

RUT 3XXX Russian Fairy Tales

I. General Information

[semester] [year]
Meeting Day/Time: [TBA]
Location: [TBA]

Primary General Education Designation: Humanities (H) ([area objectives available here](#))
Secondary General Education Designation: International (N) ([area objectives available here](#))
(Note: A minimum grade of C is required for general education)

Instructor

[Name]
Office location: [location]
Office hours: TBA
Phone: (352) XXX-XXXX

Course Description

To grapple with the kinds of open-ended and complex intellectual challenges they will face as critical, creative, and self-reflective adults navigating a complex and interconnected world, students of “Russian Fairy Tales” will learn and apply methods and analytical tools from the humanities (**H**) to a broad range of folkloric and fairy tale texts—primarily from the Russian canon, but also from relevant European and American traditions (**N**)—in order to mine evidence, create arguments, articulate ideas, and question their own lived experiences and pre-established views (**N**) about how folklore and fairy tales in particular—including cultural artifacts that make use of their genre, styles, motifs, and themes—help shape, project, maintain, legitimate, and potentially transform identity on multiple levels, including individual, community, gender, class and national (**H, N**).

Required & Recommended Course Materials

Required in full:

- Afanasiev, Aleksandr. 1973. *Russian Fairy Tales*. New York: Pantheon.
- Ivanits, Linda J. 1992. *Russian Folk Belief*. Armonk, NY: M.E. Sharpe. (Also available as e-book through Library West)

Required and recommended readings available online or through Course Reserves:

- Bettelheim, Bruno. 1976. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. New York: Alfred A. Knopf. [excerpts]
- Gogol, Nikolai. 1998. “Viy,” in *The Collected Works of Nikolai Gogol*, 155–93.

- Lieberman, Marcia K. 1986. "'Someday My Prince Will Come': Female Acculturation through the Fairy Tale," in *Don't Bet on the Prince: Contemporary Feminist Fairy Tales in North American and England*, ed. Jack Zipes, 185–200. New York: Methuen.
- Sadur, Nina. 1995. "Witch's Tears," in *Half a Revolution: Contemporary Fiction by Russian Women*, ed. Masha Gessen, 264–69.
- Tolstaya, Tatiana. 1992. "The Poet and the Muse," in *Sleepwalker in a Fog*, trans. Jamey Gambrell, 117–31. New York: Alfred A. Knopf.
- Warner, Marina. 1994. "Wicked Stepmothers: The Sleeping Beauty," in *From the Beast to the Blonde: On Fairy Tales and Their Tellers*, 61–83. New York: Farrar, Straus and Giroux.
- Zipes, Jack. 1999. "Breaking the Disney Spell," in *The Classic Fairy Tales*, ed. Maria Tatar, 332–52. New York: W. W. Norton & Co.

All other assigned material will be available through Canvas.

Materials and Supplies Fees: n/a

II. Graded Work

Description of Graded Work

Attendance

Although not built into the course requirements, regular attendance is strongly recommended and the best guarantee of succeeding in the class. Regular attendance will better ensure that you engage in and properly absorb readings and lecture material. Much of the test material will come from lectures and discussions not fully represented by posted lecture slides. If you do attend a class meeting, it will be assumed you are prepared to participate. If you miss a class meeting, you will still be responsible for all course content and logistical information covered during the class. Moreover, if you miss a class meeting in which one of the 5 pop-quizzes is administered, you will receive a failing grade for that quiz. Class will begin and end promptly, so please be on time. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>.

Participation (5%)

Rationale. Under the assumption that long-term learning and personal development depend primarily on one's active engagement in the subject matter at hand, our class meetings will often take the form of group discussions of the assigned readings and broader issues relating to them. Background cultural, historical, social, political, and theoretical information will be provided in the form of short lectures. For this reason it is essential not only that you complete assignments promptly and thoughtfully but also that you **come to class prepared to share one or two coherent and articulate ideas, questions, or opinions.** Study questions for readings slated for discussion will be made available at the course website and should be consulted prior to class. If you need help speaking out, let me know and I'll make sure to include you in on the discussion. I reserve the right to call on students who haven't been participating and will occasionally use the "Socratic method" (randomly calling on students to answer/comment) to mix things up. You will also have the chance to earn participation points through written contributions, usually in the form of discussion questions and threads posted in Canvas.

Assessment. I will know every student's name by the end of the second week of classes and, in the interim, will ask that students introduce themselves before contributing to class discussion. Each of your contributions will be assessed according to the rubric appearing in Section V below. At midterm and the end of the semester, I will tally all points, establish a reasonable grading scale, and assign grades accordingly. This preliminary midterm grade will give you an indication as to where you stand for this portion of the course. If your preliminary grade is lower than 70% or you have any questions concerning your participation performance, feel free to schedule a consultation to discuss strategies for improvement. **See Section V below for grading rubric. (SLO 3)**

Personal folklore collection and reflection (5%)

The **personal folklore collection and reflection** assignment gives you the chance to reach back to your childhood years or deeper into family history—together with a childhood friend or family member—and recall concrete examples of orally transmitted folkloric "texts" (legends, fabulates, memorates, etc.) that played a role, however minor, in shaping your or a family member's childhood experience. **See Section V for grading rubric. (SLO 2)**

Independent analysis 1 (10%).

Independent analysis 1 gives you the chance to attend a local exhibit, performance, or film screening of a work of art that somehow engages folklore and fairytale-related themes, and analyze it using tools thus far acquired in the course. **See Section V below for grading rubric. (SLO 1, 2, 3)**

Independent analysis 2 (10%)

Independent analysis 2 engages students in a capstone analytical exercise: pick a fairy tale from a pre-approved list of tales that have not been assigned, read, or discussed in class (all will be from the Russian canon), and write a 500–750 word analysis. Your analysis should be stylistically polished and demonstrate mastery of at least four of the main analytical approaches studied in the course (stylistic, structural, psychological, feminist, sociohistorical, political), identify the fairytale cycle or type which it resembles, discuss the representation of heroes, villains, and other relevant themes covered in the course, draw comparisons and contrasts to other relevant Russian tales studied in the class, and address any aspects of the tale that rely on broader religious, cultural, or folkloric traditions studied. **See Section V below for grading rubric. (SLO 1, 2, 3)**

In-class Presentation (10%)

Each student will have the opportunity to prepare and deliver one 2-3 minute oral presentation on assigned readings as a means of initiating class discussion over the course of the semester. In-class presentations should not exceed 3 minutes in length, should be delivered without reading (though notes may be used), and based on the assigned reading. Detailed guidelines on “What makes a good presentation” will be available for viewing on Canvas. **See Section V below for grading rubric. (SLO 1, 2, 3)**

Quizzes (10%)

5 pop-quizzes spread across the semester will serve as a means of assessing your familiarity and ability to absorb weekly assignments. **(SLO 1, 2)**

Tests 1, 2 & 3 (20% + 20% + 10%)

Three 50-minute in-class tests will measure your mastery of the material covered, including primary source content, historical background, and the methods, analytical tools, and other interpretive lenses used in the course to make sense of assigned material. **(SLO 1, 2, 3)**

Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

III. Annotated Weekly Schedule

Abbreviations:

H=Humanities

N=International

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
Week 1	Topic	What is a fairy tale? Who is its author? How is it transmitted?	
	Summary	This week’s meetings outline course structure and goals, discuss (provisionally) what we mean when we talk about “folklore” and “fairy tales,” and consider issues of authorship and transmission. These issues serve as a springboard into broader consideration of the role of fairy tale and folklore in shaping national, cultural, and personal identity, and the ways and reasons they evolve when transmitted through time and generations, and across community and national borders. (H, N)	
	Readings/Works	M. of week 2: <i>Russian Folk Belief</i> , 3–37; 136–153 (stories ##1, 3–4; 5, 7–12)	
	Assignment	“Fairy tales are us” Canvas discussion thread contribution/Quiz 1	W/F
Week 2	Topic	Russian Paganism & Orthodoxy; Saints and Devils; Domestic and Nature Spirits	
	Summary	This week’s reading sets the historical stage for better understanding the origin, emergence, contours, and dominant themes of folklore in early Russia. They explore the impact of intersecting belief systems (here, paganism and Russian Orthodoxy) and the ways in which folk traditions, and oral folk narratives in particular, provide creative means of reconciling, if not synthesizing, often-times clashing world views. Students are encouraged to reflect on and share and examine examples of such cultural clashes from their own cultures and communities. (H, N)	
	Readings/Works	W: <i>Russian Folk Belief (RFB)</i> , 38–50; 154–168 (stories ##15–33). F: <i>RFB</i> , 51–63, 75–82; 169–89 (stories ##34–46, 64–73).	
	Assignment	Presentations	MWF
Week 3	Topic	Sorcerers, Witches, Spoiling, & Magic Healing	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Summary	In addition to acquiring knowledge about the nuts and bolts about Russian sorcery, magic, spoiling and healing, this week's readings explore the variety of functions that the plethora of folk narratives collected about these themes might have played for the individuals and communities that produced and transmitted them. Students also engage with more modern re-imaginings of the <i>rusalka</i> – the Russian water nymph—and discuss how genre (here, romantic poetry and animated film) both reproduces and transforms more traditional folkloric forms. (H)	
	Readings/Works	W: <i>RFB</i> , 83–124; 190–205. F: Online reading (OL), Pushkin, "Rusalka" (2-pp. poem); (OL), Petrov, "Rusalka" (1996) (10-minute short animated film)	
	Assignment	Quiz 2/Presentations	W/WF
Week 4	Topic	Folklore in Russia Today	
	Summary	This week's readings and viewings continue the theme of modern re-imaginings of folklore and generic continuities and divergences, and adds a cross-cultural comparative dimension when students compare a feature-length Russian film, <i>The Mermaid</i> , to the original Hans Christian Anderson classic and the Disney 1989 version. Beyond the basic continuities, how might the clear differences of these tales reflect specificities of national identity? (H, N)	
	Readings/Works	M: E-Reserve (ER) and (OL), <i>The Mermaid</i> (2007, dir. Anna Melikian) (2 hr. film). W: E-Reserve (ER), Nina Sadur, "The Witch's Tears," in <i>Half a Revolution</i> , 264–69; (OL), Anastasieva Maltseva, "Russians Turn to their Slavic Roots for Inspiration and Identity," <i>Russia Beyond the Headline</i> (21 July 2015) (2 pp.); (recommended (OL) Hans Christian Anderson, "The Little Mermaid," (8 pp.). F: Test 1 Review Session (Study Guide)	
	Assignment	Presentations	W

Week 5	Topic	Stylistic and Structural Approach to Fairy Tales	
	Summary	After Test 1, devoted to folklore, attention shifts to fairy-tales proper, with an introduction to stylistic and structural approaches to analyzing the genre. The former comes from the work of Swiss scholar Max Lüthi's seminal study of the European fairy tale tradition, while the latter features a classic of the Russian Formalist School—Vladimir Propp's <i>Morphology of a Folktale</i> . (H, N)	
	Readings/Works	W: <i>Russian Fairy Tales (RFT)</i> , "Ivan the Peasant's Son and the Thumb-Sized Man," 262–68. F: <i>RFT</i> , "The Crystal Mountain," 482–84; "The Firebird and Princess Vasilisa," 494–97.	
	Assignment	Test 1/Presentations/Personal folklore collection	M/F/F
Week 6	Topic	Style & Structure; Fairy Tale Heroes and Villains	
	Summary	Students dig deeper into the stylistic and structural approaches fairy tale analysis and begin examining some of the classic Russian archetypes of heroes and (mainly) villains. What is it about these antagonists that reveal their particularly Russian roots, and what about their evilness easily crosses national and temporal bounds to speak to issues of good and evil more broadly? (H, N)	
	Readings/Works	M: <i>RFT</i> , "The Magic Swan Geese," 349–51; E-Reserve: Vladimir Propp, <i>Morphology of a Folktale</i> , 19–24; 149–155. W: <i>RFT</i> , "The Maiden Tsar," 229–34; "Maria Morevna," 553–62. F: <i>RFT</i> , "Baba Yaga and the Brave Youth," 76-79; "Baba Yaga," 194–95; "Vasilisa the Beautiful," 439–47; "Koshchei the Deathless," 485–93.	
	Assignment	Presentations/Quiz 3	WF/F

Week 7	Topic	Psychological approaches to fairy tales; Sibling & Simpleton tales; Animal Brides & Grooms	
	Summary	With a turn to psychological and psychoanalytical approaches to fairy tales, this week's material gets at one of the core functions of fairy tales—Russian and more broadly: modelling behavior for (most often child) listeners, and serving as potent metaphorical salves for reckoning with the unspoken injustices and taboos encountered from early childhood on: sibling rivalry, human sexuality, and the constant reminder of one's own fallibility and incompetence. (H)	
	Readings/Works	M: <i>RFT</i> , "Prince Ivan, the Firebird, and the Gray Wolf," 612–24; "Salt," 40–44 W: <i>RFT</i> , "The Three Kingdoms," 49–53; "The Wicked Sisters," 356–60; "Ivanuskho, the Little Fool," 62–66; (recommended) Bettelheim, "'The Three Feathers': The Youngest Child as Simpleton," in <i>The Uses of Enchantment</i> , 102–11. F: OL, Aksakov, "The Little Scarlet Flower," (14 pp.); <i>RFT</i> , "The Snotty Goat," 200–02 (1 vol.); "The Frog Princess," 119–23; (recommended) Bettelheim, "The Animal Groom Tale," in <i>The Uses of Enchantment</i> , 282–85.	
	Assignment	Presentations	MWF
Week 8	Topic	"Bad wife" and "Wise maiden" tales	
	Summary	Shifting focus to fairy tale cycles known as "bad wife" and "wise maiden" tales, students learn about various feminist approaches to the genre. They first learn about a linguistic analysis of speech patterns in male and female characters in Grimms' fairy tales, and use assigned readings to assess the degree to which similar trends are detected in Russian tales featuring prominent female protagonists and antagonists. In what ways is identity—and gender identity in particular—shaped by language, and cultural perceptions of proper and improper speech? Is it as true in the Russian folklore and fairy tale tradition that female protagonists are prized for their silence, whereas wicked witches are largely portrayed as such by virtue of their verbosity and shrillness? The week closes with a re-examination of Disney's classic <i>Beauty and the Beast</i> through both psychological and feminist lenses. (H, N)	
	Readings/Works	M: <i>RFT</i> , "The Wondrous Wonder, the Marvelous Marvel," 13–15; "The Mayoress," 141; "The Bad Wife," 56–57; "The Taming of the Shrew," 161–62; "The Goldfish," 528–32; "Husband and Wife," 369–370. W: <i>RFT</i> , "The Wise Little Girl," 252–55; "The Sea King and Vasilisa the Wise," 427–37; "The Feather of Finist, the Bright Falcon," 580–88; (recommended) Lieberman, "'Someday My Prince Will Come'," 185–200. F: Disney's <i>Beauty and the Beast</i> (1991) [in-class screening of excerpts]	
	Assignment	Presentations/Independent Analysis 1	MW/F

Week 9	Topic	Wicked Stepmother Tales (Intro.)	
	Summary	Testing takes up the lion's share of this week's meetings, along with an introduction into the "wicked stepmother" cycle of fairy tales.	
	Readings/Works	n/a (Test 2 Review; begin next week's readings)	
	Assignment	Test 2	W
Week 10	Topic	Wicked Stepmothers; Snow White Tales; The disnification of fairy tales	
	Summary	<p>The "wicked stepmother" and "Snow White" cycles of fairy tales will expand the feminist analytical framework by adding historic, economic, and sociological lenses to students' analytical toolboxes. When is a "stepmother" actually a "mother-in-law," and what does their consistent demonization tell us about traditional attitudes toward children, parents and grandparents? (Turns out fairy-godmothers aren't always so innocent.)</p> <p>The economic frame takes on a class dimension with a Marxist-inspired approach to fairy tales, introduced at the end of the week. This also allows the class to consider more critical interpretations of the impact of Disney Productions on American popular culture, specifically through the promotion of traditional gender and class identities (think happy-go-lucky domestic workers and singing miner-dwarves)—an "ideological indoctrination process" (at least so say the Marxists), cunningly executed through the creation of mesmerizing feature-length animated films. The cultural shift is particularly stark when viewed through the lens of the "original" Grimm version of the "Snow White" tale. (H, N)</p>	
	Readings/Works	<p>M: <i>RFT</i>, "Burenushka, the Little Red Cow," 146–50; "Daughter and Stepdaughter," 278–79; "The Grumbling Old Woman," 340–41; "Jack Frost," 366–69; (recommended) Warner, "Wicked Stepmothers," 61–83.</p> <p>W: (OL) Grimm Brothers, "Snow White" (7 pp.); (recommended) (ER) Zipes, "Breaking the Disney Spell," 332–52.</p> <p>F: (OL) Afanasiev, "The Magic Mirror" (7 pp.).</p>	
	Assignment	Presentations/Quiz 4	MWF/M

Week 11	Topic	"Snow White" tales; Literary tales; Russian Knights-Errant & Medieval Lore	
	Summary	More on "Snow White" tales, gender and class identity, this time through the generic lenses of narrative poetry and the horror film. What does the narrative poem, as crafted by one of Russian literature's greatest poets, bring to the telling of classic tales? What pearls of analytical wisdom are there to be found in the more contemporary (and admittedly more artistically forgettable) American horror film, whose producers sought to out-Gimm the Grimms? As campy as it is, the film lends itself to rich analyses using all the analytical tools thus far studied in the course. (H, N)	
	Readings/Works	M: (OL) Alexander Pushkin, "The Tale of the Dead Princess and the Seven Knights" (1833) (~12 pp. poetic verse) W: (OL) "Ilya Muromets and Nightingale the Robber" (~6 pp. narrative poem); <i>RFT</i> , "Ilya Muromets and the Dragon," 569–75; "Ivan the Simpleton," 142–45; "Foma Berennikov," 284–87. F: (ER) and (OL), <i>Snow White: Tale of Terror</i> (1997, dir. M. Cohn) (2 hr. film).	
	Assignment	Presentations	MW
Week 12	Topic	Medieval Lore; The Saint's Life (Hagiography)	
	Summary	With the completion of the "Snow White" tale discussion, the course moves into its final, 3-week section, devoted to an exploration of the influence of fairy tale style and motifs on genres spread across Russian cultural history, ranging from medieval epic tales (feature Russia's knights-errant, the <i>bogatyr</i>) and hagiographic literature, to modern horror stories and Soviet propaganda literature. Be it in the glorification of candidates for sainthood or of Lenin and Stalin, these readings underscore the lasting power that the fairy tale tradition has for lending credibility and authority to figures in search of canonization—be it religious or political. (H)	
	Readings/Works	M: Hagiographic literature: "Peter and Fevronia of Murom" (~10 pp.) F: (OL) N. Gogol, "Viy," 155–93; <i>RFT</i> , "The Sorceress," 567-68.	
	Assignment	Presentations	MF

Week 13	Topic	Soviet Folklore	
	Summary	(See summary from Week 12)	
	Readings/Works	M: (OL) F. Miller, "Folklore for Stalin" (~10 pp. of excerpts). W: (ER) Tatyana Tolstaya, "The Poet and the Muse," 117–31. F: (OL) James Finn Garner, "A Royal Revenge" (2002) (5 pp.): (OL) "Emily and the Baba Yaga" (~10 minute animated short).	
	Assignment	Presentations	W/F
Week 14	Topic	Folklore and fairytales in a modern world	
	Summary	Beginning with the readings assigned for Friday of the Week 13, this last batch of texts expands the study of the continuing impact and re-invention of the fairy tale tradition in contemporary everyday life, by bringing in examples from post-Soviet, European, and American arts and letters. The in-class screening and discussion of <i>Shrek</i> (2001), in particular—a veritable foundational artifact for this generation of students—coaxes students to re-examine the impact of popular lore on the shaping of identities on multiple levels. (H, N)	
	Readings/Works	M: TBD (recent multimedia examples of fairy tales in everyday life) W: <i>RFT</i> , "The Armless Maiden," pp. 294–99.	
	Assignment	Presentations/Independent Analysis 2/Quiz 5	M/F/F
Week 15	Topic	n/a	
	Summary	Test prep and administration	
	Readings/Works	n/a	
	Assignment	Test 3	W

IV. Student Learning Outcomes (SLOs)

At the end of “Russian Fairy Tales,” students will be able to...

1. Identify, describe, and explain the history, underlying theory and methodologies in humanistic study of the Russian fairy tale and folklore tradition, as well as European and American traditions relating to it. As these methodologies, works and ideas continue to be relevant in contemporary Russia, Europe, and America, students will also be able to identify, describe, and explain their position in historical, cultural, economic, political, and social experiences and processes that characterize the contemporary world. Given the central role folklore and fairy tales play as carriers of contemporary cultural identity, students will be able to identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition, especially the formation, maintenance, and transformation of identities (**Content SLOs for Gen Ed H and N [area SLOs available here]**). **These outcomes will be assessed** through participation in classroom discussion, one formal in-class oral presentation, one folklore collection assignment, two written independent analyses, and three in-class tests.
2. Identify and analyze key elements, values, assumptions, biases and influences that shape thought in the Russian folklore and fairy tale tradition. Students will approach issues and problems from the perspectives of multiple genres, as well as multiple disciplinary and analytical positions, and will learn how perspectives of form, style, psychology, sociology, history, gender, and politics fundamentally inform the tales we tell and are told. In a learning environment that promotes students becoming more cognizant of their own lived experiences with folklore and fairy tales, the juxtaposition of these analytical lenses will foster the analysis and evaluation of essential questions about the human condition, especially with respect to identity. (**Critical Thinking SLOs for Gen Ed H and N [area SLOs available here]**). **These outcomes will be assessed** through participation in classroom discussion, one formal in-class oral presentation, one folklore collection assignment, two written independent analyses, and three in-class tests.
3. Communicate—clearly and effectively—knowledge, thoughts, and reasoning, and develop and present clear and effective responses, about Russian fairy tale and folklore traditions, their relationship to European and American traditions more familiar to learners, their relevance to more contemporary issues and manifestations of identity, particularly in the context of popular cultural narratives where the genres continue to enjoy outsized presence and influence (**Communication SLO for Gen Ed H and N [area SLOs available here]**). **These outcomes will be assessed** through participation in classroom discussion, one formal in-class oral presentation, one folklore collection assignment, two written independent analyses, and three in-class tests.

V. Required Policies

Attendance Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code.” On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

V. Supplementary Material

1. Participation Grading Rubric

Assessment Rubrics for In-class Participation		
2	1	0
Excellent	Good	No credit
Thoughtful, insightful observation or question (on assigned reading) that demonstrates solid understanding of text in question and any relevant analytical tools used to interpret it.	<p>Sound, valid observation or question (on assigned reading) that demonstrates some understanding of text in question and any relevant analytical tools used to interpret it.</p> <p>Thoughtful, insightful observation or question on impromptu topic brought up in the course of lecture or discussion</p>	Vague or off-topic observation that has little-to-no relationship to course themes, issues, or analytical tools.

2. Independent Analysis Grading Rubric

Assessment Rubrics for Independent Analyses							
		5	4	3	2	1	0
		Excellent	Good	Fair	Poor	Unacceptable	No credit
Analysis	Has your discussion of the source demonstrated mastery of a variety of issues, themes, and analytical tools learned in the course?	Solid, at times insightful and original analysis, demonstrating consistent mastery	Some problems or gaps in analysis, but not significantly diminishing overall impression of mastery	Noticeable problems with quality and/or breadth of analysis	Serious problems with quality and/or breadth of analysis	Assignment submitted, but bereft of any redeeming analytical features	Assignment not submitted, or submitted late
Delivery	Have you constructed a clear, logical and convincing argument, using concrete evidence organized in a coherent manner within the allotted space limits?	Few if any problems. Impressive in spots or consistently.	Some problems, but not greatly inhibiting communication	Enough problems to make comprehension difficult at times	Serious problems that make comprehension extremely difficult, if not impossible	Assignment submitted, but bereft of any redeeming stylistic features	Assignment not submitted, or submitted late

3. Folklore Collection and Reflection Grading Rubric

Assessment Rubric for Folklore Collection and Reflection							
		5	4	3	2	1	0
		Excellent	Good	Fair	Poor	Unacceptable	No credit
Analysis	Has your discussion of, and reflection on, the source demonstrated understanding of issues, themes, and genres studied to date thus far?	Solid, at times insightful and original analysis, demonstrating substantive, thoughtful reflection	Some problems or gaps in analysis and/or reflection, but not significantly diminishing overall impression of understanding.	Noticeable problems with quality of understanding and/or reflection.	Serious problems with quality and/or breadth of understanding and/or reflection	Assignment submitted, but bereft of any redeeming analytical or reflective features	Assignment not submitted, or submitted late
Selection & Delivery	Is the folklore artifact appropriately selected and presented?	Few if any problems. Impressive in spots or consistently.	Some problems, but not greatly inhibiting analysis and reflection	Enough problems to make analysis and reflection difficult at times	Serious problems that make analysis and reflection extremely difficult, if not impossible	Assignment submitted, but bereft of any redeeming features in terms of selection and delivery	Assignment not submitted, or submitted late

4. In-class Presentation Grading Rubric

Assessment Rubric for In-class Presentations							
		5	4	3	2	1	0
		Excellent	Good	Fair	Poor	Unacceptable	No credit
Analysis	Has your discussion of the source demonstrated mastery of a variety of issues, themes, and analytical tools learned in the course?	Solid, at times insightful and original analysis, demonstrating consistent mastery	Some problems or gaps in analysis, but not significantly diminishing overall impression of mastery	Noticeable problems with quality and/or breadth of analysis	Serious problems with quality and/or breadth of analysis	Presentation delivered, but bereft of any redeeming analytical features	Presentation not delivered.

Delivery	Have you constructed a clear, logical and convincing argument, using concrete evidence organized in a coherent manner within the allotted time frame?	Few if any problems. Impressive in spots or consistently	Some problems, but not greatly inhibiting communication	Enough problems to make comprehension difficult at times	Serious problems that make comprehension extremely difficult, if not impossible	Presentation delivered, but bereft of any redeeming stylistic features	Presentation not delivered.