I. Welcome!
This is an interdisciplinary honors seminar investigating fairy tales, their popular mythos, and their longevity. At the end of this course you will have a firm grounding in the origins of many popular tales and be able to discuss critically their roles in our society today.

II. University Course Catalog Description
Honors Special Topics

III. Course Overview
The purpose of this course is to transform students’ interaction with fairy tales from a mode of unreflective consumption to one of dispassionate criticism. Pervasive in most cultures around the world, fairy tales thrive because of their universal nature and their fundamental mirroring of societal views. Fairy tales are more than just “children’s literature”; they are cultural artifacts that indicate the primacy of social mores. Indeed, the modern film and video game industries might be understood as technological descendants of the Brothers Grimm. This course investigates these narratives in the context of their longevity, their origins, and their ever-changing roles in media and popular culture. Our investigation will be interdisciplinary, with approaches such as literary, sociological-historical, psychoanalytic, folklorist, feminist, and film studies. We will read several fairy tales from each of the major collections in Western Europe, augmented by film showings (especially Disney). Additionally, we will engage theoretical positions and secondary literature in our attempt to understand these various texts and films in context.

IV. Course Objectives
By the end of this course, students will be able to:
1. differentiate various fairy tale traditions
2. apply critical thinking skills when approaching a cultural artifact not always given critical attention
3. research new fairy tales using appropriate methodology and theory
4. integrate fairy tale study into “real world” concerns

V. Course Prerequisites
Honors GEP completion or consent of the Burnett Honors College

VI. Course Credits
Three

VII. Required Texts and Materials

CoursePak, available at the UCF Bookstore, containing secondary literature such as:
- Jean Baudrillard, *Simulacra and Simulations*
- Peter Bennett, Film Studies: The Essential Resource (excerpts)
- Bruno Bettelheim, The Uses of Enchantment (excerpts)
- Joseph Campbell, The Hero with the Thousand Faces (excerpts)
- Robert Darnton, The Great Cat Massacre (excerpts)
- Linda Degh, “Social Relevance of a Controversial Classic”
- John Ellis, One Fairy Story Too Many (excerpts)
- Daniel Goldhagen, Hitler’s Willing Executioners (excerpts)
- Carl Jung, The Archetypes and the Collective Unconscious (excerpts)
- Jill Nelmes, An Introduction to Film Studies (excerpts)
- Pamela O’Brien, “The Happiest Films on Earth”
- Steven Seidman, Queer Theory / Sociology (excerpts)
- Maria Tatar, The Hard Facts of the Grimms’ Fairy Tales (excerpts)

VIII. Supplementary (Optional) Texts and Materials
IX. Basis for Final Grade

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Percent of Final Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily Writing Assignments</td>
<td>5%</td>
</tr>
<tr>
<td>Discussion and Participation</td>
<td>5%</td>
</tr>
<tr>
<td>Clicker quizzes</td>
<td>5%</td>
</tr>
<tr>
<td>Online quizzes</td>
<td>10%</td>
</tr>
<tr>
<td>Essay 1: Group Essay</td>
<td>5%</td>
</tr>
<tr>
<td>First Midterm</td>
<td>10%</td>
</tr>
<tr>
<td>Essay 2: Folk Tale Interpretation</td>
<td>10%</td>
</tr>
<tr>
<td>Group Project</td>
<td>5%</td>
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<tr>
<td>Second Midterm</td>
<td>10%</td>
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<tr>
<td>Individual Project</td>
<td>5%</td>
</tr>
<tr>
<td>Essay 3: Research Essay</td>
<td>10%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>20%</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Grading Scale (%)</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>90-100 A</td>
<td>Excellent, exceeds average understanding as evidenced in course work and goes well beyond the basics.</td>
</tr>
<tr>
<td>80 - 89 B</td>
<td>Far above average, fully meets average understanding as evidenced in course work and fully understands the basics and can deal with concepts somewhat beyond that level.</td>
</tr>
<tr>
<td>70 - 79 C</td>
<td>Average, meets minimum expectations and satisfies course requirements</td>
</tr>
<tr>
<td>60 - 69 D</td>
<td>Below average, meets many minimum expectations and satisfies all or most course requirements.</td>
</tr>
<tr>
<td>0 - 59 F</td>
<td>Fails to meet minimum expectations in understanding and course work as evidenced by performance and submission of graded elements</td>
</tr>
</tbody>
</table>

X. Grade Dissemination

Graded tests and materials in this course will be returned individually only by request. You can access your scores at any time using "myUCF Grades" in the portal. If you need help accessing myUCF Grades, see the online tutorial: https://myucfgrades.ucf.edu/help/.

XI. Computer and Email Requirements

- Your MUST have access to a PC-compatible computer with a Pentium or higher processor running Windows XP or higher. Hardware requirements should exceed the minimal recommended for the specific operating systems.
- Students are expected to have access to and be familiar with:
  - a word processing application (e.g., Microsoft Word) as all assignments will require its use;
  - a spreadsheet application (e.g., Microsoft Excel) as some assignments may require its use; and
  - Adobe Acrobat Reader 6.0 or higher to view course documents.
• Webcourses will be used to communicate with students and disseminate materials and assignments throughout the course. So, students should check Webcourses at least once per day.
• Class notes and handouts will be posted at the latest by noon on class days. It is strongly recommended that students print out hardcopies of class notes to bring to class with them.
• When sending e-mail to the instructor, please begin the “Subject:” of the message with the following: LIT 3930: <last name>:< insert your subject heading >

XII. Course Policies: Technology and Media

Course Blog: Your participation grade depends upon your communication in class sessions and online. In addition to message boards in Webcourses, you may also communicate via 'comments' on the course blog, where the instructor will post news items and provocative questions related to our content. The URL for our course blog is http://fairytaleclass.blogspot.com, or you may access the blog via RSS.

Course Wiki: If you choose to participate in the Extra Credit activity, you must help the class build a 'knowledge base' or communal notes about our course content. Think of this as a repository of all the class information, the kind of thing you could study from. This will be housed on a 'wiki', or a webpage that any of you can update. The wiki is found here: http://fairytaleclass.wikispaces.com, though you will not have 'write' access to the page until I grant you access. Email me your request to be added as a member of that wiki, if you are interested. As instructor, I have access to the logs and history that show how much each individual contributes to the wiki.

Classroom Response Clickers: We will be using e-instruction in class on a regular basis. You will need to purchase a CPS pad (commonly called a “clicker”) from the bookstore or computer store and bring it with you to every class session. It would be wise to bring extra batteries as well, as we will be using the pads in activities that count for class points. The purchase of a CPS pad is NOT optional; it will be used as an integral part of this course. I will provide a short demonstration of how to use CPS in class. Note: Students should purchase ONLY ONE “CLICKER” because the same unit can be used in every class that chooses to use the CPS system. After you purchase your clicker, you must register your clicker online for this class. It is imperative that every student register their unit no later than the first week of class. Instructions for the registration process can be found on the handout. Purchase your clicker at the Computer Store. Note: the Bookstore may also stock these, but they may try to sell you one of the other clickers, either a competing system or an older version of the desired system. Make sure you buy the clicker that looks like the image above.

XIII. Course Policies: Grades

Rewrite Policy: Rewrites are entirely optional; however, only the formal essay ("folk tale interpretation") may be rewritten for a revised grade. Note that an alternate grading rubric will be used for the rewrite, featuring an additional column that evaluates the changes made specifically.

Essay Commentary Policy: Commentary on essays will be delivered in written format, at the end of the essay. However, upon request, an alternate delivery method can be used. If desired, instructor comments will be made verbally and delivered to the student as an mp3 through WebCT. This approach yields far fewer written comments, but much more commentary in general is delivered, due to the speed and specificity of speech. Those requesting mp3 feedback must state so when the essay is turned in.

Extra Credit Policy: There is only one extra credit assignment: building a wiki of course content (see "course wiki " below for details). If extra credit is granted, the additional points are added to the "First Midterm" portion of the
semester grade. You cannot earn higher than 100% on the "First Midterm" portion of the grade; any points over 100% are not counted.

**Group Work Policy:** Everyone must take part in a group project. All members of a group will receive the same score; that is, the project is assessed and everyone receives this score. However, that number is only 90% of your grade for this project. The final 10% is individual, and refers to your teamwork. Every person in the group will provide the instructor with a suggested grade for every other member of the group, and the instructor will assign a grade that is informed by those suggestions. Also, everyone must take part in a group essay (see essay assignments below). The grading criteria are the same as the group project. Once formed, groups cannot be altered or switched, except for reasons of extended hospitalization.

**Late Work Policy:** There are no make-ups for in-class writing, quizzes, the midterm, or the final exam. Essays turned in late will be assessed a penalty: a half-letter grade if it is one day late, or a full-letter grade for 2-7 days late. Essays will not be accepted if overdue by more than seven days.

**Grades of "Incomplete":** The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the “I” will automatically be recorded as an “F” on your transcript.

XIV. **Course Policies: Student Expectations**

**Professionalism Policy:** Per university policy and classroom etiquette; mobile phones, iPods, etc. **must be silenced** during all classroom and lab lectures. Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment. Please arrive on time for all class meetings. Students who habitually disturb the class by talking, arriving late, etc., and have been warned may suffer a reduction in their final class grade.

**Academic Dishonesty Policy:** Academic dishonesty in any form will not be tolerated. If you are uncertain as to what constitutes academic dishonesty, please consult The Golden Rule, the University of Central Florida's Student Handbook (http://www.goldenrule.sdes.ucf.edu/) for further details. As in all University courses, The Golden Rule Rules of Conduct will be applied. Violations of these rules will result in a record of the infraction being placed in your file and receiving a zero on the work in question AT A MINIMUM. At the instructor's discretion, you may also receive a failing grade for the course. Confirmation of such incidents can also result in expulsion from the University.

**Turnitin.com:** In this course we will utilize turnitin.com, an automated system which instructors can use to quickly and easily compare each student's assignment with billions of web sites, as well as an enormous database of student papers that grows with each submission. Accordingly, you will be expected to submit all assignments in both hard copy and electronic format. After the assignment is processed, as instructor I receive a report from turnitin.com that states if and how another author's work was used in the assignment. For a more detailed look at this process visit [http://www.turnitin.com](http://www.turnitin.com).

Note: essays not turned in to turnitin.com by the due date are subject to a half-letter grade penalty, and the essay will be uploaded manually by the instructor anyway.

**University Writing Center:** The University Writing Center (UWC) is a free resource for UCF undergraduates and graduates. At the UWC, a trained writing consultant will work individually with you on anything you're writing (in or out of class), at any point in the writing process from brainstorming to editing. Appointments are recommended, but not required. For more information or to make an appointment, visit the UWC website at [http://www.uwc.ucf.edu](http://www.uwc.ucf.edu), stop by MOD 608, or call 407.823.2197.
Ethics: As reflected in the UCF creed, integrity and scholarship are core values that should guide our conduct and decisions as members of the UCF community. Plagiarism and cheating contradict these values, and so are very serious academic offenses. Penalties can include a failing grade in an assignment or in the course, or suspension or expulsion from the university. Students are expected to familiarize themselves with and follow the University’s Rules of Conduct (see http://www.osc.sdes.ucf.edu/) and the Golden Rule. Vandalism of the course wiki will also be referred to the Office of Student Conduct.

Disability Access: The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

XV. Important Dates to Remember

<table>
<thead>
<tr>
<th>Date</th>
<th>Finish This Homework Before Class</th>
<th>Topics to be Discussed in Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/9</td>
<td>N/A</td>
<td>Introduction</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Reflection on Fairy Tales and YOUR childhood</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fairy tale definitions, examples</td>
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<tr>
<td></td>
<td></td>
<td>Mother Goose</td>
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<td></td>
<td>Folklorists, literary theorists, Freudians, Jungians,</td>
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<td></td>
<td></td>
<td>historical, feminist, psychoanalytical</td>
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<td></td>
<td></td>
<td>Joseph Campbell, The Power of Myth (DVD)</td>
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<td>Tolkien, On Faerie Stories.</td>
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<tr>
<td></td>
<td></td>
<td>Tolkien, Lord of the Rings (DVD)</td>
</tr>
<tr>
<td>1/16</td>
<td>1. Read Cinderella (Blue Text 468-473)</td>
<td>Freud and his theories</td>
</tr>
<tr>
<td></td>
<td>2. Read Cinderella-1812 (pdf)</td>
<td>Campbell, Hero with a Thousand Faces</td>
</tr>
<tr>
<td></td>
<td>4. Read Freud primer (pdf; 17 pages)</td>
<td>Cinderella: Grimms</td>
</tr>
<tr>
<td></td>
<td>5. Read Jung (pdf)</td>
<td>Bloom and the types of questions on quizzes</td>
</tr>
<tr>
<td>1/23</td>
<td>1. Take online quiz #1 before class</td>
<td>Cinderella: Perrault, Basilé</td>
</tr>
<tr>
<td></td>
<td>2. Read Cinderella (Blue Text 444-454)</td>
<td>Bettelheim (Freudian Readings)</td>
</tr>
</tbody>
</table>

“Blue Text” = The Great Fairy Tale Tradition, Jack Zipes
PDFs for readings and reading questions may be found under "Course Content" in the left-side navigation, or clicked directly from this page.
<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
<th>Reading Materials</th>
<th>Notes</th>
</tr>
</thead>
</table>
| 1/30   | 1. Read O'Brien (pdf)  
         2. Read Zipes, Breaking (pdf)                                              | Modern Cinderella (Brandy Norwood)  
         Ever After movie                                                                 | Cinderella: Disney  
         Disney as children’s literature, cultural text, feminist interpretations |
| 2/6    | 1. Prepare for midterm #1 - **bring raspberry Scantron**  
         2. Read Snow White-1857 (pdf)  
         3. Read Snow White-1810 (pdf)  
         4. Read Weber (pdf)  
         5. Optional: Read Gaiman (pdf) (note: some adult themes/language in this file) | Midterm #1 (bring raspberry Scantron)  
         Snow White: Grimms, Basilé  
         Neil Gaiman  
         Historical Readings  
         Garrison Keillor | Snow White: Disney  
         Snow White: Disneyland and Walt Disney World |
| 2/13   | 1. Complete the Reading Questions for Snow White (pdf)  
         2. Read Bennett (pdf)  
         3. Read Nelmes (pdf)  
         4. Read Baudrillard (pdf) | Snow White: Disney  
         Snow White: Disneyland and Walt Disney World | |
| 2/20   | 1. Take online quiz #2 before class  
         2. Read Sleeping Beauty (Blue Text 684-698)  
         3. Read Sleeping Beauty-1810 (pdf)  
| 2/27   | 1. Essay #1 (group essay) due in class today  
         2. Read Ellis (pdf)  
         3. Read Zipes, Once There Were Two Brothers (pdf)  
         4. Read Tatar (pdf)  
         5. Read Basilé Frame (pdf) | Sleeping Beauty: Disney  
         Grimms and their sources  
         Italian tradition: Basilé, Straparola  
         Creation of groups for the Group Project (sign up will occur at the next class meeting) | |
| 3/5    | 1. Prepare for Midterm #2 - **bring clicker!**  
         2. Attempt a first draft of Essay #2. Consult the list of common essay mistakes as a "checklist" before you print a copy to bring to class. This won’t be graded yet, but you should have at least something to work with for today's class period.  
         3. Read Little Mermaid (pdf)  
         4. Complete the Reading Questions for Little Mermaid (pdf)  
         5. Read Seidman (pdf) | Midterm #2 (bring clicker)  
         Little Mermaid: Fouqué, Andersen  
         Little Mermaid: Disney  
         Sign up of topics for the Group Project  
         Thesis workshop - best practices | |
| 3/12   | **Spring Break**                                                                 |                                                                                    |                                                                      |
| 3/19   | 1. Finish Essay #2, submit it to turnitin.com before class, and bring print out to class  
         2. Read Beauty and the Beast (Blue Text 805-820)  
         3. Complete the Reading Questions for Beauty and the Beast (pdf)  
         4. Read Marxism Primer (pdf) | Beauty and the Beast: Grimms (Singing Springing Lark), Beaumont  
         Beauty and the Beast: Disney | |
| 3/26   | 1. Take online quiz #3 before class  
         2. Read Little Red Cap (Blue Text 744-750) | Group Presentation  
         http://www.littleredridinghood.ca | |
3. Read Red Riding Hood ([pdf](#))
4. Read Snow Queen ([pdf](#))
5. Read Grimms, Frog King ([pdf](#))
6. Read Frog Princess (Russian) ([pdf](#))

Red Riding Hood: Grimms, Perrault, movie “Freeway”
Imagining a Disney movie
Bremen Town Musicians

| 4/2 | 1. Finish Individual Project and bring it to class.  
2. Optional rewrites for Essay #2 are due.  
3. Read Rapunzel (Blue Text 474-479, 489-491)  
4. Read Rumplestilskin (Blue Text 625-628)  
5. Read Hansel and Gretel (Blue Text 711-716)  
6. Read Bettelheim - choose either the short version ([pdf](#)) or long version ([pdf](#)) (67 pages); no need to print it all out | Group Presentation  
Rapunzel, Rumplestilskin  
Rapunzel Unbraided: Disney  
Freudian theories  
Hansel and Gretel |
| 4/9 | 1. Take online quiz #4 before class.  
2. Read Grimms, Mother Holle (Blue Text 572-574)  
3. Read Grimms, Girl Without Hands (Blue Text 519-523)  
4. Read Grimms, Jew Among Thorns ([pdf](#))  
5. Read Grimms, Good Bargain ([pdf](#))  
6. Read The Ugly Duckling ([pdf](#))  
7. Read Goldhagen ([pdf](#))  
8. Read Degh ([pdf](#))  
9. Read Grimms’ Preface ([pdf](#)) | Group Presentation  
Girl Without Hands, Mother Holle (text and video)  
Jew Among Thorns, The Good Bargain, Goldhagen  
Manfred Grätz, Grimms' Preface  
Snopes: Milk of Human Kindness; other Urban Legends  
H.C. Andersen: Ugly Duckling |
| 4/16 | 1. Finish Essay #3. Consult the list of common essay mistakes as a "checklist" before you print the final copy. Use turnitin.com before class.  
2. Read Postmodernism Primer ([pdf](#))  
3. Read Schwarz ([pdf](#)) | Group Presentation  
Campbell, Revisited  
Fairy tale descendants: Tolkien, Edgar Allen Poe, George Lucas, C.S. Lewis  
Modern fairy tales: Faerie Tale Theater, Little Golden Books, "supermarket" books  
Post-Modern fairy tales: Fractured, Politically Correct, Shrek, Into the Woods  
Fairy tales and video games |
| 4/23 Wed. | (date is tentative) | Final Exam, 7:00pm-10:00pm  
*bring clicker and five blank pieces of paper* |

* Note: The Schedule is subject to revision
Essay and Project Assignments

Papers must be turned in typed and double-spaced (Times New Roman 12 or similar font). Please turn in papers left-aligned, not center-justified.

In this course we will utilize turnitin.com, an automated system which instructors can use to quickly and easily compare each student's assignment with billions of web sites, as well as an enormous database of student papers that grows with each submission. Accordingly, you will be expected to submit all assignments in both hard copy and electronic format. After the assignment is processed, as instructor I receive a report from turnitin.com that states if and how another author's work was used in the assignment. For a more detailed look at this process visit www.turnitin.com.

Class ID: 1904483  
password: kevinyee

Essays are due at turnitin.com the same day as in class. Late online submissions are subject to a penalty of a half letter grade.

Essay #1 - Group Essay
Length: 2-4 pages  
Essay Due Date: February 27 (note: Turnitin.com is not required for the group essay).

Prompt: Write an original fairy tale. You must write the tale in the style of one author: choose Perrault, Basile, or Grimms to mimic in your style. Part of the grade will reflect how accurately you capture the tone and the emphasis (or lack thereof) on a moral or theme to the tale. A successful essay will capture the information and discussion from our class and fold these into the work.

Other considerations: this group work is not related to the "group project" to be turned in later in the semester. For this group essay, you may choose your own group mates. Groups may be three, four, or five members large. The group grade is shared communally, regardless of individual contributions. As noted above, group members will also rate the contributions of all other group members.

Essay 2: Folk Fairy Tale Interpretation
Length: 4-5 pages  
Essay Due Date: March 19  
Optional Rewrite Due Date: April 2 (note: bring the graded original essay and marked-up grading rubric as well. Turnitin.com is not required for the rewrites).

Prompt: Write an interpretation of a folk fairy tale we have discussed in class. You are free to focus on a single version of a tale, or to use multiple versions. You also have the freedom to work with multiple tales if desired, though this may be more difficult, given the page limit. You are not required to adopt fully any one interpretation we have given in class. Your essay should represent a well-rounded interpretation that takes opposing viewpoints into consideration when warranted, but otherwise does not mention them. The difficulty will be finding a balance between saying too little (an argument too highly focused on just its one point) and saying too much (bringing in alternative interpretations that detract rather than add to your interpretation).

Other considerations:
- Give your essay a creative title; titles are the one point in formal writing when colloquialisms and playing with language are encouraged.
- Start with a strong, ambitious thesis.
- Remember your audience: write the essay for someone in our class; in other words, someone who would know the storyline and may only need reminders if you are dealing with an obscure plot detail; otherwise, do not relay plot.
- Provide quotes in your essay, but also for maximum value you should make use of the quotes beyond just their “surface meaning.” Can something be inferred, is there symbolism in word choice, are things left implied? Interpret quotes, rather than just “quoting” them, and your claims will be made much stronger.
- Please note there is no such thing as Grimm’s. The plural form is Grimms, and the plural possessive is Grimms’.

Essay 3: Research Paper on Folk Fairy Tale
Length: 5-8 pages
Essay Due Date: April 16 (no rewrite option)

Prompt: Write an interpretation of one or more fairy tales we have discussed in class (some of you might choose to link multiple tales in interesting ways). You may incorporate multiple versions of tales at your discretion, as needed for the argument. All essays should include citation of at least three secondary sources we have read this semester, with at least one source highly relevant for your argument. You may also freely use the essays at the back of the blue text (pp. 845-978). Incorporating criticism does not mean merely quoting that source incessantly; rather, the ideas of this source should be central to your own thesis. Perhaps you agree with the source and build off the source’s ideas (but be cautious that you don’t merely present their argument). Or perhaps you fundamentally disagree with the source. It matters only that you engage the source directly and significantly. The trick to writing this essay well is to craft an interesting thesis that engages the secondary literature directly. Try to add to the dialogue among scholars rather than just report on it. You should choose a different fairy tale from the one used for the previous essay.

Group Project
The group grade is shared communally, regardless of individual performances. The group will present for 30 minutes in class. It is not required that all group members present an equal number of minutes; your group is free to divide up the work in any way it sees fit. However, see the policy above for an reminder of how group members also provide a grade suggestion for individual effort. Those who want to avoid presenting to the class may wish to be more active in the research or writing phase of the project. The presentation itself may consist of lecture, PowerPoint presentation, role-play/skit, audio/video presentation, handouts, group activities, or any combination of the above.

You may choose your own group, and your group will choose a date on which to present, from among our last four class meetings. Groups must consist of exactly five people. A sign-up sheet will be distributed, and each group may choose from the list of possible group projects. Note that each topic may only be covered by one group. Possible topics include:

1. Fairy tales from another culture. Possibilities include Norwegian, Russian, Japanese, Native American, or any other culture (a different group may take each culture; only German, French, Italian, and Danish are off-limits). Your task is to provide a snapshot of how similar (or different) the body of popular fairy tales is - just how many “common” tales are there, and speculate as to why. Do not spend more than 10 minutes introducing plot lines. Use the remaining 20 minutes to explain, explore, debate, and analyze this other fairy tale tradition using the tools we’ve developed this semester. Part of that analysis must necessarily include at least one secondary scholar writing about the other tradition; invoke this person by name, explain her/his position, and take your own critical stand on why this scholar is correct (or not correct). Again, use our critical tools developed this semester to “engage in dialogue with this scholar.” Note: finding resources for this topic is part of your challenge; you may be able to locate primary texts in the library or any Barnes & Noble bookstore, but you’ll also need to locate at least one secondary source of direct relevance to your chosen culture’s fairy tale tradition. Librarians may help, or you may search Google Scholar, there are some at SurLaLune, or try the MLA International Database (you’ll need to scroll down a bit to find it). You may have luck looking specifically for Ozaki (Japan), Stephens (Irish), or Jacobs (Indian or English).
2. A critical and substantive look at the fairy tales as used at Walt Disney World rides, shows, and environment. You may only discuss fairy tales that we have read in this class. It is permissible to focus on just one fairy tale and look at various and multiple park permutations. Or, you may choose to look at only a single park attraction/show, and explore that in depth. In your report, explain how the Disney park(s) have taken the tale(s) you are focusing on, and adapted them. Explore not just the 'how' in the adaptation, but the 'why' as well, and delve into the repercussions of such alterations to the narrative. You may want to consider any (or all) of these questions: What has become of the story’s message? Is there anything to be gained by a three-way comparison (the text, the Disney movie, and the Disney park attraction)? Are there trends in the progression of the story from text to movie to ride? What do these adaptations say about Disney? What do they say about the modern audience? Note: to do this topic justice, you and your group partners will need to visit Disney World, perhaps multiple times.

3. Rocky and Bullwinkle's Fractured Fairy Tales, found on [http://www.brownielocks.com/](http://www.brownielocks.com/) and other websites. Your task is to highlight 2-3 tales similar to ones we've read in our class and explain how the Fractured tradition is different (15 minutes), and what critical analysis should be applied to the tales (15 minutes).

4. A critical review of the website SurLaLune. Your task is to view the pages on Cinderella and Beauty and the Beast, and then also choose a third tale to focus on. In the presentation, spend ten minutes on each tale. When discussing each of your three tales, provide a review of what SurLaLune claims regarding three topics: the history, similar tales across cultures, and modern interpretations of that tale. Balance your time between simply reporting what the website claims, and using the tools we’ve developed this semester to provide critical commentary on what the website says. Be sure to dedicate a couple minutes at the start of your presentation to explain what the website is as a whole, and what it accomplishes.

5. A critical review of fairy tales as seen in Second Life. Isolate one topic in particular to focus on, and visit enough locales to determine some patterns. For instance, if you wish to look at present-day incarnations of Cinderella, visit multiple locations in SL that address this theme, even glancingly, and take snapshots. Apply the tools, terms, and interpretations we’ve developed this semester to the observations from Second Life, and prepare a PowerPoint presentation to show the images you've captured. Your task is to intelligently capture the essence of the modern day usage of fairy tales as inflected through SL, and interpret how and why this came to be. Notes: the free (basic) account is sufficient, and be aware that some of SL is for mature audiences only. Mature images are not allowed in your presentation.

**Individual Project**

In addition to the group project, every person must complete an individual project. In the individual project, everyone has the same task: choose a fairy tale that we’ve read this semester, research the secondary literature (not websites) on that tale (the articles in our blue text are off limits; you may wish to make use of Google Scholar or the MLA International Database to find relevant articles), and then write a one-page summary of the types of research available on this tale. Do not provide lengthy explorations of individual arguments; instead spend your time explaining the pattern of research (i.e., does this tale tend to prompt mostly Freudian readings? Why would that be?) Then, write a short essay (2-3 pages) that is focused on one particular article by a scholar. Unpack her/his argument and provide your critical “take” on the article’s ideas, using tools and concepts we’ve developed this semester. The idea is to engage the scholar directly, as though you were writing an article for publication yourself. It is acceptable to use the same author for this individual project that you are using for second essay (where you must incorporate at least three authors).
## Essay Grading Rubric

<table>
<thead>
<tr>
<th>Points</th>
<th>Conceptual</th>
<th>Thesis</th>
<th>Development and Support</th>
<th>Organization</th>
<th>Language</th>
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<tbody>
<tr>
<td>10</td>
<td>has cogent analysis, shows command of interpretive and conceptual tasks required by assignment and course materials; ideas original, often insightful, going beyond ideas discussed in lecture and class</td>
<td>essay controlled by clear, precise, well-defined thesis; is sophisticated in both statement and insight; scope of thesis is ambitious and original</td>
<td>well-chosen examples; persuasive reasoning used to develop and support thesis consistently; uses quotations and citations effectively; causal connections between ideas are evident</td>
<td>appropriate, clear and smooth transitions; arrangement of paragraphs seems particularly apt; excellent topic sentences; paragraphs linked rather than stacked; excellent topic sentences that are claims in themselves</td>
<td>uses sophisticated sentences effectively; usually chooses words aptly; observes conventions of written English and manuscript format; makes few minor or technical errors</td>
</tr>
<tr>
<td>9</td>
<td>shows a good understanding of the texts, ideas and methods of the assignment; goes beyond the obvious; may have one minor factual or conceptual inconsistency</td>
<td>clear, argumentative thesis central to the essay; may have left minor terms undefined; may be more general than specific; level of ambition may not be high enough</td>
<td>pursues thesis consistently; develops a main argument with clear major points and appropriate textual evidence and supporting detail; makes an effort to interpret quotes beyond their surface meaning</td>
<td>distinct units of thought in paragraphs controlled by specific and detailed topic sentences; clear transitions between developed, cohering, and logically arranged paragraphs that are internally cohesive; some stacking rather than linking paragraphs; modest topic sentences</td>
<td>some mechanical difficulties or stylistic problems; may make occasional problematic word choices or awkward syntax errors; a few spelling or punctuation errors or cliché; usually presents quotations effectively</td>
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<tr>
<td>8</td>
<td>shows an understanding of the basic ideas and information involved in the assignment; may have some factual, interpretive, or conceptual errors; operates at a level consistent with “obvious” information already known about the text</td>
<td>general thesis or controlling idea; may not define several central terms; thesis attempts to “prove” too little</td>
<td>only partially develops the argument; shallow analysis; some ideas and generalizations undeveloped or unsupported; makes limited use of textual evidence; fails to integrate quotations appropriately</td>
<td>some awkward transitions; some brief, weakly unified or undeveloped paragraphs; arrangement may not appear entirely natural; contains extraneous information; some paragraphs unnecessary or may be too long or too short; basic topic sentences</td>
<td>more frequent wordiness; several unclear or awkward sentences; imprecise use of words or over-reliance on passive voice; one or two major grammatical errors (subject-verb agreement, comma splice, etc.); effort to present quotations accurately</td>
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<td>6-7</td>
<td>shows inadequate command of course materials or has significant factual and conceptual errors; does not respond directly to the demands of the assignment; confuses some significant ideas</td>
<td>thesis vague or not central to argument; central terms not defined</td>
<td>frequently only narrates; digresses from one topic to another without developing ideas or terms; makes insufficient or awkward use of textual evidence</td>
<td>simplistic, tends to narrate or merely summarize; wanders from one topic to another; illogical arrangement of ideas; topic sentences incomplete or insufficient</td>
<td>some major grammatical or proofreading errors (subject-verb agreement; sentence fragments); language marred by clichés, colloquialisms, repeated inexact word choices; inappropriate quotations or citations format</td>
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<tr>
<td>0-5</td>
<td>writer has not understood lectures, readings, discussion, or assignment</td>
<td>no discernible thesis</td>
<td>little or no development; may list facts or misinformation; uses no quotations or fails to cite sources or plagiarizes</td>
<td>no transitions; incoherent paragraphs; suggests poor planning or no serious revision</td>
<td>numerous grammatical errors and stylistic problems seriously distract from the argument</td>
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