

CORE 131-04: WRITING IN THE DIGITAL AGE

SPRING 2017: THE FAIRY TALE TRADITION, MWF 1:00-1:50

Dr. Patricia Taylor	Email: patricia.taylor@briarcliff.edu	Office Hours:	MWF 11:00-12:00 TTh 2:00-3:00
	Office Phone: 712-279-5516		
	Office: Heelan Hall 303		

1.1 REQUIRED TEXTS AND MATERIALS

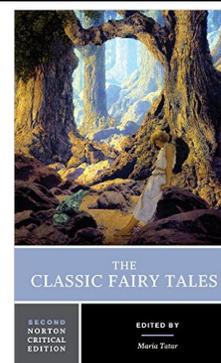
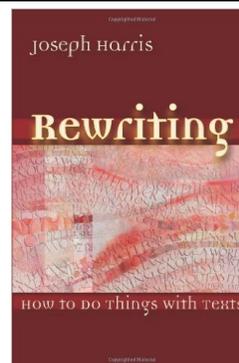
Joseph Harris, *Rewriting: How to Do Things with Texts*, Utah State UP, 2006. ISBN: 978-0874216424

Maria Tatar, ed. *Classic Fairy Tales*, second edition, W.W. Norton, 2017. ISBN: 978-0393602975.

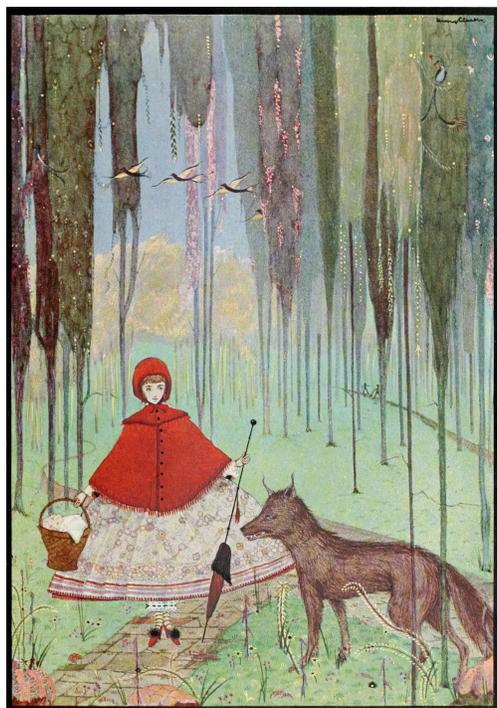
Notebook and pencil/pen

Dropbox, GoogleDrive, or Office 365 OneDrive installed on your primary computer

Daily access to BrightSpace and e-mail



1.2 COURSE DESCRIPTION



From *The Fairy Tales of Charles Perrault*,
Illustrated by Henry Clarke. London: Harrap
(1922), pp. 24. Source: [Wikimedia](#).

Welcome to CORE 131! This course is a writing workshop designed to introduce you to the process and methods of academic inquiry, research, and communication. Ideally, this will be a process of *inquiry*, or reading, researching, and writing to fulfill your own intellectual curiosity and to contribute to an ongoing conversation about a topic where none of us have all the answers yet. You are expected to read carefully, think deeply and critically about the issues we discuss, and develop your thinking through writing and revision. You should expect to be reading and writing as homework for every class. You will receive extensive feedback both in person and in writing, and you will be expected to revise your work on a regular basis.

We will be focusing on *fairy tales* as the subject matter of the course. To a certain extent, this topic is arbitrary (it was voted on as the top choice of my students from last semester as the most interesting option). However, research on writing shows that students develop their writing abilities best when they develop simultaneous mastery of a particular subject matter. In other words, it is difficult to write well about a subject unless you also understand that subject effectively. Our goal will not be to provide you with a complete understanding of fairy tales, but to increase your ability to understand how we approach academic topics, develop ideas, research the perspectives of others, and write coherently, using fairy tales as a consistent focus, rather than to try

and develop new mastery of different subjects with each project. Because our topic is fairy tales, please be aware that there will be emotionally difficult material in our reading concerning topics such as graphic violence, rape, etc. If this may be a problem for you, please come talk to me during office hours.

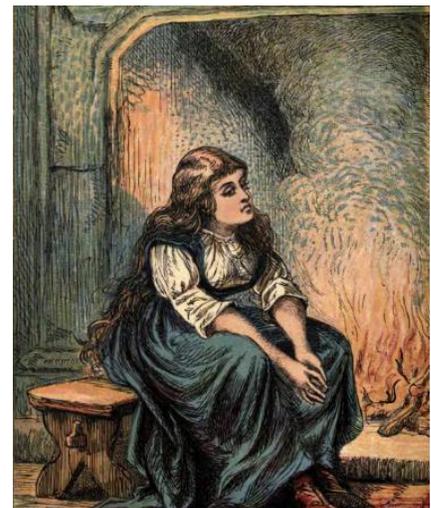
1.3 COURSE OUTCOMES

The outcomes listed here are the goals we are working toward, and the course was created to best help you meet those ends. By the end of CORE 131, students should be able to:

Course Outcomes	Process	Assessment
Write and speak in a range of genres, using appropriate rhetorical conventions;	<ol style="list-style-type: none"> 1. Students will work in the genres of the analytic essay, comparative essay, and research poster 2. In class we will discuss the expectations for different audiences, contexts, and rhetorical purposes. 	Analytic Essay Comparative Essay Research Poster
Effectively communicate in multiple modes (written, visual, oral, non-verbal) using digital technologies.	<ol style="list-style-type: none"> 1. We will focus on producing writing and images, but we will also use sounds, movements, and electronic technologies as part of the composition process. 	Analytic Essay Comparative Essay Poster Portfolio
Read, quote, cite, and analyze sources, balancing their own voices with secondary sources.	<ol style="list-style-type: none"> 1. We will practice critically reading and analyzing multimodal texts for the author's project, claims, evidence, genre conventions, and rhetorical strategy. 2. Students will be expected to find, evaluate, analyze, and synthesize appropriate primary and secondary sources to inform and situate their own claims. 	Analytic Essay Comparative Essay Research Poster
Employ flexible strategies for generating and revising their writing projects	<ol style="list-style-type: none"> 1. Each assignment will include an intensive, recursive revision process that includes peer review and formative assessment from the instructor. 2. Students will be expected to revise drafts to include changes in ideas, structure, evidence, and style. 	Outlines & Drafts Tutorials Peer Review Letters Quality of Failure

2.1 GRADE DISTRIBUTION

Participation	20%
Preparedness, Professionalism, and Participation Evals	30%
Logical Outlines, Drafts, Reflections	50%
Individual Meetings and Small Group Tutorials	20%
Project 1: Defining Fairy Tales	20%
Project 2: Comparing Fairy Tales	20%
Project 3: Researching Fairy Tales	30%
Annotated Bibliography	33%
Research Poster	67%
Portfolio	5%
Quality of Failure (Final Exam Reflection)	5%



"Cinderella." London: George Routledge and Sons. (1865). Public Domain.

Source: [Wikimedia](#).

Note: failure to turn in any major project (projects 1-3, the final portfolio, and the final exam reflection) may result in automatic failure for the class, regardless of the numeric grade earned through the other assignments. This is because the course outcomes may not have been met if you have not completed all major course work. Please see additional course policies on late work.

2.2 GRADES: WHAT THOSE PESKY LETTERS MEAN

It is important to remember that simply fulfilling the *minimum* requirements of the course warrants an average grade (as in C), not an A. Coming to class every day and doing assignments is not something that earns “extra credit” or an automatic A; these are expected elements of the course. A higher grade will be based on the distinctive quality and development of your work, on your ability to guide a piece of writing through the various stages of revision, and on a willingness to explore new subjects, genres, and techniques. Below is a breakdown of how I view letter grades; as we move into the semester we will talk about these elements in more detail. With each project, you will receive written comments as well as a visual break down in a rubric of which of these elements you did well, and which you need to improve.

Scale	Quality of Work
A 94 - 100.00	An “A” project is superior: it has excellent ideas, logical and compelling organization, precise language, and polished prose. It has a complex, convincing, and interesting argument expressed in a thesis statement; topic sentences and transitions that guide the reader through the logical moves of the argument; extensive, analytic use of any source text(s); and clear expression of the student’s own ideas. The author addresses the rhetorical situation (audience, purpose, context) in a sophisticated manner. The paper demonstrates that the author has a clear understanding of the ethical use of sources (that is, he or she does not plagiarize, either intentionally or otherwise), and can synthesize and build on them in innovative ways. Multimodal elements are compelling, fully integrated with the argument, and well executed. The project has been thoroughly and significantly revised; it is also extensively proofread, with few or no grammar, spelling, punctuation, or citation mistakes.
A- 90 - 93.99	
B+ 87 - 89.99	The “B” project exceeds expectations with above-average, high-quality work. It has a clear thesis, with a well-developed and well-organized argument, clearly articulated in transitions and topic sentences. It shows active engagement with any source texts, and genuine intellectual work on the part of the author. It predictably addresses the rhetorical situation. Multimodal elements are well integrated and appropriate to the rhetorical situation. The project shows substantial improvement from previous drafts. Any grammar, spelling, or punctuation mistakes do not hinder the expression of meaning. All sources are adequately cited. The project may have a few structural flaws, or a few weak points, but overall is a strong piece of work.
B 84 - 86.99	
B- 80 - 83.99	
C+ 77 - 79.99	The “C” project meets minimum expectations with average or mediocre work. The work has some of the good points listed above, but also has serious flaws. The language is often imprecise; the argument isn’t fully developed or clear. The thesis isn’t immediately apparent or is too vague. The student does not critically engage the texts, only summarizing or “quote bombing.” The project may have large structural problems, but these problems do not hinder the audience’s understanding. The project attempts to address all the elements of the rhetorical situation, but the attempt is insufficient or inappropriate. Multimodal elements may not be well integrated into the project. A “C” project will also have a few “bright” spots, or areas that might be useful in revising. In short, it has unrealized potential.
C 74 - 76.99	
C- 70 - 73.99	
D+ 67 - 69.99	“D” and “F” projects have multiple serious flaws that handicap the work. A thesis or argument is unidentifiable, or the project may be reliant on summary rather than analysis. The language is hard to understand, or ideas may be jumbled in such a way as to hinder the audience’s ability to understand the work. Multimodal elements hinder the expression of meaning, or contradict the argument. This project may consistently misuse or misrepresent its sources. The project either is difficult to understand or fails to address the assignment goals, prompt, or rhetorical situation. (Note: an "F" for reasons of plagiarism is a 0 on the assignment; other failing grades may have some points attached.)
D 64 - 66.99	
F 0 - 63.99	

3.1 EXPECTATIONS: ATTENDANCE AND ARRIVING LATE

In a perfect world, each of you would attend every class, but life tends not to be perfect. I thus offer you **3 free skips** (one week of class); **every absence after that will lower your overall grade one third of a letter grade**—a dreadful result: an A- becomes a B+, a B+ becomes a B, etc. I recommend you do not waste these free absences on frivolous pursuits, but save them for the inevitable end-of-semester flu or alarm malfunction. More than eight (8) absences will result in automatic failure for the course. (Students who do not miss any classes may see their grade bumped up if they are on the cusp between two grades.)



Henry Meynell Rheam. "Sleeping Beauty." 1899.

Public Domain. Source: [Wikimedia](#).

However, I too have had to attend a family member's funeral, been sent to the hospital with illnesses-that-must-not-be-named-in-polite-company, and even been chased across campus by hordes of raging zombies; what I mean to say is that if you have a legitimate, serious problem, I'm willing to talk and try to work something out if you bring such problems to my attention **as soon as possible!** If you have mandatory absences (for sports or religious observances), they will not count against you if you bring official documentation to me *in advance*.

Arriving after I call roll at the beginning of class will count as **one-third of an absence**. If you are late, you are responsible for seeing me after class to make sure you are marked present; if you do not, it will be counted as a full absence. Arriving more than 15 minutes late will be a full absence. Students who leave early may be counted absent as well. In-class work may not be made up.

3.2 EXPECTATIONS: PARTICIPATION AND PROFESSIONALISM

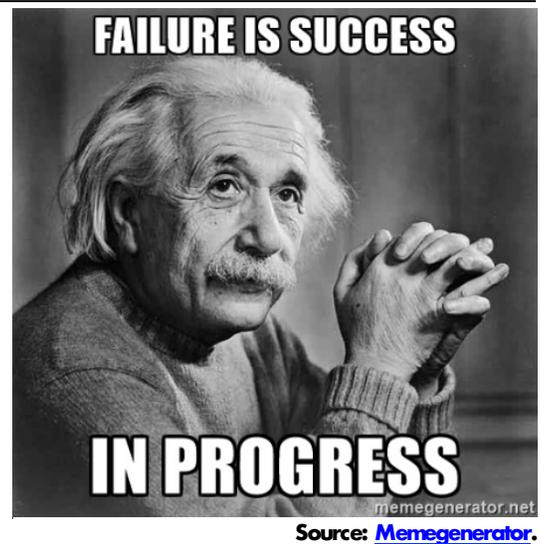
I place great value on earnest, enthusiastic engagement. Some of the greatest joy I'll have in class, in fact, will be in hearing your insights and seeing your minds at work. One of our goals is to involve you actively in the learning process rather than simply deluge you with information; to that end, your comments and analysis will provide much of the substance of our class, and much of your grade as well. At three points in the semester, you will be expected to turn in a brief self-evaluation of your participation and professionalism with regards to this class. I expect the following:

- **Preparation:** Please arrive at every class with your textbooks, your laptop (if you have one) or copies of any work due that day, a notebook and pen/pencil to take notes, and your copy of this syllabus and assignment guide. Make sure you have completed any reading, and have turned in work on Brightspace.
- **Frequency and Quality of Comments and Questions:** Make an effort to say at least one substantial, thoughtful thing in each large-class discussion—this can include asking good questions. Talk more during small group discussions, but also let others have a turn to speak. Please be respectful towards the authors we are reading, towards your fellow students, and towards me. You are welcome and encouraged to disagree with other people's positions so long as you refrain from using language that is derogatory or insulting.
- **Listening Skills:** Listening is just as important to good participation as speaking. The best participants carefully listen to what others have to say in order to build on their ideas. During class, your body language should indicate that you are listening; you should be visibly awake, taking notes, etc. Holding side conversations or getting off task (including by texting, checking your phone, etc.) indicates that you are not listening, or do not care about others' ability to listen. Texting or using electronics in an off-task way during class time will result in being considered absent.
- **Professionalism:** Please avoid using any electronic devices unless I explicitly ask you to use them, as they are often distracting not only to you, but to me and to other members of the class. Outside of

class, any e-mails to me should be professionally formatted with the following elements: 1) a clear subject header, including the course you are referring to (CORE 131); 2) a salutation (“Dear Dr. Taylor”); 3) complete sentences and paragraphs; 4) a signature with your first and last name.

3.3 EXPECTATIONS: QUALITY OF FAILURE

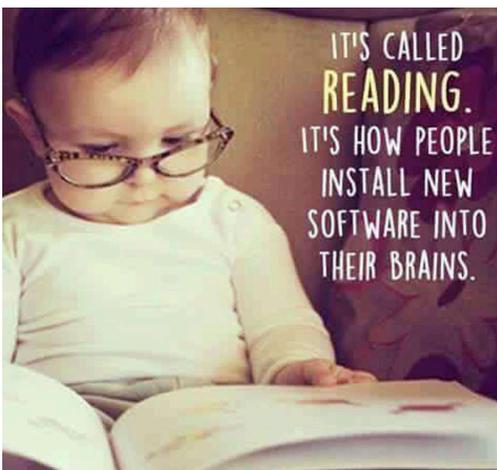
One of the greatest hindrances to a student’s active learning can be fear of failure: fear of looking silly or stupid in front of a classmate or faculty member, or fear of not getting a good grade on a project. Students have sometimes been taught that they need to be perfect, or as close to perfect as possible, to be rewarded. Students afraid of failure choose not to take risks; they might even choose not to turn work in because it isn’t as good as they think it should be. However, I think that there are things more important than perfection: curiosity, risk taking, persistence, integrity, and self-awareness. Failure can even be an important part of learning. Edward Burger argues that “individuals need to embrace the realization that taking risks and failing are often the essential moves necessary to bring clarity, understanding, and innovation.” Rejecting the fear of failure, he writes, can result in “a mind enlivened by curiosity and the intellectual audacity to take risks and create new ideas, a mind that sees a world of unlimited possibilities.”



Source: [Memegenerator](#).

For this reason, 5% of your grade will be dedicated to “quality of failure.” To earn this 5%, you will write a reflection at the time of the final exam in which you discuss the quality of your failure over the semester. You will be graded not on how much you failed, but how you handled that failure. Were you willing to challenge yourself to take risks that might result in failure? Were you aware of when you have failed, and did you refuse to give up in the face of failure? Did you find ways to use your failure to create something new and interesting? Have you grown from your failures? I hope this grade category will give you the freedom to try new things, and even to fail at them, and to come back having learned something from the experience.

3.4 EXPECTATIONS: READINGS



Source: [Pinterest](#)

Readings are listed on the course schedule on the day they are due. Please come to class having carefully completed the assigned readings. If it becomes apparent that you as a class have not done the reading, or have not paid close attention to the reading, I will institute quizzes. As you are reading, think about how you can demonstrate that you have paid close attention to the text. What questions do you have after reading? What conclusions can you come to about the purpose of the text? How does the text reinforce, influence, or challenge what you think about the ideas we have been discussing in class?

You should also annotate your text with your thoughts. Do not simply highlight. Instead, write down your understanding of what is happening on the page; underline passages that are important; write questions next to passages that you don’t understand or don’t agree with. If you don’t want to write in your book, write on sticky-notes to serve the same purpose. In-text note taking will be very valuable in writing your outlines and papers, as your ideas and thoughts are suddenly much easier to recall, find, and use in your writing.

3.5 EXPECTATIONS: INDIVIDUAL AND SMALL GROUP TUTORIALS

This course emphasizes personalized development—that is, much of this course will be tailored to your particular needs. This will be accomplished by regular individual and small group tutorials. You will need to schedule 15-minute individual tutorials with me several times during the semester in order to work on some issues one on one. To prepare for these meetings, you need to sign up for the meeting on StarFish, bring a copy of your current outline or draft with you to my office, and come with questions about how you can improve your work. I will have notes for you on your outline or draft, and we will discuss the different avenues for improving your work.

Additionally, on March 20-24th, we will hold class in groups of four instead of our full class and work closely with each other's writing. The help that you give your peers in an SGT will impact your participation grade significantly. These tutorial sessions will be about 1 hour in length; most will take place during class time, but a few will take place at other times. The purpose of this assignment is for you to see each other's work, and learn how to give effective feedback.



Walter Crane, Illustrator. *Beauty and the Beast*. London: George Routledge and Sons, 1874. Source: [Wikimedia](#).

Note: missing individual or small group tutorials will be considered 2-3 absences, depending on how many classes are being replaced by the tutorials. Do not miss them.

4.1 POLICIES: OFFICE HOURS

Office hours are a crucial form of class engagement and participation. Students who come to office hours are more likely to improve their skills and do well in this class. My office hours are 11 AM-12 Noon every MWF and from 2-3 PM on T/Th. You can reserve a 15- or 30-minute timeslot in advance on StarFish. Reservations have first priority, but you can also simply drop by. I am also available at other times by appointment, my schedule permitting; I encourage you to e-mail me if you cannot come to the scheduled office hours so that we will find a time for us to meet.

When you come to office hours, it helps to have a specific question to discuss, a paragraph you want feedback on, or a skill you want to work on. If you're feeling lost and don't know what you need to work on, or have multiple issues you want to discuss, I recommend scheduling a longer appointment so we have plenty of time. Of course, if I'm not busy with another student, I'm also happy to talk about more general things like your time at Briar Cliff, your larger educational and professional goals, the latest Star Wars or Marvel movie, etc., so feel to just stop by.

4.2 POLICIES: EMAIL

I try and answer questions via e-mail within 24 hours during the workweek unless there are exceptional circumstances; I expect you to do the same. I often respond on weekends, but cannot guarantee I will do so as quickly. Please plan accordingly. I will not normally comment on whole projects outside of office hours or the normal class revision and grading process. However, I am happy to look at small pieces of your work if you provide a particular focus for my comments. For example, if you send me a polite e-mail with a draft of an essay introduction, asking if you have clearly established your argument, I'd be happy to provide feedback by e-mail.

4.3.1 POLICIES: ACADEMIC INTEGRITY (BRIAR CLIFF CATALOGUE)

Briar Cliff strives to create an environment where the dignity of each person is recognized. Accordingly, integrity in relationships and work is supported and rewarded, and honesty in academic matters is Briar Cliff University Catalog 43 expected of all students. Actions which are contrary to the spirit of academic integrity will not be tolerated. Any attempt to misrepresent someone else's work as one's own, receive credit for assignments one did not do, obtain an unfair advantage over other students in the completion of work, or aid another student to do the above will be considered a breach of academic integrity. These include:

- Obtaining, disseminating or using unauthorized materials for the completion (by oneself or another student) of an examination, paper or assignment;
- Unauthorized collusion with another student in completing an assignment;
- Submitting as one's own the work of another student or allowing one's work to be submitted for credit by another;
- Copying from another student's paper or allowing one's paper to be copied;
- Computer theft which includes unauthorized duplication of software, unauthorized access into accounts other than one's own and the use of university resources (computer facilities, networks, software, etc) for financial gain; and
- Plagiarism: the representation of another's ideas, statements or data as one's own. Plagiarism includes copying, paraphrasing or summarizing another's work (even if that work is found on the Internet) without proper acknowledgment (footnotes, in-text credit, quotation marks, etc.).



Walter Crane, Illustrator. "The Frog Prince and Other Stories." (1874). Source: [Wikimedia](#).

4.3.2 POLICIES: ACADEMIC INTEGRITY (IN MY CLASSROOM)

One goal in this course is for you to learn to conduct yourself as a member of a community of scholars and professionals, recognizing that academic study is both an intellectual and ethical enterprise. I encourage you to study together, discuss readings outside of class, share your drafts in and outside of class, and go to the writing center with your drafts. You are encouraged to build on the ideas and texts of others; this is a vital part of academic life. However, when you use another person's ideas, language, or syntax you must acknowledge that debt by signaling it with a standard form of academic citation. If you do not, you are guilty of plagiarism, and will receive a zero for the assignment. This is true even if the plagiarism is accidental.

Students commit plagiarism if they do ANY of the following:

- "Cut and paste" text, images, or sound into a project and present it as their own without citation.
- Use the internet as a source of ideas without citing
- Modify material from a source (text, image, or sound) and incorporate into a project without citing.
- Put another person's ideas "in their own words" without documenting the source.
- Take another person's expressions—a key word, a phrase, or a longer passage—without telling the reader precisely what has been done.
- Submit a project created by someone else while claiming to be the author.
- Submit a project created in another course without the permission of both instructors.

There are numerous resources for helping you avoid plagiarism: Harvard University has produced an excellent [guide](#) on using sources and avoiding plagiarism. You can also use the [Purdue OWL](#). If you are ever tempted to plagiarize because of stress or lack of time, talk to me first because I can help. Do not let stress tarnish your academic record.

5.1.1 CAMPUS RESOURCES: DISABILITY SERVICES AND STUDENT SUPPORT SERVICES

Briar Cliff University offers Student Support Services that includes counseling and tutoring. Please, use this resource if you think it will be beneficial. They are in Heelan Hall, Room 037, Monday through Friday from 8:00am to 4:30pm. Their phone number is 279-1717.

Persons with disabilities who need accommodations should also contact the Student Support Services Office to discuss needs. Documentation of the disability is required. You may also contact Brenda Parkhill by phone at 712-279-5232 or by email at Brenda.parkhill@briarcliff.edu.

5.1.2 CAMPUS RESOURCES: ACADEMIC ACHIEVEMENT SUPPORT

Academic Resource Commons: Bishop Mueller Library, 2nd Floor

The Academic Resource Commons provides students with the resources and services necessary for academic success and recovery. The ARC includes the Writing Center, Academic Peer Mentors, the Early Alert Project Manager, and the Director of Academic Achievement. Through one-on-one appointments, peer support and mentoring, workshops, and academic advising, the Academic Resource Commons empowers students to develop a comprehensive set of life and academic skills, connects students with all campus bodies, and offers the social, academic and personal support necessary to persist.

Writing Center

The Writing Center, located in the Bishop Mueller Library, is available to all Briar Cliff students for strengthening your academic writing development. The Center provides one-on-one peer mentoring, workshops, and computer-based tutorials. The Writing Center's number is 712-279-5520 or you can email the Writing Center mentors at writing.center@briarcliff.edu. The Center's web address is <http://bcuwritingcenter.wordpress.com>.

Director of Academic Achievement

Recognizing there are a variety of reasons why a student may struggle academically, the director of academic support and achievement helps students overcome obstacles while empowering them to create their own unique, college experience. The director meets with students to 1) connect them with necessary campus resources; 2) provide the support and services necessary to aid in students' success; and, 3) enable the development of programs that fit students' ever-changing personal and academic needs as they persist at Briar Cliff University. The office of academic support and achievement serves students in all ways, and welcomes the opportunity to meet with a student for any reason—whether it be social, academic or personal. You can find Director Jessica McCormick in Library 204.



Elena Ringo's Illustration of *The Snow Queen* by H.C. Andersen. Source: [Elena Ringo](#).

5.1.3 CAMPUS RESOURCES: TITLE IX MANDATORY REPORTING AND CONFIDENTIAL RESOURCES

As an instructor, I have a mandatory reporting responsibility under The Title IX Educational Act of 1972 which prohibits violence, harassment, and discrimination based on sex and gender. For the sake of Briar Cliff University students' safety and welfare, I am required to share information regarding sexual misconduct or information about a crime that may have occurred on Briar Cliff University's campus with Title IX Coordinator or Deputy Title IX Coordinators.

If you wish to contact someone confidentially, you can speak with three people on campus:

- Jeanette Tobin, Director of Counseling Services
712-279-5433, Jeanette.Tobin@briarcliff.edu
- Carla Jo Morgan, Campus Nurse
712-279-5436, CarlaJo.Morgan@briarcliff.edu
- Sr. Janet May, Director of Campus Ministry
712-279-5227, Janet.May@briarcliff.edu

The Briar Cliff University Sexual Violence and Harassment policy and information pertaining to on-campus confidential resources, reporting to University officials, and additional on-campus resources can be found at: <http://www.briarcliff.edu/legal-and-consumer/sexual-abuse,-assault-and-title-ix-procedures/>

6.0.1 ASSIGNMENT GUIDE: LOGISTICS

All work must be turned in on BrightSpace **one hour before class begins**.

Each submitted file name should include your last name, first initial, course, assignment, version, and extension.

While most assignments have word count requirements, these are not hard limits, but suggestions to help you understand the scope of the intellectual requirements. You will not be penalized just for being under the word count (though if you are substantially short, you probably have misunderstood the other assignment requirements and will not do well for that reason), and if you need to go over, that is fine provided your essay is not padded with fluff or unnecessary material.

All drafts should use standard MLA formatting. Proper citation is expected, even in your process documents (outlines, drafts, etc.). Always **cite as you write**—waiting to do it at the last thing is how accidental plagiarism happens. **Process documents without citations will receive no credit.**

Example File Names

Granger.H.CORE131.Paper1.LogicalOutline.docx
Potter.H.CORE131.Paper2.FinalDraft.docx
Weasley.R.CORE131.Poster.RoughDraft.pptx

MLA formatting:

- In the upper left of the first page (and first page only), you should list your name, my name, CORE 131, the due date of the paper or draft
- Title that gestures in some way to your argument (yes, even early drafts)
- Your name and the page # in the upper right corner of each page *in the header!*
- Double-spaced, 12-point Times New Roman font [Outlines should be single spaced]
- Works Cited and properly formatted in-text parenthetical citations in MLA style

6.0.2 ASSIGNMENT GUIDE: LATE WORK AND EXTENSIONS

I do not accept late work for small assignments or process documents such as outlines or drafts; we need this work to be complete for in-class activities. Because I do not accept late work, turning in a bad or incomplete project is better than turning in nothing. If you turn in nothing, you will receive a 0; you are likely to still receive some points if you turn in an incomplete project.

For the major projects, anything turned in more than 10 minutes after the deadline is considered late. Late work will be penalized 10% off the earned grade for each 24 hour period that it is late. Students may request an exception for this policy by sending me an e-mail with the request at least 24 hours in advance, or by providing evidence of a significant, unexpected emergency (hospitalization, death in the family, etc.). I reserve the right to deny requests if a student is abusing this policy. The portfolio cannot be turned in late.

6.0.3 ASSIGNMENT GUIDE: REVISION POLICY

I highly value the composition process, and I believe that learning to revise is one of the most important skills you will learn in this class. Moreover, I believe that students may improve their overall skills by practicing repeated revision, and they do so when they choose (rather than are forced) to revise.

To this end, you may request the opportunity to revise any major project that received a B- or lower (less than 84%), provided that you submitted **all** the required drafting steps (outlines, drafts, peer review, etc.) that were connected to the project, the project did not involve plagiarism, and the project was turned in on time. The request must be emailed to me within 72 hours of the grade being posted to BrightSpace. The request should be made via e-mail and include the following:

1. A clear indication that you understand the most important problems with the previous draft of the assignment, in your own words (rather than just echoing my comments).
2. A detailed plan for revision that addresses these problems, with examples or strategies you plan to use. Please note that **editing** is not the same as **revision**. Revision is changing the *substance* of the project, while editing is changing relatively superficial elements; a proposal that offers only editing or very limited revision plans will not be accepted.
3. A proposed deadline for the revised project that takes into account the other deadlines for the course—that is, do not schedule your revision to overlap with another deadline from the course, which might prevent you from doing your best work on either assignment.

The request to revise must be submitted by e-mail. I reserve the right to reject the request to revise if it fails to meet any of these guidelines. Taking the opportunity to revise cannot harm your grade, though I do not guarantee a higher grade on a revision. However, if you do earn a higher grade, it will replace your previous grade completely. I also reserve the right to require revisions of some students.

6.1 ASSIGNMENT GUIDE: ASSIGNMENT 1, DEFINING FAIRY TALES

Assignment: Choose one of the versions of “Bluebeard” that we have read. In 1000-1300 word essay, analyze the story in order to make an argument about whether or not the story you have chosen is a fairy tale. You will need to define what constitutes a “fairy tale” using either “Abstract Style” by Max Lüthi or “The Struggle for Meaning” by Bruno Bettelheim.

Deadlines

Logical Outline: 2/6
 Individual Meeting: 2/8-2/10
 Introduction with Thesis Statement: 2/13
 Rough Draft: 2/17 (Bring 2 copies to class)
 Final Draft: 2/20

Audience: College students interested in fairy tales who have not heard the Bluebeard fairy tales before.

Task: In your paper, you will need to do the following (although not necessarily in this particular order):

1. **Make an argument** that is an **interpretive response** to a **conceptual question or question** in the **context of a larger conversation**. We will talk more about this requirement in class. To come up with your claim, you may take one of these two approaches, or you may take a hybrid approach:



“The Little Mermaid.” *The Fairy Tales of Hans Christian Andersen*. Philadelphia: Lippincott (1899). Source: [Wikimedia](#).

- **Define** what a fairy tale is, and support this definition using evidence from your chosen version of Bluebeard. Your interpretation of whether or not the story is a fairy tale may cause you to question Lüthi's or Bernheimer's definitions, or disagree with a component of his or her theory. If this is the case, you may want to argue for a new definition of "fairy tale" that partially or entirely opposes the critic's theory.
 - **Argue** whether the retelling you choose is or is not a fairy tale. Your argument may be nuanced: for example, you may argue that it is a fairy tale even though it does not fit all of Lüthi's or Bernheimer's criteria. Sophisticated essays don't simply agree or disagree with the claim they are responding to; they may *qualify*, *extend*, *elaborate*, *refute*, or *apply* another's argument, or *support* or *complicate* their own argument. [We will talk about these techniques when we discuss Harris.]
2. Briefly **come to terms** with your chosen critic's theory about what a fairy tale is. Remember, you are summarizing and explaining this theory for the purpose of using it to interpret the story you have chosen, so you should focus on elements of the definition that will be most useful to your claim and analysis.
 - You may also need return to specific claims and ideas from your chosen article at various points in your own essay. Don't limit yourself to citing the article in just one spot.
 3. **Use evidence and analysis** to support your claims. Support your interpretation of the story by analyzing the tale's major themes, plot, events, characterization, language, and/or aesthetic qualities. Provide evidence from the fairy tale for your claims, paired with logical analysis to persuade your reader. Do not compare/contrast multiple versions of Bluebeard; just focus on one.

Purpose: The purpose of this assignment is to familiarize you with the basic components of academic writing, which you will use throughout your time in college, and beyond. You will also develop your ability to think critically and to build on and respond to another person's ideas.

Skills You Will Use:

Developing an Argument
 Critical Analysis
 Quoting, Summarizing, Paraphrasing
 Outlining and Drafting

Knowledge You Will Use:

Definitions of Fairy Tales
 Elements of the Bluebeard stories
 Purpose of academic writing
 Intellectual moves of coming to terms, forwarding, and countering (a la Harris)



Walter Crane. "Bluebeard's Death." *The Sleeping Beauty Picture Book*, New York: Dodd, Mead, and Co. (1915).

Source: [Wikimedia](#).

6.1.2 ASSIGNMENT GUIDE: ASSIGNMENT 1, LOGICAL OUTLINE

Your logical outline should follow the guidelines in the writing handout you received at the beginning of the semester. Students regularly report that the logical outline is the most valuable tool they learn to use in my classes; it makes writing a draft much easier at later stages. Here's what one student last semester wrote about logical outlines:

I think the most important thing I took away from Core 131 is that logical outlines might take a lot of time, but they are the most helpful thing I have ever used. I think I put more time into my logical outline than I did on my actual paper, but I still got a very good grade on my paper. When we were told to do a logical outline, I thought it was just a waste of time. I have never been so wrong. The logical outline broke everything down and made it a lot easier to write the paper. In high school, it was always optional to do a logical outline, and of course I always opted to not do it. I regret not using logical outlines for every paper I have ever done.

There are two things to note here: the logical outline will take a great deal of time to do well, as much as writing a draft of a paper. You should start early and give yourself plenty of time. Second, if you do a good job with the outline, it will mean spending less time actually writing the rest of the paper. In other words, put in the time on the outline to save your time later. We will meet in individual conferences to discuss your outline.

6.1.3 ASSIGNMENT GUIDE: ASSIGNMENT 1, REFLECTIONS

When you turn in your final draft, you need to also complete a reflection on your project. Below, you will find a series of questions. Answer each of them in 1-3 sentences, with the number beside each answer.

1. What was the goal or purpose of the assignment, in your own words? Do you think you achieved this goal, and why or why not?
2. What was the question or problem your paper was trying to answer/solve, in your own words?
3. What is the argument of your paper?
4. What were the most important elements of your writing process for this project, and why?
5. What do you think are your greatest successes in writing this paper, and why?
6. What do you think is your greatest failure in writing this paper, and why?
7. How could you address this failure in the future? What help do you need to address it?

6.2.1 ASSIGNMENT GUIDE: ASSIGNMENT 2, COMPARING FAIRY TALES

Assignment: For this unit, we have read multiple versions of several fairy tales, as well as several articles about the ways that different versions of the same story can convey different values, and different ideas about what ideas are acceptable for different audiences. For this assignment, I would like you to compare two different versions of a single fairy tale in order to make an argument about how and why the differences between the stories reveal particular values, attitudes, or ideas about their audience. Your paper should be about 1200-1600 words.

Deadlines

Logical Outline: 3/3
 Rough Draft: 3/10 (Bring 3 copies to class)
 Small Group Tutorial: 3/20-24
 Final Draft: 3/27

Audience: College educated readers who are interested in the role fairy tales play in shaping or reflecting a culture's values and attitudes.

Task: In your paper, you will need to do the following (although not necessarily in this particular order):

1. While I recommend you choose a core tale that that we have read or will read as part of our class (Beauty and the Beast or Little Red Riding Hood), you are welcome to choose a second version that we have not discussed as a class. For example, you could examine compare one of the original versions of Snow White with episodes of *Once Upon a Time*, or Beaumont's version of Beauty and the Beast with Robin McKinley's

children's book *Beauty*. If you want to work on two different versions of another fairy tale we have not discussed in class, you need to get permission from me in advance. Come to office hours!

2. While this paper should use the tools of comparing and contrasting, your *goal* is not to compare and contrast, but to make an argument about what values, attitudes, or ideas are revealed in the texts. Make sure your argument and thesis focus less on *what* is different about the two stories, and more on what those differences mean and why they are important. It's worth noting that you do not have to cover every similarity or difference between the two versions of your paper. Instead, you will want to focus only on those similarities or differences that reveal something important to your thesis.
3. **Decide on a structure for your paper.** Comparison-oriented papers have two main structures:
 - **Subject by subject:** write about the first version of your fairy tale and discuss all the important parts before moving on to the second version.
 - This is a beneficial structure if you are going to be focusing on one version much more than the other—that is, you might start with only one paragraph about an early version, and then spend most of your paper talking about how the second version diverged from it in order to achieve something different.
 - The danger of this subject-by-subject organization is that your paper might end up feeling like two separate arguments, leaving it up to the reader to figure out how they fit together. If you take a subject-by-subject approach, you'll need to carefully make sure to explain in detail how the two parts of the paper are related. Your thesis will have to be much stronger and clearer, and you may need a whole transition paragraph, rather than just a single sentence transitioning from one subject to another.
 - **Point by point:** you focus on a series of comparisons and go back and forth between the two texts.
 - This is a beneficial structure if the importance of the differences is most visible when they are placed next to each other, and if we need to notice the differences in a particular order.
 - The danger of a point-by-point structure is that it can become chaotic, and fail to really create a coherent argument. It can become a series of points, where the two texts are tied together, but not all the different points add up to a single argument. You will need to build in transitions not only within each point as you move from text to text, but have very
4. **Use evidence and analysis** to support your claims. Support your interpretation of the stories by analyzing the specifics of each text and the changes between them. If one of your texts is visual (illustrated, television, or film), consider using visual analysis.
5. Feel free to **forward or counter** some of the critical texts we are reading in class (Tatar, Zipes, etc.) as part of your argument.

Purpose: The purpose of this assignment is to increase your facility with different structures of academic writing, while increasing the complexity of your critical analysis.

Skills You Will Use:

Developing an Argument
 Critical Analysis
 Comparing texts
 Quoting, Summarizing, Paraphrasing
 Outlining and Drafting
 Providing Feedback

Knowledge You Will Use:

Purpose of academic writing
 Intellectual moves of coming to terms,
 forwarding, and countering (a la Harris)



"Red Riding Hood" by KokorodzasySu.

Source: [Deviant Art](#).

6.2.2 ASSIGNMENT GUIDE: ASSIGNMENT 2, SMALL GROUP TUTORIALS

On March 20-24th, we will hold class in groups of four instead of our full class and work closely with each other's writing. To prepare for the small group tutorials, you need to **bring 3 hard copies of your rough draft to class**. You will give them to the other members of your group. Then, before we meet for the SGT, you should read each paper and type up comments. You should include at least one paragraph on each of the following in your comments:

- 1) Come to terms: What is the *project* of this paper? What is it trying to accomplish, and why?
- 2) Forwarding: What are the strengths of this paper, and how could the writer build on them?
- 3) Countering: Where can you question the analysis and conclusions of the paper? Where could the paper acknowledge other points of view or other possibilities?
- 4) Taking an Approach: What are the implications of this paper? What's the implied or explicit "so-what factor"?

You will need to upload a copy of your comments on Brightspace, but also bring copies for each person in your group. Be sure to bring a copy of your own paper to the SGT to take notes. During the tutorials, I will guide the group's discussion of each paper; you will be expected to give your feedback orally, as well as give a copy of your written comments to the author of each paper. Remember: being absent for your small group tutorial will mean using all of your free absences for the semester, and you will also lose additional participation points if you do not provide your classmates with feedback.

6.2.3 ASSIGNMENT GUIDE: ASSIGNMENT 2, REFLECTIONS

When you turn in your final draft, you need to also complete a reflection on your project. Below, you will find six questions. Answer each of them in 1-3 sentences, with the number beside each answer.

1. What was the goal or purpose of the assignment, in your own words? Do you think you achieved this goal, and why or why not?
2. What was the question or problem your paper was trying to answer/solve, in your own words?
3. What is the argument of your paper?
4. What were the most important elements of your writing process for this project, and why?
5. What do you think are your greatest successes in writing this paper, and why?
6. What do you think is your greatest failure in writing this paper, and why?
7. How could you address this failure in the future? What help do you need to address it?

6.3.1 ASSIGNMENT GUIDE: ASSIGNMENT 3, RESEARCHING AND USING FAIRY TALES

Assignment: In our last unit, you compared two versions of a story in order to draw a conclusion about the values or attitudes one or both stories demonstrates. For your final project, you will be researching the visual "afterlife" of a single fairy tale, making an argument about a number of different adaptations of it, and developing a research poster or infographic to illustrate your findings.

Deadlines

Annotated Bibliography Rough Draft: 4/7
 AB Final Draft: 4/10
 Logical & Visual Outlines: 4/21
 Individual Meetings: 4/24-28
 Rough Draft: 5/1
 Final Draft: 5/8

Prompt: Focusing on a particular trend in the adaptations of a chosen tale, *develop a specific, debatable argument about visual representations of your fairy tale*. As we have done in previous essays, you'll want to analyze specific scenes in detail, so you may narrow your focus to a particular character or part of the story.

Technical Details: Posters should be 36 x 24 inches in size. Infographics might have more variety in size. While we will talk about using PiktoChart or PowerPoint to design your project because you all have access through Office365, if you have previous experience and access to the software, you could also use InDesign or Microsoft Publisher.

Step 1: Choose a fairy tale. You can choose any tale that you have not already written about. It may be one from our textbook, or one you know from elsewhere. Make sure you read at least two written versions of the fairy tale. [<http://www.surlalunefairytales.com/> has many stories not found in our textbook.]

Step 2: Begin researching visual adaptations of your fairy tale. A basic internet search should turn up some things easily, but don't stop there. Try to come up with a comprehensive list of illustrated books, book covers, art work, advertisements, album covers, music videos, films, plays, web videos, TV episodes, or any other visual medium else that adapts, parodies, uses characters from, or heavily references your tale.

Step 3: Now that you have this list, analyze it for trends. What do the visual representations have in common? What elements do they emphasize or change and why? Do several different adapters seem to make similar choices? Do the visuals have morals or messages that are strikingly different from the original/from each other? Are certain types of visual adaptation more popular? Look for something surprising or hard to explain. Use a trend that interests you to narrow down your focus to 4-6 visual adaptations that have something in common, or that speak to each other (perhaps even countering one another) in an interesting way. Start thinking about the reasons behind these choices, and the consequences.

Step 4: Research each of your individual visual adaptations, as well as what people have said about adaptations of your tale more generally. Try and find 1-2 relevant scholarly or journalistic sources related to each of your primary sources, and at least 2 sources about your tale more generally. Look for reviews, newspaper articles, journal articles, and books (not in that order). Based on what you find, narrow down your focus to just 3 adaptations that you have found sufficient research on, and that you think you can make a compelling argument about.

Step 5: Create an annotated bibliography of five secondary sources. [More details in 6.3.2]

Step 6: Create a logical outline for the argument you want to make. Because your primary sources are visual, make sure your evidence is not just textual (that is, include images as well as relevant quotations).

Step 7: Create a Visual Outline for your poster or infographic—that is, a visual map of how you might lay out your argument on the poster. We will be discussing

Purpose: The purpose of this assignment is to familiarize you with alternative ways of presenting information and academic arguments. Posters are most common in the sciences and social sciences. They are also becoming increasingly common in the humanities and fields like education. Additionally, the visual design skills are important in a variety of business fields.

Skills You Will Use:

Developing an argument
Finding and organizing research
Presenting information in both visual and written forms

Knowledge You Will Use:

CRAP Principles of Design
Hierarchy of Information
Theories of Fairy Tales from secondary readings

Visual Outline Questions

- What kind of grid will you use? How will you divide your space? Will your poster be in portrait or landscape form?
- What will your title be? Where will the title be located?
- Where will you put your name/ class information? Where will you put your works cited information?
- How will you make your argument visible to your audience? So-what factor? Conclusion?
- What images, colors, or symbols will you use?
- What choices will you give your reader about how to read your poster?
- How will you create visual links between different elements of your poster?
- Which visual design principles will you emphasize in creating your poster? How will different elements be aligned? How will you create hierarchy?

how to go about this in class, but consult the questions on the previous page of this guide. You must complete at least one visual outline, but I recommend that you create several, so that you can consider their relative effectiveness. Take a picture of it/them and submit it on BrightSpace, and bring a hard copy to our meeting. I will give you feedback on them either during our class time or our individual meeting.

Step 8: Create your poster in PowerPoint or PiktoChart following the directions we will go over in class. Your rough draft should be just as complete as a regular rough draft in terms of text.

Step 9: Revise your poster draft, and submit a final draft.

6.3.2 ASSIGNMENT GUIDE: ASSIGNMENT 3, ANNOTATED BIBLIOGRAPHY

An annotated bibliography is a list of sources, in proper bibliographic format, with a paragraph “annotating” or explaining and evaluating each source. You should think of each annotation as 150-200 words “coming to terms” with your source: explaining the project of the author, using and explaining their key terms, and any uses or limits of their work in relationship to your own ideas.

Task:

Your annotated bibliography must include the following:

1. One entry (and only one entry) for a primary source. A primary source will be a visual text.
2. The two most important secondary, scholarly sources that you found. Remember, scholarly sources are written by experts, peer reviewed, and published in academic journals or books. ***You may not use texts we have read and discussed in class.***
3. The remaining two sources may be either scholarly sources ***or*** journalistic sources from well-known and reputable newspapers, magazines, or websites. You may not use texts we have read and discussed in class.

You will *not* be limited to just these primary and secondary sources (quite the contrary, you will need to use more) for your project, but you will need to be making a clear case for why these are the best sources for your project. We will go through a revision process for this step; see the course schedule.

In class, we will write a sample annotation together, and look at models.

Criteria for Annotated Bibliography:

- Are all your bibliographic entries properly formatted according to your chosen style (such as MLA, APA, or CMS)?
- Do you meet the requirements for the type of sources? Are your sources appropriate to your project in content and quality?
- Do your annotations clearly and concisely come to terms with your sources?

6.3.3 ASSIGNMENT GUIDE: ASSIGNMENT 3, REFLECTIONS

When you turn in your final draft, you need to also complete a reflection on your project. Answer each of the following questions in 1-3 sentences, with the number beside each answer.

1. What was the goal or purpose of the assignment?
2. Do you think you achieved this goal? Why or why not?
3. What is the argument of your project?
4. What were the most important elements of your composition process for this project, and why?
5. How and why was creating a poster/infographic different from writing a paper for you?
6. What do you think are your greatest successes in creating this project, and why?
7. What do you think is your greatest failure in creating this project, and why?
8. How could you address this failure in the future? What help do you need to address it?

6.4 ASSIGNMENT GUIDE: FINAL PORTFOLIO

Assignment: Create a portfolio of work you have completed this semester, including writing a cover letter, 800-1200 words, that explains what you have learned and how you learned it this semester. The portfolio will be loaded into BrightSpace.

Purpose: This assignment asks you to reflect on what you have learned this semester. Reflection will help you thoughtfully consider what you need to do to continue to improve in your communication skills—a central feature that employers look for—as you leave this class and continue in your course work.

Skills you will need for this project:

- Writing for specific audiences
- Creating an argument
- Using and analyzing quotations
- Drawing conclusions
- Revision

Deadline

Wednesday, May 17th, 12 Noon

This is 30 minutes before the final exam time—feel free to turn it in early!

Knowledge you will need:

- Course outcomes
- Purpose of course projects
- What you have learned this semester

Step 1: Re-read all your work, including short exercises, outlines, rough drafts, peer review letters, final drafts, and reflections.

Step 2: Imagine that a professor who taught a different section of this class will be reading and evaluating your work to decide whether you have learned the things you this semester that you were supposed to learn. Write a cover letter to that professor, explaining what you learned and what your work represents. Your job in this letter is to *prove* that you both know what you have learned and what you still need to work on. **Your letter should be at least 700 words, but can go longer.**

The emphasis in your letter should be on *reflection*. I want to see you carefully thinking about the purpose of academic writing and visual communication, and how it is connected to the material we read and wrote about. Below, you will find a series of questions to help you brainstorm possible avenues for reflection. **You shouldn't try to answer all of these questions in your letter.** Choose just one set of questions, or piece together bits from several of these. Also, don't exaggerate your abilities or spend time trying to impress me. If you haven't perfected some aspect of writing, that's fine. I'm much more interested in an honest reflection.

1. What is the purpose of academic writing? How did this class and the projects you composed fit or challenge your expectations? (You may want to go back to Joseph Harris, and think about what he says the purpose of writing is, and how your papers and learning fit with the definitions of academic writing that we talked about at the beginning of the semester.)
2. How well do you think you mastered the course outcomes? What assignments most helped you master the course outcomes (below)?
 - a. Write and speak in a range of genres, using appropriate rhetorical conventions
 - b. Effectively communicate in multiple modes (written, oral, visual, gestural/spatial) using digital technologies.
 - c. Critically read, quote, cite, and analyze sources, balancing their own voices with secondary sources.
 - d. Employ flexible strategies for generating and revising their writing projects and presentations.
3. How did the course topic help you understand how and why we communicate with other people?

4. What was hard for you, and why? What was easy, and why? What started hard, but became easier? What do you think will always be hard?
5. What did you learn or figure out about writing that you didn't know before? What did you learn or figure out about the topics we wrote on that you wouldn't have if you hadn't written the papers?

To make sure your letter proves you have learned to do what you say you have done, make sure your letter includes the following:

1. **Argument.** You should have a central, controlling idea in your first paragraph that guides what you choose to include in your paper.
2. **Evidence!** Quote from your textbooks! Quote from your papers! If you got better at using ideas from other writers while giving them credit, quote a part of a project where you do that, and explain why you did what you did with that quotation. If you think you struggled with developing logical arguments, show me where you failed at that. If my or one of your classmate's comments on a rough draft really helped you see something in your paper that you didn't see before, quote the comment.
3. **Multimodal elements.** Your letter should include images, links, or other design elements to help illustrate your argument. We will examine some creative options in class.
4. **So-What Factor.** Draw some conclusions about what you've learned over the course of the semester and where you still need to go.

Step 3: Revise, Edit, and Proofread. Just as you know that your papers have all improved when you had the chance to revise once or more than once, you should give yourself the time to revise, edit, and proofread. You may want to exchange papers with another student in the class and give each other feedback and editing help, or you may want to go to the Writing Center.

Step 4: Load your letter and your final drafts with your reflections into the portfolio system on BrightSpace. Click the "eportfolio" option

1. Click "My Items" at the top of the page
2. Click "Add" and choose the option to upload a file. Repeat for every document, and any images you plan to use in your cover letter.
3. Click "Add" and choose the "reflection" option. Create one for each artifact, copying and pasting the reflection from your original word document into the reflection box.
4. Create a New Presentation. Title the Presentation with your name and "CORE 131 Final Portfolio"
5. Where it says "New Page," click the downward triangle, and choose "Page Properties." Rename the page to "Cover Letter." Click Save.
 - a. Under Content Area 1, click "add component" and then "Text Area."
 - b. Title the area "Portfolio Cover Letter"
 - c. Copy your finished letter into the "Content" section.
 - d. Add any images, links or design elements using the design tools.
 - e. Save and Close
6. Use the yellow page icon to create a new page for each assignment. Give a clear title to each page.
 - a. For each page, under Content Area 1, click "add component" and then "artifact." Choose the artifact for the page.
 - b. Click "add component" and then choose "reflection." Add the proper reflections.
7. Customize your banner and theme.
8. Save and Close.

Step 5: Submit before the deadline

1. Go to the dropbox in BrightSpace for the portfolio.
2. Click "Add a File"
3. Choose "ePortfolio" (underneath "My Computer") and select your portfolio.
4. Submit!

6.5 ASSIGNMENT GUIDE: FINAL EXAM / QUALITY OF FAILURE ESSAY

For your final exam, you will be expected to write a short essay in which you reflect on your quality of failure. The exam will be open note. You should plan your essay carefully ahead of time—perhaps writing a logical outline that you can use when writing your essay. You may want to specifically go back and look at your reflections on your assignments (each of which asked about how you may have failed) as you plan.

Purpose: While the portfolio asked you to reflect on what you have learned this semester, the final exam asks you to reflect on how you failed this semester. As stated in the syllabus, part of this course is learning to embrace failure without letting it define you. “The road to innovation is a perilous one,” writes Bengt-Arne Vedin, “paved with failure” (83). Repeated studies prove that failure is integral to learning, creativity, growth, and success (Vedin 83-91). Moreover, reflecting on failures is an expected part of common workplace development.

Skills you will need for this project:

- Reflection
- Creating and organizing an argument
- Using evidence and analysis

Knowledge you will need:

- Self-awareness of your failures
- Purpose of course projects
- What you have learned this semester

Task: Write a short essay (about 350 words) on your quality of failure this semester.

- Provide insight into where and why failure occurred and how failure helped you grow as a student, intellectual, or human being.
- Consider: Have you been willing to challenge yourself and take risks that might result in failure? Have you been aware of when you have failed, and refused to give up in the face of failure? Have you found ways to use your failure to create something new and interesting? Have you grown from your failures?



Rachel Isadore, illustrator. "The Little Match Girl." Source: [iTalki](#).

Final Exam Time: 12:30-2:20 PM, Wednesday May 17th, 2017

Works Cited

Vedin, Bengt-Arne. "On the Quality of Failure." *International Journal of Business and Social Research* vol. 4, no. 5, 2014, pp. 82-92.

7.1 COURSE SCHEDULE

Subject to change in the case of plague, blizzards, and alien invasions. Readings must be completed before class; assignments must be turned in BrightSpace by noon unless otherwise noted. *Italicized* assignments should be attempted only after completing any reading due that day. Highlighted days on the schedule will either substitute individual and small group meetings for regular class, or will cancel class altogether.

Week	Day	Date	Readings Due	Assignments Due
1	M	1/23	Syllabus	Syllabus Quiz (Complete by midnight)
	W	1/25	Assignment 1 Prompt in Syllabus Lüthi, "Abstract Style" (375-386); Writing Handout (22-30) Harris, "Introduction" (1-12)	<i>Process Document: Write one paragraph summarizing Lüthi.</i>
	F	1/27	Harris, "Coming to Terms" (13-33) Bluebeard: Perrault (188-192), Grimm (193-198), Jacobs (199-200)	<i>Process Document: Write one paragraph coming to terms with the Bluebeard story of your choice.</i>
2	M	1/30	Harris, "Forwarding" (34-53) Bettleheim, "The Struggle for Meaning" (BrightSpace > Content > Readings)	<i>Process Document: Write one paragraph coming to terms with Bettleheim.</i>
	W	2/1	Harris, "Countering" (54-72)	<i>Bring to class two quotations from either Lüthi or Bettleheim that you think you could "counter."</i>
	F	2/3	Writing Handout (4-11)	<i>Bring to class possible questions and evidence for your outline.</i>
3	M	2/6	Tatar, "Sex and Violence: The Hard Core of Fairy Tales" (364-72); Writing Handout (12-21)	Assignment 1: Logical Outline Schedule Individual Tutorial
	W	2/8	Individual Tutorials	
	F	2/10		
4	M	2/13	Harris, "Revising" (98-123) Writing Handout (2-3)	<i>Assignment 1: Introduction and Thesis Due</i>
	W	2/15	Harris, "Taking an Approach" (73-96) Writing Handout (31-32)	Participation Evaluation 1
	F	2/17	Writing Handout (33-39)	Assignment 1: Rough Draft – Bring 2 Printed Copies to Class
5	M	2/20	Assignment 2 Prompt in Syllabus Beauty and the Beast: Grimm (47-50), Chonguita (80-82), The Dog Bride (82-83)	Assignment 1: Final Draft and Reflection
	W	2/22	Beauty and the Beast: Beaumont (39-49)	
	F	2/24	Beauty and the Beast: Carter (58-73)	
6	M	2/27	Zipes, "Breaking the Disney Spell" (414-434)	
	W	3/1	Little Red Riding Hood: The Story of Grandmother (14-15), Perrault (16-18), Grimm (18-21), Tsélané and the Marimo (28-29)	
	F	3/3		Assignment 2: Logical Outline Student Choice Votes
7	M	3/6	Spring Break – no class	
	W	3/8		
	F	3/10		

Week	Day	Date	Readings Due	Assignments Due
8	M	3/13	[Student Choices]	
	W	3/15	[Student Choices]	Participation Evaluation 2
	F	3/17	Assignment 3 Prompt	Assignment 2: Rough Draft
9	M	3/20	Small Group Tutorials	Peer Review Letters
	W	3/22		
	F	3/24		
10	M	3/27		Assignment 2 Final Draft and Reflection
	W	3/29	Dr. Taylor at RSA – no class	Find and Read Secondary Sources for Assignment 3
	F	3/31		
11	M	4/3	Bacchilega, “From <i>The Fairy Tale Web</i> ” (468-81)	
	W	4/5		
	F	4/7		Annotated Bibliography Rough Draft
12	M	4/10		Annotated Bibliography Final Draft
	W	4/12		Participation Evaluation 3
	F	4/14	Easter Break – no class	
M	4/17			
13	W	4/19		
	F	4/21		Assignment 3: Logical and Visual Outlines
	M	4/24	Individual Tutorials	
W	4/26			
F	4/28			
15	M	5/1		Assignment 3: Rough Draft
	W	5/3		
	F	5/5		
16	M	5/8	Portfolio Prompt	Assignment 3: Final Draft and Reflection
	W	5/10		
	F	5/12		Participation Evaluation 4
17	W	5/17		Portfolio Final Exam – Quality of Failure