Archetypes & Anarchy
An Introduction to Fiction

English 104 (32002) | University of Oregon | Spring 2018

Information:
Ms. Courtney Floyd | cfloyd3@uoregon.edu
Office: 234 PLC | (541) 346-0054
Office Hours: Tuesday & Thursday, 10-11:30 PLC 234
Class Meetings: Tuesday & Thursday, 8-9:30 Lillis 175

Course Description:
In English 104, we will explore the basic elements of fiction via one of its most enduring forms: the fairy tale. As the course title indicates, we will begin by considering the archetype, a concept derived from Jungian psychology which refers to “a pervasive idea, image, or symbol that forms part of the collective unconscious.”¹ Archetypes abound in fairy tales, and as we encounter them we will spend time examining how they function and why they matter. But we will also consider modern “re-tellings” to think about how and why we revise, or break with, these archetypes. Students will perform critical analysis of fairy tales not through the archetypal English assignment (the essay), but rather by collaborating to research and create a podcast.

¹ Oxford English Dictionary, “archetype, n.” def. 2c.
Required Reading, Listening, & Software:

• Indexing, by Seanan McGuire (available at the Duck Store or on Amazon)
• Writing Essays about Literature, Katherine Acheson (Duck Store; ebook)
• Selected fairy and folk tales (available on Canvas)

In addition to the above texts, you will be required to read and listen to:
  • Articles and essays about the folk tales we read (Canvas)
  • Podcast episodes produced by your classmates

Finally, you will need to download the free sound recording and editing software, Audacity.

Policies:

Attendance
Attendance is required. By attendance, I mean not just your physical presence but the act of attending in the original sense of the word: “to direct the mind or observant faculties, to listen, apply oneself.”¹ Without consistent attending, physically and mentally, it will be very difficult for you to benefit from the content of this course or to pass this course. At the end of term, students who have demonstrated both senses of attendance through their presence and enthusiastic engagement in this course will be awarded extra points on the following scale:
  • 0 absences; Enthusiastic attendance — 10 points
  • 1-2 absences; Enthusiastic attendance — 5 points

Cell Phone Use
This is a small, discussion-based class. As such, cell phones are highly disruptive. The ringer must be turned off before the start of class. You may not text, answer, or make calls in class.

Laptop & Tablet Use
Is allowed, though you must ensure that your sound is turned off prior to the beginning of class and submit notes for each class period.

Students Needing Accommodation
I am committed to making the course and materials accessible to all students, and the University of Oregon strives to create inclusive learning environments. If you have a documented disability and anticipate needing accommodations, please notify me and the Accessible Education Center (164 Oregon Hall; http://aec.uoregon.edu), so we can make appropriate arrangements. Even if your disability is not documented, please speak with me early in the term so we can discuss how to make your experience in English 104 a success.

Harassment, Discrimination, and Sexual Misconduct
Any student who has experienced sexual assault, relationship violence, stalking, coercion, and/or sexual harassment is encouraged to seek help. Please visit https://safe.uoregon.edu for information. You are also strongly encouraged to contact Renae DeSautel, Sexual Violence Response & Support Services Coordinator, desautel@uoregon.edu. She will keep your information confidential. In addition, the UO Ombuds office (541 346- Brock, ENG 104, 5 6400 or ombuds@uoregon.edu) can provide confidential support and assistance. You can also contact any pastor, priest, imam, or other member of the clergy. All of these people, including all UO faculty members, have an obligation not to reveal your name or other specific information without your permission, although faculty members do have to provide “general information” that will help us create a safer campus. As your instructor, I can also reassign work partners and make other necessary accommodations.

Academic Integrity
Academic dishonesty (plagiarism) is not tolerated in this course or at this university. All work submitted must be your own and created exclusively for this course. The use of sources—ideas, quotations, and paraphrases from articles, books, websites, films, podcasts, lectures, or any other format—must be properly acknowledged and documented. If you have any doubts or questions about plagiarism or the University’s policy on it, come talk to me or see UO’s Student Conduct Code.

In accordance with English Department policy, cases of clearly established plagiarism or cheating will result in a final course grade of “F,” and all incidents will be reported to the Office of Student Conduct, as required by University Policy. In cases of a second offense, plagiarism or cheating can result in dismissal from the University. Plagiarism is not worth the risk!

Miscellany
The best way to contact me outside of class or office hours is email. During the week, I respond to all emails within 24-48 hours (as long as they have been sent from a valid university address). However, if you email me during the weekend, do not expect an answer until the following Monday.

I do not write recommendations for students unless (1) they not only attended class consistently but also frequently attended office hours or otherwise established a strong working relationship with me and (2) I have known them for at least one term. This policy enables me to write qualitative recommendations that speak to students’ personalities and skills.

You should always bring the assigned readings to class (on a laptop or in printed form) so that you will be able to reference them during discussions.

This syllabus & all course handouts, PowerPoints, etc., is available on Canvas.
Required Coursework:

Archetypes & Anarchy Podcast:
You will all be assigned to groups in which you will be researching and recording all term. Each group will record one archetypes episode and one anarchy episode. Each student will also submit two individual recordings to me. Please refer to the podcasting packet for more information about all assignments.

Listening Along (100 points)
Throughout the term, you should plan to listen to every episode of our podcast and be prepared to discuss them in class. Ideally, you will make references to other episodes in the episodes you record with your group.

Archetypes Podcast Episode (250 points)
This episode will focus on one of the original fairy tales we read. As a group, you will identify major archetypes, trace the story’s oral and publishing history, discuss cultural and historical context, and perform a reading of the actual story. Then, you will each share an individual close reading of the story (5 minutes each).

Anarchy Podcast Episode (250 points)
This episode will be a group discussion of how and why contemporary authors and artists challenge or resist the archetypes in traditional fairytales. Your discussion should identify major archetypes which are being challenged or repurposed and analyze why authors might choose to do so in their given cultural and historical moments. You will then each provide a 5-7 minute analysis of a modern re-telling of your choice.

Wrap-Up Recording (100 points)
For our wrap-up episode, you should record a 4-6 minute discussion of what this whole experience (course, podcasting, reading fairy tales) has taught you about fiction and why it matters, why archetypes matter, and what breaking them can accomplish. You will be responsible for editing this recording prior to submitting it to me.

Write Yourself into the Story Episode and Reflection (300 points)
Write yourself into a modern fairy tale (in the style of Indexing). Choose archetypes or Aarne-Thompson tale types that fit with elements of your life. Your story should be at least 5 minutes long. Record your story and a 2-3 minute reflection in which you discuss your choices, how you decided to bend/break archetypes, and etc. You will be responsible for editing this recording prior to submitting it to me.

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<th>Points Scale</th>
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<td>A+ 970-1000</td>
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Grading Policies:

Formatting Guidelines for Written Work
All written work should use the Chicago style guide for quoting and citing sources.

Submission Guidelines
All assignments should be submitted to me through our course Google Drive, unless otherwise noted. I will not accept, grade, or comment on assignments submitted via email or on Canvas (unless otherwise noted).

Late Work
All assigned work is due at the time specified on the syllabus. If you must miss class, turn in your work before our class meeting to receive credit. Late work will not be accepted.

Lost or Missing Work
If an assignment is lost or missing, you are responsible for providing another copy to turn in by the due date. I advise that you save digital copies of all of your work in multiple locations / on multiple devices.

Discussion of Grades
If you would like to discuss the grade you received, please stop by my office during my posted office hours or make an appointment to meet me in my office outside of designated office hours. I do not discuss grades in the classroom or via email, for privacy reasons.

Nota bene: Your continued enrollment in this course signifies your acceptance of the terms of this syllabus!
Tentative Schedule

This schedule of assignments is subject to change.

Readings (etc.) are due by the beginning of class on the days listed. “Cv” denotes texts and/or media that are available on Canvas.

Week One
- **Tuesday 4/3**: Introduction to the class. Syllabus.
- **Thursday 4/5**: “Fairytale Symbolism: An Overview” and “Cinderella” (Cv; three versions), History Chicks episode 3 (Cv)

Week Two
- **Tuesday 4/10**: “Fairytale’s Most Wanted,” Jack Heckel (Cv), “Research within the Text,” Acheson (19-34), Archetypes & Anarchy episode 1 (Cv)
- **Thursday 4/12**: “The Illogic of Fairy Tales,” Genevieve Cogman (Cv), “Research about Cultural and Historical Contexts” and “Inventing Your Argument,” Acheson (55-67 and 83-94)

Week Three
  - Groups 1 and 2 Archetypes episode due Wednesday
- **Thursday 4/19**: “Little Red Riding Hood,” “Little Red Cap,” and “The Grandmother” (Cv), Lore podcast episode 3, “The Beast Within” (Cv)
  - Groups 3 and 4 Anarchy episode due Friday

Week Four
- **Tuesday 4/24**: “The Little Mermaid,” Hans Christian Andersen (Cv), and “Julnar the Seaborn” (Cv)
  - Groups 5 and 6 Archetypes episode due Wednesday
- **Thursday 4/26**: “And In Our Daughters, We Find a Voice,” Cassandra Khaw (Cv) and “Fear of the Female Voice,” Sarah Gailey (Cv)
  - Groups 7 and 8 Anarchy episode due Friday

Week Five
- **Tuesday 5/1**: Excerpts from The Thousand and One Nights: “The Story of King Shahryar and his Brother,” “Tale of the Bull and the Ass,” “The City of Brass,” and “Conclusion” (Cv)
  - Groups 9 and 10 Archetypes episode due Wednesday
- Groups 1 and 2 Anarchy episode due Friday

Week Six
- Tuesday 5/8: “King Thrushbeard,” “Rapunzel” (two versions), “Juan and Clotilde,” “Bearskin,” and “Bluebeard” (Cv)
- Groups 3 and 4 Archetypes episode due Wednesday
- Thursday 5/10: “Seasons of Glass and Iron,” Amal El-Mohtar
- Groups 5 and 6 Anarchy episode due Friday

Week Seven
- Groups 7 and 8 Archetypes episode due Wednesday
- Thursday 5/17: “The Young Slave,” “Snow-White and Rose-Red,” and “The Glass Coffin” (Cv)
- Groups 9 and 10 Anarchy episode due Friday

Week Eight
- Tuesday 5/22: “Are We Sucked into Fairy Tale Roles?” Paul Moxnes (Cv), Seanan McGuire, Indexing: “Attractive Narcolepsy” and “Musical Patchwork”
- Wrap Up Recordings due Friday

Week Nine
- Tuesday 5/29: Seanan McGuire, Indexing: “Cruel Sister” and “Fox’s Tongue”
- Thursday 5/31: Seanan McGuire, Indexing: “Bread Crumbs” and “Empty Nest”

Week Ten
- Tuesday 6/5: Seanan McGuire, Indexing: “Whiteout” and “Not Sincere”
- Thursday 6/7: Seanan McGuire, Indexing: “Scarlet Flowers” and “Bad Apple”

Finals Week
- No class, no final exam.
- Write Yourself into the Story Recordings Due Wednesday

And they lived
HAPPILY
ever after.

The End