

**ENG 4460/6460-A01:**  
**Studies in Literary Genres & Themes**  
**Summer A 2019, 402 Millett Hall**  
**TR 11:40 am – 3:05 pm**



**Professor:** Dr. Hope Jennings  
**Office Hours:** TR 3:15-4:15 pm  
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### **COURSE DESCRIPTION**

#### *Myth & Fairy Tale in Contemporary Women's Writing*

Myths and fairy tales often reproduce historical and socio-cultural norms concerning gender/sex roles, representations of the body, sexuality and desire, and familial or romantic relationships. In our readings of contemporary revisionist versions of classical fairy tales and myths, we will examine how these genres serve as vehicles for challenging patriarchal ideologies and reclaiming women's voices and agency. Alongside selections by influential twentieth-century feminist writers, we will read recently published short stories, novels, and poetry as representative of a renewed interest in women's rewriting of myth and fairy tale. We will question the extent to which these texts reimagine classical fairy tales and myths by challenging narrative conventions and encoding feminist themes. In other words, do they disrupt, subvert, and redefine gender stereotypes and roles, or simply enact role reversals and thus reproduce sex/gender binaries by failing to renegotiate patriarchal power dynamics? We will interrogate the ways in which feminist re-visions or "contaminations" of traditional tales might also lead to new narrative forms, particularly through the use of experimental strategies, and with greater emphases on race, ethnicity, religion, immigration, and queer/ed bodies and identities. We will also focus on key themes found within classical tales: girlhood, gender roles, marriage, motherhood, and familial relationships.

### **COURSE OUTCOMES**

*As indicators of successful achievement of the course content and objectives, students will:*

1. demonstrate, through oral and written responses, their ability to understand and close-read various genres, themes, and motifs present in the works of literary authors;
2. demonstrate, through oral and written responses, their understanding of and ability to apply critical vocabulary and concepts in the interpretations of literary texts;
3. demonstrate, through oral and written responses, their engagement with interpretive approaches and important critical trends used in the analysis of literary texts;
4. produce papers that appropriately incorporate and respond to secondary as well as primary sources and are properly formatted and correctly cited according to MLA style.

### **WRITING ACROSS THE CURRICULUM OUTCOMES**

This is an **Integrated Writing** course for English and Women, Gender, and Sexuality Studies majors, which requires *at least* 5000 words of writing, *at least* half evaluated formally and *all* of which will count as part of students' performance in the course. Writing assignments will be evaluated for content, form, style, and overall writing proficiency. Students are expected to produce writing that:

- Demonstrates their understanding of course content,
- Is appropriate for the audience and purpose of a particular writing task,
- Demonstrates the degree of mastery of disciplinary writing conventions appropriate to the course (including documentation conventions), and
- Shows competency in standard edited American English.

## REQUIRED TEXTS

*Additional assigned readings available in Pilot as PDFs.*

Carter, Angela. *The Bloody Chamber*. Penguin, 1990. ISBN: 978-0140178210  
Lai, Larissa. *Salt Fish Girl*. Thomas Allen Publishers, 2002. ISBN: 9780887623820  
Oyeyemi, Helen. *Mr. Fox*. Riverhead Books, 2011. ISBN: 9781594486180  
Shamsi, Kamila. *Home Fire*. Riverhead Books, 2018. ISBN: 9780735217690  
Townsend, Alison. *Persephone in America*. SIUP, 2009. (*selected poems in Pilot*)

## COURSE EVALUATION

Grades are based on the following points (1,000 total):

Attendance & Participation	200
Questions & Summaries (6x25 pts each)	150
Critical Responses (4x100 pts each)	400
Research Essay or Fairy Tale/Myth	250

Grading Scale:	
90-100%	A
80-89%	B
70-79%	C
60-69%	D
0-59%	F

**Attendance & Participation (20%):** Students are expected to attend class fully prepared to contribute to discussion, which includes completing all reading assignments, bringing the assigned readings with you to class, and being able to respond to questions and engage respectfully with peers. If you meet all of these expectations then you will receive full credit (FC/fully present); if you arrive late or leave early, leave class multiple times and/or for extended periods, or are clearly unprepared or unwilling to participate, you will receive partial credit (PC/non-participatory); if you are absent or engage in any disruptive behaviors (see general conduct rules below), you will receive no credit (NC/absent). Simply showing up to class does not mean you are fully present, and absences are factored into your final participation grade, which is based on the average of full credit, partial credit, and no credit points that you've earned.

**Attendance Policy:** Attending higher education is voluntary, and so it is your choice whether you show up for class and participate. If you use the time of the class meeting to do something else, that is your decision. Missing class is not an excuse for missing assignments or submitting things late. If you miss class, you should refer to the syllabus, class calendar, and/or a classmate for information about what was covered on that day. Do not expect me to do this work for you. **NB:** *Missing more than 1/4 of scheduled course time (more than 5 classes), including partially missed classes, will lead to at least a full letter grade deduction (100 points) from your overall final grade for the course.*

**Questions & Summaries (15%):** For this assignment, you will need to select a significant quotation or passage from one of the stories or novels and create a substantive discussion question prompted by your selection. You should also provide a brief paragraph summary of your selection, explaining why you think it's significant to a major theme in the text and/or how it relates to broader issues or debates explored in this class. You must do a total of 6 out of 8 questions and summaries (25 pts. each), at least three of which must be on the assigned novels, and the additional two may be submitted for extra credit (as long as they are submitted the day of the assigned reading). Undergraduate Q&S should be 150-200 words (1 page), *excluding the quoted text or passage*, and graduate students should submit 350-500 words (approx. 2-3 pages). Questions and summaries will be due every Thursday from Weeks 2-6. You must submit a copy to the dropbox by the start of class and be prepared to share your question during class discussion. Please follow the same formatting and organization as shown in the sample assignment available in Pilot.

**Assignment Guidelines & Rubrics** for the Critical Responses and Research Essay or Fairy Tale/Myth options are available on the class website.

### SUBMISSION GUIDELINES FOR WRITING ASSIGNMENTS

All response papers and essays must be formatted according to the most recent MLA style guidelines, using Times New Roman 12-point font, 1" margins with clearly indented paragraphs and no extra spacing between paragraphs. The word count should be indicated at the end of the paper (e.g. "WC: 1,500"), excluding the Works Cited page. You must submit electronic copies of all written work, including the questions and summaries, to the Pilot dropbox in a Word attachment (.doc, .docx, or .rtf); if you do not submit a copy to the dropbox or submit your paper in a format that cannot be opened, it will not be graded. The Pilot dropbox will remain open and I will use the timestamp of your submission to confirm whether you submitted by the 11:59 pm deadline. If you experience trouble with Pilot when trying to submit, then you should immediately send me the essay in an email attachment so that I know you completed the assignment on time—you will still need to submit a copy to Pilot and you will not receive a grade until you do so. The paper submitted must match the one originally sent by email.

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### ACADEMIC HONESTY GUIDELINES & POLICY

Penalties for academic dishonesty and student procedure in academic dishonesty prosecution are clarified in the *Wright State University Student Handbook* and on the Office of Community Standards & Student Conduct website at: <http://www.wright.edu/students/judicial/integrity.html>. Plagiarism is using other people's ideas and/or words without crediting them and is considered intellectual theft; paraphrasing also requires citations and page numbers. For further information about plagiarism, refer to: <http://www.wright.edu/academics/writingctr/resources/plagiarism.html>.

**INSTRUCTOR POLICY ON PLAGIARISM:** If any portion of submitted work is plagiarized, you will receive a "0" on that assignment; if you commit a second offense, regardless of circumstances, you will receive an F for the entire course and may be subject to disciplinary action.

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### GENERAL EVALUATION CRITERIA FOR ALL WRITTEN WORK

- A = Demonstrates advanced critical thinking skills and outstanding knowledge of the readings and course content. Ideas are original and depth of analysis is excellent. Writing is clear, concise, free of basic errors, easy to follow **and** shows excellent command of language and disciplinary style.
- B = Demonstrates critical thinking and familiarity with readings and course content; provides relevant examples. Writing is coherent, concise, easy to follow, and **nearly** free of basic errors.
- C = Demonstrates basic understanding of the readings and other course content and can provide a good summary of material but only provides superficial analysis and support for issues raised. Writing is coherent and easy to follow but wordy, repetitious and/or marred by numerous errors.
- D = Demonstrates minimal understanding of readings and course content; ideas are vague or not supported by any analysis and shows overall lack of effort. Writing lacks general coherence and shows little to no command of the English language.
- F = Demonstrates serious lack of understanding of readings and other course content; serious lack of analysis and/or effort. Writing is incoherent and impossible to follow

## GENERAL CONDUCT & COURSE POLICIES

*NB: Failure to follow these guidelines may lead to dismissal from the class.*

- You are expected to compose yourself as if in a professional environment. This includes attending class regularly and on time, being prepared for each class session, and contributing to course requirements as if you were in a workplace. Unprofessional behavior will imperil your ability to get a good grade, but also your ability to receive a letter of recommendation from me should the need arise. I request that you address me as Dr. Jennings and not by first name. For some of the contexts and reasons behind this general preference and standard of professional etiquette, I recommend reading this *New York Times* essay: [“U Can’t Talk to Ur Professor Like This”](#).
- Electronic devices such as laptops and tablets may only be used for taking notes and/or referring to assigned readings. Cell phones must be on silent and recording of class discussions are not permitted.
- Respect toward peers and the instructor includes active listening, even if your views differ, and refraining from bigotry and intolerance toward others. Although your individual opinions about the texts and issues explored in this class are encouraged, you must be able to present your interpretations or stance through an informed lens, using critical thinking and/or verifiable evidence beyond personal beliefs or anecdotal experiences (such as reference to textual examples, reliable secondary sources, or socio-cultural, historical, and political contexts).
- You are expected to follow the class calendar and assignment guidelines. If you are confused about any of these it is your responsibility to ask for clarification, and NOT the night before something is due. I do not accept late submissions and any missing assignment will receive a zero. All submission deadlines are posted in the class calendar below as well as in Pilot.
- Extensions are granted ONLY in extreme cases of illness or emergency, which must be documented and, if possible, communicated to me *before* the due date and not after the missed deadline. Regardless of circumstances, I reserve the right to deny any requests for extensions and will only grant incompletes to students who have consistently attended class and are missing no more than 1-2 assignments. I do not offer individual extra credit opportunities; extra credit assignments are rarely provided and only as an option available to the entire class.
- Raider Mail is the best way to communicate with me. You can expect to receive a reply within a 24-hour period on weekdays; I normally do not respond to e-mail on weekends. Check the newsfeed on the course homepage in Pilot for any class updates or info. If I make changes to the syllabus or class calendar, I explain these in class and post them in Pilot.

## USEFUL CAMPUS & ONLINE RESOURCES

**University Writing Center:** The Writing Center (031 Library) provides individualized writing consultation at no cost to students. If you meet with a writing tutor, be sure to bring a copy of your assignment with you. For more information, call 775-4186. Or visit the Writing Center's Web page: <http://www.wright.edu/uc/success/services/writing-center.html>

**University Libraries:** The University Libraries are the scholarly information center for the University. In support of the University's mission of educational excellence, the Libraries collect, organize, preserve, and facilitate access to scholarly resources in all formats; support teaching, learning, and research in an intellectually open environment; and provide instruction in the use of traditional and new information resources and technologies. The libraries' online catalog, databases, and interlibrary loan service is essential for conducting research. Web page: <https://www.libraries.wright.edu/>

**OWL at Purdue:** The Online Writing Lab (OWL) at Purdue University houses writing resources and instructional material, and provides these as a free service to assist with many writing projects. Resources include teaching and tutoring, guidelines on general and subject-specific writing tips, and how to conduct, use, and cite research. Web page: <https://owl.english.purdue.edu/owl/> and MLA Style guidelines: <https://owl.english.purdue.edu/owl/resource/747/01/>

**Counseling and Wellness Services:** If you are suffering from depression or have any other mental health concerns, please be aware that counseling services are available on campus. Counseling and Wellness offers a wide range of services to the Wright State University community, including the following: group, individual, couples, and family counseling, crisis intervention, and outreach. They offer specialized services on a variety of mental health, multicultural, diversity, and wellness issues. Location: the bottom level of the Student Union off the Atrium and below the Admissions Office in suite 053. Hours: 8:30 a.m. to 5:00 p.m., Monday through Friday. Call 775-3407 or stop by to set an appointment. Web page: <http://www.wright-counseling.com/>

**Disability Services:** If you require course accommodations due to a disability, please inform me so we can make arrangements early in the quarter. For more information about support services offered by Disability Services (E186 Student Union), call 775-5680; TTY: 775-5844. Or visit their Web page: [http://www.wright.edu/students/dis\\_services/](http://www.wright.edu/students/dis_services/)

**CATS:** Faculty are not experts in trouble shooting Pilot or computer programs of any type. The quickest way to resolve technical issues is by using the resources at the HELP Desk: 937-775-4827 or 1-888-775-4827.

**Course Schedule**  
**NB: subject to changes**

WEEK	DATE	Reading Assignments & Due Dates (All readings except novels are in Pilot)
ONE	5/14	<b>Intro to the Class:</b> Genre, Theme, and Course Texts <b>Review:</b> from <i>Don't Bet on the Prince</i> : Marcia K. Lieberman, "Female Acculturation through the Fairy Tale" (pp. 185-200); Karen E. Rowe, "Feminism and Fairy Tales" (pp. 209-223)
(QS-1)	5/16	<b>Source Tales:</b> Princess/Witch Archetypes, Cinderella, Brothers Grimm Tales Margaret Atwood, "There Was Once" and "Unpopular Gals"; A. S. Byatt, "The Story of the Eldest Princess"; Angela Carter, "Ashputtle"; Jeanette Winterson, "The Story of the Twelve Dancing Princesses"; Suniti Namjoshi, selections from <i>Feminist Fables</i>
<b>Revisionist Fairy Tales: Metamorphosis and Metatexts</b>		
TWO (QS-2)	5/21	<b>Source Tales:</b> Bluebeard, Beauty and the Beast, Sleeping Beauty, Little Red Riding Hood Angela Carter, "The Bloody Chamber," "The Tiger's Bride," "The Lady of the House of Love," "The Werewolf," "The Company of Wolves," and "Wolf-Alice"
(QS-3)	5/23	<b>Source Tales:</b> Werewolf/Vampire Legends, Selkie/Mermaid Folklore, Bluebeard Samantha Hunt, "Beast"; Gina Ochsner, "Song of the Selkie"; Kelly Link, "The Summer People"; Daisy Johnson, "Starver" and "Blood Rites"; Carmen Maria Machado, "The Husband Stitch"
	5/26	<b>DUE:</b> Response 1 (Sunday 11:59 p.m.)
THREE	5/28	<b>Source Tales:</b> Mr. Fox, The Robber Bridegroom, Fitcher's Bird (Bluebeard Variants) Helen Oyeyemi, <i>Mr. Fox</i> (pp. 1-142)
(QS-4)	5/30	Helen Oyeyemi, <i>Mr. Fox</i> (pp. 145-324)
	6/2	<b>DUE:</b> Response 2 (Sunday 11:59 p.m.)
FOUR	6/4	<b>Source Tales:</b> The Little Mermaid, The Red Shoes, Chinese Folklore/Origin Myths Larissa Lai, <i>Salt Fish Girl</i> (pp. 1-146)
(QS-5)	6/6	Larissa Lai, <i>Salt Fish Girl</i> (pp. 147-269)
	6/9	<b>DUE:</b> Response 3 (Sunday 11:59 p.m.)
<b>Reimagined Myths: Monstrous Families and Subversive Desires</b>		
FIVE	6/11	<b>Source Myth:</b> Antigone Kamila Shamsie, <i>Home Fire</i> (pp. 3-155)
(QS-6)	6/13	Kamila Shamsie, <i>Home Fire</i> (pp. 157-274)
	6/16	<b>DUE:</b> Response 4 (Sunday 11:59 p.m.)
SIX (QS-7)	6/18	<b>Source Myths:</b> Demeter & Persephone, Orpheus & Eurydice, Galatea & Pygmalion Alison Townsend, selections from <i>Persephone in America</i> ; Samanta Schweblin, "Headlights"; Heidi Julavits, "Dark Resort"; Madeline Miller, "Galatea"; Kelly Link, "The New Boyfriend"
(QS-8)	6/20	<b>Source Myths:</b> Bacchantes, Daphne, Sedna (Inuit), Zeus & Europa, Artemis & Apollo, Isis & Osiris Sabina Murray, "The Sisters"; Dawn Raffel, "Daphne"; Kathryn Davis, "Sanna"; Sarah Blackman, "The White Horse"; Aurelie Sheehan, "The Lotus Eaters"; Kelly Link, "The Valley of the Girls"
	6/23	<b>DUE:</b> Research Essay or Fairy Tale/Myth (Sunday 11:59 p.m.)