

# ENGLISH 2120:022, 025, 026 WORLD LITERATURE

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

Clemson University

Fall 2021: August 18, 2021 to December 10, 2021

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Office Information: online drop-in via Zoom, MW 9:30-11:30, and online by appointment

Course Information: TTh 12:30-1:45 (section 022), TTh 2:00-3:15 (section 025), and TTh 3:30-4:45 (section 026), Daniel Hall 213

## 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.

## 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.

## COURSE MODALITY AND SAFETY

I am excited about meeting you in person, after a long time of teaching only online! While our goal is to hold the majority of our meetings in-person in class this semester, we will necessarily be operating in a somewhat hybrid environment to allow full participation for those who need to quarantine and to maximize all of our safety. We will also need to be prepared to pivot to all-online, should it become necessary for us to do so.

While we will make every safe attempt to keep this class operating in person, the delivery mode of this class will remain need to remain flexible as we consider the health of each student, myself, and my family at home. Should you need to quarantine or be out of class for an extended period of time, every attempt will be made to allow for your full participation in our class via Zoom. Should a move to online become necessary for the entire class (either due to my temporary need to quarantine or due to a campus-wide shift in modality), our class will remain “synchronous” and meet online through Zoom at our regular course meeting time.

As relates to keeping safe, please be considerate to each other, to me, and to my young unvaccinated children at home by **wearing a mask inside our classroom at all times**. Also, if you have not yet been vaccinated, I urge you to do so. Vaccinated people may still get breakthrough infections, but if they do, they are drastically less likely to be hospitalized or die, and those who are vaccinated help everyone by reducing chances for the virus to spread and mutate into something new and more dangerous. For more information on mask-wearing, please see the mask policy in the “Policies” section below.

## REQUIREMENTS

QUIZZES, 25%. We will begin the majority of each of our classes with a short quiz. Quizzes will be given electronically through Canvas, so please plan to bring your laptop to class every day to take the quiz.

Unless you are otherwise notified, all quizzes will be closed-book and will contain the following three elements: a **factual question or questions**, an **interpretive question** for you to analyze, and space for you to provide **your own interpretive question** that you have prepared in advance. Interpretive questions must follow the template covered in lecture in our first week to receive full credit. Please note that you may be asked to present your question to the class for discussion.

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). Otherwise, **there will be no make-up quizzes offered, regardless of excused or unexcused absence**. If you need to quarantine or be away from class for an extended period of time, please arrange to meet us remotely via Zoom.

Please make separate arrangements with me in advance if you experience special circumstances covered by Title IX.

## **REQUIREMENTS, CONTINUED**

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.

**In order to help me keep track of your participation efforts, please remind me of your name each time you volunteer a comment in discussion. I'm notoriously bad at memorizing names, and an increase in number of students along with a decrease in visible facial features makes it likely that I'll be even worse this semester!**

FORMAL ESSAY, 20%. The composition of one formal essay will make up one fifth of your grade in this course. In this essay, you'll work within a formal structure to produce a persuasive interpretive argument about a film or television adaptation of "Snow White" in comparison with a folktale from our syllabus. 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.

WRITING WORKSHOPS AND OTHER SHORT ASSIGNMENTS, 15%. 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 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.**

## **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 **hard copies of the books** and only these editions of the texts:

*White is for Witching* by Helen Oyeyemi (Riverhead, ISBN 978-1594633072)

*Cymbeline* by William Shakespeare (Folger, ISBN: 978-1982156916)

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 you've been granted special permission, open laptops and other electronic readers will not be permitted in the classroom after we've completed the day's quiz.**

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. Most of the video requirements will be available through streaming online, either via youtube or through Clemson Libraries. There are a couple television assignments at the end of the semester that you may need to pay a few dollars to rent if you don't already have access to them through a streaming service. For the Formal Essay assignment, you will select a film or television "Snow White" adaptation, some of which are freely available and others not, so although it won't be necessary, you may find that you want to pursue an essay on a film that you'll need to pay to rent or purchase.

TECHNOLOGICAL REQUIREMENTS. Many aspects of this course will be run through the Canvas learning platform. In order to fully participate in the class, you'll need reliable internet access, Microsoft Word, and access to a laptop or smartphone. If you are unsure about whether or not your equipment meets these requirements, please contact CCIT at [ithelp@clemson.edu](mailto:ithelp@clemson.edu).

## **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](mailto: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 110 Holtzendorff Hall, 864.656.3181 (voice) or 864.656.0899 (TDD).

## **POLICIES FOR COURSEWORK AND CLASSROOM**

**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. Unless otherwise noted, 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 make up one missed quiz with your Late Assignment Coupon (available on our course website) for up to one week! This coupon is applicable to any quiz or written assignment—including the Formal Essay. It cannot be used for the Final Exam. All other assignments, regardless of excused or unexcused absence, must be turned in on or before the day they are due in order to receive full credit. Late assignments will lose the equivalent of one letter grade or equivalent points per business day (M-F) that they are late. If I consent to accept an assignment by email rather than through Canvas, 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.** As noted on the first page of this syllabus, we will strive to make full class participation available through Zoom for those who need to remain remote for health and safety reasons. You must be present physically in-person or remotely in real time through Zoom in order to take the quiz and to participate in the day's discussion. 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.

While I will generally stick strictly to my attendance policy, I am sympathetic to the challenges you may face in terms of health, family care, work schedule, etc. as we operate in the midst of a global health crisis. If you find yourself in a position that requires you to miss an extended period of class, please do speak to me about the possibility of making alternate arrangements for classwork.

**Important:** 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. 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.

ON WEARING A MASK. I ask you to **please wear a mask covering your nose and mouth in our classroom at all times.** Ideally (for your own health and the health of those around you), you would put it on before you enter the building and take it off only when you leave. Because our safety is my first priority, will begin our class each day pausing to allow those who haven't entered wearing their masks time to put them on before we proceed with the day's work.

ON POTENTIAL CONFLICTS ARISING FROM COVID-19. While we will do our best to adhere to the policies listed above and the schedule listed below this semester, we are operating in the midst of a global pandemic with a dangerous variant still very much active. Please be aware that we may need to adjust aspects of this syllabus—the assignment schedule, deadlines, the course modality, etc.—in response to changes in circumstances and in our health and the health of our families. If you experience difficulties this semester arising from your own health or the health of someone for whom you are caretaker, please contact me as soon as you can and we will collaborate on an adjusted plan for you to complete your work.

	TUESDAY:	THURSDAY:
<b>FOLKTALES</b>		
1		<b>THURSDAY, AUGUST 19</b> Course Introduction; “King Peacock” (North America)
2	<b>TUESDAY, AUGUST 24</b> Tatar, “Introduction: Snow White”; Grimms, “Snow White” (1857) <b>Also: last day to add a class</b>	<b>THURSDAY, AUGUST 26</b> Tatar, “Sex and Violence: The Hard Core of Fairy Tales”; Grimms, “Snow White” (1812); “The Death of the Seven Dwarfs” (Switzerland)
3	<b>TUESDAY, AUGUST 31</b> More Western Europe: Basile, “The Young Slave” (Italy); Schönworth, “King Goldenlocks” (Germany) <b>Also: last day to drop a class without a “W”</b>	<b>THURSDAY, SEPTEMBER 2</b> Brainstorming Assignment 1: <b>LECTURE AND WORKSHOP</b>
4	<b>TUESDAY, SEPTEMBER 7</b> Middle East: Sarah Atiş, “Telling Tales in the Mirrors of Turkish ‘Folk’ and American ‘Pop’ Culture”; “The Magic Needle/Nar Tanesi” (Turkey); “Hajir” (Iraq)	<b>THURSDAY, SEPTEMBER 9</b> Africa: “The Beautiful Daughter” (West Africa); “The Unnatural Mother and the Girl with the Star on Her Forehead” (Mozambique)
5	<b>TUESDAY, SEPTEMBER 14</b> Central and South America: From <i>Popol Vuh</i> (Maya Civilization); “Blanca Rosa and the Forty Thieves” (Chile)	<b>THURSDAY, SEPTEMBER 16</b> Lecture and Brainstorming Assignment 2: <b>LECTURE AND WORKSHOP</b>
6	<b>TUESDAY, SEPTEMBER 21</b> East Asia: from <i>The Epic of Bidasari</i> (Malaysia); Scandinavia: “The Story of Vilfridr Fairer-than-Vala” (Iceland); and Eastern Europe: “The Dead Tsarevna” (Russia)	<b>THURSDAY, SEPTEMBER 23</b> Lecture and Brainstorming Assignment 3: <b>LECTURE AND WORKSHOP</b>
<b>FICTION</b>		
7	<b>TUESDAY, SEPTEMBER 28</b> <i>Cymbeline</i> , Shakespeare (England), Act 1	<b>THURSDAY, SEPTEMBER 30</b> <i>Cymbeline</i> , Shakespeare (England), Act 2; <b>Essay Draft</b>
8	<b>TUESDAY, OCTOBER 5</b> <i>Cymbeline</i> , Shakespeare (England), Acts 3 and 4	<b>THURSDAY, OCTOBER 7</b> <i>Cymbeline</i> , Act 5: <b>Formal Essay Peer Review</b>
9	<b>TUESDAY, OCTOBER 12</b> <b>NO CLASS: FALL BREAK</b>	<b>THURSDAY, OCTOBER 14</b> Gaiman, “Snow, Glass, Apples,” (England); Poe, “Fall of the House of Usher” (North America); <i>White is for Witching</i> , Oyeyemi (England/Nigeria), pgs. 1-10 <b>Formal Essay Due</b>
10	<b>TUESDAY, OCTOBER 19</b> <i>White is for Witching</i> , pgs. 1-58 (reread opening pages)	<b>THURSDAY, OCTOBER 21</b> <i>White is for Witching</i> , 58-123
11	<b>TUESDAY, OCTOBER 26</b> <i>White is for Witching</i> , pgs. 123-203 <b>Also: last day to withdraw without a grade</b>	<b>THURSDAY, OCTOBER 28</b> <i>White is for Witching</i> , 203-283
<b>FILM AND TELEVISION</b>		
12	<b>TUESDAY, NOVEMBER 2</b> Jack Zipes, “Cracking the Magic Mirror: Representations of Snow White”: <b>LECTURE</b>	<b>THURSDAY, NOVEMBER 4</b> <i>Snow White</i> (1916, North America)
13	<b>TUESDAY, NOVEMBER 9</b> <i>Betty Boop in Snow-White</i> and “St. James Infirmary Blues” (North America)	<b>THURSDAY, NOVEMBER 11</b> <i>Snow White and the Seven Dwarfs</i> (1937, North America); from Eric Smoodin, <i>Snow White and the Seven Dwarfs</i>
14	<b>TUESDAY, NOVEMBER 16</b> <i>Snow White and the Seven Dwarfs</i> (1937), continued	<b>THURSDAY, NOVEMBER 18</b> <i>Red Shoes and the Seven Dwarfs</i> (2019, South Korea)
15	<b>TUESDAY, NOVEMBER 23</b> <i>Snow White with the Red Hair</i> , “Encounter... Changing the Color of Fate” (Japan)	<b>THURSDAY, NOVEMBER 25</b> <b>NO CLASS: THANKSGIVING BREAK</b>
16	<b>TUESDAY, NOVEMBER 30</b> from <i>Once Upon a Time</i> , “Pilot” (1.1) and “Snow Falls” (1.3) (North America)	<b>THURSDAY, DECEMBER 2</b> from <i>Sofia the First</i> , “The Enchanted Forest” (North America); Course Review
<b>FINAL EXAMS: ONLINE, REMOTE, DUE END OF THE DAY THURSDAY, DECEMBER 9, 2021, 11:59PM</b>		

