Western culture is inundated with images of innocent and beautiful Princesses, handsome Prince Charmings, wicked step-mothers, ineffectual fathers, and other sundry stereotypical characters drawn from the land of Far, Far, Away. We often think that fairy tales, especially Disney ones, are meant for children, but are they? Fairy tales contain significant amounts of violence, dark magic, monsters, thievery, cannibalism, and sex--things that are usually seen as inappropriate for children. In addition to presenting a lot of gruesome and seemingly immoral content, fairy tales also construct and reinforce positive social norms. This course will address the dark and sometimes nasty side of fairy tales as we examine the specific roles they have played in creating and supporting cultural ideals. We will center our examination on stories and films based on the classic tales of *Cinderella*, *Beauty and the Beast*, *Little Red Riding Hood*, *Sleeping Beauty*, and *Snow White*. This course will be suitable for English majors and minors and will satisfy the literature (L) general education requirement.

This course satisfies the literature (L) general education requirement. The Rollins faculty has described the purpose of the L requirement this way: “The L requirement seeks to develop lifelong readers, sensitive to the richness of literary texts and to the pleasure of exploring that richness. In support of this goal, the L requirement develops students’ ability to discover and articulate the ways in which literature imaginatively reflects the human condition.” Prerequisite: ENG 140 or equivalent.

The syllabus will give you a general idea of the material we will be covering each week, but I may augment or possibly alter the syllabus depending on how the class proceeds. You will always be given notification of changes far enough in advance to allow you time to prepare for class.

**Required Texts:**
- Films will be available on reserve at the Olin Library to watch in the library. Most are readily available via Netflix and/or your local Video/DVD store.
Readings will be available on electronic reserve via the Olin Library Webpage Reserves. They are grouped according to class/topic, rather than listed individually.

reserve password: eng344

Assignments and Grading:
Specific grading criteria, along with detailed requirements, will be included on individual assignment descriptions given out during the term, but initial details are included here.

The grading of assignments will be as follows:

- In-Class Participation, Discussion, and Homework = 15%
  - This class is a seminar and as such it relies on the full interaction of the members to help you develop your interpretive and critical analyzing skills. Therefore, attendance is mandatory.

- Group Presentation = 20%
  - Groups of 5 to 6 students will be responsible for summarizing and presenting an overview of an assigned fairy tales. Presentations should last approx. 45 minutes to an hour and explain the plots, key passages/scenes, socio-cultural-political issues addressed, and some critical thoughts and research on why you think the various adaptors are rewriting the fairy tales as they are. Please include handouts with key points of your summary and analysis, 5-6 scholarly sources that helped in your analysis, and questions or concerns that can be used to open up class discussion. Please feel free to use multimedia or other creative approaches to engage the class in a vigorous examination of the work(s).

- 3 Response Papers = 15% (5% each)
  - Three 2 full page informal responses to particular prompts (3 from a choice of 4 possible prompts--see syllabus). These responses will help inform our discussions and make sure that everyone has done the readings. Response papers will not be accepted after a particular due date has passed.

- Paper--2 options = 25% [These will be presented to the class on the 2nd last day of the course]
  - #1 Essay: Critical Proposal for (Re)writing a Fairy Tale (8-10 full pages)
    - Create a formal critical proposal for your own re-vision of one of the fairy tales we have studied to emphasize and/or rectify a specific socio-cultural-political issue that you think needs to be addressed.
  - #2 Creative: (Re)present a Fairy Tale (6-8 pages min. or equivalent 4-5 mins song/video/artwork etc.) plus 2 full pages Critical Overview of Creative Choices
    - Pick your medium and create your own fairy tale revision of one of the fairy tales we have studied to emphasize and/or rectify a specific socio-cultural-political issue that you think needs to be addressed. Include a 2 page critical overview of your creative choices.

- Exam = 25%
  - The two hour final exam will be based on materials from readings, films, presentations, and discussions and will consist of identification, short answers, and longer essay questions.
GRADING SYSTEM (from the Holt School Catalogue):
A student’s work in a completed course is evaluated and recorded by letters based upon the following principles:

- **Grade A** is reserved for work that is exceptional in quality and that shows keen insight, understanding and initiative.
- **Grade B** is given for work that is consistently superior and that shows interest, effort or originality.
- **Grade C** is a respectable grade; a “C” average (2.00) is required for matriculation and for graduation. It reflects consistent daily preparation and completion in a satisfactory manner of all work required in the course.
- **Grade D** is the lowest passing grade. It is below the average necessary for meeting graduation requirements and ordinarily is not accepted for transfer by other institutions.
- **Grade F** is failing.

Late Work:
I expect you to complete all assignments on time and to come to class prepared to participate in discussions. **Except in cases of excused absences late assignments will incur a penalty of one third of a letter grade a day (A to A- to B+ to B etc.), including weekends.** To avoid incurring unwarranted penalties due to lateness all assignments must be handed in to me directly. If you know that you will be unable to meet a particular deadline or that you will be absent from class when an assignment is due, please contact me in advance to make alternative arrangements for submission. **Computer glitches of any kind will not be accepted as a legitimate excuse for any late or missed work.**

Attendance:
We meet twice a week and thus any absence will result in you missing a significant amount of material. **You are allowed 1 absence for any reason, including illness.** Each subsequent absence, except in the case of excused absences, will lower your grade by a full grade (A to B to C...). Please contact a Holt School advisor if you have a significant medical or compassionate reason for missing multiple classes.

The Academic Honor Code:
Membership in the student body of Rollins College carries with it an obligation, and requires a commitment, to act with honor in all things. The student commitment to uphold the values of honor - honesty, trust, respect, fairness, and responsibility - particularly manifests itself in two public aspects of student life. First, as part of the admission process to the College, students agree to commit themselves to the Honor Code. Then, as part of the matriculation process during Orientation, students sign a more detailed pledge to uphold the Honor Code and to conduct themselves honorably in all their activities, both academic and social, as a Rollins student. A student signature on the following pledge is a binding commitment by the student that lasts for his or her entire tenure at Rollins College:

*The development of the virtues of Honor and Integrity are integral to a Rollins College education and to membership in the Rollins College community. Therefore, I, a student of Rollins College, pledge to show my commitment to these virtues by abstaining from any lying, cheating, or plagiarism in my academic endeavors and by behaving responsibly.*
respectfully and honorably in my social life and in my relationships with others.

This pledge is reinforced every time a student submits work for academic credit as his/her own. Students shall add to the paper, quiz, test, lab report, etc., the handwritten signed statement:

"On my honor, I have not given, nor received, nor witnessed any unauthorized assistance on this work."

Material submitted electronically should contain the pledge; submission implies signing the pledge. Please see <http://tars.rollins.edu/holt/ahc> for more information.

**Accommodations for those with Disabilities:**
Rollins College is committed to equal access and does not discriminate unlawfully against persons with disabilities in its policies, procedures, programs or employment processes. The College recognizes its obligations under the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 to provide an environment that does not discriminate against persons with disabilities.

If you are a person with a disability on this campus and anticipate needing any type of academic accommodations in order to participate in your classes, please make timely arrangements by disclosing this disability in writing to Disability Services Office (Box 2613) - Thomas P. Johnson Student Resource Center, 1000 Holt Ave., Winter Park, FL, 37289 or call 407-646-2354 for an appointment.

**Extra Help for Everyone:**
If you feel you need help or if you have any questions, big or small, regarding the class, come see me in my office hours or contact me on email anytime during the term. In addition, there are numerous resources provided for you to help you successfully complete this course, including academic advising, content tutoring, disability services, international student services, and the writing center--though some services are more limited in the summer. Please contact Holt or see TJ’s <http://www.rollins.edu/tpj> for more on their services.

**Hurricanes or Other Campus Emergencies:**
In case of a hurricane or other campus-wide emergency please consult the Rollins College Emergency Preparedness plan: <http://www.rollins.edu/emergency>

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**Schedule [As of May 18, 2010]**

**Once Upon a Time...**

**Tuesday, May 18th**

- Introduction
**Cinderella**

**Thursday, May 20th [Cinderella Pack One ~30 Pages]**


**Response Paper #1 Due:** What is the most interesting aspect of the history of fairy tales that you found when reading Zipes’s article? How does the Zipes article help illuminate the movement in adaptations from Perrault and the Grimms to Garner’s tale and Reiner’s *The Princess Bride?* Explain using specific examples from the article and the fairy tales.

**Tuesday, May 25th [Cinderella Pack Two ~18 Pages]**


**Response Paper #2 Due:** Pick two topics of concern to feminist scholars summarized by Donald Haase and apply them to *Working Girl* and/or *Pretty Woman.* How can these tales be analyzed in terms of these two topics? Are these topics of concern to feminists only? Why/why not?

**Thursday, May 27th [Cinderella Pack Three ~16 Pages]**


**Response Paper #3 Due:** Discuss the relationship between mothers and daughters and step-mothers and step-daughters, analyzed by Warner and Bettelheim, in *Ever After* and at least one other version of *Cinderella* that we have looked at so far. What about the fathers and/or step-fathers--how do they factor into the tales?
**Tuesday, June 1st  [Cinderella Pack Four -14 Pages]**

**Response Paper #4 Due:** Apply Maria Tatar’s and Peggy McIntosh’s theories about privileges and oppressions to the masculine characters in *Ever After* and *Ella Enchanted*. In what ways do their arguments apply to these two movies? In what ways do these two movies challenge their points?

**Snow White**

**Thursday, June 3rd  [Group Presentation #1] [Snow White Pack -26 Pages]**
- **Watch (suggested):** Disney, Walt, prod. *Snow White and the Seven Dwarfs*. Perf. Adriana Caselotti and Lucille La Verne. USA. Walt Disney Pictures, 1937. Film.

**Little Red Riding Hood**

**Tuesday, June 8th  [Group Presentation #2] [Little Red Riding Hood Pack - 26 Pages]**


**Sleeping Beauty**

**Thursday, June 10th [Group Presentation #3] [Sleeping Beauty Pack ~28 Pages]**


- **Watch:** Geronimi, Clyde, dir. *Sleeping Beauty.* Perf. Eleanor Audley, Mary Costa, and Bill Shirley. USA, Disney, 1959. Film.


**Beauty and the Beast**

**Tuesday, June 15th [Group Presentation #4] [Beauty and the Beast Pack -33 Pages]**


- **Watch**: Cocteau, Jean, dir. *La Belle et la bete*. Perf. Josette Day and Jean Marais. France. DisCina, 1946. Film. (96 mins.) [this is a very different version than the Disney]


**Happily Ever After...??**

**Thursday, June 17th [ -17 Pages]**


**Tuesday, June 22nd**

- **Paper--Critical/Creative Proposals Due (Hardcopy in Class w ecopy to professor)**. Be prepared to share your critical and creative plans and adaptations with the class.

- **Exam Review**

**Thursday, June 24th**

**Final Exam 6-8 (In Class)**