



## ENG 2-111B: Be Transformed: Fairy Tales, Literary Lives, and the Creative Process

**Class meets:** 9-11 and 1-3 PM (details in schedule)

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**Hours** by appointment

### TEXTS

**Required:** Carter, *The Bloody Chamber*  
 Donoghue, *Kissing the Witch*  
 Graff and Birkenstein, “*They Say/I Say*”  
 Sears, *Harlem Duet*  
 Shakespeare, *Othello*  
 Warner, *Once Upon a Time*  
 Moodle and open-access online readings, as indicated in the schedule

### COURSE DESCRIPTION AND OBJECTIVES

Fairy tales have ignited the imagination of children and sophisticated salon readers, storytellers and political activists, authors and film-makers. They have provoked vigorous critical arguments: they have been dismissed as trite little (girl) stories or escapist fantasies, viewed as illuminating the imperatives of desire, or as windows into the history of childhood and the family, or as emancipatory dreams, or as creative powerhouses. Typically ending with a happy resolution, they are nonetheless full of danger and violence. Case in point: their prominence in Shakespeare’s tragedy *Othello*, the focal text of this First-Year Writing course, which reworks the familiar “Beauty and the Beast” tale, contains echoes from “Bluebeard,” and fragments from tales featuring an Egyptian witch, a maid from Barbary, slaves and cannibals, and a conniving devil. *Othello* itself has been re-worked in a variety of media and we will explore the fairy-tale qualities of two of these transformations: famous director George Cukor’s 1947 film noir, *A Double Life*, and the award-winning 1997 play *Harlem Duet*, by African-Canadian feminist playwright Djanet Sears.

#### Course objectives for students:

- Develop a fundamental vocabulary for the analysis of fairy tales, literature, and literary and film adaptation;

- Practice and hone analytical and critical reading skills of literary texts, film, and student writing;
- Learn a variety of techniques, including informal and creative writing, for generating and sustaining an argument in an academic paper in literary and cultural studies;
- Appreciate re-vision as a creative process.

**As a First-Year Writing course, “Be Transformed” also sets the following learning goals for students:**

**Be introduced to:**

- conventions of formal academic writing in contrast to informal writing
- some types of writing assignments in the discipline, e.g. a public policy paper, close literary analysis, a primary research paper analyzing data, etc.

**Gain guided practice in:**

- critical reading
- analyzing student writing
- writing as a process
- incorporating feedback and revision
- writing appropriately for a given audience

**Know:**

About writing

- that conventions of good writing are different from spoken language and are dependent on discipline, audience, subject and media
- that writing is an iterative process
- the distinction between topic and thesis (thesis=assertion)
- the distinction between primary and secondary sources

About writing as a process

- that pre-writing, composing, and revising are distinct intellectual activities
- the value of varied pre-writing activities (brainstorming, critical reading, etc.)
- the distinction between revising and editing/correcting
- some useful roles readers can play in the revising process

About academic honesty

- when to document sources
- ethical, legal, and professional reasons for documenting sources
- that citation styles vary among disciplines

**Be able to do the following at the basic level:**

Literacy

- read critically
- identify a thesis
- identify and paraphrase argument

Writing

- limit scope of argument appropriately
- develop a clear, arguable thesis
- introduce and conclude a topic
- develop and sustain an argument
- target claims to specific text/data
- judiciously select and effectively integrate evidence/supporting details

- follow conventions of formal academic writing
- make appropriate stylistic choices
- cite and document sources properly
- write grammatically
- strive to write with clarity, coherence, and unity, whether writing narrative, argument, or summary

*This course supports the Educational Priorities and Outcomes of Cornell College with emphases on knowledge, inquiry, communication, intercultural literacy, and ethical behavior.*

### **FORMAT, ASSIGNMENTS, EVALUATION**

**“Be Transformed” is a seminar**, which means that we all share the responsibility for learning. Read all assigned texts (literary as well as scholarly) closely, paying attention not just to content (what happens, what is the argument), but also to form (how the content is brought to life). Thus you may think – and write in your journal – about characters’ actions and groupings; recurrent themes (love, desire, ambition, revenge); striking props and motifs; setting (inside and outside, familiar and strange, center and margin), but also about narrative pacing, structure, and conflict; as well as language (word choice, imagery, style). The ideology, social and cultural contexts of our fairy tales and their literary transformations will also be foci of discussion.

Come to class with passages and topics that you deem worthy of discussion, and be ready to voice your emotional and intellectual response to the readings. Don’t be afraid to ask questions, even though they may seem basic: the art of questioning is at the heart of discovery! I will urge you to pursue possible answers to the questions that arise for you in your writing journals; make sure that you bring up in class discussion both the questions and the discoveries you have made in your informal writing in class discussion.

Another important set of texts we will read and analyze are those you will author. Discussions of these works-in-progress aim to develop important skills for success in college and beyond: identifying a topic, developing a strong thesis, structuring an effective and engaging argument, incorporating and documenting appropriate sources. Some of these workshops will be facilitated by Gabriella Torres, our Writing Consultant. A number of them will be conducted as peer workshops. You will also have the opportunity to discuss your writing in small-group conferences with your instructors for the course.

**To earn full credit for participation**, you must complete all in-class involvement opportunities:

- Provide definitions and illustrations of analytical concepts.
- Advance the discussion raising pertinent questions or making a point with a specific reference to the text under discussion. You should feel free to make use of your journal at any time.
- Listen attentively and engage productively with the contributions made by the professor, presenters, or other class members. This means listening to what each class member is saying, and what they may *not* be saying. Make an effort to engage with and build on the contributions of your peers. Be clear and respectful when disagreeing, and refrain from speech-making.

- Put your best professional effort into providing feedback on your peers’ papers.
- Take into serious consideration the feedback of peers and instructors when revising papers.
- There may be unannounced quizzes, should the need arise.

**Writer’s Journal** (6 entries). This is your lab space to discover ideas, experiment with your writing style and creative techniques for generating ideas, integrate research into your writing. **It will be hosted in the Moodle site for the course, where I would be able to access it every day.** Journal entries must be **posted before class starts, and you must bring a printed copy to class.** Journal entries will help you formulate topics and ideas for your formal writing assignments – no easy task to accomplish when faced with the blank computer screen.

For a more detailed description of the writer's journal and the evaluation criteria for this assignment, please **consult its description on Moodle.**

**Three formal papers.** The first (4+ pages/1,000-1,200 words) will explore the gaps, dissonances, and tensions in the narrative of one of the tales by Emma Donoghue assigned for week 1, as well as what Marina Warner calls the “surprisingness” of their resolution. The second (5+ pages/1,300-1,450 words) will analyze a fairy-tale aspect in *Othello* and will explain how it has been transformed by Shakespeare and to what end (effect). The third (6+ pages/1,500-1,700 words) will describe and define the revision strategy applied to a fairy-tale aspect of Shakespeare’s *Othello* (e.g. a magical object, a fairy-tale type of character, other-worldly setting) in either Cukor’s film or Sears’ play; you will then connect it to the artistic, political, or production context of the film/play. The third paper thus entails targeted research of the film or the play.

Detailed descriptions of the paper assignments are available on Moodle. Formal papers must be uploaded to Moodle as MS Word or pdf attachments. They should be typed in Times New Roman 12 and double-spaced. Number the pages. Do not include a cover page. Indicate the draft number and date of composition. Paraphrased or quoted sources must be documented in MLA style. For a summary of MLA and other documentation styles, see the Bedford/ St. Martin’s Student Site for Re-Writing ([http://bcs.bedfordstmartins.com/rewriting2e/#526483\\_933800](http://bcs.bedfordstmartins.com/rewriting2e/#526483_933800)).

**A final exam** on the literary readings and your grasp of the writing process.

### **Evaluation**

10%	Contribution to Class Discussion and Peer Reviews
20%	Writer's Journal
60%	Formal Papers (20% each)
10%	Final, including a presentation on the final paper

### **POLICIES**

**Attendance:** Class attendance is assumed; you are individually responsible to cover missed topics and exercises; excessive tardiness or missing more than two class sessions (workshops count as class session) will lower your final grade by one increments for each additional absence (e.g., from B+ to B).

Workshops: Failing to participate in a peer workshop automatically results in a grade of C or lower for the particular paper. No papers will be accepted if you have missed both the all-class and the small-group workshop for the assignment.

I do not distinguish between excused and unexcused absences. If you have a sports or other co-curricular activity that could interfere with class attendance, or plan to observe a religious holiday, please notify me in writing at the beginning of class. Consult the syllabus and check with your classmates on what you may have missed. If you need help with the material, arrange to meet with me as soon as possible before or after the missed session.

**E-mail communication:** Students must check their Cornell e-mail at least once daily and respond promptly to all course-related communication. Failing to respond to course-relevant e-mail communication within 24 hours will be treated as tardiness to class. Please indicate the course title (or number) in the subject heading of your e-mail.

**Paper format and submission:** Papers or other assignments turned in late get a grade of F. If you need an extension for health or other sound reasons, please let me know at least 24 hours in advance. All papers must be submitted electronically through the class Moodle website. Acceptable file formats are MS Word or pdf.

**Plagiarism** (also known as intellectual theft) and cheating will not be tolerated. The official College policy stipulates:

Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty.

The procedures regarding how the College deals with cases of academic dishonesty appear in the 2015-16 *Catalogue* (34-35).

You will be sharing a lot of ideas with other students in this class during class discussions and peer workshops. Professional collaboration, however, does **not** involve re-writing other people's ideas, nor asking others to re-write your ideas. Take responsibility for your thinking and your language; give credit where credit is due.

If you’re ever in doubt about how to credit a source, don’t hesitate to ask me, the Writing Consultant, or a Reference Librarian.

**Cell phones, laptops, food:** Turn off your cell phone and put it away before class. You may bring your laptop to class, but unless I ask a specific student to look up information, or unless you have a documented disability that necessitates its use, your laptop should remain closed during class. Taking notes with pen and paper keeps you focused; transcribing them is an excellent review strategy. You may bring a drink to class, but not food. This policy, which applies to both the discussion classes and the workshops, is meant to secure your undivided attention and thoughtful contributions to the class.

**Help:** Please talk to me if you’re struggling with a reading or are concerned about an assignment. I’m happy to meet with my students outside of class, and besides, there’s always tea in my office. Please note that on Fridays, I hold office hours in the atmospheric print shop in the basement of the VanEtten-Lacey House. I’m as happy to talk about fairy tales there as to show you some of the tricks of letterpress printing. If you need to reach me urgently in the evening or on weekends, you may call me at home at 319/337-3879 between 9 a.m. and 9 p.m.

**Accessibility and help:** If you have a documented disability that requires accommodation, please come see me during the first two days of classes.

Students who need accommodations for learning disabilities must provide documentation from a professional qualified to diagnose learning disabilities. For more information see the section on “Disability Services and Resources” on the Cornell web site

(<http://www.cornellcollege.edu/academic-support-and-advising/disabilities/index.shtml>).

Students requesting services may schedule a meeting with the disabilities services coordinator as early as possible to discuss their needs and develop an individualized accommodation plan. Ideally, this meeting would take place well before the start of classes.

For help with writing, I highly recommend the services of the Writing Studio in the library (<http://www.cornellcollege.edu/library/ctl/ws>) .

## SCHEDULE

This schedule is not written in stone. Needed changes will be announced in class.

*KW*= Donoghue, *Kissing the Witch*

*OUT*= Warner, *Once Upon a Time: A Short History of the Fairy Tale*

*TSIS*= “*They Say, I Say*”: *The Moves that Matter in Academic Writing*

Week 1	In-Class Activities	Reading Homework for Next Class	Writing Homework for Next Class
1st Mon	<b>AM</b> Meet Gabriella Torres, our Writing Consultant. Introduction to the class. Fairy tales,	For class tomorrow, read 1) <i>TSIS</i> , ch. 12 “Reading for the Conversation” (173-83) and <i>TSIS</i> , Introduction “Entering	<b>Journal entry #1</b> on reading from <i>KW</i> .  Print and bring to class

	folk tales, literary fairy tales, myths. “The Fitcher’s Bird.”	the Conversation” (1-14); 2) <i>OUT</i> ch. 1 (1-18); 3) <i>KW</i> : The Tale of the Shoe, The Tale of the Bird, The Tale of the Rose (1-40).	“The Writing Situation” (Moodle handout).
1st Tue	<b>PM</b> Discussion of tales 1-3 from <i>KW</i> . In-class writing on transforming a literary tale. Introduce paper 1: getting started on an assignment; the working thesis.	For class on Wednesday, read and mark <i>TSIS</i> , ch. 12 “Entering Class Discussions” (163-66) and ch. 1 “Starting with What Others Are Saying” (19-28); 2) <i>OUT</i> ch 2 (19-43); 3) <i>KW</i> Tales of the Apple, Handkerchief, Hair (43-99).	<b>Journal entry #2</b> on reading from <i>KW</i> . Refer to Warner’s discussion of magic and put into practice what you learned from <i>TSIS</i> , ch. 1.
1st Wed	<b>AM</b> Screening of two magical cinematic transformations: Lotte Reiniger’s <i>Adventures of Prince Achmed</i> (1926) and Michel Ocelot’s <i>Tales of the Night</i> (2011). <b>PM</b> Discussion of films and tales 4-6 from <i>KW</i> . In-class writing: supplying the missing dialogue. <b>Journal assessment (#1 and 2) starts this afternoon.</b>	Read 1) <i>OUT</i> , ch 4 (73-96); 2) <i>KW</i> , Tales of the Skin, Needle, Voice (145-204); the annotated versions and history of either Donkeyskin, or Sleeping Beauty at <a href="http://www.surlalunefairytales.com">www.surlalunefairytales.com</a> .	Start drafting paper #1.
1st Thur	<b>PM</b> Discussion of the interaction fairy tale/historical experience as evidenced in the tales.	For full-class workshop tomorrow, read <i>TSIS</i> , ch. 4 “Three Ways to Respond” (55-67).	Bring three copies a finished draft of paper 1 to class (at least 3 pages).
1st Fri	<b>PM: Paper 1 whole-class workshop:</b> strengthening your thesis and shaping paragraphs (facilitated by Gabriella Torres). Sign up for Monday small group conferences (no class).	For small group workshops on Monday, read <i>TSIS</i> , ch. “The Art of Quoting” (42-51).	<b>Upload a revised draft (#2) of paper 1 on Moodle by 5 p.m. on Saturday.</b> Prepare a written response to the papers of your workshop partners for Monday’s conference (bullet format is fine).

**Coming attractions (detailed schedule forthcoming):**

**Week 2**

Mon: small-group conferences as scheduled

Tue: Paper 1 due by 9 AM. PM class on *Othello* acts 1 and 2.

Wed: AM and PM class on *Othello* acts 3-4.1. Journal 3 due (research quick-write).

Thur.: AM Carter, “The Bloody Chamber” and *Othello* 4.2-5. Class visit by Ellen Horne, Executive Producer with NPR’s Radiolab. Discussion continues in afternoon class. Journal 4 due.

Fri: PM Workshop on paper 2 facilitated by Gabriella Torres.

**Week 3**

Mon: small-group conferences as scheduled. Paper 2 due by 10 p.m.

Tue PM: Carter, “The Tiger’s Bride”; Warner, chapter 7; Stone, Chapter 9 “Burning Brightly” (on Moodle). Journal 5 due.

Wed AM: Screening of *A Double Life*. PM: Check in with students researching Cukor’s film.

Thur AM Check in with students doing research on *Harlem Duet*. PM Presentations on *A Double Life* and discussion of film. Journal 6 of that group due (research quick-write).

Fri PM Presentations and discussion of *Harlem Duet*. Journal 6 of that group due (research quick-write). Journal assessment over weekend.

**Week 4**

Mon. AM Workshop on style with Katy Stavreva and PM workshop on introductions and conclusions with Gabriella Torres.

Tue. Writing day. Individual conferences by appointment.

Wed. AM Final exam and storytelling.