

ENG 250: Introduction to Folklore and Mythology (CRN 14689)

Winter 2021

Instructor: Kristin R. Dorsey

Introduction to Folklore and Mythology
ENG 250 (14689)
Winter 2021
4 Credits
Central Oregon Community College
2600 NW College Way
Bend, OR 97703

Course Location: Remote/Online
Wednesdays on Zoom 12:45-2:35

Instructor Information:

Kristin R. Dorsey
kdorsey@cocc.edu
(541) 318-3781

Office Hours:

- Monday 1-3
- Tuesday 4-5 email
- Wednesday 3-4
- Thursday 11-12

Course Texts (this is required):

This course uses OER (Open Educational Resources). Readings can be found on Blackboard.

Students also need: A good writing/grammar handbook; computer with Internet for research, to access readings online, to check email and Blackboard consistently, and to attend synchronous class. Students will also be asked to do some research and outside reading for this class. While some of this may be done at the Barber Library, for this class, the public library may be a powerful resource. Therefore, a valid public library system card may also be desirable.

Please keep syllabi throughout the term until grades have been posted. The syllabus is the binding contract between the instructor and students. All policies herein are final, including the number of assignments and the grading weights of the assignments. Only schedule items (dates) are subject to change.

Course-Specific Information

COURSE DESCRIPTION: Surveys and compares representative texts from world mythology and folklore. Explores common mythological and folkloric themes and genres. Examines mythology as an interdisciplinary field that incorporates anthropology, sociology, history, literary studies, psychology, and religion. (Note: This is a new course description being piloted this term. It differs slightly from the catalog description.)

****This is a literature course and therefore is reading intensive.** All students will be expected to stay up-to-date with all reading assignments, to write college-level documents weekly, and to share their thoughts and impressions about the literature in class. Please note that discussion/class participation is a *requirement* of the course.

Course Outcomes: The college and program have identified outcomes or goals for all Humanities courses, along with the ways in which students will be assessed as having met or not met those outcomes. These outcomes help guide the planning for this course. If you ever have questions about how individual assignments or classroom activities relate to or correspond with these outcomes, I encourage you to ask. (Again, these are new outcomes being piloted this term.)

Upon completion of this course, you will be able to:

1. Explain the differences between oral and written traditions and evaluate the ways in which orality and transcription shape, interpret, and transmit narratives of cultural struggle and power.
2. Recognize recurring mythological themes and motifs in traditional world myths and modern culture and distinguish mythic allusions in art, drama, literature, and film.
3. Identify different scholarly approaches and key concepts mythology as literature, the uses of mythology, archetypes in the study of mythology and folklore.
4. Differentiate between narrative folk genres including myth, legend, folk and tall tale, and recognize and list the functions of types of story like nature myths, creation myths, pourquoi (why) tales, wonder tales, and animal tales.
5. Examine myth and folklore across cultures through common stories and story types from around the world, including cosmologies, creation stories, the hero's journey, trickster tales and ghost stories and stories about afterworlds.
6. Analyze the ways in which mythology and folklore impacts individual and group identity, explains natural phenomena, and transmits cultural values within a particular society at a particular time.

Program Outcomes: Courses offered by the Humanities Department help students meet the following Arts and Letters outcomes: You should be able to 1) interpret and engage in the Arts and Letters, making use of the creative process to enrich the quality of life; and 2) critically analyze values and ethics within a range of human experience and expression to engage more fully in local and global issues.

Course Format: This course will include lecture, small and large group discussion, workshops, and possibly some surprises. You should expect to contribute to discussions, share their writing, and participate fully in class activity (which may include in-class writing). Class activities will be split between Wednesday synchronous Zoom classes and the asynchronous online environment.

Assessment/Activity: You will be assessed and graded as follows:

- **Weekly Progymnasmata Exercises (7 weeks at 5 points each, or 35 points total):** In an effort to not only read like the ancients, you will practice composing like them too. Each week, we will be working through the Greek writing exercises known as the Progymnasmata. These exercises will consist of imitating or responding to the texts assigned each week. They will be due weekly for the first seven weeks of the term. If they are completed and turned in on time, they will receive full credit at 5 points.
- **Portfolio (15 points total):** As an extension of the Progymnasmata exercises, you will be asked to share highlights of your creative writing for the term, along with a critical introduction to your work, in the form of a portfolio. Portfolio pieces should show evidence of thoughtful synthesis of the Progymnasmata exercises and demonstrate evidence of revision (based on instructor feedback).
- **Mid-Term Exam (10 points)** This will be an essay exam.
- **Contemporary Text Sharing (10 points):** You will choose a contemporary text (film, television show, novel, comic book, play, art object) that uses myth or fairy tale as a basis for content and write short (2-3 pages) summary of and response to that text.
- **Storytelling (20 points):** After a storytelling workshop, you will prepare a short (under five minute) oral presentation of a story in the form of a myth, fable, or fairy tale, to deliver in class the last week or during the final exam. Along with the presentation, you will provide the instructor with a two-page critical discussion of the choice of text and the choices made for the performance of the text.
- **Final Exam (10 points)** This will be a mixed assessment exam, self scheduled during finals week.

Grade breakdown:	A	93-100%	A-	90-92.9%
B+	B	83-86.9%	B-	80-82.9%
C+	C	70-76.9%		
	D	65-69.9%		
	F	64.9% or less*		

*Please note that all formal assignments must be completed in order to pass the course, regardless of point totals. Further, note that if you miss more than 20% of class meetings (that is, more than 2 Wednesday classes), you are also likely to fail the course.

**I do not provide extra credit. If you come to class, complete assignments and readings, and follow directions, you should have no problem succeeding in this course without the benefit of extra credit.

Schedule of Assignments Due:

Week One: Fable—11:59 pm Sunday, January 10	Week Two: Narrative—11:59 pm Sunday, January 17
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Week Three: Chreia – 11:59 pm Sunday, January 24	Week Four: Refutation and Confirmation – 11:59 pm Sunday, January 31
Week Five: Commonplace and Midterm Exam – 11:59 pm Sunday, February 7	Week Six: Impersonation--11:59 pm Sunday, February 14
Week Seven: Description – 11:59 pm Sunday, February 21	Week Eight: Contemporary Text Sharing – 11:59 pm Sunday, February 28
Week Nine: Portfolio – 11:59 pm Sunday, March 7	Week Ten: Storytelling and Critical Introduction – Wednesday, March 10 at class time
<p>Finals: Storytelling during final exam time, Wednesday, March 17 from 1-3 pm on Zoom ***please note that in order to take a final at a different time than that scheduled, a student is required to have a petition approved by the Department Chair and the Vice President of Instruction. This can be an arduous process, so please plan to be here ON THIS DATE. https://www.cocc.edu/degrees-classes/calendar/</p> <p>Self Scheduled Final Exam. Any 2 hour period between Tuesday, March 16 at 8am and Friday, March 19 at 5 pm.</p>	

Course Policies

Late Papers and Other Assignments: Any assignments will be turned in at the time they are due. I reserve the right not to comment on assignments turned in after the due date and will deduct an automatic 10% off the assignment grade. It is your individual responsibility to track your own coursework and progress through the course. I will not make a habit of following up with anyone about missing work. It is easiest for students and the instructor if all assignments are completed and turned in at the deadline.

Administrative Drop and Non-completion: According to college policy, anyone who misses class the first week of the term will be administratively dropped from the class. In the remote/online or hybrid version of the class you are taking, being “present” means attending our first class meeting on Wednesday, January 6 and completing the “Start Here” module on Blackboard by 4 pm, Thursday, January 7. If you have not attended class, and/or have not completed the “Start Here” module by the deadline, you will be administratively dropped from the course and will lose your place in it. After that, if you decide that you will not be

continuing the course, please **drop** the class and alert the instructor. This is a polite thing to do. Any student who stops doing the work of the class or stops attending (but remains enrolled) will fail the course.

Attendance/Participation

Regular attendance and active participation are essential for success in this course. Students missing more than 10% of class meetings may see their grade negatively impacted. Students missing more than 20% of class meetings should not expect to pass. **In this class, 10% is one class meeting and 20% is two class meetings.** We will devote a large portion of synchronous class time to discussion. This is the heart of the literature classroom, and there is no way to substitute for being in class and participating.

Zoom classes will be recorded and can be retrieved from Blackboard. Students who must miss class are encouraged to watch the recording. However, this does not count for attendance, as it does not allow for participation in class discussions or activities. Therefore, students should save any absences to use when they are sick or have an emergency. Unavoidable problems preventing attendance should be discussed with the instructor. There are legitimate emergencies (documented illnesses or temporary disabilities, for instance), and those can be worked out in some cases. Any student deciding to drop or stop attending class should alert the instructor to that fact.

Please enter the Zoom classroom on time. There are bound to be connection issues, power outages, and other unforeseen problems in the digital world. Any student who gets disconnected during class should attempt to reconnect. If reconnection is not possible, the instructor should be contacted via a phone call or email that day. Otherwise, students are expected to stay for the whole class meeting. If the instructor is disconnected (hey, it definitely could happen!), please stay in the meeting for 10 minutes, then check your school email for further instructions.

Communication will be key to a successful term for both students and the instructor. Many circumstances can be fixed or worked around *if the instructor is aware of them*. If a student has a problem but does not contact the instructor when the problem arises, that may prevent the student from being able to successfully finish the term.

Academic Honesty: Students should see the "Academic Honesty" section of the Student Rights and Responsibilities document. Additionally, questions about academic honesty or plagiarism may be addressed to the instructor at any time! Students should not knowingly cheat as this erodes the trust and goodwill between instructor and student. There is no reason to plagiarize. Please note that any evidence of plagiarism on any assignment will likely result in failure of the course.

Writing Product Expectations: All assignments in this course will be graded on one submission. This means that every assignment you turn in should be a fair draft, meeting all of the elements of the assignment prompt, include length, genre, and topic. We will call these “drafts,” but please attend to the formatting, mechanics, and general polish of anything that you submit for this class, including the Progymnasmata activities. Sometimes there is a tendency for students to be less rigorous with their creative writing efforts. This is the primary way I will be assessing your engagement with the course materials, so please put in the appropriate level of work.

Format of Formal Papers: First and second drafts of all submissions must be presented in MLA format. They should 1) be typewritten in a standard 12pt font; 2) include on first page the following information in the upper left corner: student’s name, instructor’s name (spelled correctly), course, and date; 3) present a title, centered under this information (no separate cover sheet); 4) contain double spaced lines (including header, title, body and works cited) and 1-inch margins all the way around the text; 5) show no extra spaces between paragraphs; 6) have student’s last name and a page number on each page in the upper right hand header. You will need to cite (appropriately in MLA) any outside sources you have used for your work.

After the first essay draft, (which will be an author response), the instructor WILL NOT accept any submission that is not perfectly formatted and will return it to the student. The submission will then be considered late.

Standards of Civility

While we are in Blackboard “netiquette”	Zoom Etiquette OR “Classroom Conduct”
<p>One of the challenges in online learning is that communication in a digital environment can be difficult: it is harder to read into others’ tone. It is easier (sometimes) to forget to be respectful and polite. It is also easy to slip into a kind of informality that isn’t totally appropriate for the classroom.</p> <p>Keeping this in mind, I’m linking you to the “Netiquette Guide for Online Classes” from the University of Florida. This is an accessible and thorough discussion of these issues with really helpful and specific strategies for keeping online interaction useful, kind, and professional. I hope that you will read it. (I will also post it in the “Course-Specific Resources” section of Blackboard.)</p>	<p>Zoom as a platform for class is a brave new world for all of us. Here are some guidelines we can start with. If we need to adjust as we go, we can do so.</p> <ul style="list-style-type: none"> • Attire: Please be sure you are dressed appropriately. If you wouldn’t wear it to class, you probably shouldn’t wear it on Zoom. • Sound: Mute yourself when you aren’t speaking, particularly if you are somewhere with significant background noise. • Video: There are many different thoughts about the role of video in the Zoom classroom. Here are mine: Personal experience and the literature that is emerging about this kind of learning suggest that students who

<http://teach.ufl.edu/wp-content/uploads/2012/08/NetiquetteGuideforOnlineCourses.pdf>

have video enabled are more engaged in class and tend to do better in the class. Therefore, my default policy is to have your video enabled.

- Eye Contact: It is hard for me to remember too, but try to look at the camera rather than at the screen.
- Multitasking: The human brain doesn't do it well. When you are in class, be in class. Stay engaged to the best of your ability.
- Chat: I will do my best to keep up with the chat, but my brain also doesn't multitask well. Feel free to interrupt me with questions or concerns when you have them. I would rather that questions get aired so that everyone can benefit from the answers!
- Civility: Consider this a professional environment and conduct yourself in an appropriate manner. Cordial and respectful disagreement and general kindness are expected (and appreciated!).

Zoom Best Practices: First, you may use an appropriate Zoom background if you are uncomfortable with everyone else seeing your home learning environment. If you don't use a background, consider what other participants can see and make good choices. If you can find a bit of wall to sit against, that often will make a fine (and neutral) background. Second, please remember that we would see all of you in a face-to-face class. In fact, everyone else might actually be looking at you *less* in this environment because many of your classmates will have "speaker enabled" in Zoom and will mostly (unfortunately) be looking at the instructor. If you must turn your camera off, please do turn it on when you are speaking and/or are working in a breakout room. Try to make sure that you are well lit. Feel free to turn off your camera during videos or other media sharing during class if it helps stabilize your Internet connection.

If there is a circumstance that prevents you from turning your video on, please let me know that, and we can talk about accommodations or problem solving. I want to again emphasize how important I believe this is to class engagement. Otherwise, I wouldn't ask it.

Finally—please feel free to come to me with any questions or concerns about lectures, assignments, readings, books, academic honesty, class dynamics, or your writing. I am available by email, after class,

and during office hours. Also, I encourage you to ask questions in class. It is often the case that if you don't understand something, other people in class don't either. You are doing your fellow students a HUGE favor by asking for clarification.

Instructor Commitments

The purpose of the policy statement section of the syllabus is not only to identify expectations and resources for students, but also to give you some idea about the role of the instructor. In this course, you can expect the following:

Email: Emails are usually answered emails once in the morning (probably around 10 am) and once in the evening (usually between 8-9, although this may fluctuate slightly). Weekends, emails will be checked and responded to somewhat more sporadically. Any student emailing a question about an assignment should do so AT LEAST 24 hours before an assignment is due to ensure an answer. Further, I will be available during office hours or can schedule a Zoom conference if you want to discuss any aspect of your work or progress in the class.

Paper Return: I will endeavor to return papers with comments and/or grades as quickly as possible. Generally, this will be within 10 days after a paper is due. Please keep in mind that my goal is to provide a lot of feedback to each of you, as I do for all of my students in all classes, so please be patient! I will try to make the feedback worth the wait. Feedback in the course may take the form of written comments, recorded oral comments, conference comments or workshopping feedback. (Or a combination of these methods.)

Office Hours/Conferences: I have tried to provide a variety of days, times and modalities for office hours. I encourage you to make an appointment with me anytime that you would like to discuss your progress or any problems you are encountering. Spending time one-on-one with students is one of the best parts of my job—and it is something that can be very useful to you as you progress through the course. I particularly encourage you to come see me if you have writing or documentation questions or challenges. While this is not a writing course, it is an opportunity to practice and to grow in your writing practice.

General COCC Information

Withdrawal Deadlines: Tuition refund period ends January 15. February 19 is the last day to drop courses with no notification on transcripts. Courses may be dropped with instructor approval until March 10. This will result in a W on final transcripts. However, it is my policy in this class not to provide approval for drops after the first deadline. If you are concerned about your ability to pass this course, you need to discuss those concerns with me prior to February 19.

Students Rights and Responsibilities: Please read the Students Rights and Responsibilities handbook. <https://www.cocc.edu/policies/general-policy-manual/student/student-rights-and-responsibilities.aspx>

Technology Assistance: If you are in need of any technology assistance, contact Student Technical Support (541) 383-7716, visit a computer lab, or view self-help resources online. There are open computer labs during this time on each campus.

Americans with Disabilities Statement: Students with documented disabilities who may need accommodations, who have any emergency medical information the instructor should know of, or who need special arrangements in the event of evacuation, should make an appointment with the instructor as early as possible, no later than the first week of the term. Students may also wish to contact the COCC Disability Services Office in the Boyle Education Center, (541) 383-7583.

COCC Non-Discrimination Policy: It is the policy of the Central Oregon Community College Board of Directors that there will be no discrimination or harassment on the basis of age, disability, sex, marital status, national origin, ethnicity, color, race, religion, sexual orientation, gender identity, genetic information, citizenship status, veteran status or any other classes protected under Federal and State statutes in any educational programs, activities or employment. Persons having questions about equal opportunity and nondiscrimination should contact the Equal Employment Officer c/o COCC's Human Resources office, (541) 383-7216, hr@cocc.edu.

Title IX Statement: Title IX protects people from discrimination based on sex in education programs and activities. This includes conduct such as: gender discrimination (includes males, females, transgender, gender identity, etc.), sexual harassment, sexual assault, stalking, intimate partner/relationship violence, bullying and cyberbullying, retaliation, the failure to provide equal opportunity in athletics and discrimination based on pregnancy. Persons having questions about Title IX should contact COCC's Human Resources office, (541) 383-7216, hr@cocc.edu.

Basic Needs: Any student who is experiencing difficulty with transportation, affording materials and supplies for classes, accessing food on a regular basis, and/or lacking a safe place

to live, and believes this may affect their class performance are encouraged to contact Marcus Legrand, COCC College and Career Success Coach at 541-318-3798 or mlegrand2@cocc.edu to discuss eligibility for resources available at COCC and in the community. Furthermore, please notify your instructor if you are comfortable in doing so. This will enable her to provide any resources that she may possess.

Veterans and Active Duty Military Personnel: Veterans and active duty military personnel with special circumstances (e.g., upcoming deployments, drill requirements, disabilities) are welcome and encouraged to communicate these, in advance if possible, to the instructor.

ENG 250
Schedule
Prof. Kristin R. Dorsey
Winter 2021

Date		Writing Assignment (11:59 pm Wednesday)	Text Assignments (due by class time)
Wednesday January 6	Introductions Orality Workshop—"Goldilocks and the 3 Bears"		Review the course syllabus
Wednesday January 13	Fables Oral Traditions vs. Literary Traditions <i>ProgymWHATnow? How To Train Shakespeare</i> https://www.youtube.com/watch?v=1pzXg-eqGW0	<p>Fable (Progymnasmata 1) Option one: you may take a fable from Aesop (or one of the other authors) and amplify or abbreviate it. You may choose one of the assigned fables or another that you read and felt inspired by. Option two: you may write a wholly original fable, but it should be recognizable as an Aesop-type fable.</p> <p>Greek and Latin schoolchildren would have been encouraged to integrate dialogue into the fables where there tends to not be any. Other forms of amplification would be adding to the setting of the story, creating multiple scenes where there was originally only one, describing the characters, providing interior thoughts of characters, and adding characters.</p> <p>Be sure to demonstrate that you understand the qualities and elements of a fable, as contained in the model fables and discussed in class.</p>	<ul style="list-style-type: none"> • Aesop's Fables Introduction, Background, and History https://www.youtube.com/watch?v=bbBA_pBQd1s • "Oral Traditions" (UBC) https://indigenousfoundations.arts.ubc.ca/oral_traditions/ • Fables from Aesop "The Town Mouse and the Country Mouse"; "The Lion and the Mouse"; "The Crow and the Pitcher"; "The Stag and His Reflection"; "The Eagle and the Jackdaw"; "The Bundle of Sticks"; "The Frogs Who Wished for a King"; "The Ants and the Grasshopper"; "The Bear and the Bees"; "The Lion's Share" http://read.gov/aesop/001.html • "The Ants and the Grasshopper" Avianus, Fontaine, Bierce versions
Wednesday January 20	Intro to Mythology—Definitions and Approaches Hesiod Discussion/Discussion Questions	<p>Narrative (Progymnasmata 2) The second exercise in the Progymnasmata is the narrative or diegema. At this stage, students would tell a story—either a fictional one (comedy, tragedy, poetry) or a non-fictional one (from history), in their own words. The goal would be to retell the story in such a way that all the facts would be as clear as possible. Specifically, the writer needs to explain: who did it? what was done? when was it done? where was it done? how it was done? why it was done?</p>	<ul style="list-style-type: none"> • "Good Questions" document https://faculty.gvsu.edu/websterm/GoodQuestions.htm • Hesiod's <i>Theogony</i> (all) http://tbabrennan.weebly.com/uploads/9/0/3/2/9032808/2_theogony.pdf • Film: <i>Classical Mythology: Its Origins and Impacts</i> (Films on Demand)

		<p>This list might be familiar to you--these are the building blocks of modern journalism: the journalistic questions. According to Aphthonius (one of the early writers of Progymnasmata), narration is evaluated with four "virtues"--clarity, concision, plausibility, and purity of diction.</p> <p>Your narrative, therefore, need not be long, but should answer all of the journalistic questions, should be clear, short and to the point, possible (at least in the world of the gods), and should be presented with thoughtful word choice.</p> <p>In order to connect this narrative to your reading, you are asked to write a slightly extended narrative of one of the stories in the <i>Theogony</i>. Zeus's triumph over Kronos? The birth of Aphrodite or of Athena? (Or Pandora, for that matter!) One of the heroic actions of Herakles? The death of Medusa at the hand of Perseus? Choose a story and apply the criteria for the narrative to it. If Hesiod hasn't given you enough to work with, you are welcome to do a little research about the story that you have chosen.</p>	
<p>Wednesday January 27</p>	<p>The Epic Poem Comparisons Between Homer and Hesiod Homer Discussion/Discussion Questions</p>	<p>Chreia (Progymnasmata 3) The third exercise in the Progymnasmata is the anecdote or chreia. This exercise focuses on amplifying something that someone has either said or done. Generally, the thing being amplified is something good or desirable. The chreia follows a very specific outline:</p> <ol style="list-style-type: none"> 1. Praise the sayer or doer 2. Paraphrase the theme being amplified 3. Explain the context in which the thing has been said or done 4. Provide a contrast. 5. Provide a comparison. 6. Give an example of the meaning. 	<ul style="list-style-type: none"> • Books III-V of <i>The Iliad</i> (any translation) • <i>Iliad</i> chapter outlines • "The Gods in Homer's <i>Iliad</i>"

		<p>7. Support the saying or action with another authority.</p> <p>8. Conclude by referring back to the theme.</p> <p>In order to connect this chreia to your reading, you will write about either 1) a quotation or observation from Homer that you find wise or 2) an action of one of Homer's characters that you find worth praising.</p>	
<p>Wednesday February 3</p>	<p>Preparation for Midterm Exam Discussion of Ovid/oral vs. literary traditions Ovid Discussion/Discussion Questions</p>	<p>Confirmation/Refutation (Progymnasmata 4) Refutation and confirmation are two sides of the same coin. In refutation, the writer argues against the credibility of a myth or legend. In confirmation, the writer argues for the credibility of a myth or legend. You will try both. In the Progymnasmata, students would attempt the refutation first. But you can do these in whatever order makes the most sense to you.</p> <p>Refutation takes the following structure: 1) An accusation or blame against the storyteller. 2) A summary of the original story. 3) An attack of the story based on the fact that it is obscure, incredible, impossible, illogical, unfitting, or unprofitable. (It does not need to have all of these flaws! But it can and probably should have more than one.)</p> <p>Confirmation takes the same structure, only in the positive. 1) Praise of the storyteller (this should feel familiar—like in the chreia!) 2) A summary of the original story. 3) Support of the story as being evident/obvious, probable, possible, logical, fitting, or profitable. (Again, it does not need to have all of these virtues! But it can and probably should have more than one.)</p> <p>In order to connect the refutation and confirmation to your reading, you will write them about myths from Ovid. You may write both exercises on ONE story or, if that</p>	<ul style="list-style-type: none"> Books I-II and VI in Ovid's <i>Metamorphoses</i> (any translation)

		feels difficult, you can choose two different ones about which to write. However, keep in mind that you can use the same summary for both if you write on the same myth for both.	
Wednesday February 10	Fable Cycles and Frame Stories Indian Folklore/Mythology Context Discussion of <i>Panchatantra</i> and <i>Hitopadesha</i> Introduction of the Contemporary Text Sharing Assignment	<p>Commonplace (Progymnasmata 5) Commonplace is a short piece of writing that explores or amplifies a vice, generally. The idea of the commonplace is not to call out an individual's behavior, but the behavior generally. Examples of vices might be adultery, substance overuse, laziness, theft. The commonplace can also consider the vices in a particular type of person—a thief, a person who beats his or her significant other, a tyrant. This is a fun kind of exercise because you get to be judge-y! Connect to this week's readings by choosing a vice that arises in the <i>Panchatantra</i> or <i>Hitopadesha</i>.</p> <p>This is another Progymnasmata exercise that follows a strict format. Argue for or against a general (common) fault of human nature (or a type of person), by:</p> <ul style="list-style-type: none"> • Beginning with a contrary or contradiction. • Introducing a comparison, comparing something better to what is attacked • Introducing a proverb that upbraids the motivation of the doer of the deed. • Employing a digression with a defamatory conjecture as to the past life of the person accused. • Repudiating the idea of taking pity on such a person. • Considering the following headings in discussing this virtue or vice: legality, justice, expedience, practicability, decency, consequences. (You don't have to do ALL of these, but probably at least three.) 	<ul style="list-style-type: none"> • <i>Panchatantra</i> "Author's Introduction" and Book V "Ill-Considered Action" http://www.columbia.edu/itc/mea/ac/pritchett/00litlinks/panchatantra_ryder/index.html • "War" from the <i>Hitopadesha</i> http://www.columbia.edu/itc/mea/ac/pritchett/00litlinks/hitopadesha_arnold/
Wednesday	Categories of folklore	Impersonation (Progymnasmata 6)	<i>1,001 Nights</i> Selections

<p>February 17</p>	<p>Frame story comparisons Aspects of the storyteller Discuss selections from <i>1,001 Arabian Nights</i></p>	<p>The exercise of Impersonation is essentially the process of writing what we would now call a dramatic monologue. It is the process of composing a speech in which the character speaks aloud to himself or to a small audience without the interruption of other dialogue. The purpose of the exercise is to imitate the ethos of the character—their perspective, the words they choose, the sentence structure that would be natural to them, their way of thinking. This is a dramatic form, which would have been “performed” by students after composition.</p> <p>While impersonation can be performed on any historical, legendary or fictitious character, your assignment is to choose a character (either major or minor) from any of the Tales of the Arabian Nights stories we have read in class. The character can be living or dead. He or she (or it!) can be speaking thoughts aloud to himself or directed toward another character or characters. You will want to decide on the occasion of the speech.</p> <p>Once you have made these decisions, you will write a speech for the character, who should use description and emotion as appropriate. You also want to try to fit the manner of speech and content to what you know about the character and the circumstances in which the character is speaking. You should consider elements like clarity, conciseness, and the level of ornateness appropriate to the character. Consider also the place where the character is in his or her (or its!) past, present, future.</p>	<ul style="list-style-type: none"> • “The Story of King Shahrayar and Shaharazad;” • “The Ox and the Donkey” • “The Merchant and His Wife” • “The Merchant and the Demon” • “The Three Apples” • “The Story of the Hunchback” • The Tale of Ali Baba” (Edward Lane Translation) https://www.candlelightstories.com/2009/03/27/arabian-nights-ali-baba-and-the-forty-thieves-the-edward-lane-translation/ • The story of Abu Hasan https://www.pitt.edu/~dash/fart.html
<p>Wednesday February 24</p>	<p>Origins of the Western Fairy Tale Grimm Brothers Perrault Archetypal Approaches to Folklore and Myth Introduction of the Progyrnasmata Portfolio and Storytelling Assignment</p>	<p>Description (Progyrnasmata 7) The final Progyrnasmata exercise you will be writing this term is a description. Aphthonius defines this as “an expository discourse which brings the object exhibited vividly into view.” He then goes on to explain what topics are appropriate for</p>	<p>Fairy Tales</p> <ul style="list-style-type: none"> • “The Changing Function of the Fairy Tale” (Jack Zipes) • “Rapunzel” • “The Brave Little Tailor” • “Little Red Cap”

		<p>description: “One may describe persons and things, times and places, irrational creatures and in addition plants”</p> <p>Please choose a topic that comes from one of the fairy tales you have been assigned for class or from one of the optional fairy tales that you have read. Again, keep in mind that you can describe a person, thing, time, place, “irrational creature” or plant. Your description must be complete. If you describe a person, it should be a head to foot description. If you choose a place, it should be a 360 degree view of that place. Since fairy tales often lack detailed description, you should choose details based on what you know about the context of the story—but you are free to use your imagination in inventing details that are not otherwise known. Use all of your senses to describe your topic.</p>	<ul style="list-style-type: none"> • “The Juniper Tree” • “Little Brier-Rose” • “Bearskin” (Grimm) • “Blue Beard” • “Little Red Riding Hood” (Perrault) <p>http://www.pitt.edu/~dash/folktexts.html#h</p> <p>”Marina Warner in Conversations—On Fairytales” https://www.youtube.com/watch?v=yKSeHHgzjns</p>
Wednesday March 3	Literary Fairy Tales Fairy Tales and the Feminist Lens	Contemporary Text Sharing	Fairy Tales <ul style="list-style-type: none"> • “The Selfish Giant” (Oscar Wilde) • “The Steadfast Tin Soldier” (H.C. Andersen) • “Red Riding Hood” (Anne Sexton) • “The Company of Wolves” (Angela Carter)
Wednesday March 10	Japanese Folklore Localized Folklore The Ghost Story	Progymnasmata Portfolio due	Japanese Ghost Stories <ul style="list-style-type: none"> • from F. Hadland Davis: “Festival of the Dead;” “The Peony Lantern;” “Hoichi the Earless;” “The Ghost Mother;” “The Maiden of Unai;” “The Tide of the Returning Ghosts;” “The Love of O Cho San.” • From <i>The Handbook of Japanese Mythology</i> “Ghosts” 156-158. • From <i>Japanese Tales</i>, # 12, 13, 15, 28, 132, 133, 190. • From Richard Gordon Smith “The Memorial Cherry Tree” and “The ‘Jirohei’ Cherry Tree”
Final Exam	Final: Storytelling Monday, June 12 3:15-5:15pm	Storytelling and Critical Introduction due	***please note: in order to take a final at a different time than that scheduled, a student

			is required to have a petition approved by the Department Chair and the Vice President of Instruction. This can be an arduous process, so please plan to be here ON THIS DATE. https://www.cocc.edu/degrees-classes/calendar/
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