

FREN 190: FAIRYTALES AND FLOURISHING

FALL 2002



Instructor: Dr. Vincent Bruyere (he, his, him)

Schedule: Mo/We 10:00AM - 11:15AM

Office hours: TBA

Contact: vbruyer@emory.edu

TABLE of CONTENTS

I. Course description, Goals, and Learning Objectives	2
Textbooks	
Technology	
II. Assessment, Submission policy, and Grade Scale	2
III. Calendar	3
IV. Course Policies and Procedures	6
Attendance	
Written Communication	
Diversity Statement	
Honor Code	
Plagiarism	
Use of Course Contents	
V. Resources	8
Access and Disability Resources	
Academic Support	

I. COURSE DESCRIPTION

This class has two objectives. The first one is to reevaluate the French fairytale tradition as a pedagogy of flourishing under duress. Cautionary tales have something to tell us about flourishing as an unevenly distributed state, at once extremely codified and saturated with expectations, and yet, up for grab and infused with exhilarating sense of prospects.

The second objective is to ask what literary and cultural studies would gain from including flourishing in its critical vocabulary. Literary scholars have a fairly refined vocabulary

when it comes to accounting for negativity and anti-sociality but not so much when it comes to affirmative states like flourishing. Modernism has taught them that being scholarly and critical is to be suspicious; being literary is being subversive; being creative is being destructive. And that paranoia generates powerful claims about power. Is there a chance early modern stories featuring foundlings and freaks with a monstrous appetite for love and death have what it takes to empower scholarly claims to flourishing?

I take the critical reception of the fairytale tradition as emblematic of a certain way of doing things in literary studies. Fairytales have been an object of choice for the constitution of literary studies as a scientific discipline with anthropological ambitions. After all, there is something extremely seductive about the all-encompassing Aarne-Thompson classification. At the same time, that kind of formalism feels like a dead-end. What if instead of looking back, that is, instead of thinking about fairytales exclusively in folkloristic terms as objects from the past, we were looking forward to the kind of flourishing they solicit—at the risk of being puzzled by what it means in them to flourish against the odds. In this class, looking forward will also mean reconnecting early-modern storytelling practices with the work of contemporary artists and disability activists engaged in the redefinition of the good life.

Course Goal	Learning Objectives
<ul style="list-style-type: none"> - Reevaluate the French fairytale tradition as a pedagogy of flourishing - Reimagine the notion of flourishing as a critical tool in cultural studies and literary studies - Reconnect early-modern storytelling practices with the work of contemporary artists and activists engaged in the redefinition of the good life. - Reconnect early-modern storytelling practices with student’s own trajectory, aspirations, repertoire of flourishing gesture. 	<ul style="list-style-type: none"> - Engage creatively with historical sources using close readings and concepts. - Locate and articulate connections between the primary course and at least one other course also participating in the initiative. - Identify relevant second literature and position their argument in relation to it. - Present their work to peers and respond to suggestions and feedback in a thoughtful manner.

Textbooks:

- Christine A. Jones, *Mother Goose Refigured: A Critical Translation of Charles Perrault’s Fairy Tales* (Detroit: Wayne State University Press, 2016).
- Lewis C. Seifert and Domna C. Stanton, *Enchanted Eloquence: Fairy Tales by Seventeenth–Century French Women Writers* (The Other Voice in Early Modern Europe: The Toronto Series, 2010).

Critical Sources:

The following critical readings will be available on Canvas:

- Arjun Appadurai, *Modernity At Large: The Cultural Dimension of Globalization* (Minneapolis: University of Minnesota Press, 1996), pp. 53-55.
- Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (New York: Vintage Books, 1975). Excerpts.

- Peter Brooks, *Reading for the Plot: Design and Intention in Narrative* (New York: Knopf, 1984). Excerpts.
- Arthur W. Frank, *The Wounded Storyteller: Body, Illness, and Ethics*. Second Edition (Chicago: University of Chicago Press, 2013). Excerpts.
- Faye Ginsburg and Rayna Rapp, “Enabling Disability: Rewriting Kinship, Reimagining Citizenship.” In *The Disability Studies Reader*, 185-201. Edited by Lennard J. Davis (New York: Taylor and Francis, 2013). Excerpts.
- Eve K. Sedgwick, “Paranoid reading and reparative reading, or, You’re so paranoid, you probably think this essay is about you.” In *Touching Feeling: Affect, Pedagogy, Performativity* (Durham: Duke University Press, 2003). Excerpts.

Technology:

- I will use Canvas site for communication and posting course

Technology:

- I will use Canvas site for communication and posting course materials. It is your responsibility to check this site regularly to stay up-to-date on announcements and assignments. Canvas resources for students can be found here: <http://canvas-support.emory.edu/canvas-resources/for-students.html>

II. ASSESSMENT

1. Participation and preparation: 30% [see attendance policy]

2. Interdisciplinary Fieldnotes: 10% [S/U]

After each joint session, you must write a 1-page, single-spaced reflection on how the disciplines involved address the subject matter discussed. What similarities did you notice? Any differences? These will be graded S/U. Together they account for 10% of your grade.

3. Midterm: 15%

4. Critical Project: 35% [Draft: 5% + class presentation 10% + completed project: 20%]

5. Letter (to your future self): 10% [S/U]

Please write a letter to yourself to be read during your junior year, reflecting on some of the ways in which you have approached your own flourishing and well-being. Keeping those in mind, and thinking about what you’ve learned in this class, what advice do you have for your future self in relation to flourishing and well-being? What activities and connections should be sought? What situations should be avoided or transformed? Are there modes of expression that you should be cultivated and developed? The letter should be no less than 500 words. You will have the option to place the letter anonymously in a digital archive. After the semester, everyone in the initiative will be able to access the archive and explore what their peers have said. We also will send you your letter after Winter Break of your junior year.

Submission policy:

- Papers should be submitted in on or before the due date via Canvas. 5 points will be taken off the paper grade for each late day, including weekend days.
- Exceptions to this policy will require explicit permission of the instructor in writing, prior to the due date.
- I will not accept drafts with unfinished sentences.

Final grades are determined according to the following scale:

A	93-100%	B+	87-89.99%	C+	77-79.99%	D+	67-69.99%
A-	90-92.99%	B	83-86.99%	C	73-76.99%	D	60-66.99%
		B-	80-82.99%	C-	70-72.99%	F	< 60%

III. CALENDAR (You will find regular updates about the readings and deadlines on Canvas).

WEEKS	CONTENT	ACTIVITIES /ASSIGNMENTS
Week 1	W 08/24: First day of class	- Review of the syllabus
Week 2	M 08/29: Introduction to Fairytale and Flourishing W 08/31: Puss in Boots and the Idea of Social Mobility I	<u>Critical Reading:</u> Propp, <i>Morphology of the Folktale</i> <u>Critical Reading:</u> Brooks, <i>Reading for the Plot.</i>
Week 3	M 09/05: LABOR DAY W 09/07: Puss in Boots and the Idea of Social Mobility II	Joint Session: Joint class session with Prof. Micaela Martinez’s Human Flourishing seminar. We will have a shared reading and a joint discussion/activity. <u>Critical Reading:</u> Appadurai, <i>Modernity At Large.</i> Extra credit: This week we will also have an optional movie night for extra credit where we will watch <i>Above Us Only Sky.</i>
Week 4	M 09/12: Puss in Boots and the Idea of Social Mobility III W 09/14: Puss in Boots and the Idea of Social Mobility IV	

Week 5	<p>M 09/19: Cycles of violence I (Bluebeard)</p> <p>W 09/21: Cycles of violence II (Bluebeard)</p> <p>SCHEDULE: exceptionally the seminar will be a dinner event held in connection with participants in the Power of Storytelling seminar.</p>	<p><u>Critical Reading:</u> Bettelheim, <i>The Uses of Enchantment</i></p> <p>Joint Evening Session: Joint class session with Prof. Robyn Fivush and Prof. Kim Loudermilk's The Power of Storytelling seminar. We will have a shared reading and a joint discussion/activity.</p>
Week 6	<p>M 09/26: Cycles of violence III (The Creole Fairytale)</p> <p>W 09/28: Cycles of violence IV (The Little Red Riding Hood)</p>	
Week 7	<p>M 10/03: Cycles of violence V (The Little Red Riding Hood)</p> <p>W 10/05: Beautiful Freaks I (Riquet)</p>	<p><u>Critical Reading:</u> Frank, <i>The Wounded Storyteller</i></p> <p><u>Critical Reading:</u> Lehrer, <i>Golem Girl</i></p>
Week 8	<p>M 10/10 : FALL BREAK</p> <p>W 10/12: Beautiful Freaks II (Little Thumb)</p>	<p><u>Critical Reading:</u> Ginsburg and Rapp, "Enabling Disability"</p>
Week 9	<p>M 10/17: Beautiful Freaks III (Donkey Skin)</p> <p>W 10/19: Beautiful Freaks IV (Beauty and the Beast)</p>	
Week 10	<p>M 10/24: Beautiful Freaks V (Beauty and the Beast)</p> <p>W 10/26: Beautiful Freaks V (Patricia Piccinini)</p>	
Week 11	<p>M 10/31: Mother Monster I (Cinderella)</p>	

	W 11/02: Mother Monster II (Sleeping Beauty)	
Week 12	M 11/07: Mother Monster III (The Fairies) W 11/09: Wishful Thinking I (<i>Fixed</i>)	
Week 13	M 11/14: Wishful Thinking II W 11/16: Wishful Thinking III	<u>Critical Reading</u> : Sedgwick, “Paranoid Reading, Reparative Reading.”
Week 14	M 11/21: Class presentations I W 11/23: Class presentations II	
Week 15	M 11/28: Class presentations III W 11/30: Class presentations IV	
Week 16	M 12/5: Conclusion (Story Circles)	

IV. COURSE POLICIES AND PROCEDURES

Attendance policy

- Information and learning experiences are provided in class each day. Although absences can be officially excused, they can never entirely be made up. More than three absences (excused or unexcused) will result in a lowering of your final grade (minus 2% per absence).
- If you are sick, understand that I will be flexible about attendance. Please make sure to email me so that we can discuss your individual circumstances. For students in quarantine who are well, I will provide ways that you can keep up with your schoolwork. Please also contact me via email if you are in quarantine.
- Your participation will be evaluated on your preparation, involvement and responsive attitude in class activities, your punctuality, assiduity, the preparation for discussion through the preparation of study questions. Since class discussions will be based on the points introduced in the questions, if you do not prepare them, you cannot participate actively. Please turn off your cell phones during class time unless there is an emergency.

Written Communication:

- Email is the preferred mode of communication. As always, communication is important. I commit to responding to emails within 48 hours of receipt, and my intention to respond faster than that most of the time. I will likely be slower on weekends. Likewise, if your situation changes regarding health, housing, or in any other regard with respect to your ability to participate in the class, please contact the appropriate Emory student support organization first

and then me as soon as feasible. It is easier for me to address your needs if I know about them as soon as they arise.

- As a general rule, email communications with instructors and your colleagues should be conducted in a professional manner. Use proper language, grammar and spelling. Avoid using sarcasm, being rude or writing in all capital letters. Written words can be easily misinterpreted as they lack nonverbals.¹

Diversity Statement:

- Emory University's non-discrimination policy states: "Pursuant to the University's commitment to a fair and open campus environment and in accordance with federal law, Emory cannot and will not tolerate discrimination against or harassment of any individual or group based upon race, color, religion, ethnic or national origin, gender, genetic information, age, disability, sexual orientation, gender identity, gender expression, veteran's status, or any factor that is a prohibited consideration under applicable law."
- If you need resources, information, counsel, or mediation around the topic of discrimination, or if you would like to learn more about compliance training, please contact the Office of Institutional Equity and Inclusion Director, Carol Flowers: caflowe@emory.edu ; tel: 404-727-9867. To report concerns around the topic of diversity and bias, you can visit the following website: http://www.emory.edu/CAMPUS_LIFE/sis/bias_incident_protocol/form.html

Honor Code:

- The class follows the rules of the Emory Honor Code. See http://www.college.emory.edu/current/standards/honor_code.html
- The honor code is in effect throughout the semester. By taking this course, you affirm that it is a violation of the code to cheat on exams, to plagiarize, to deviate from the teacher's instructions about collaboration on work that is submitted for grades, to give false information to a faculty member, and to undertake any other form of academic misconduct. You agree that the teacher is entitled to move you to another seat during examinations, without explanation. You also affirm that if you witness others violating the code you have a duty to report them to the honor council.

Plagiarism:

Plagiarism cases will be reported to the Honor board. Students convicted with plagiarism will receive an "F" for the course. For rules on avoiding plagiarism, see the Emory Library Quick Guide at: <https://guides.libraries.emory.edu/oxford/citation/plagiarism>

Use of Course Contents:

Lectures and other classroom presentations presented through video conferencing and other materials posted on Canvas are for the sole purpose of educating the students enrolled in the course. The release of such information (including but not limited to directly sharing, screen capturing, or recording content) is strictly prohibited, unless the instructor states otherwise. Doing so without the permission of the instructor will be considered an Honor Code violation.

¹ Adapted from: <https://asuonline.asu.edu/newsroom/online-learning-tips/netiquette-online-students/>

V. RESOURCES

Accessibility and accommodations

As the instructor of this course I endeavor to provide an inclusive learning environment. I want every student to succeed. The Department of Accessibility Services (DAS) works with students who have disabilities to provide reasonable accommodations. It is your responsibility to request accommodations. In order to receive consideration for reasonable accommodations, you must [register with the DAS](#). Accommodations cannot be retroactively applied so you need to contact DAS as early as possible and contact me as early as possible in the semester to discuss the plan for implementation of your accommodations. For additional information about accessibility and accommodations, please contact the Department of Accessibility Services at (404) 727-9877 or accessibility@emory.edu.

Stress management and mental health

As a student, you may find that personal and academic stressors in your life, including those related to study abroad, COVID-19, economic instability, and/or racial injustice, are creating barriers to learning this semester. Many students face personal and environmental challenges that can interfere with their academic success and overall wellbeing. If you are struggling with this class, please visit me during office hours or contact me via email. If you are feeling overwhelmed and think you might benefit from additional support, please know that there are people who care and offices to support you at Emory. These services – including confidential resources – are provided by staff who are respectful of students' diverse backgrounds. For an extensive list of well-being resources on campus, please go to: <http://campuslife.emory.edu/support/index.html>. And keep in mind that Emory offers free, 24/7 emotional, mental health, and medical support resources via TimelyCare online: <https://timelycare.com/emory>.