

RECEIVED

APR 25 2014

OFFICE OF THE  
SENATE COUNCIL**1. General Information**

1a. Submitted by the College of: ARTS &amp; SCIENCES

Date Submitted: 4/16/2014

1b. Department/Division: Modern &amp; Classical Languages

1c. Contact Person

Name: Jeanmarie Rouhier

Email: j.rouhier@uky.edu

Phone: 7-1756

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? No

**2. Designation and Description of Proposed Course**

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: MCL 696

2c. Full Title: Advanced Topics in Culture (subtitle required)

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? Yes

If Yes: Maximum number of credit hours: 6

If Yes: Will this course allow multiple registrations during the same semester? Yes

2j. **Course Description for Bulletin:** This course is designed to introduce a variety of critical approaches used in the study of culture. The overall objective is to explore how culture, in all its various forms, not only reflects the world around us but also how it influences the way we perceive the world. The course examines images in various media such as film, text, music, etc. The course employs a wide range of critical approaches (such as genre theory, gender studies, semiotics, and political economy) and examines multiple cultures from Europe to Asia. This course will require advanced, in-depth theoretical and critical approaches to the material.

2k. Prerequisites, if any:

2l. Supplementary Teaching Component:

3. Will this course taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Spring,

Will the course be offered every year?: No

If No, explain: This course is part of a rotating series of topics courses, one of which will be offered each year.

5. Are facilities and personnel necessary for the proposed new course available?: Yes

If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: 15

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: Yes

Will it be of interest to a significant number of students outside the degree pgm?: No

If Yes, explain:

8. Check the category most applicable to this course: Relatively New – Now Being Widely Established,

If No, explain:

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: No

If YES, name the proposed new program:

b. Will this course be a new requirement for ANY program?: No

If YES, list affected programs:

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: No

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached: Yes

## Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|RHANSON|Roxanna D Hanson|MCL 696 NEW College Review|20140404

SIGNATURE|ZNNIKO0|Roshan N Nikou|MCL 696 NEW Graduate Council Review|20140425

**Courses** **Request Tracking**

### New Course Form

<https://myuk.uky.edu/sap/bc/soap/rfc?services=>

Open in full window to print or save

Generate R

**Attachments:**

Browse...

Upload File

	ID	Attachment
Delete	2237	MCL696DraftSyllabus9_18_13.docx
Delete	3378	MCL_memo-591-592-696-697-698.pdf

First 1 Last

Select saved project to retrieve...

Get New

(\*denotes required fields)

**1. General Information**

- a. \* Submitted by the College of: ARTS & SCIENCES Submission Date: 4/16/2014
- b. \* Department/Division: Modern & Classical Languages
- c.
  - \* Contact Person Name: Jeanmarie Rouhier Email: j.rouhier@uky.edu Phone: 7-1756
  - \* Responsible Faculty ID (if different from Contact): Email: Phone:
- d. \* Requested Effective Date:  Semester following approval OR  Specific Term/Year
- e. Should this course be a UK Core Course?  Yes  No  
 IF YES, check the areas that apply:
  - Inquiry - Arts & Creativity  Composition & Communications - II
  - Inquiry - Humanities  Quantitative Foundations
  - Inquiry - Nat/Math/Phys Sci  Statistical Inferential Reasoning
  - Inquiry - Social Sciences  U.S. Citizenship, Community, Diversity
  - Composition & Communications - I  Global Dynamics

**2. Designation and Description of Proposed Course.**

- a. \* Will this course also be offered through Distance Learning?  Yes  No
- b. \* Prefix and Number: MCL 696
- c. \* Full Title: Advanced Topics in Culture (subtitle required)
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed with (Prefix and Number):
- f. \* Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours<sup>3</sup> for each meeting pattern type.
 

<input type="checkbox"/> 3 Lecture	<input type="checkbox"/> Laboratory <sup>4</sup>	<input type="checkbox"/> Recitation	<input type="checkbox"/> Discussion
<input type="checkbox"/> Indep. Study	<input type="checkbox"/> Clinical	<input type="checkbox"/> Colloquium	<input type="checkbox"/> Practicum
<input type="checkbox"/> Research	<input type="checkbox"/> Residency	<input type="checkbox"/> Seminar	<input type="checkbox"/> Studio

If Other, Please explain:
- g. \* Identify a grading system:
  - Letter (A, B, C, etc.)
  - Pass/Fail
  - Medicine Numeric Grade (Non-medical students will receive a letter grade)
  - Graduate School Grade Scale
- h. \* Number of credits: 3
- i. \* Is this course repeatable for additional credit?  Yes  No  
 If YES: Maximum number of credit hours: 6  
 If YES: Will this course allow multiple registrations during the same semester?  Yes  No

## j. \* Course Description for Bulletin:

This course is designed to introduce a variety of critical approaches used in the study of culture. The overall objective is to explore how culture, in all its various forms, not only reflects the world around us but also how it influences the way we perceive the world. The course examines images in various media such as film, text, music, etc. The course employs a wide range of critical approaches (such as genre theory, gender studies, semiotics, and political economy) and examines multiple cultures from Europe to Asia. This course will require advanced, in-depth theoretical and critical approaches to the material.

## k. Prerequisites, if any:

i. Supplementary teaching component, if any:  Community-Based Experience  Service Learning  Both

3. \* Will this course be taught off campus?  Yes  No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. \* Course will be offered (check all that apply):  Fall  Spring  Summer  Winter

b. \* Will the course be offered every year?  Yes  No

If No, explain: This course is part of a rotating series of topics courses, one of which will be offered e

5. \* Are facilities and personnel necessary for the proposed new course available?  Yes  No

If No, explain:

6. \* What enrollment (per section per semester) may reasonably be expected? 15

7. Anticipated Student Demand.

a. \* Will this course serve students primarily within the degree program?  Yes  No

b. \* Will it be of interest to a significant number of students outside the degree pgm?  Yes  No

If YES, explain:

8. \* Check the category most applicable to this course:

- Traditional -- Offered in Corresponding Departments at Universities Elsewhere  
 Relatively New -- Now Being Widely Established  
 Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. \* Is this course part of a proposed new program?  Yes  No

If YES, name the proposed new program:

b. \* Will this course be a new requirement <sup>2</sup>for ANY program?  Yes  No

If YES <sup>2</sup>, list affected programs:

10. Information to be Placed on Syllabus.

a. \* Is the course 400G or 500?  Yes  No

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) identify additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

b.  \* The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if apply 10.a above) are attached.

<sup>1</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>2</sup> The chair of the cross-listing department must sign off on the Signature Routing Log

- In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, is two hours per week for a semester for one credit hour. (from SR § 2.1)
- You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
- In order to change a program, a program change form must also be submitted.

Rev 8/09

Submit as New Proposal    Save Current Changes

MCL 696. Damned Sex in Folktales: Sexuality, Gender and Violence in Oral traditions of the Americas.

Spring 2012

Chemistry-Physics Bldg Chemistry-Physics Bldg-Rm.367-CP

<b>Instructor:</b>	Dr. Jacqueline Couti	
<b>Office Address:</b>	1029 Patterson Office Building	
<b>Email:</b>	<a href="mailto:jacqueline.couti@uky.edu">jacqueline.couti@uky.edu</a>	
<b>Office Phone:</b>	8592576754	
<b>Office hours:</b>	Tuesday, Wednesday and Thursday 2 :00 to 3:00 PM; by appointment	

**Course Description:**

This course examines the carnal violence and brutality associated with sex and gender in folktales and fairytales from the Americas. In so doing, this course will also put European and African folklore in conversation with the New World's oral traditions. Though students will examine many stories from the African Diaspora, students will also ponder the extent to which trauma born out of colonial rule has impacted inhabitants of the Caribbean and the Americas, irrespective of gender or ethnicity.

As we shall see, in the Caribbean oral tradition, the nocturnal violation of female bodies by male evil spirits (incubi) resembles the supernatural assault tradition called *cauchemar* or witch-riding in southwest Louisiana. Moreover, the consequences of sexual violence do not spare men either. In French Caribbean folklore, the *diablesse* (She-devil) often eats men's hearts while succubi (or other devil spawns) petrify them to death. Students in this class will thus study folktales as sites of both abjection and healing. They will study stories that illustrate how individuals protect their identity and bodily integrity. We will discover how storytellers from the Americas have responded to the effect of colonization and colonialism through literary works that underscore the cultural and psychological characteristics as well as the resilience of their communities. This course will introduce students to approaches from disciplines such as psychoanalytic and fairytales studies, postcolonial studies, and trauma theory.

**COURSE OBJECTIVES:**

In this course students will...

- examine gender relationships in diverse and complex environments such as colonial and postcolonial societies.
- question the construction of masculinity and femininity in the Americas.
- understand the historical and cultural contexts that have contributed to the formation of gender in the African Diaspora in the Americas.
- examine how the eroticized French female body bears traces of its social, political and cultural codification .
- explore notions of self, gender, race and ethnicity as shifting social constructs while studying the male body as a reflection of Caribbean society.
- examine the relationship of domination, power and violence between men and women in the Americas.
- discuss and critique a variety of documentary and narrative sources—essays, novels, images and films

- challenge dominant ideologies about what folklore means in the Americas.
- examine the implications of gender roles in societies in the Americas through the analysis of written and visual texts, statistics, and cultural values.
- examine how masculinity and men’s perspectives are reflected in various forms of artistic expression.
- examine the connections between sexuality and nationalism.
- explore feminist theory concerning literature while questioning the epistemic complicity between gender and race.
- explore notions of self, gender, race and ethnicity as shifting social constructs while studying the black male and female body as a reflection of colonial and postcolonial societies.
- examine how the relationship of domination and possession between the white man and the black woman may symbolize the relationship between the colonizer and the colonized country.

### **Learning Objectives**

Upon completion of the course the students will be able to...

- understand and respond to individuals’ experiences by taking into consideration race, class, culture, age, nationality and sexuality, among other factors.
- identify and question biases in constructive ways.
- read and analyze texts (essays, movies, images, novels, comic strips, etc. ) critically and contextually.
- discuss what institutions and traditions shape representations of individuals’ experiences and cultures.
- write critically analytical essays about complex issues for a general university audience.
- establish connections between the course’s main themes and the students’ own experiences.
- respond intelligently and respectfully to differing opinions.
- understand and use concepts such as “colonization,” “colonialism,” “postcolonialism” and “imagined communities.”

### **Readings:**

**All Readings are available on Blackboard**

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### **Course guidelines and policies**

#### **Attendance Policy:**

You are allowed two unexcused absences. After those, any unexcused absence will lower your grade. Even if your absence is excused, you are responsible for handing in assignments the day they are due. You are also responsible for finding out what was covered in class that day. Excessive tardiness will count as an unexcused absence, so please be on time! If you must arrive late, please enter the room quietly.



**Excused Absences:**

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

**Verification of Absences:**

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family.

Appropriate notification of absences due to university-related trips is required prior to the absence.

**Participation:**

Active participation in class is extremely important. Being prepared and on time for class, turning assignments on time, reading the material before class, asking and answering questions, supporting your claims and responses with material from readings or lectures, engaging respectfully your fellow students during classroom activities, fostering a positive classroom dynamic and daily attendance are all part of active in-class participation.

Good participation habits also include: volunteering for activities, listening to others when they speak. Failure to do these things will lead to a low participation grade and success at participation will lead to a strong grade. Saying just anything will not ! Grades for participation are assigned each class session. An unexcused absence will result in a 0% for the day.

**Office Hours**

They offer a great opportunity to follow up on a class discussion, ask for further clarification or bring something to my attention. For office hours to be beneficial, please gather your thoughts or identify a particular question or concern prior to visiting so that we can spend as much time as possible thinking through your question or topic.

**Workload**

You should spend anywhere from six to eight hours per week in preparation for this course. We will read approximately 60-100 pages per week. I expect you to look up unfamiliar words and make notations when you have a question about a difficult passage or concept. As the semester progresses, students will draw connections between the various works. They should be able to speak about the works individually and in relation to one another.

### **Oral presentation**

Students will chose a topic pertaining to the book of the week and share their ideas with the class for 15 minutes. At the end of each presentation students will have three questions for the class. The goal is to open the floor for discussion.

### **Short Essays:**

You will write 2 short essays during the semester. The first essay will be (2400 words). The second essay will be (3000-3500 words). The second essay will be an extended version of the first paper. The topics will be assigned and the format will be discussed later. For each essat, students will hand-out a detailed out-line with an argument (25%) of the grade and a first draft (25%) and a final draft (50%).

\*\*Material showing student all the steps to write the outline of a paper with an argument will be on Blackboard.

### **Film review**

You will have to write a film review of *Kirikou* pertaining to the themes we would have talked about in class. You will study this movie as representative of folklore. Your work should be analytical. A good review is not just a summary of a movie, but a critical analysis that examines why and how a movie works and whether the film succeeds in its presentation. (600 words)

### **Reading Quizzes**

Reading quizzes are unannounced, short tests on the assigned reading material at the beginning of class. They are used to make sure students did the required reading. Studying for reading quizzes should consist only of reading the assigned material.

**Due dates:** All assignments are due at the beginning of class on the date for which they are assigned. *I do not accept late assignments.*

### **Grading**

Participation : 20%

Papers : 40%

Film review : 15%

Oral presentation: 15%

Reading quizzes : 10%

\*\*\*\*\*

A= 90-100; B =80-89; C=70-79; E=69 or below

**Academic Integrity:** Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission. When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

**Please note:** Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

**Disability Policy:** If you have a documented disability that requires academic accommodation, please see me as soon as possible during scheduled office hours. In order to receive accommodation in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 25702754, email: [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)) for coordination of campus disability services.

## Schedule

The schedule is subject to change as I make adjustments based on class progress and feedback. Revisions will be made available on Blackboard and brought to students' attention. I will not make revisions to percentage distributions for the final grade.

*\*All readings and film viewing are for the day they are assigned and they are on Blackboard in reserve. Look into the folder for the proper day\**

## Introduction

**Jan. 12:** Review of Syllabus. Introduction to the course. What is a tale? What are folktales? What is myth (the idea of the sacred)? What is sex? => sexual and biological attributes; What is gender? => performance; nurtured the social environment. What is a discourse? What is the difference between a tale and a story?

**Jan. 17:** Readings: Tom Thumb p. 15; Hansel and Gretel p. 426 (Grimms); Thumbelina p. 22 (Andersen); *Myth and Meaning: Cracking the Code of Culture*; Intro of Propp or other article. Article on Hansel and Gretel (Blackboard reserve). Prepare 2 questions to ask people in the class. Wikipedia on Fairy tale (Blackboard). Youtube video on storytelling.

## 1. Displacement

### *Famine and Integrity of the Home and Displacement*

**Jan. 19:** Readings: Tom Thumb p. 15; Hansel and Gretel p. 426 (Grimms); Thumbelina p. 22 (Andersen); *Myth and Meaning: Cracking the Code of Culture*; Intro of Propp. Article on Hansel and Gretel (Blackboard). 1. "Forewords" by Alan Dundes (vii); 2. "Agreement to kill mothers and agreement to sell mothers," African Folktales in the New World (201-) (Blackboard)

**Jan. 24** Conclusion: *Presentation 1. Tales of survival:* Famine and food. Read articles, "Forewords" by Alan Dundes (vii); 2. "Agreement to kill mothers and agreement to sell mothers," African Folktales in the New World (p201). Little Thumbling and reread Levi's Strauss chapters. You will have to read African Tales, African Tales in the New World-Forewords

**Jan 26** intro of Chamoiseau's p. xi. Comparison between Tatar's Hansel and Gretel p. 179 and Madam Kéléman's Chamoiseau p. 19 and How crab got a hard back p86, West-Indian Folktale-- these two tales are close to **Rumpelstiltskin's Grimms** : Famine and food. Kirikou (West Africa) (carnal violence) Men being kidnapped

<http://www.kirikou.net/cast.html>

<http://www.youtube.com/watch?v=ppla5XHQwdA&feature=related>

(Readings in blackboard)

**Jan. 31:** Presentation 2. Kirikou

Kirikou and the Sorceress - pt. 2 (English version). Discussion on the article on plantations.

**Write a Film review ( 600 words).**

## 2. Invasion and aggression:

*Reappropriation of the topos of the succubus, incubus and the vampire: sexual threat/ individual against individuals. (carnal violence)*

A threat to the body and its integrity

**Feb 2:** What is a succubus? Read A short section of Honoré de Balzac's *Succubus*.  
<http://www.gutenberg.org/files/13260/13260-h/13260-h.htm>

**Feb 9:** Honoré de Balzac *Succubus*. Read article on Plantation world (Blackboard). Colonization and slavery as threat to the integrity of the body. The body as a space of anxiety; rape. How does this connect to the topos Dorlis and Soucougnan?

**Feb 14:** *Presentation 3*. Plantation world. Monsters, Tricksters and Sacred Cows, "From Ancestral to Creole p. 204-228--particularly p 204-213; Colonization and slavery as threat to the integrity of the body. The body as a space of anxiety; rape?? How does this connect to the topos Dorlis and Soucougnan. **Thesis proposal and bibliography? Mains ideas.**

The threat to the home: sexual invasion

**Feb 16:** *Presentation 4*. (Vampire) Anthropological study. \*Sucking out of a life vs taking away the future. Vampire/soucougnan-figure of the old woman; survive on the back of an other Caribbean folk legends p.23; Dorlis Chamoiseau/Cauchemar Louisiana. European figure Vampire as a representation of colonial threat. (Punter p. 230 and p.268). Then what does the vampire mean in the colonial context. Use Folklore & Legend of Trinidad and Tobago. Corzani's article on Mythology. West Indian Mythology and its literary illustrations. (Reading on Blackboard)

**Feb 21:** Dorlis//soucougnan (Chamoiseau)/Cauchemar Louisiana.  
[http://www.louisianafolklife.org/LT/Articles\\_Essays/main\\_misc\\_cauchemar.html](http://www.louisianafolklife.org/LT/Articles_Essays/main_misc_cauchemar.html)  
=> transition: from sucking out of a life vs taking away the future.  
The threat to the home: kidnapping (make connection with the slaves being kidnapped)

**Feb 23** The Duennes, Diablesse; a threat to the home? Transgressive mother.  
**First draft paper, peer-review.** (Readings on Blackboard).

**Feb 28:** *Presentation 5*. Diablesse, a threat to marital life, texts by Chamoiseau and Lafcadio Hearn. Trinidad and Tobago and Martinique. Readings on Blackboard => why do we have a difference between the two types of diablesse? Link to colonialism. **First Draft of first paper revised.**

**3. Resistance and Sexuality: Familial ties. Gendered tension. Violence**  
**Gendered tensions**

**March 1:** Jumbie, Duppy, An' Spirit (Articles on oral tradition in the Caribbean Oral recording of text (Readings on Blackboard).

**Midterm begins March 5:**

**March 6:** *Presentation 6:* Spirits. Jumbie, Duppy, An' Spirit (Continuation) (Readings on Blackboard).

**March 8:** *Presentation 7. Diaspora: Article of Glissant? Reversion and Diversion.*

*\*Bring back* Tom Thumb p. 15; Hansel and Gretel p. 426 (Grimms); Thumbelina p. 22 (Andersen); **Rumpelstiltskin's Grimms=>using one's wit.** Chamoiseau's Creole Folktales. A Pumpkin Seed 29; The Accra of Riches p. 85; Ti-Jean l'horizon 91. Background on Martinique. (Blackboard)

**SPRING BREAK: March 12-17**

Familial ties and gendered tension: gender war. Dominant and worried masculinity.

**March 20:** *Presentation 8: Parallel with the myth of Gaia and Uranus.* Creole Religion of the Caribbean, intro p. 1-23; p. 24-50 -notes. Lydia Cabrera. Bregantino Bregantín. Parallel with the myth of Gaia and Uranus. (Article on page 99 by Rodríguez-Mangual) Background about Colonization and plantation world of Cuba. (Readings on Blackboard)

**March 22:** Lydia Cabrera. Bregantino Bregantín. (Article on page 99 by Rodríguez-Mangual) Background about Colonization and plantation world of Cuba. (Readings on Blackboard). **Paper 1. Final draft.**

**March 27:** *Presentation 9.* Lydia Cabrera The two queens. Family ties and gendered tension and construction of family. (Readings on Blackboard)

**March 29:** Lydia Cabrera Los compadres -Family as social construct within the paradigm of religion. (Reading on Blackboard)

**April 3:** Carpentier Tale of the Moons. González-Echevarría The Pilgrim at Home, José Piedra, (Readings on Blackboard)

**April 5:** Carpentier Tale of the Moons (Readings on Blackboard)

#### **4. The Figure of the Trickster: Resisting Power and Subverting the Social Order**

**Apr 10: Paper 2, first draft.** In class consultation, peer-review. African Tales: Tales of the Trickster. p153-187 (Readings on Blackboard)

**Apr 12:** African Tales: 188-228. **Paper 2, first draft revised (no rough draft) (Readings on Blackboard)**

**Apr. 17:** Caribbean Tales. "Tiger in the Forest, Anansi in the Web". Article; The Trickster as Triptych p. 230 *Monsters, Tricksters, and Sacred Cows...* (Readings on Blackboards)

**Apr 19:** Caribbean Tales. Article: Animal Tales, Historic Dispossession, and Creole Identity in the French West Indies p. 255. (Readings on Blackboards)

**Apr. 24:** Caribbean Tales: Continuation and Conclusion.

**Apr 26 :** Paper 2, final draft.

MCL 696. Damned Sex in Folktales: Sexuality, Gender and Violence in Oral traditions of the Americas.

Spring 2012

Chemistry-Physics Bldg Chemistry-Physics Bldg-Rm.367-CP

<b>Instructor:</b>	Dr. Jacqueline Couti	
<b>Office Address:</b>	1029 Patterson Office Building	
<b>Email:</b>	jacqueline.couti@uky.edu	
<b>Office Phone:</b>	8592576754	
<b>Office hours:</b>	Tuesday, Wednesday and Thursday 2 :00 to 3:00 PM; by appointment	

**Course Description:**

This course examines the carnal violence and brutality associated with sex and gender in folktales and fairytales from the Americas. In so doing, this course will also put European and African folklore in conversation with the New World's oral traditions. Though students will examine many stories from the African Diaspora, students will also ponder the extent to which trauma born out of colonial rule has impacted inhabitants of the Caribbean and the Americas, irrespective of gender or ethnicity.

As we shall see, in the Caribbean oral tradition, the nocturnal violation of female bodies by male evil spirits (incubi) resembles the supernatural assault tradition called *cauchemar* or witch-riding in southwest Louisiana. Moreover, the consequences of sexual violence do not spare men either. In French Caribbean folklore, the *diablesse* (She-devil) often eats men's hearts while succubi (or other devil spawns) petrify them to death. Students in this class will thus study folktales as sites of both abjection and healing. They will study stories that illustrate how individuals protect their identity and bodily integrity. We will discover how storytellers from the Americas have responded to the effect of colonization and colonialism through literary works that underscore the cultural and psychological characteristics as well as the resilience of their communities. This course will introduce students to approaches from disciplines such as psychoanalytic and fairytales studies, postcolonial studies, and trauma theory.

**COURSE OBJECTIVES:**

In this course students will...

- examine gender relationships in diverse and complex environments such as colonial and postcolonial societies.
- question the construction of masculinity and femininity in the Americas.
- understand the historical and cultural contexts that have contributed to the formation of gender in the African Diaspora in the Americas.
- examine how the eroticized French female body bears traces of its social, political and cultural codification .
- explore notions of self, gender, race and ethnicity as shifting social constructs while studying the male body as a reflection of Caribbean society.
- examine the relationship of domination, power and violence between men and women in the Americas.
- discuss and critique a variety of documentary and narrative sources—essays, novels, images and films



- challenge dominant ideologies about what folklore means in the Americas.
- examine the implications of gender roles in societies in the Americas through the analysis of written and visual texts, statistics, and cultural values.
- examine how masculinity and men's perspectives are reflected in various forms of artistic expression.
- examine the connections between sexuality and nationalism.
- explore feminist theory concerning literature while questioning the epistemic complicity between gender and race.
- explore notions of self, gender, race and ethnicity as shifting social constructs while studying the black male and female body as a reflection of colonial and postcolonial societies.
- examine how the relationship of domination and possession between the white man and the black woman may symbolize the relationship between the colonizer and the colonized country.

### **Learning Objectives**

Upon completion of the course the students will be able to...

- understand and respond to individuals' experiences by taking into consideration race, class, culture, age, nationality and sexuality, among other factors.
- identify and question biases in constructive ways.
- read and analyze texts (essays, movies, images, novels, comic strips, etc. ) critically and contextually.
- discuss what institutions and traditions shape representations of individuals' experiences and cultures.
- write critically analytical essays about complex issues for a general university audience.
- establish connections between the course's main themes and the students' own experiences.
- respond intelligently and respectfully to differing opinions.
- understand and use concepts such as "colonization," "colonialism," "postcolonialism" and "imagined communities."

### **Readings:**

**All Readings are available on Blackboard**

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### **Course guidelines and policies**

#### **Attendance Policy:**

You are allowed two unexcused absences. After those, any unexcused absence will lower your grade. Even if your absence is excused, you are responsible for handing in assignments the day they are due. You are also responsible for finding out what was covered in class that day. Excessive tardiness will count as an unexcused absence, so please be on time! If you must arrive late, please enter the room quietly.

**Excused Absences:**

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

**Verification of Absences:**

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family.

Appropriate notification of absences due to university-related trips is required prior to the absence.

**Participation:**

Active participation in class is extremely important. Being prepared and on time for class, turning assignments on time, reading the material before class, asking and answering questions, supporting your claims and responses with material from readings or lectures, engaging respectfully your fellow students during classroom activities, fostering a positive classroom dynamic and daily attendance are all part of active in-class participation.

Good participation habits also include: volunteering for activities, listening to others when they speak. Failure to do these things will lead to a low participation grade and success at participation will lead to a strong grade. Saying just anything will not ! Grades for participation are assigned each class session. An unexcused absence will result in a 0% for the day.

**Office Hours**

They offer a great opportunity to follow up on a class discussion, ask for further clarification or bring something to my attention. For office hours to be beneficial, please gather your thoughts or identify a particular question or concern prior to visiting so that we can spend as much time as possible thinking through your question or topic.

**Workload**

You should spend anywhere from six to eight hours per week in preparation for this course. We will read approximately 60-100 pages per week. I expect you to look up unfamiliar words and make notations when you have a question about a difficult passage or concept. As the semester progresses, students will draw connections between the various works. They should be able to speak about the works individually and in relation to one another.

### **Oral presentation**

Students will chose a topic pertaining to the book of the week and share their ideas with the class for 15 minutes. At the end of each presentation students will have three questions for the class. The goal is to open the floor for discussion.

### **Short Essays:**

You will write 2 short essays during the semester. The first essay will be (2400 words). The second essay will be (3000-3500 words). The second essay will be an extended version of the first paper. The topics will be assigned and the format will be discussed later. For each essat, students will hand-out a detailed out-line with an argument (25%) of the grade and a first draft (25%) and a final draft (50%).

\*\*Material showing student all the steps to write the outline of a paper with an argument will be on Blackboard.

### **Film review**

You will have to write a film review of *Kirikou* pertaining to the themes we would have talked about in class. You will study this movie as representative of folklore. Your work should be analytical. A good review is not just a summary of a movie, but a critical analysis that examines why and how a movie works and whether the film succeeds in its presentation. (600 words)

### **Reading Quizzes**

Reading quizzes are unannounced, short tests on the assigned reading material at the beginning of class. They are used to make sure students did the required reading. Studying for reading quizzes should consist only of reading the assigned material.

**Due dates:** All assignments are due at the beginning of class on the date for which they are assigned. *I do not accept late assignments.*

### **Grading**

Participation : 20%

Papers : 40%

Film review : 15%

Oral presentation: 15%

Reading quizzes : 10%

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A= 90-100; B =80-89; C=70-79; E=69 or below

**Academic Integrity:** Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission. When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

**Please note:** Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

**Disability Policy:** If you have a documented disability that requires academic accommodation, please see me as soon as possible during scheduled office hours. In order to receive accommodation in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 25702754, email: [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)) for coordination of campus disability services.

## Schedule

The schedule is subject to change as I make adjustments based on class progress and feedback. Revisions will be made available on Blackboard and brought to students' attention. I will not make revisions to percentage distributions for the final grade.

*\*All readings and film viewing are for the day they are assigned and they are on Blackboard in ereserve. Look into the folder for the proper day\**

## Introduction

**Jan. 12:** Review of Syllabus. Introduction to the course. What is a tale? What are folktales? What is myth (the idea of the sacred) ? What is sex? => sexual and biological attributes; What is gender? =>performance; nurtured the social environment. What is a discourse ? What is the difference between a tale and a story?

**Jan. 17:** Readings: Tom Thumb p. 15; Hansel and Gretel p. 426 (Grimms); Thumbelina p. 22 (Andersen); *Myth and Meaning:Cracking the Code of Culture*; Intro of Propp or other article. Article on Hansel and Gretel (Blackboard ereserve). Prepare 2 questions to ask people in the class. Wikipedia on Fairy tale (Blackboard). Youtube video on storetelling.

## 1. Displacement

### *Famine and Integrity of the Home and Displacement*

**Jan. 19:** Readings: Tom Thumb p. 15; Hansel and Gretel p. 426 (Grimms); Thumbelina p. 22 (Andersen); *Myth and Meaning:Cracking the Code of Culture*; Intro of Propp. Article on Hansel and Gretel (Blackboard). 1.“Forewords” by Alan Dunes (vii); 2. “Agreement to kill mothers and agreement to sell mothers,” African Folktales in the New World (201-) (Blackboard)

**Jan. 24** Conclusion: *Presentation 1. Tales of survival:* Famine and food. Read articles, “Forewords” by Alan Dunes (vii); 2. “Agreement to kill mothers and agreement to sell mothers,” African Folktales in the New World (p201). Little Thumbling and reread Levi's Strauss chapters. You will have to read African Tales, African Tales in the New World-Forewords

**Jan 26** intro of Chamoiseau's p. xi. Comparison between Tatar's Hansel and Gretel p. 179 and Madam Kéléman's Chamoiseau p. 19 and How crab got a hard back p86, West-Indian Folktale-- these two tales are close to **Rumpelstiltskin's Grimms** : Famine and food. Kirikou (West Africa) (carnal violence) Men being kidnapped

<http://www.kirikou.net/cast.html>

<http://www.youtube.com/watch?v=pp1a5XHQwdA&feature=related>

(Readings in blackboard)

**Jan. 31:** Presentation 2. Kirikou

Kirikou and the Sorceress - pt. 2 (English version). Discussion on the article on plantations.

**Write a Film review ( 600 words).**

## 2. Invasion and aggression:

*Reappropriation of the topos of the succubus, incubus and the vampire: sexual threat/ individual against individuals. (carnal violence)*

A threat to the body and its integrity

**Feb 2:** What is a succubus? Read A short section of Honoré de Balzac's *Succubus*.  
<http://www.rutenberg.org/files/13260/13260-h/13260-h.htm>

**Feb 9:** Honoré de Balzac *Succubus*. Read article on Plantation world (Blackboard). Colonization and slavery as threat to the integrity of the body. The body as a space of anxiety; rape. How does this connect to the topos Dorlis and Soucougnan?

**Feb 14:** *Presentation 3*. Plantation world. Monsters, Tricksters and Sacred Cows, "From Ancestral to Creole p. 204-228--particularly p 204-213; Colonization and slavery as threat to the integrity of the body. The body as a space of anxiety; rape?? How does this connect to the topos Dorlis and Soucougnan. **Thesis proposal and bibliography? Mains ideas.**

The threat to the home: sexual invasion

**Feb 16:** *Presentation 4*. (Vampire) Anthropological study. \*Sucking out of a life vs taking away the future. Vampire/soucougnan-figure of the old woman; survive on the back of an other Caribbean folk legends p.23; Dorlis Chamoiseau/Cauchemar Louisiana. European figure Vampire as a representation of colonial threat. (Punter p. 230 and p.268). Then what does the vampire mean in the colonial context. Use Folklore & Legend of Trinidad and Tobago. Corzani's article on Mythology. West Indian Mythology and its literary illustrations. (Reading on Blackboard)

**Feb 21:** Dorlis//soucougnan (Chamoiseau)/Cauchemar Louisiana.  
[http://www.louisianafolklife.org/LT/Articles\\_Essays/main\\_misc\\_cauchemar.html](http://www.louisianafolklife.org/LT/Articles_Essays/main_misc_cauchemar.html)  
=> transition: from sucking out of a life vs taking away the future.  
The threat to the home: kidnapping (make connection with the slaves being kidnapped)

**Feb 23** The Duennes, Diabliesse; a threat to the home? Transgressive mother.  
**First draft paper, peer-review.** (Readings on Blackboard).

**Feb 28:** *Presentation 5*. Diabliesse, a threat to marital life, texts by Chamoiseau and Lafcadio Hearn. Trinidad and Tobago and Martinique. Readings on Blackboard => why do we have a difference between the two types of diabliesse? Link to colonialism. **First Draft of first paper revised.**

**3. Resistance and Sexuality: Familial ties. Gendered tension. Violence**  
**Gendered tensions**

**March 1:** Jumbie, Duppy, An' Spirit (Articles on oral tradition in the Caribbean Oral recording of text (Readings on Blackboard).

**Midterm begins March 5:**

**March 6:** *Presentation 6:* Spirits. Jumbie, Duppy, An' Spirit (Continuation) (Readings on Blackboard).

**March 8:** *Presentation 7.* Diaspora: Article of Glissant? Reversion and Diversion.

**\*Bring back** Tom Thumb p. 15; Hansel and Gretel p. 426 (Grimms): Thumbelina p. 22 (Andersen); **Rumpelstiltskin's Grimms=>using one's wit.** Chamoiseau's Creole Folktales. A Pumpkin Seed 29; The Accra of Riches p. 85; Ti-Jean l'horizon 91. Background on Martinique. (Blackboard)

**SPRING BREAK: March 12-17**

Familial ties and gendered tension: gender war. Dominant and worried masculinity.

**March 20:** *Presentation 8: Parallel with the myth of Gaia and Uranus.* Creole Religion of the Caribbean, intro p. 1-23; p. 24-50 -notes. Lydia Cabrera. Bregantino Bregantín. Parallel with the myth of Gaia and Uranus. (Article on page 99 by Rodríguez-Mangual) Background about Colonization and plantation world of Cuba. (Readings on Blackboard)

**March 22:** Lydia Cabrera. Bregantino Bregantín. (Article on page 99 by Rodríguez-Mangual) Background about Colonization and plantation world of Cuba. (Readings on Blackboard). **Paper 1. Final draft.**

**March 27:** *Presentation 9.* Lydia Cabrera The two queens. Family ties and gendered tension and construction of family. (Readings on Blackboard)

**March 29:** Lydia Cabrera Los compadres -Family as social construct within the paradigm of religion. (Reading on Blackboard)

**April 3:** Carpentier Tale of the Moons. González-Echevarría The Pilgrim at Home, José Piedra, (Readings on Blackboard)

**April 5:** Carpentier Tale of the Moons (Readings on Blackboard)

**4. The Figure of the Trickster: Resisting Power and Subverting the Social Order**

**Apr 10: Paper 2, first draft.** In class consultation, peer-review. African Tales: Tales of the Trickster. p153-187 (Readings on Blackboard)

**Apr 12:** African Tales: 188-228. **Paper 2, first draft revised (no rough draft) (Readings on Blackboard)**

**Apr. 17:** Caribbean Tales. "Tiger in the Forest, Anansi in the Web". Article; The Trickster as Triptych p. 230 *Monsters, Tricksters, and Sacred Cows...* (Readings on Blackboards)

**Apr 19:** Caribbean Tales. Article: Animal Tales, Historic Dispossession, and Creole Identity in the French West Indies p. 255. (Readings on Blackboards)

**Apr. 24:** Caribbean Tales: Continuation and Conclusion.

**Apr 26 :** Paper 2, final draft.



14 years into the merger of our department and the expansion of world language offerings, we find we need a battery of courses available on topics of interest to all of our language areas. These may be team taught or stand alone. These multidisciplinary courses will be available as electives to not only our graduate students in Classics, French, German, MATESL and MATWL, but also in other departments, particularly Linguistics. Advanced undergraduates all MCL languages will also be allowed to take the 500 level courses, which will enrich their academic experience. These courses allow us to take full advantage of faculty expertise from all our language areas.