)

11/30 F Quiz, Discuss *The Wide-Awake Princess*. **FOR NEXT TIME:** Read “Bluebeard” retellings.

WEEK FIFTEEN
12/3 M Quiz, Discuss “Bluebeard” retelling packet. **FOR NEXT TIME:** Read Victorian retellings.

12/5 W Quiz, Discuss Victorian retelling packet.

12/7 F Exam Prep Discussion. **FOR NEXT TIME:** Study for Exam