



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

GERM 121 German Fairy Tales and Popular Culture (in English)
Winter Session Term II 2021/2022

Acknowledgement

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

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

Code: GERM 121 **Section:** 002 **Credit Value:** 3

Meeting Times: Mondays and Wednesdays: 2:00 PM to 3:30 PM

Meeting Location(s): SWNG-405

CONTACT

Instructor: Dr. Elizabeth "Biz" Nijdam

E-Mail: biz.nijdam@ubc.ca

Phone #: 778-697-6294

Office Hours: Tuesday, 1 PM-2 PM PT in Buchanan Tower, Rm. 905

Virtual Office Hours: by appointment

PREREQUISITES

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

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 Learning Journal Entry, students will complete a Midterm Assignment, a creative Final Project and a Final Essay on storytelling in contemporary culture.

LEARNING OBJECTIVES

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://cenes.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. Ervin Malakaj (ervin.malakaj@ubc.ca), with questions or for more information.

GENERAL GUIDELINES AND EXPECTATIONS

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 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 synchronous virtual sessions, which will be held during normal course hours, but students are allowed to complete the content for asynchronous virtual sessions anytime before the next class. For those students who cannot attend, permission will be asked of the guest speakers to record the sessions 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 weekend, 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

You are no longer required to wear a non-medical mask during our in-person class meetings.

However, students are welcome to wear a mask if they so desire and are encouraged to do so if they feel unwell or have been in close contact with someone who tested positive for COVID-19.

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 in your coursework.

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 and [review the guidelines on class participation and attendance, which account for absence due to illness.](#)
- Use the Discussion Forum on Canvas for help.
- Attend Biz's Office Hours or 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 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.

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.

Our classroom will still be available for you to sit in and attend an online session.

LEARNING MATERIALS

All of our course readings will be available for purchase in the UBC Bookstore or be available for purchase as books or eBooks via Amazon. **All readings will also be provided in PDF form on our Canvas site.**

READING & VIEWING MATERIAL

1. *Grimms' Tales for Young and Old: The Complete Stories*. Trans. Ralph Manheim. London: Victor Gollancz, Ltd., 1978 (all Grimms' tales are taken from this source).
2. Unless otherwise stated, films will be required to be viewed 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](#).

I have purchased a [Disney Plus](#) subscription for our class.

Login: biz.nijdam@ubc.ca

Password: germ121!

3. Digital games will be available online for free or for purchase on various platforms, including laptop and desktop computers as well as Android and iOS devices.

TECHNOLOGICAL REQUIREMENTS

Students will need access to the Internet and a laptop or desktop computer to complete their coursework.

Students are encouraged to bring a laptop computer or tablet with a keyboard to class for in-class writing assignments. Students without access to a laptop computer or tablet with a keyboard for in-class purposes will be able to participate in in-class writing via notecards I will distribute.

Please see 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 but not mandatory. **Virtual Office Hours (by appointment) will take place via Zoom through our courses Zoom Room.**

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 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*

Week 1: Course Introduction

Weeks 2: The Politics of Fairy Tales

Week 3: The Frog King

Weeks 4-5: Cinderella

Week 6: Snow White

Week 7: Midterm Break

Week 8: Snow White

Week 9: Sleeping Beauty

Week 10: Little Red Riding Hood

Week 11: Race in Folk and Fairy Tales

Week 12: Decolonizing Disney

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

ASSESSMENT OF LEARNING

Coursework will include weekly readings, online and in-class class participation, and low-stakes and high-stakes assignments. Every Friday, students will produce a 150-350-word **Learning Journal Entry** to be submitted through Canvas for peer review. Students will then review one of their peer's assignments over the course of the weekend by the following Monday at midnight. At one point during the semester, each student will **present one folk or fairy tale from another region or culture** to the class via a recorded PowerPoint presentation. In lieu of a midterm exam, this course's take-home **Midterm Assignment** will ask students to perform a content analysis of a popular adaptation of Grimms' fairy tale. The creative

Fractured Fairy Tale Group Project will then be a collaborative adaptation of a Grimms' fairy tale to the contemporary moment, reconceptualizing the "moral of the story" in light of important themes, issues, and problems facing society today. No artistic skills are required, but creativity will be encouraged. The semester will then conclude with the submission of a **Final Essay**, which will articulate and track students' learning journeys over the course of the semester.

Grading:

Attendance (5%) & Class Participation (10%)	15%
Learning Journal Entries (due Fridays) & Peer Review (due Mondays at Midnight)	25%
Midterm Assignment: Close Reading of a Contemporary Fairy Tale Adaptation	20%
Group Project (Fractured Fairy Tale)	15%
Final Essay: Fairy Tale Adaptation in Contemporary Culture	25%

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:

Learning Journal Entries (due Fridays) & Peer Review (due Mondays)	25%
Group Project (Fractured Fairy Tale)	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 contract grading 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 in the grading contract will receive full credit or no credit – you either participate in in-class writing or you don't, you either complete the assignment or you don't, you either submit a Learning Journal Entry and peer review someone else's 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.**

Attendance and Participation: In accordance with UBC Policies and Regulations, students are expected to attend class regularly. Furthermore, in accordance with [CENES's Course Policies](#), **students may not miss more than 40% of the course's scheduled class sessions, regardless of whether their absences are avoidable or unavoidable.** In the event that a student misses 12 or more hours of class time, they may be considered unable to meet the "learning outcomes" of the course and may therefore be excluded from final examination. Those students who are unavoidably absent from in-person or online class or miss multiple class

sessions and their associated in-class assignments must report their absence to me immediately or upon their return to participating in class in order to establish how they should proceed in catching up on missed material. Students may be granted a 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 either online or in-person** and the **completion of the in-class and take-home assignments.**

Since teaching and learning during the COVID-19 Global Pandemic look different than in the BeforeTimes, with students are either learning from home or being encouraged to learn from home the moment they become ill, I've altered my attendance and participation policy accordingly. **Attendance will account for 5% of your grade and participation is being graded through Canvas "in-class" writing assignments.** These assignments will take the form of short "in-class" essays that will engage the course material, readings, and lecture of a given class session. **During class, students will have 5-7 minutes of in-class time to write 150-350 words in response to a prompt.** These short essays offer students the opportunity to reflect on the course material prior to class or group discussion or consolidate their ideas at the conclusion of class or group discussion. Moreover, these short essays afford quieter students or students that don't feel comfortable participating in in-class discussion the opportunity to share their thoughts with me. This is especially important in larger classes, since it is difficult for every student to participate in in-class discussion in a way that I can monitor. **These short "in-class" essays will not be graded for grammar, spelling, punctuation, or syntax; instead, they will be graded for completion. They thereby function as a testament to students' engagement with the course material and proof of their participation in class as well as often form the foundation of in-class discussion and group work.**

However, since these "in-class" essays will be assigned through Canvas and posted immediately before class along with the PDF-version of my PowerPoint lecture slides (which also function as lecture notes), these short essays can also be completed at home and, if necessary, outside of class time. This ensures that students don't feel compelled to come to class when sick just for participation marks since participation will be gauged through in-class writing that can be accomplished at home just as easily. **That said, students will still be expected to attend class regularly when able and multiple absences without accommodation may be reflected in their final grade. Regular attendance will account for 5% of their final grade.**

All "in-class" essays will be due Sunday at midnight the week they were assigned. Extension requests will be considered on a case-by-case basis, so please email Biz if you become sick and require additional accommodation.

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.

Learning Journal Entries (15%, due Fridays) & Peer Reviews (10%, due Mondays):

Students will write ten short (250-350 words) Learning Journal Entries (10 @ 1.5%) 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/>.

Learning Journal Entries will be submitted on Fridays via Canvas, whenever that due date does not coincide with another major deadline. After submitting their Learning Journal Entry by midnight (11:59 PM PT), students will perform Peer Review (10 @ 1%) of a peer's Learning Journal Entry over the weekend (due Monday at 11:59 pm PT), 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 at 9am PT on Saturday. **Please see the assignment on our course's Canvas site for more information.**

Midterm Assignment (20%): Students will select one contemporary fairy tale adaptation from the list below and provide a **close reading and analysis** of its adaptation from a Grimms' classic fairy tale. The resulting short essay should be between 750 and 1000 words in length (3 to 4 pages, double-spaced, 12pt. font, Times New Roman) and include a close reading of the text, relevant information on the cultural, social, and/or political context of the Grimms' tale's adaptation, its function in the story, and its position in or against the other adaptations it emerged alongside or in conversation with. It should feature only minimal summary, since students can assume that the reader is familiar with the text. **Please see the assignment on our course's Canvas site for more information.** *No citations and bibliography are required because students are encouraged to draw from their own interpretations of the adaptation in their writing.*

This short essay will become the foundation for students' **Final Essay**, which will take the form of a **Research-Based Revision** of their Midterm Assignment. This revised version of the Midterm Assignment will explore the role of adaptation in contemporary storytelling using Midterm Assignment's selected text as a case study.

Select one of the following texts for analysis:

Podcast: [The Two Princes](#)

Television Show: [Once Upon A Time...](#) (select one episode/character/Grimm fairy tale narrative)

Photography Project: ["Fallen Princesses" by Dina Goldstein](#)

Comic Book Series: [Fables Vol. 1: Legends in Exile](#) (2012)

Video Game: [The Path](#) (2009) or [Cinders](#) (2012)

Fractured Fairy Tale Group Project (15%): Students will collaborate in producing a short adaptation of a popular fairy tale to the contemporary moment as their Group 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 based on scholarly research (to ensure accuracy) and be modelled after the kinds of texts we are engaging within 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.** Depending on student

interest and willingness, some or all of these creative projects may be put on display in an Omeka virtual exhibition space.

Note: For Final Projects that are to be published online through a social media platform, such as Instagram or TikTok, please provide screenshots of the account and each post in a PDF document just in case the account is disabled or I can't access it for the purposes of reviewing and grading the Final Projects.

Final Essay: Research-Based Revision on Fairy Tale Adaptation in Contemporary Culture (25%): At the end of the semester, students will submit a research-based revision of their Midterm Assignment as their Final Essay on Storytelling in Contemporary Culture. These essays (8 pages, approx. 2000 Words, double-spaced, 12pt. font, Times New Roman) will examine the adaptation of fairy tales in contemporary society through their case study of fairy-tale fracturing in the Midterm Assignment.

Students will revise their Midterm essay and thesis statement in order to make an argument about fairy tale adaptation more broadly, using the content of their Midterm Assignment as a case study. For example, some students might explore the feminist fracturing of fairy tales through the fracturing of the Evil Queen in *Once Upon A Time...* Another student, on the other hand, might look at what the television medium brings to the rewriting of these classic tales through an argument on medium-specific qualities (visual, commercial, etc.) and conventions (drama, serial nature of storytelling, etc.) of the television format. Students will thereby push their analysis of fairy tale fracturing to the next level, setting their analysis of the adaptation of the Grimms' classics in the context of the priorities, social norms, and social justice impulses of the contemporary moment as demonstrated in their case study of fairy-tale fracturing in the Midterm Assignment.

The goal of this assignment is to produce critical thinking on the contemporary adaptation of popular fairy tales through theories of adaptation, original research on a primary source (Once Upon A Time...), and the incorporation of other secondary sources that explore what it means to adapt fairy tales in contemporary media.

Please cite **five scholarly sources** in drafting your Final Essay. You may choose **up to three of the below sources**, but you'll need to identify two additional sources to support your argument.

Possible Secondary Sources

- *A Theory of Adaptation (2014)* by Linda Hutcheon
- *The Irresistible Fairy Tale: The Cultural and Social History of a Genre (2011)* by Jack Zipes
- "The Grimmness of Contemporary Fairy Tales: Exploring the Legacy of the Brothers Grimm in the Twenty-First Century" in *Grimm Legacies: the Magic Spell of the Grimms' Folk and Fairy Tales (2015)* by Jack Zipes
- "What is Adaptation?" and/or "Other versions' of fairy tale and folklore" in *Adaptation and Appropriation (2011)* by Julie Sanders
- *Introduction to Channeling Wonder: Fairy Tales, Television, and Intermediality* by Pauline Greenhill and Jill Terry Rudy

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: Winter Session 2022 Term II (M/W)*

Session

Topic & Primary Texts

Assignments

Week 1: Course Introduction and Overview

Monday, January 9: Course Introduction & Introduction to Folk & Fairy Tales

Wednesday, January 11: Introduction to Folklore Studies

Learning Journal (Friday) & Peer Review (Next Monday): ATU Index

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

Monday, January 16: The Politics of Fairy Tales; Read: [Struwelpeter](#)

Wednesday, January 18: Who were the Brothers Grimm?

Learning Journal (Friday) & Peer Review (Next Monday): Indigenous Storytelling Traditions

Week 3: The Frog King or Iron Heinrich

Monday, January 23: The Frog King; Read: "The Frog King or Iron Heinrich" (3-6)

Wednesday, January 25: Disability Studies Perspectives; Read: "The Girl without Hands" (113-118)

Learning Journal (Friday) & Peer Review (Next Monday): Disability Studies

Week 4: Cinderella

Monday, January 30: Cinderella & Cinderella's Origins; Read: [Charles Perrault's "Cinderella"](#) and the Grimms' "Ashputtle" / "Cinderella" (83-90)

Wednesday, February 1: Cinderella & Cinderella's Origins; Read: "The Story of Yexian" and *Yeh-Shen - A Cinderella Story from China*

Learning Journal (Friday) & Peer Review (Next Monday): Cinderella Storybook Adaptations

Week 5: Cinderella

Monday, February 6: Watch: [Cinderella \(1950\)](#)

Wednesday, February 8: [Asynchronous] Feminist Perspectives on Fairy Tales; Watch: [Ever After \(1998\)](#)

Learning Journal (Friday) & Peer Review (Next Monday): Thesis Statement for Midterm Assignment

Week 6: Snow White

Monday, February 13: Read: "Snow White" (184-91); Watch: [Snow White and the Seven Dwarfs \(1937\)](#)

Wednesday, February 15: Watch: [DEFA's Snow White \(Schneewittchen, 1961\)](#)

Midterm Assignment (Friday)

Midterm Break (February 20 - 24)**Week 8: Snow White**

Monday, February 27: Introduction to Fractured Fairy Tales; Watch Ep. 1 of [Once Upon A Time](#)

Wednesday, March 1: Read: Neil Gaiman's ["Snow, Glass, Apples" \(1994\)](#); Play: [A Tough Sell \(2009\)](#)

Learning Journal (Friday) & Peer Review (Next Monday)

Week 9: Sleeping Beauty

Monday, March 6: Read: "Briar Rose" (175-78); Watch: [Sleeping Beauty \(1959\)](#); Group Work

Wednesday, March 8: [Asynchronous] Watch: [Maleficent \(2014\)](#); Group Work

Fractured Fairy Tale Group Project (Friday)

2023 German Studies Undergraduate Research Showcase (March 11-12, online)

Week 10: Little Red Riding Hood

Monday, March 13: Read: "Little Red Cap" (98-102); Selected Versions of "Little Red Riding Hood"

Wednesday, March 15: "Little Red Riding Hood": Angela Carter and Horror Film

Learning Journal (Friday): Interactive Narrative Based on "Little Red Riding Hood" (Twine)

Week 11: Race in Folk and Fairy Tales

Monday, March 20: Read: "A Good Stroke of Business" (29-31); "The Jew in the Brambles" (380-84)

Wednesday, March 22: Read: "The Three Black Princesses" (471-73); "The White Bride and the Black Bride" (461-65)

Learning Journal (Friday) & Peer Review (Next Monday)

Week 12: Race in Folk and Fairy Tales

Monday, March 27: Watch: [Rodgers & Hammerstein's Cinderella \(1997\)](#)

Wednesday, March 29: Watch: [The Princess and the Frog \(2009\)](#)

Learning Journal (Friday) & Peer Review (Next Monday)

Week 13: Decolonizing Disney

Monday, April 3: Watch: [Frozen I \(2013\)](#)

Wednesday, April 5: Watch: [Frozen II \(2019\)](#)

Learning Journal (Friday): Submit Thesis Statement and Introductory Paragraph for Final Essay

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

Monday, April 10: Writing Workshop

Wednesday, April 12: Play (in class): *Once Upon a Time: The Storytelling Card Game*

Final Essay Due

Friday, April 14th

Complete Essay Submission Checklist

*this assignment schedule is subject to change

OTHER COURSE POLICIES

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.

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