

FIRST-YEAR SEMINAR REAPPROVAL FORM
UNIVERSITY OF MARY WASHINGTON

COURSE TITLE:	CINDERELLA/ HARRY POTTER		
SUBMITTED BY:	Maya Mathur	DATE:	11/1/14

RATIONALE. Include short statement addressing how this course meets the FSEM's basic components and new student learning outcomes (see FSEM call above).

In Cinderella/ Harry Potter, students will read a set of primary (fairy tales and fantasy novels) and secondary (critical essays) texts, and explore their literary merits as well as their historical, and cultural impact. Students will conduct this exploration by participating in class discussion, leading in-class exchange, and generating presentations based on their research. Over the course of the semester, students will produce oral arguments based on the reading, develop informal and formal written responses to what they read, participate in peer review sessions where they will provide feedback on each others' work and learn to better edit their own writing, as well as complete an annotated bibliography and research paper in which they will learn how to locate relevant sources, synthesize the ideas presented therein, and create an original argument based on the primary and secondary sources they have read.

SYLLABUS. *Attach a course syllabus.*

SUBMIT this form and attached syllabus **electronically as one document** to Dave Stahlman (wdstahlm@umw.edu). All submissions **must** be in electronic form.

FSEM 100B7: Cinderella/ Harry Potter – Fairy Tales and Fantasy Literature
Dr. Maya Mathur
Combs 322
Section 1, 1-1:50 Section 2, 2-2:50

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Course Description

“Stories don’t care who takes part in them. All that matters is that the story gets told, that the story repeats”

Terry Pratchett, *Witches Abroad*

In his comic novel, *Witches Abroad*, Terry Pratchett draws attention to the multifaceted nature of fairy tales and fantasy literature. In particular, he illustrates how stories that were told hundreds of years ago still appeal to twenty-first century readers. Thus, while literary fairy-tales originated in seventeenth-century Italy and France, they continue to be reinvented in films like *Enchanted* and *Shrek* as well as in television shows such as *Once Upon a Time* and *Grimm*. Likewise, fantasy novels that were first conceived of in nineteenth-century England have been given new life in the creations of J.R.R. Tolkien, C.S. Lewis, and J.K. Rowling. In this seminar, we will read the earliest versions and most-recent incarnations of these texts, in order to examine both their literary qualities and their cultural relevance. That is, instead of treating fairy tales and fantasy novels as mere entertainment for children, we will consider what they have to tell us about issues of gender and sexuality, race and class. Thus, even though you may be familiar with many of these stories, in this course, you will be asked to view them through a new critical lens.

Along with reading a broad array of literary works, you will be asked to reflect on them in class discussions, informal responses, and formal papers. Moreover, while I will provide you with a critical framework for our conversation during the first part of the semester, you will be invited to take greater control of the exchange during the second half of the term, through your presentations and, most importantly, in your final research projects. Taken together, these activities are designed to initiate you into reading, thinking, and writing within a liberal-arts framework and, in doing so, to provide you with a strong foundation for the academic work that you will undertake over the next four years.

Course Objectives

In this course, students will learn to:

- Engage in active, discussion-based, participatory learning.
- Use writing as a tool for the exploration and expression of ideas and arguments.
- Gain knowledge of appropriate research and information retrieval techniques.
- Learn how to process and synthesize your ideas into original arguments.

Student Learning Outcomes

Upon successful completion of an FSEM, students will be able to

- Utilize a variety of research techniques to retrieve information efficiently, evaluate retrieved information, and synthesize information effectively to support their messages or arguments.
- Improve development and organization of written arguments.

- Demonstrate the ability to edit and revise in the writing process.
- Apply the basic theories and principles of oral communication; and communicate effectively in a variety of settings, including public speaking and group discussion.

Course Texts

- You will need to purchase a set of 4X6" index cards for weekly quizzes.
- Some secondary essays for this class have been posted on Canvas. You will need to print out these materials and bring them to class on the days designated by the syllabus.
- Tatar, Maria. Ed. *The Classic Fairy Tales*. New York: Norton, 1999. 0393972771
- Carroll, Lewis. *Alice's Adventures in Wonderland*. Ed. Richard Kelly. Broadview, 2000. 9781551112237
- Barrie, J.M. *Peter Pan*. Ed. Jack Zipes. Penguin, 2004. 9780142437933
- Tolkien, J.R.R. *The Hobbit*. Houghton Mifflin, 2002. 9780618260300
- Lewis, C.S. *The Lion, the Witch, and the Wardrobe*. Harper Collins, 1994. 9780064471046
- Pullman, Philip. *The Golden Compass*. Laurel Leaf, 2003. 9780440238133
- Rowling, J.K. *Harry Potter and the Prisoner of Azkaban*. Scholastic, 2001. 9780439136365
- Collins, Suzanne. *The Hunger Games*. Scholastic, 2008. 9780439023528
- Pratchett, Terry. *Witches Abroad*. Harper Torch, 2002. 9780061020612

Course Requirements

This is a reading-intensive and writing-centered course in which class activities are essential to your development. My grading scale for the course is as follows: A 100-94; A- 93-90; B+ 89-87; B 86-84; B- 83-80; C+ 79-77; C 76-74; C- 73-70; D+ 69-65; D 64-60; F 59 and below. Midterm grades of U will be given to students who have missed four or more classes and/or whose average grade is a D or below. Your grades are divided into the following segments: Attendance and Participation (15%), Quizzes (10%), Mid-Term Essay (15%), Peer Review (5%), Discussion Leader (10%), Annotated Bibliography (5%), Final Essay (20%), and Final Exam (20%). You must complete all assignments to pass the course.

Attendance and Participation: 15%

- At a minimum, in order to fully participate in the discussion, you should come to class having completed the reading, taken relevant notes, and generated a set of questions about the text. Participation also involves building relevant interpersonal skills; that is, learning by listening to and engaging respectfully with the opinions of others. Finally, good discussion involves taking risks, trying out new ideas, and challenging your preconceptions about a text.
- At the beginning of the semester, all students are assigned an approximate grade of C for this segment of the course. Coming to class prepared, asking relevant questions, and actively engaging in discussion will serve to enhance your grade; occasional participation in class will result in little or no change to your grade; while frequent silence, failure to participate, or disruptive behavior will result in a reduction of this portion of your grade.
- Participation begins with attendance. Both absences and tardiness will affect this segment of your grade. You are allowed three excused absences. More than three absences will result in a reduction of this portion of your grade by one-third for each additional absence. For instance, if your participation grade for the semester is a B and you miss five classes, that grade will automatically drop to a C+. More than 5 absences will result in a reduction of your final grade by one-third for each additional absence and may result in a failing grade for the class. Although the advice "better late than never" should be heeded (you will learn by being present), arrival in class more than 10 minutes after it begins will be considered an absence.

- While there is no such thing as an excused absence, university athletes, students involved in University-sponsored activities, those suffering from health crises or other emergencies for which they have contacted Academic Services, should provide me with written documentation so that their absences may be accommodated.

Quizzes: 10%

- I will assess your knowledge of the course material through regular reading quizzes. These quizzes will consist of approximately 5 short questions that explore your mastery of the assigned texts. Quizzes will be given in the first 10 minutes of class. Late attendance may result in a failing grade for the quiz. **There will be no make-up quizzes.**
- I will typically give about 14 quizzes in a semester, but I will only include the grades from your 10 best quizzes in the final assessment. In order to do well on the quizzes, you will need to read the text and supplementary materials carefully rather than just skim them for a basic plot summary. Some sample questions from “Snow White” are listed below:
 1. In their essay, “Snow White and her Stepmother,” Sandra Gilbert and Susan Gubar focus on the ways in which the women in “Snow White” are often framed by reflecting objects (292). Name any two reflecting objects that appear in the story.
 2. Mention one difference between the versions of the “Snow White” story written by Giambattista Basile and the Brothers Grimm.

Mid-Term Essay: 15%

- This assignment requires you to build on our discussion during the first half of the semester by writing a 4-5 page paper in which you analyze any two (or more) versions of a particular fairy tale from a theoretical perspective. In preparation for this assignment, you will be asked to submit a rough draft for comments by me during our individual conferences and one for feedback by your classmates during peer review. I will provide you with detailed guidelines for the assignment at least two weeks before it is due.

Peer Review: 5%

- Each of the essays you complete will be preceded by a review session in which you will exchange work with one or more of your peers and provide feedback on each other’s writing. On the days labeled “Peer Review Workshop,” you will be expected to bring a rough draft of your essay for your classmates to look at, and complete a review sheet on your classmates’ work. Failure to bring a draft will result in a reduction of one-third of your final grade on the essay. For this assignment, I will give you a grade of check plus for substantial and constructive feedback, a check for moderate feedback, and a check minus in the case of inadequate feedback.

Discussion Leader: 10%

- This project consists of two parts: first, you and your partner will summarize any one essay on the literary text under discussion in class; second, you will come up with a set of 8-12 questions on the reading and lead class discussion for approximately 30-40 minutes. An evaluation rubric for this assignment is available on Canvas.
- **Presentation:** For the presentation, you should pick a critical essay from the list I have provided on Canvas as well as offer a 5-7 minute discussion of the article’s main points as well as its strengths and weaknesses. Since an author will typically make several different points in an essay, you should focus primarily on the central points of his or her argument. The essay you choose should be 10-20 pages in length and should be selected from either a scholarly journal or a book chapter that you found

through the UMW library or one of the library's databases. Finally, on the day of your presentation, you will need to turn in a Summary/ Analysis, which will consist of a 200-250 word overview of the article and a 200-250 word analysis of its strengths and weaknesses.

- **Leading Discussion:** The second half of your presentation will consist of facilitating discussion for 30-40 minutes of the class period. Ideally, you should use the critical essay you have presented on to explore important elements of the reading. Moreover, your discussion prompts should pair references to specific pages or quotes from the text with broader queries on its historical, thematic, or cultural significance. You should make your questions and summary available to the class, either in the form of a handout or a set of power-point slides, so that we can refer to them during the presentation and reflect on them after class.

Annotated Bibliography: 5%

- Your annotated bibliography is due two weeks before your final paper is submitted and should ideally be used to enhance your written work. Bibliographies must comprise 4-6 secondary sources. For the purpose of this assignment, a secondary source consists of a journal article or book chapter that is 10-20 pages in length and offers a well-researched critical analysis of the novel or novels that you are examining in your final paper. Regardless of whether you use them in your essays, the sources should help to elucidate your main argument (e.g. Biblical allegory in the *Narnia* books, Harry Potter and witchcraft, *The Hobbit* and food).
- Each bibliographic entry should be accompanied by a short paragraph (250-300 words) in which you summarize the central claims of the source that you have selected. Instead of covering every point the author makes, try to focus on those which seem the most important. If you quote from the essay, you must provide page numbers in parentheses. You should also explain why you found the article significant and how it may be relevant to your research.
- All Bibliographic entries should be cited in MLA Style using 12 pt. font in Times New Roman with 1-inch margins. Bibliographies will be evaluated on the following criteria: kinds of sources consulted, clarity of summary, depth of analysis, relevance of sources to your main topic, and to each other. A sample bibliography is available on Canvas.

Final Essay: 20%

- The final assignment for the class will be a 6-8 page research paper on the fantasy novels investigated in the course. While I will provide detailed guidelines along which you may wish to structure your essay, the final assignment is relatively open-ended and should reflect your own interest in the material. You will be expected to turn in a 1-2 page proposal for your research project at our individual conferences, which will be held four weeks before the end of the semester.

Final Exam: 20%

- You will take a cumulative final exam in class on Monday, December 10. The exam will be divided into two sections. The first section of 40 points will consist of objective questions that will ask you to identify passages from the fairy tales and fantasy novels you have read as well as focus on the similarities and differences between two versions of a specific fairy tale. On the second section of 60 points, you will be asked to compose six paragraph-long responses to questions on the course materials. Essay prompts on the fairy-tale segment might invite you to apply a historicist, feminist, or psychoanalytic reading to any two stories of your choosing. Similarly, prompts on the fantasy-novel segment will ask you to evaluate central themes, such as the representation of the primary and secondary worlds or the depiction of masculine and feminine roles in any two novels of your

choosing. I will provide you with an exam review approximately two weeks before the end of the semester.

Disability Accommodations

- I will make every effort to accommodate disabilities. If you receive services through ODS and require accommodations for this class, please meet with me as soon as possible to discuss your approved accommodation needs. If you have not contacted the Office of Disability Services and need accommodations, I would be happy to refer you. The office will require appropriate documentation of disability. Their phone number is 540-654-1266. Because of the nature of this course, most of what we do in class cannot be done alone or made up individually, so I will not waive attendance and participation requirements.

Honor Code

- It is my expectation that in all your work for this course you will abide by the UMW honor code. This means that each piece of work you present to me should be pledged. Your signature is sufficient for this. Violations of the honor code, including cheating or plagiarism (using someone else's ideas or words without giving them credit) will result in Honor charges.

Classroom Etiquette

- Please be on time to avoid disturbing discussion, and turn cell phones off before entering class. Talking or texting during class will result in your being marked absent for that class period and in a reduction of your participation grade. While you may use your laptop to take notes, using your laptop for any other activity will result in your being marked absent for that class period and in a reduction of your participation grade.

FSEM 100B7: Fairy Tales and Fantasy Literature Schedule of Readings

Each day's entry tells you what material you should have read before coming to class. You should always read the introductions to the fairy tales and, when available, the fantasy novels, before our initial discussion of the text.

WEEK 1

Monday, August 27

- Course Introduction

Wednesday, August 29

- Anon., "The Story of Grandmother"
- Charles Perrault, "Little Red Riding Hood"
- Brothers Grimm, "Little Red Cap"
- Italo Calvino, "The False Grandmother"
- Zohar Shavit, "The Concept of Childhood and Children's Folk Tales," 317-331

Friday, August 31

- Giambattista Basile, "The Young Slave"
- Brothers Grimm, "Snow White"
- Sandra M. Gilbert and Susan Gubar, "Snow White and Her Wicked Stepmother," 291-297
- Writing Workshop: Textual Analysis

WEEK 2

Monday, September 3

- Brothers Grimm, "Hansel and Gretel"
- Brothers Grimm, "The Juniper Tree"
- Joseph Jacobs, "Molly Whuppie"
- Bruno Bettelheim, "Hansel and Gretel," 269-80
- Writing Workshop: Using Scholarly Sources

Wednesday, September 5

- Charles Perrault, "Donkeyskin"
- Brothers Grimm, "Cinderella"
- Maria Tatar, "Sex and Violence: The Hard Core of Fairy Tales," 364-373
- Writing Workshop: Producing a Thesis

Friday, September 7

- Charles Perrault, "Bluebeard"
- Brothers Grimm, "Fitcher's Bird"
- Joseph Jacobs, "Mr. Fox"
- Writing Workshop: Creating an Outline

WEEK 3

Monday, September 10

- Jeanne-Marie Leprince de Beaumont, "Beauty and the Beast"
- Giovanni Straparola, "The Pig King"
- Angela Carter, "The Tiger's Bride"
- Marina Warner, "The Old Wives' Tale," 309-317

Wednesday, September 12

- Hans Christian Andersen, "The Little Mermaid"
- Hans Christian Andersen, "The Red Shoes"
- Writing Workshop: Reviewing and Editing a Paper I
- Paper 1 Assigned

Friday, September 14

- Oscar Wilde, "The Happy Prince"
- Oscar Wilde, "The Nightingale and the Rose"
- Writing Workshop: Reviewing and Editing a Paper II

WEEK 4

Monday, September 17

- No class. Individual Conferences with Drafts of Paper 1

Wednesday, September 19

- No class. Individual Conferences with Drafts of Paper 1

Friday, September 21

- Peer Review Workshop for Paper 1. Please bring one copy of your essay to class

WEEK 5

Monday, September 24

- Class Canceled. Please use this time to revise and edit your essays

Wednesday, September 26

- Paper 1 due in class

- Library Skills Workshop. Class will meet in 225 Simpson

Friday, September 28

- Lewis Carroll, *Alice's Adventures in Wonderland*, chapters 1-7

WEEK 6

Monday, October 1

- *Alice's Adventures in Wonderland*, chapters 8-12
- Discussion Leader 1

Wednesday, October 3

- J.M. Barrie, *Peter Pan*, chapters 1-9

Friday, October 5

- J.M. Barrie, *Peter Pan*, chapters 10-17
- Discussion Leader 2

WEEK 7

Monday, October 8

- J.R.R. Tolkien, "On Fairy Stories" (Available on Canvas)
- J.R.R. Tolkien, *The Hobbit*, chapters 1-5

Wednesday, October 10

- *The Hobbit*, chapters 6-13
- Discussion Leader 3

Friday, October 12

- *The Hobbit*, chapters 14-19

WEEK 8

Monday, October 15

- No class. Fall Break.

Wednesday, October 17

- C.S. Lewis, *The Lion, the Witch, and the Wardrobe*, chapters 1-8
- Final Research Project assigned

Friday, October 19

- *The Lion, the Witch, and the Wardrobe*, chapters 9-17
- Discussion Leader 4

WEEK 9

Monday, October 22

- Philip Pullman, *The Golden Compass*, chapters 1-9

Wednesday, October 24

- *The Golden Compass*, chapters 10-17
- Discussion Leader 5

Friday, October 26

- *The Golden Compass*, chapters 18-23

WEEK 10

Monday, October 29

- J.K. Rowling, *Harry Potter and the Prisoner of Azkaban*, chapters 1-8

Wednesday, October 31

- *Harry Potter and the Prisoner of Azkaban*, chapters 9-15
- Discussion Leader 6

Friday, November 2

- *Harry Potter and the Prisoner of Azkaban*, chapters 16-22
- Discussion Leader 7

WEEK 11

Monday, November 5

- Suzanne Collins, *The Hunger Games*, chapters 1-9

Wednesday, November 7

- *The Hunger Games*, chapters 10-18
- Discussion Leader 8

Friday, November 9

- *The Hunger Games*, chapters 19-27

WEEK 12

Monday, November 12

- Terry Pratchett, *Witches Abroad*, 1-130

Wednesday, November 14

- *Witches Abroad*, 131-225

Friday, November 16

- *Witches Abroad*, 226-350

WEEK 13

Monday, November 19

- Annotated Bibliography due in class

Wednesday, November 21

- No class. Thanksgiving Break

Friday, November 23

- No class. Thanksgiving Break

WEEK 14

Monday, November 26

- Peer review workshop with drafts of final paper

Wednesday, November 28

- Peer review workshop with drafts of final paper

Friday, November 30

- Final Paper due to teacher

WEEK 15

Monday, December 3

- Film Screening, *Pan's Labyrinth*

Wednesday, December 5

- Film Screening, *Pan's Labyrinth*

Friday, December 7

- Final Exam Review

WEEK 16

Monday, December 10

- Noon-2:30 Final Exam for Section 1
- 3:30-6 Final Exam for Section 2