



The University of British Columbia  
Department of Central, Eastern and Northern European Studies

**GERM 121 German Fairy Tales and Popular Culture (in English)**  
*Term I Fall Session 2021*

**Acknowledgement**

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*UBC's Point Grey Campus is located on the traditional, ancestral, and unceded territory of the xwməθkwəyəm (Musqueam) people. The land upon which it is situated has always been a place of learning for the Musqueam people, who for millennia have passed on their culture, history, and traditions from one generation to the next on this site.*

**COURSE INFORMATION**

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**Title:** German Fairy Tales and Popular Culture (in English)

**Code:** GERM 121      **Section:** 001      **Credit Value:** 3

**Meeting Times:** Monday, Wednesday, and Friday from 4:00 PM to 5:00 PM

**Meeting Location(s):** BUCH-B141

**CONTACT**

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**Instructor:** Dr. Elizabeth "Biz" Nijdam  
**E-Mail:** [biz.nijdam@ubc.ca](mailto:biz.nijdam@ubc.ca)  
**Phone #:** 778-697-6294  
**Office Hours:** Fridays 11am to 12pm PT  
**Virtual Office Hours:** by appointment

**PREREQUISITES**

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This course examines selected folk and fairy tales from the German-speaking tradition and their adaptations **in English and in English translation**. It therefore does not require any prior knowledge of the German language. This course will also introduce and cover the pertinent historical, political, and cultural contexts as they become relevant.

PREREQUISITES: None

COREQUISITES: None

## COURSE CONTENT & STRUCTURE

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This course examines selected folk and fairy tales from the German-speaking tradition, primarily those collected by the Brothers Grimm, and their adaptation in popular culture. We will locate the texts in the 18th- and 19th-century cultural contexts of their origins and then follow how they have evolved into perennial favourites internationally across various media, including film, video games, board games, and comics. Students will thus explore how fairy tales have changed over the centuries to meet new political, cultural, and social demands, while adopting innovative formal and narrative strategies with the emergence of new technologies.

Course readings will be supplemented by short introductory lectures on a variety of disciplinary approaches to fairy tales, such as feminist and critical race studies perspectives as well as media studies theory.

In addition to weekly course readings, class discussion, group work, and short Response Assignments, students will complete a Midterm Assignment and a creative Final Project accompanied by a Reflective Essay.

## LEARNING OBJECTIVES

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Upon successful completion of this course (i.e., with active attendance and participation, completion of reading and writing assignments, and exams), students will be individually and cooperatively able to:

- (1) **define** important concepts (e.g., folk and fairy tales) and **identify** historical and cultural contexts surrounding their emergence and development;
- (2) **recognize** aspects of gender, sexuality, race, social standing, and religion in the periods and cultural products discussed;
- (3) **analyze** adaptations of tales and **compare** their content and cultural contexts with those of the “originals”;
- (4) **respond** concisely to thematic questions in clear and concise form.

Following this course, students may wish to

- pursue a major or minor in German Studies (more info. online: <https://cen.es.ubc.ca/>)
- study abroad (visit <https://students.ubc.ca/about-student-services/go-global>)
- take similar courses in our department, like CENS 307 – Witches: Myth and Reality; CENS 201 – Contrasts and Conflicts; SCAN 335 – Vikings and Norse Mythology
- contact the German Undergraduate Advisor, Dr. Florian Gassner ([florian.gassner@ubc.ca](mailto:florian.gassner@ubc.ca)), with questions or for more information.

## GENERAL GUIDELINES AND EXPECTATIONS

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Our classroom environment, whether it be virtual or in-person, should be an inclusive and welcoming learning space. To this end, students will be signing a set of Discussion Guidelines at the beginning of the semester in order to help foster the respectful community environment essential to learning. However, even without these explicit guidelines, the following classroom behaviour is expected of all members of this course:

- All questions, posts, and interventions should be respectful, thoughtful and pursued with care about the other students in the course.
- This course addresses some difficult topics that may upset students or trigger some painful memories. While I cannot know in advance what will be a trigger for someone, many of our texts include references to sensitive issues, such as racism and violence, notably against women. Do not feel obliged to engage with triggering material. **If for any reason whatsoever you feel engaging with a particular text might negatively impact your mental health, please email me at [biz.nijdam@ubc.ca](mailto:biz.nijdam@ubc.ca) immediately or have someone you trust email me on your behalf, so that we make an alternative content arrangement.** Moreover, I encourage all students to reach out for help in the event that they find the course material triggering.
- Respectful disagreement should be presented in a manner appropriate to intellectual inquiry, in a manner that respects all those involved, and at the appropriate time.
  - You can reach out to discuss some issues further.
  - You can take time to process something.
  - You should engage with other students, whose experience may be different, with care.
- Since this course was designed during the COVID-19 global pandemic, it takes advantage of some of digital teaching tools and processes available to courses delivered online. **Moreover, in light of the continued uncertainty around new variants, some course sessions will have the option to be participated in remotely, though the classroom will still be available for students who will be on-campus during this time.** These sessions will likely include guest speakers' presentations, workshops, and webinars as well as film screenings, but they might also include other kinds of class sessions.
- Students are expected to attend these sessions, which will generally be held during normal course hours. For those students who cannot attend, permission will be asked to the guest speakers to record the sessions and to make them available online.
- **Email policy:** I respond to emails usually within 24 hours. If you email me very late at night, over the week, or on a holiday, I may not respond until the next working day. For emergency situations, please feel free to text me at 778-697-6294.

## COVID-19 Safety

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Provincial Health Orders and UBC policy now mandate masks in all indoor public spaces on campus. These spaces include classrooms, residence halls, libraries, and common areas. **You are thus required to wear a non-medical mask during our class meetings, for your own protection and for the safety and comfort of everyone else in the class.** For our in-person meetings in this class, it is important that all of us feel as comfortable as possible engaging in class activities while sharing an indoor space. Non-medical masks that cover our noses and mouths are a primary tool for combating the spread of Covid-19. Further, according to the provincial mandate, masks are required in all indoor public spaces including lobbies, hallways, stairwells, elevators, and labs. There may be students who have medical accommodations for not wearing a mask. Please maintain a respectful environment. UBC Respectful Environment Statement.

Students who wish to request an exemption to the indoor mask mandate must do so based on one of the grounds for exemption detailed in [the PHO Order on Face Coverings \(COVID-19\)](#). Such requests must be made through the Center for Accessibility (Vancouver campus).

After review, students that are approved for this accommodation will be provided with a letter of accommodation to share with faculty members teaching courses in which they are registered. In the intervening time, these students are welcome in the class.

*Mask wearing protects you as well as others in your environment. Let's do everything we can as a community to stop the spread of this virus.*

**If you are sick**, it is important that you stay home. Complete a self-assessment for Covid-19 symptoms here: <https://bc.thrive.health/covid19/en>. In this class, the marking scheme is intended to provide flexibility so that you can prioritize your health and still succeed.

**If you miss class because of illness:**

- Make a connection early in the term to another student or a group of students in the class. You can help each other by sharing notes. If you don't yet know anyone in the class, post on the Discussion Forum on Canvas to connect with other students.
- Consult the class resources on Canvas.
- Use the Discussion Forum on Canvas for help.
- Attend Virtual Office Hours (by appointment).
- If you are concerned that you will miss a key activity due to illness, please contact me at [biz.nijdam@ubc.ca](mailto:biz.nijdam@ubc.ca) to discuss.

**If I (the instructor) am feeling ill:** If I am unwell, I will not come to class. I will make every reasonable attempt to communicate plans for class as soon as possible via Canvas. Our classroom will still be available for you to sit in and attend an online session.

In this instance, I may ask you to do an activity or read something in place of class time. However, if I am well enough to teach, but am taking precautions to avoid infecting others, we may hold the class online. If this happens, you will receive an announcement in Canvas informing you how to join the class.

## **LEARNING MATERIALS**

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All of our course readings will be available for purchase in the UBC Bookstore, posted on our Canvas site in excerpt or be available for purchase as books or eBooks via Amazon. Movies will be streamed online through UBC's Kanopy streaming video service for free or available for purchase through Google Play, Apple TV or Amazon. Disney films are available through Disney's streaming service. Digital games will be available online for free or purchase for various platforms, including laptop and desktop computers as well as Android and iOS devices.

### **READING MATERIAL**

1. *Grimms' Tales for Young and Old: The Complete Stories*. Trans. Ralph Manheim. London: Victor Gollancz, Ltd., 1978. (most Grimms' tales are taken from this source)
2. Films will be required viewing outside of class. They are available online through UBC's Kanopy streaming video service for free or available for purchase through Google Play, Apple TV or Amazon. Disney films are available through a subscription to Disney's streaming service

*Course materials are also available via the Library Online Course Reserves (LOCR) on Canvas  
Additional Readings will be posted on our course's Canvas site.*

## TECHNOLOGICAL REQUIREMENTS

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Students will need access to the Internet and a laptop or desktop computer to complete their coursework. Please see [keeplearning.ubc.ca](http://keeplearning.ubc.ca) for information on and support in online learning.

This course will not be using invigilation software. Webcam usage during virtual class sessions will be encouraged. **Virtual Office Hours (by appointment) will take place via Zoom.**

If you experience a blackout, downed Internet connection or outage, reduced bandwidth or some other unforeseeable technological issue, please contact me at [biz.nijdam@ubc.ca](mailto:biz.nijdam@ubc.ca) immediately. Furthermore, if you have problems accessing course material for any reason, please let me know. In light of the unprecedented times in which we are teaching and learning, I am happy to accommodate students accordingly.

## SCHEDULE OF TOPICS\*

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Week 1: Course Introduction and Overview

Weeks 2-3: Folklore, Literature, and Nationalism & Historical/Cultural Context

Weeks 4-5: Cinderella

Week 6-7: Snow White

Week 8: Sleeping Beauty

Week 9: Little Red Riding Hood

Week 10: Women & Gender Studies Perspectives

Week 11: The Robber Bridegroom

Week 12: Race in Folk and Fairy Tales

Week 13: Decolonizing Disney

Week 14: *Once Upon a Time: The Storytelling Card Game*

## ASSESSMENT OF LEARNING

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Coursework will include weekly readings, online and in-class class participation, and low-stakes and high-stakes assignments. Every Friday, students will produce a 250-word **Response Assignment** to be submitted through Canvas for peer review. Students will then review one of their peer's assignments over the course of the weekend. At one point during the semester, each student will **present one fairy or folk tale from another region or culture** to the class. In lieu of a midterm exam, this course's take-home **Midterm Assignment** will ask students to perform a content analysis of a global children's storybook adaptation of the Cinderella story. The creative **Fractured Fairy Tale Final Project** will then be the student's own adaptation of a popular fairy tale to the contemporary moment, reconceptualizing the "moral of the story" in light of important themes, issues, and problems facing society today. This Final Project will then be accompanied by **Reflective Essay** articulating the goals, successes, and shortcomings of the project and tracking the student's learning journey over the course of the semester. No artistic skills are required, but creativity will be encouraged.

**Grading:**

Class Participation	15%
Response Assignments (due Fridays) & Peer Review (due Mondays)	30%
Global Fairy or Folk Tale Presentation (Wednesdays, Individual Presentations; 5-7 Minutes)	10%
Midterm Assignment	15%
Final Project	15%
Reflective Essay	15%

**Contract Grading:** This class uses a grading contract for some of its assignments. This means that if you complete the assignment, you are guaranteed full marks.

These assignments include the following:

Response Assignments (due Fridays) & Peer Review (due Mondays)	30%
Global Fairy or Folk Tale Presentation (Wednesdays, Individual Presentations; 5-7 Minutes)	10%
Final Project	15%

Following the work of Jane Danielewicz and Peter Elbow (their article, “A Unilateral Grading Contract to Improve Learning and Teaching,” is in the “Course Information” folder of the “Files” section of our Canvas site), I believe that a grading contract allows me to give more honest evaluative feedback, improves learning and teaching, and is a fuller representation of social-justice-oriented pedagogy in the classroom. Not all students have identical educational backgrounds, nor do they possess the same experience in scholarly writing in the Humanities. This is especially true for CENS and GERM courses, which draw students from diverse academic disciplines and training.

A grading contract therefore allows students to produce their best work (on their own terms) and learn from their mistakes and inexperience, while striving to meet their own individual learning goals. Furthermore, considering every student in our class is experiencing the COVID-19 global pandemic differently and with different degrees of stress, changes in employment status, caregiving responsibilities, emotional labor and/or anxiety, I want all of my students to feel like this course is prepared to meet them where they are at. I believe a grading contract is an inclusive pedagogical practice that more effectively supports the diversity of student experience we are facing today. This may be particularly true with regards to students with disabilities, international students, first-generation students, students from diverse socio-economic backgrounds, and students self-isolating alone or quarantined abroad. To this end, every assignment with a grading contract will receive full credit or no credit – you either participate or you don’t, you either complete the homework or you don’t, you either submit your Response Assignment or you don’t.

**That said, if you need to submit work late, please email me in advance. I am always glad to accommodate students in extenuating circumstances, and I firmly believe that students should take care of their own mental health and well-being above all else.**

*Obligatory syllabus Easter egg: If you’re still reading (**which you should be**), send me your favourite fairy tale meme via the Canvas assignment entitled “Fairy Tale Meme” in the Assignment section of our course’s Canvas site.*

**Attendance and Participation:** In accordance with UBC Policies and Regulations, students are expected to attend class regularly. Those students who are unavoidably absent from online class discussions or miss multiple class sessions of in-class assignments must report their absence to me immediately or upon their return to participating in our class. Students may be granted concession for their absence either by me or, in the case of an extended absence, by the Academic Advising Services of the Faculty of Arts.

Good participation will take the form of **regular contributions to class discussion both online and in-person** and the **completion of in-class and take-home assignments**.

**Readings:** Our texts will be available free purchase at the UBC Bookstore, online via our course's Canvas Site, on reserve at the UBC Library, or for purchase through Amazon as books or eBooks. Course texts, excerpts, and supplementary readings will be posted the Friday in advance of class in the "Modules" section of our course's Canvas site.

**Handing in Homework:** I will only accept homework posted online or submitted through our course's Canvas site. Homework submitted by email or Google Drive will not be accepted unless previously discussed with me.

**Response Assignments (20%, due Fridays) & Peer Reviews (10%, due Mondays):**

Students will write ten short (ca. 250 words) written assignments (10 @ 2%) in response to texts, films, and themes over the course of the semester. These assignments require students to demonstrate understanding and engagement with course material in greater depth than in-class discussion, **responding to one particular concept, idea, or question**. Excellent responses will consist of coherent and comprehensible short texts that engage with the topic at hand, incorporate references to readings when applicable, and synthesize class discussions with individual responses and interpretations. Refer to departmental grading standards: <https://cenec.ubc.ca/research-resources/students/cenes-course-policies/>.

Response Assignments will be submitted on Fridays via Canvas, whenever that due date does not coincide with another major deadline. After submitting their Response Assignments by midnight (11:59PM PT), students will perform Peer Review (10 @ 1%) of a peer's Response Assignment over the weekend, commenting on their fellow student's summation and analysis of the previous week's course material, while adding elements of their own observations. Peer review assignments will be assigned automatically by Canvas. **Please see the assignment on our course's Canvas site for more information.**

**Global Fairy or Folk Tale Presentation (10%, Wednesdays, Individual Presentations; 5-7 Minutes):**

Students will select **one fairy or folk tale from another region or culture** to present to the class. Each presentation should last between 5 and 7 minutes and include a plot summary (or the reading aloud of the story in full or in excerpt) with images, relevant facts about its origin and circulation, and information on the storytelling tradition from which it emerges. Students are also encouraged to draw parallels and identify differences between the various storytelling traditions explored within the presentations and our class and conclude their presentation with three discussion questions to prompt peer engagement. A list of dates (Wednesdays) will be circulated early in the semester for students to sign up. **Please see the assignment on our course's Canvas site for more information**, where you will upload your presentation slides on the day of your presentation to receive full marks.

**Midterm Assignment (15%):** Students will choose a children's storybook adaptation of "Cinderella" not covered in our course and, taking into consideration the conversations on adaptation covered in class and the pedagogical role of children's literature in society, provide a content analysis of it. The assignment sheet will provide you with a list of applicable texts. The resulting analysis should be between 750 and 1000 words in length (3 to 4 pages, double-spaced) and include a close reading of the text, relevant information on the cultural, linguistic, social, and political context of its publication, its function as a "Cinderella" story, and its position in or against the other storytelling traditions it emerged alongside or in conversation with. **Please see the assignment on our course's Canvas site for more information.**

**Fractured Fairy Tale Final Project (15%):** At the end of the semester, students will produce a short adaptation of a popular fairy tale to the contemporary moment as their Final Project, reconceptualizing the "moral of the story" in light of important themes, issues, and problems facing society today. By incorporating a political, social, economic, or cultural critique into the core of the fairy tale's adaption, students will modernize one particular fairy or folk tale, shifting its narrative agenda to address something relevant to students' lives

right now. Some potential themes include social justice and human rights issues, such as BLM, Every Child Matters or forced migration, environmental issues, such as climate change or natural resource extraction, and political themes.

These projects can take any form, but they should (if applicable) be fact-based, grounded in scholarly research (only to ensure accuracy; this doesn't need to be a research-based project), and modelled after the kinds of texts we have been engaging with in this class. Options include **a 750-to-1000-word literary text or play, a 4-to-6-page comic book, a 5-to-7-minute media text or series of media texts (such as a short film, podcast, vlog, or series of TikToks), a short digital game or interactive narrative, 5 to 7 atemporal media texts (such as GIFS, memes, an Instagram account & posts), or a larger creative project using traditional or mixed media formats.** These final projects will be put on display in an Omeka virtual exhibition space and screened/presented in class.

**Reflective Essay (15%):** After completing their Final Project, students will submit a Reflective Essay (750 to 1000 words; 3 to 4 pages, double-spaced) **on the production of their Final Project.** A Reflective Essay is an essay in which the writer examines his, her or their experiences. The writer then writes about those experiences, exploring how he/she/they has/have changed, developed, or grown from those experiences. In the context of this course, the goal of this assignment is to produce critical thinking on the role of fairy and folk tales in culture and society and the student's own Fractured Fairy Tale's intervention. *No citations or bibliography are necessary for the Reflective Essay, but please reference ideas and readings we discussed in class as appropriate.* **Please see the assignment on our course's Canvas site for more information.**

### **Assessment Policies**

In accordance with University regulations, cheating and plagiarism is subject to disciplinary action. Students must write, correct and/or revise all their assignments independently; that is, with no assistance of any kind from another person.

Assignments are to be submitted on the original due date. Where travel for recognized University activities conflicts with assignment due dates, authorization must be obtained from the University official responsible for the activity. In accordance with UBC policy, students who wish to observe a religious holiday must notify their instructor two weeks in advance of the religious holiday they wish to observe.

If you miss marked coursework for the first time (assignment, participation in class, etc.) and the course is still in-progress, immediately submit a [Student Self-Declaration](#) to me, so that your in-term concession case can be evaluated. If you are not requesting concession for the first time or if classes are over, fill out an Arts Academic Advising's [online academic concession form](#) immediately, so that an advisor can evaluate your concession case. If you are a student in a different Faculty, please consult [your Faculty's webpage on academic concession](#) and then contact me when appropriate.

Supporting student learning and success is a priority for me. If there is a concern about a student's progress or well-being, I reserve the option of submitting an *Early Alert Concern*: <http://earlyalert.ubc.ca>

**ASSIGNMENT SCHEDULE: Fall Session 2021 Term I (M/W/F)\***

**Session**

**Topic & Primary Texts**

**Assignments**

**Week 1: Course Introduction and Overview**

Wednesday, September 8: Course Introduction

Friday, September 10: Introduction to Folk & Fairy Tales

**Week 2: Folklore, Literature, and Nationalism & Historical/Cultural Context**

Monday, September 13: Introduction to Folk & Fairy Tales (cont.); Read: Zipes, "Spells of Enchantment: Overview of the History of Fairy Tales"

Wednesday, September 15: Folklore, Literature, and Nationalism

Friday, September 17: Historical/Cultural Context of 18<sup>th</sup>- and 19<sup>th</sup>-Century; Read: [Struwwelpeter](#)  
*Response Assignment (Friday) & Peer Review (Next Monday)*

**Week 3: Folklore, Literature, and Nationalism & Historical/Cultural Context**

Monday, September 20: Who were the Brothers Grimm? Read: Zipes, "[Once There Were Two Brothers Named Grimm](#)"

Wednesday, September 22: Read: "[The Frog Prince or Iron Heinrich](#)" (3-6) *Folk or Fairy Tale Presentation*

Friday, September 24: Read: Zipes, "The Grimmness of Contemporary Fairy Tales: Exploring the Legacy of the Brothers Grimm in the Twenty-First Century" (152-186)

*Response Assignment (Friday) & Peer Review (Next Monday)*

**Week 4: Cinderella**

Monday, September 27: "Ashputtle" / "Cinderella" (83-90)

Wednesday, September 29: Cinderella Storybook Adaptations

*Folk or Fairy Tale Presentation*

Thursday, September 30, 2021: Orange Shirt Day/National Day for Truth and Reconciliation: No Classes

Friday, October 1: Cinderella Storybook Adaptations (cont.)

*Response Assignment (Friday) & Peer Review (Next Monday)*

**Week 5: Cinderella**

Monday, October 4: Watch: *Cinderella* (1950)

Wednesday, October 6: Watch: *Cinderella* (2021)

*Folk or Fairy Tale Presentation*

Friday, October 8: (Asynchronous): Introduction to Game Studies; Play: *Cinders* (2012)

*Response Assignment (Friday) & Peer Review (Next Monday)*

**Week 6: Snow White**

Monday, October 11 (Thanksgiving Monday)

Wednesday, October 13: Read: "Snow White" (184-91)

*Folk or Fairy Tale Presentation*

Friday, October 15: Watch: *Snow White and the Seven Dwarfs* (1937)

*Midterm Assignment: Global Storybook Adaptation of Cinderella (Friday)*

**Week 7: Snow White**

Monday, October 18: Watch: DEFA's *Snow White (Schneewittchen)*, 1961

Wednesday, October 20: Read: Neil Gaiman's "Snow, Glass, Apples" (1994)

*Folk or Fairy Tale Presentation*

Friday, October 22: "Snow White and Rose Red" (501-506); *Fables* (vol. 1)

*Response Assignment (Friday) & Peer Review (Next Monday)*

**Week 8: Sleeping Beauty**

Monday, October 25: "Brier Rose" (175-78); "The Glass Coffin" (507-12)

Wednesday, October 27: Watch: *Sleeping Beauty* (1959)

Friday, October 29: Watch: *Maleficent* (2014)

*Folk or Fairy Tale Presentation*

*Response Assignment (Friday) & Peer Review (Next Monday)*

**Week 9: Little Red Riding Hood**

Monday, November 1: Read: "Little Red Cap" (98-102); Selected Historical Versions of Little Red Riding Hood

Wednesday, November 3: Read: Selected Historical Versions of Little

Red Riding Hood; Emily Carroll's *Through the Woods* (excerpt, 2014)

*Folk or Fairy Tale Presentation*

Friday, November 5 (Asynchronous): Interactive Narrative Based on Little Red Riding Hood

*Response Assignment (Friday) & Peer Review (Next Monday)*

**Week 10: Women & Gender Studies Perspectives**

Monday, November 8: Feminist Perspectives on Fairy Tales: "Rapunzel" (46-49); "Rumplestiltskin" (196-98); "Choosing a Bride" (496); "The Twelve Huntsmen" (251-53)

Wednesday, November 10: MIDTERM BREAK

Friday, November 12: MIDTERM BREAK

*Suggested Activity While Road-Triping/Cooking Turkey: Listen to [The Two Princes](#) Story Podcast on Spotify*

**Week 11: The Robber Bridegroom**

Monday, November 15: [The Two Princes](#), Spotify (ep. 1-3)

Wednesday, November 17: "The Robber Bridegroom" (146-49);

Margaret Atwood's *The Robber Bride* (excerpt)

*Folk or Fairy Tale Presentation*

Friday, November 19: Margaret Atwood's *The Robber Bride* (excerpt, cont.);

Introduction to Final Project

*Response Assignment (Friday) & Peer Review (Next Monday)*

**Week 12: Race in Folk and Fairy Tales**

Monday, November 22: "The Three Black Princesses" (471-73); "The White Bride and the Black Bride" (461-65); "The Jew in the Brambles" (380-84)

Wednesday, November 24: The Little Mermaid Debate

*Folk or Fairy Tale Presentation*

Friday, November 26: Watch: *Rodgers & Hammerstein's Cinderella* (1997)

*Response Assignment (Friday) & Peer Review (Next Monday)*

**Week 13: Decolonizing Disney**

Monday, November 29: Watch: *The Princess and the Frog* (2009)

Wednesday, December 1: Decolonizing Disney

*Folk or Fairy Tale Presentation*

Friday, December 3: *Frozen II*

*Response Assignment (Friday) & Peer Review (Next Monday)*

**Week 14: Once Upon a Time...**

Monday, December 6: Play *Once Upon a Time: The Storytelling Card Game* in Class

**Final Project & Reflective Essay Due**

**Friday, December 10th**

\*this assignment schedule is subject to change

## OTHER COURSE POLICIES

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**Academic Integrity, Essays and Homework:** All work submitted must be **original** student work produced for this course, with proper quotation and citation of the contributions of others. Violations of academic integrity will be taken seriously.

**Respectful Classroom Environment:** Effective learning in this class really depends on all of us being comfortable interacting informally with each other about subjects that can sometimes get heated. That makes what is important in every college classroom especially important for us: that the virtual classroom should be a comfortable environment in which everyone feels welcome and respected. This means thinking about the things we say, not perpetuating stereotypes, and apologizing if we say something we didn't mean. It also means contacting me if something happens in our class discussions or on the Course Blog that makes you uncomfortable - or if you believe your own words or actions have made someone else in the class feel uncomfortable - so that we can talk about how to make things better. If in doubt, please say something - I will always be happy to hear from you. **To this end, students will be agreeing to a set of Discussion Guidelines to help guide our behavior during class discussion on and offline.**

**Gender and Gender Pronouns:** One simple way to maintain an open and inclusive classroom environment is to be mindful and respectful of our classmates' gender identity and preferred pronouns for class discussion and speaking activities. If you identify outside the gender binary or have any other concerns about gender pronouns, I would be happy to meet with you to find a solution that empowers you to comfortably participate in class discussion. This will include planning for how best to communicate this solution to your classmates.

**Students with Disabilities:** I am committed to creating inclusive learning environments. Please notify me within the first week of class if there are aspects of the instruction or design of this course that inhibit your participation. If you are a student with a disability who will need accommodations in this course, please provide me with the appropriate documentation as soon as possible.

**Student Parents:** In the event that we go virtual for part of the semester, breastfeeding babies and children of all ages are welcome and may be visible on-screen during class sessions/Virtual Office Hours. Students are encouraged to support and respect caregivers as they mute and/or turn off video and use the chat function as needed. Stepping away momentarily for childcare reasons is understandable and expected, and I ask that all students work with me to create a welcoming environment that is respectful of all forms of diversity, including diversity in parenting status.

I hope that you will feel comfortable disclosing your student-parent status to me. This is the first step in my being able to accommodate any special needs that may arise. While I maintain the same high expectations for all students in my classes regardless of parenting status, I am happy to problem solve with you in a way that makes you feel supported as you strive for a school-parenting balance.

## COPYRIGHT

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All materials of this course are the intellectual property of the instructor or licensed to be used in this course by the copyright owner. Redistribution of these materials by any means without permission of the copyright holder(s) constitutes a breach of copyright and may lead to academic discipline.

This syllabus is subject to change at the discretion of the instructor.