

**DEPARTMENT OF MODERN LANGUAGES
AND CULTURAL STUDIES**
<https://uofa.ualberta.ca/modern-languages-and-cultural-studies>

**2015-2016 C LIT 243: B1 (Summer Term)
INTRODUCTION TO FAIRY TALES AND FOLK TALES**

Instructor: Rupert Thorough
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Personal Website: None

Time: M W F 11:00 -12:50
Place: HC 2-12
Office Hours: M W F 13:00 - 14:00,
or by appointment
Course Website: eclass

Course Prerequisite: n/a

Course-based Ethics Approval in place regarding all research projects that involve human testing, questionnaires, etc.?

Yes No, not needed, no such projects approved.

Community Service Learning component

Required Optional None

Past or Representative Evaluative Course Material Available

- Exam registry – Students' Union
<http://www.su.ualberta.ca/services/infolink/exam/>
 See explanations below
 Document distributed in class
 Other (please specify)
 NA

Additional mandatory Instructional fees (approved by Board of Governors)

Yes No

Course Description:

This course is designed primarily as an introduction to representative print adaptations of traditional oral folk tales as well as the genre of the literary fairy tale. Students will be introduced to the origin and development of folk and fairy tales and will evaluate a wide range of representative texts from a variety of historical periods and traditions (Late Antiquity; the Middle Ages; Renaissance; Baroque; the Enlightenment; Romanticism; Modernism; contemporary and postmodern revisionist adaptations). The course will compare critical approaches (aestheticism, structuralism, psychoanalysis, gender studies, cultural studies, pedagogy) and examine the social and historical context that gave rise to the folk and fairy tale as an effective means of discourse and dissent. Given the oral

origins of the literary fairy tale, we will explore how the nature of the genre is inevitably transformed when oral texts are translated into the written word, and thus a public activity gives way to private reading. In addition, we will investigate the questions of both authorship and adaptation in a genre founded on anonymous works. Analysis of literary texts will be complemented by art, music and film screenings, with concluding emphasis on the comic book. Class format will combine presentation, lecture and discussion.

Aims and Objectives:

Through in-class discussion, visual presentation and lecture, this course will introduce students to the university study of the folk and fairy tale in a global perspective. Distinguishing between the two types of tale and the manner in which they intertwine is paramount to the study of the genre. In order for students to develop a *clear* critical distinction between the two, our focus will centre on the European folk tradition and the development of the *Kunstmärchen*, or literary fairy tale; however, on written assignments and exams students are actively encouraged to explore beyond these confines and thereby identify and develop their own unique interests. Accordingly, we will examine how writers in different parts of the world have initiated and continue to engage in a dialectical exchange with other writers and with artists in other media through folk and fairy motifs. This course will develop critical thinking skills by providing the basic strategies required to recognize both the overt and concealed cues embedded in the 'text' that determine—insofar as context allows—the time, manner and origin of tale 'composition'. With reference to the social and historical context from which these tales emerged, our objective is to consider the specific conditions that gave rise to the 'secondary world' of faërie. Notwithstanding a growing tendency to dismiss that which cannot be seen or proven, we will approach the faërie realm from the perspective that, within and unto itself, it was and remains as structured and 'real' as any in which we ourselves reside. This course is a complement to the unusual person; 'madness' is a close companion to our study. Music and art relevant to time and subject will accompany the readings and complement our understanding of the manner in which society viewed and interpreted a world that often lay beyond its grasp. Discussion and debate are expected but not required; students are encouraged to open and advance dialogue on any subject pertaining to the course material.

Learning Outcomes:

At the close of this course, students will be able to identify and distinguish between the oral folk tale and the literary fairy tale. They will be able to define the basic characteristics of tale types and recognize the social and historical context from which they emerged. Participants in this particular class should be able to locate the approximate origin of a tale based on the language of expression and its thematic construct; they will be able to articulate and explain the significance of a work in relation to the temporal and societal context in which composition occurs. Through close analyses of motif, repetition and the manner in which narrative structure is sustained and advanced, students will have developed their reading skills and should be able to identify and evaluate key moments of textual import. Critical reading of the folk and fairy tale will enhance the ability to compare and contrast different modes of composition from within their respective timeframe, to observe the crucial point at which deviations from the 'norm'

invariably occur (and to explain why), to respond analytically to significant changes in literature, history and culture, and to engage with varying representations of the world from within a global context of shared human experience. On appraisal of the course material, students will have improved their ability to construct and communicate critical thought through writing and ought to be assured enough in their interpretation to present a compelling oral argument in the true spirit of the tellers of tales.

Required Texts (available at the University Bookstore):

von Arnim, Bettine and Gisela von Arnim Grimm. *The Life of High Countess Gritta von Ratsinourhous*. Trans. Lisa Ohm (Bison)
Tatar, Maria, ed. *The Classic Fairy Tales* (Norton)
Zipes, Jack, ed. *Spells of Enchantment: The Wondrous Fairy Tales of Western Culture* (Penguin)

Recommended Texts:

Zipes, Jack, ed. *The Oxford Companion to Fairy Tales*. Oxford UP, 2000 (library e-resource)
Cashdan, Sheldon. *The Witch Must Die: How Fairy Tales Shape Our Lives*. Basic Books, 1999 (library e-resource)

Additional texts will be recommended by the instructor on individual consultation with the student.

Grade Distribution (see “Explanatory Notes”):

Term work:

- 5 quizzes 10% (2% each)
- Research assignment/Critical response paper (500-750 words, flexible submission) 10%
- Take-home essay (2000 words, due July 27) 25%

Midterm examination

- July 18 (60 minutes) 25%
- The Midterm comprises ten multiple choice questions (20%), three short answer questions (30%) and one short essay response (50%) based on the material up to and including July 15th.*

Final examination:

- August 11 at 15:00 (120 minutes) 30%
- The Final Exam comprises twenty multiple choice questions (20%), five short answer questions (30%) and one essay response (50%) based on the material from July 18th to August 10th.*

Date of Deferred Final Exam(if applicable):

Monday, August 15, 2016 OR mutually agreeable arrangements prior to August 15 will be made with student(s) eligible for the deferred exam.

Explanatory Notes on Assignments:

The expected length of the written assignments is stipulated in ‘Grade Distribution’ above and comprises fewer than 3 000 words. Although there is no formal oral component to this course, participation in class discussion is strongly encouraged. It should be noted

that keeping up with *all* of the readings is essential to participation as a contextual whole; requirements will vary from class to class, but students should be prepared to read between 150 and 400 pages *weekly* for the duration of the course. (Specific assignment guidelines and other handouts will be available on eClass and explained thoroughly during class.)

Required Notes:

“Policy about course outlines can be found in Section 23.4(2) of the University calendar.”

Academic Integrity:

“The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Code of Student Behaviour (online at <http://www.governance.ualberta.ca/en/CodesofConductandResidenceCommunityStandards/CodeofStudentBehaviour.aspx>) and avoid any behaviour which could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University.”

Learning and Working Environment:

The Faculty of Arts is committed to ensuring all students; faculty and staff are able to study and work in an environment safe and free of discrimination and harassment. It does not tolerate behaviour that undermines that environment. The Department urges anyone who feels this policy has been or is being violated to:

- Discuss the matter with the person whose behaviour is causing concern; or
- If that discussion is unsatisfactory, or there is concern that directs discussion is inappropriate or threatening, discuss it with the Chair of the Department.

For additional advice or assistance regarding this policy you may contact the student ombudservice (<http://www.ombudservice.ualberta.ca/>).

Information about the University of Alberta Discrimination and Harassment Policy and Procedures is described in UAPPOL at <https://policiesonline.ualberta.ca/PoliciesProcedures/Pages/DispPol.aspx?PID=110>.

Academic Honesty:

All students should consult the information provided by the [Office of Judicial Affairs](#) regarding avoiding cheating and plagiarism in particular and academic dishonesty in general (see the [Academic Integrity Undergraduate Handbook](#) and [Information for Students](#)). If in doubt about what is permitted in this class, ask the instructor.

Students involved in language courses and **translation** courses should be aware that on-line “translation engines” produce very dubious and unreliable “translations.” **Students in languages courses** should be aware that, while

seeking the advice of native or expert speakers is often helpful, **excessive editorial and creative help** in assignments is considered a form of “cheating” that violates the code of student conduct with dire consequences.

An instructor or coordinator who is convinced that a student has handed in work that he or she could not possibly reproduce without outside assistance is obliged, out of consideration of fairness to other students, to report the case to the Associate Dean of the Faculty. See the [Academic Discipline Process](#).

Recording of Lectures:

Audio or video recording of lectures, labs, seminars or any other teaching environment by students is allowed only with the prior written consent of the instructor or as a part of an approved accommodation plan. Recorded material is to be used solely for personal study, and is not to be used or distributed for any other purpose without prior written consent from the content author(s).

Attendance, Absences, and Missed Grade Components:

Regular attendance is essential for optimal performance in any course. In cases of potentially excusable absences due to illness or domestic affliction, notify your instructor by e-mail within two days. Regarding absences that may be excusable and procedures for addressing course components missed as a result, consult sections 23.3(1) and 23.5.6 of the University Calendar. Be aware that unexcused absences will result in partial or total loss of the grade for the “attendance and participation” component(s) of a course, as well as for any assignments that are not handed-in or completed as a result.

Policy for Late Assignments:

Proper communication is a responsibility. Students are afforded every opportunity to do well in this course and will not be penalised for late submissions provided that the instructor has been informed of any contingency that may prevent the timely completion of an assignment *prior to the due date*; in such cases, an extension will be granted without penalty. Otherwise—and at the discretion of the instructor—late assignments may be submitted but with a 5%-per-day penalty assessed for each day of lateness. It should be noted that, due to the rather narrow timeframe of this course, neither excused nor unexcused assignments will be accepted in any format *for any reason* after Friday, August 5th, 2016.

Student Accessibility Services:

If you have special needs that could affect your performance in this class, please let me know during the first week of the term so that appropriate arrangements can be made. If you are not already registered with Specialized Support & Disability Services, contact their office immediately (2-800 SUB; Email sasrec@ualberta.ca; Email; phone 780-492-3381; WEB www.sds.ualberta.ca).

Grading:

Marks for assignments, tests, and exams are given in percentages, to which letter

grades are also assigned, according to the table below (“**MLCS Undergraduate Grading Scale**”). The percentage mark resulting from the entire term work and examination then produces the final letter grade for the course.

“MLCS Undergraduate Grading Scale”

Letter	%	Pts	Descriptor
A+	95-100%	4.0	Excellent: Superior performance showing understanding and knowledge of subject matter far exceeding expectations.
A	90-94%	4.0	Excellent: Superior performance showing comprehensive understanding of subject matter.
A-	86-89%	3.7	Excellent: Clearly above average performance with complete knowledge of subject matter.
B+	82-85%	3.3	Good
B	75-81%	3.0	Good: average performance with knowledge of subject matter generally complete.
B-	70-74%	2.7	Good
C+	66-69%	2.3	Satisfactory: Basic understanding of the subject matter
C	61-65%	2.0	Satisfactory
C-	58-60%	1.7	Satisfactory
D+	55-57%	1.3	Poor: Marginal performance; generally insufficient preparation for subsequent courses in the subject matter.
D	50-54%	1.0	Minimal Pass: Marginal performance; generally insufficient preparation for subsequent courses in the subject matter.
F	0-49%	0.0	Failure: Unsatisfactory performance or failure to meet course requirements

Tentative Class Schedule

July 4

Introduction to the Fairy Tale

- 1.) Initial presentation of the course requirements and content.
- 2.) A brief history of the folk and fairy tale from antiquity through to the present.
- 3.) An overview of the *basic* characteristics of folk and fairy tales in terms of content and form: which similarities and differences might we expect to find?
- 4.) Determining the sociohistorical context of the fairy tale: why are these tales vital to our understanding of the world in which we live?
- 5.) How do folk and fairy tales affect other literary genres (e.g., fantasy, adventure, comic art)?
- 6.) The fairy tale as popular culture in film, television, advertising and fashion.

July 6 & 8

Origins

- Late Antiquity: Apuleius, “Cupid and Psyche” [*Spells of Enchantment*]
- Middle Ages: “Of Feminine Subtlety,” from *Gesta Romanorum* [*Spells of Enchantment*]

- Late Middle Ages: *Sir Gawain and the Green Knight* [PDF]
Sir Gawain and the Loathly Lady [PDF]
 - with excerpts from “On Fairy-Stories” by J. R. R. Tolkien

July 11

The Literary Fairy Tale of the Renaissance and the Baroque

- Selected tales from *The Facetious Nights* by Giovanni Francesco Straparola [PDF]
 - “Cesarino the Dragon Slayer”
 - “Biancabella and the Snake”
- Selected tales from *The Pentamerone* by Giambattista Basile [*Spells of Enchantment*; PDF]
 - “The Merchant”
 - “The Flea”
 - “The Flayed Old Lady”

July 13

The French Salon and *Le conte de fée*

- Marie-Catherine, Countess d’Aulnoy
 - “The Yellow Dwarf” [PDF]
 - “The Green Serpent” [*Spells of Enchantment*]
- Marie-Jeanne L’Héritier de Villandon
 - “Ricdin-Ricdon” [*Spells of Enchantment*]
- Charlotte-Rose de Caumont de La Force
 - “Parslinette” [*Spells of Enchantment*]

July 15

Tales from *The Arabian Nights* and the Enlightenment

- Antoine Galland
 - *The Thousand and One Nights* [Presentation]
 - “Prince Ahmed and the Fairy Pari-Banou” [*Spells of Enchantment*; Film presentation]
 - with excerpts from *Orientalism* by Edward Said and “The Translators of *The Thousand and one Nights*” by Jorge Luis Borges
- Jean-Jacques Rousseau
 - “The Queen Fantasque” [*Spells of Enchantment*]

July 18

Midterm exam (60 minutes)

A Structuralist Analysis of Folk Tales

- A. Aarne and S. Thompson
 - *The Types of the Folktale* [*The Classic Fairy Tales*]
- V. Propp
 - “Folklore and Literature,” from *Morphology of the Folktale* [*The Classic Fairy Tales*]
 - with reference to *Mythologiques* by Claude Lévi-Strauss and *Mythologies* by Roland Barthes

July 20 & 22

The Romantic Fairy Tale

- Wilhelm Heinrich Wakenroder

- “The Naked Saint” [*Spells of Enchantment*]
- Ludwig Tieck
 - “Eckbert the Blond” [*Spells of Enchantment*]
 - “The Elves” [PDF]
- E. T. A. Hoffmann
 - “The Sandman” [PDF]
 - “The Uncanny” by Sigmund Freud [PDF]
 - with excerpts from *The Romantic Fairy Tale*; *Seeds of Surrealism* by Marianne Thalmann

July 25

The Salon Revisited: Women’s Writing and the Fairy Tale

- Bettine von Arnim & Gisela von Arnim Grimm
 - The Life of High Countess Gritta von Ratsinourhous*
- Christina Rossetti
 - “Goblin Market” [PDF]
 - “To Spin a Yarn: The Female Voice in Folklore and Fairy Tale” by Karen E. Rowe and
 - “The Old Wives’ Tale” by Marina Warner [*The Classic Fairy Tales*]
 - with reference to the ‘Bluebeard’ tale cycle [*The Classic Fairy Tales*]

July 27

Essay Due

Exploring the Fairy Tale: Surrealism, Expressionism and Psychoanalysis

- The ‘Beauty and the Beast’ tale cycle [*The Classic Fairy Tales*]
- E. T. A. Hoffmann
 - “The Golden Flower Pot” [PDF] or
- Italo Calvino
 - “The Enchanted Palace” [*Spells of Enchantment*]
 - “The Struggle for Meaning” by Bruno Bettelheim [*The Classic Fairy Tales*]
- **Film Presentation:** Jean Cocteau, *La Belle et la Bête* (1946)

July 29

Representation of Children in Folk and Fairy Tales

- The ‘Little Red Riding Hood’ tale cycle [*The Classic Fairy Tales*]
- “The Concept of Childhood and Children’s Folktales” by Zohar Shavit [*The Classic Fairy Tales*]
 - “Yours, Mine or Ours? Perrault, the Brothers Grimm and the Ownership of Fairy Tales” by Donald Haase [*The Classic Fairy Tales*]
- The ‘Hansel and Gretel’ tale cycle [*The Classic Fairy Tales*]
- “Hansel and Gretel” by Bruno Bettelheim [*The Classic Fairy Tales*]

August 3

The Disney Industry and ‘Snow-White Syndrome’

- The ‘Snow White’ tale cycle [*The Classic Fairy Tales*]
- “Snow White and Her Wicked Stepmother” by Sandra M. Gilbert and Susan Gubar [*The Classic Fairy Tales*]
 - “Sex and Violence” by Maria Tatar [*The Classic Fairy Tales*]
 - “Breaking the Disney Spell” by Jack Zipes [*The Classic Fairy Tales*]
- The ‘Cinderella’ tale cycle [*The Classic Fairy Tales*]

August 5

The Pedagogical Function of Folk and Fairy Tales

- Hans Christian Andersen
 - “The Little Mermaid” [Short Film Presentation]
 - “The Little Match Girl” [*The Classic Fairy Tales*]
 - “The Red Shoes” [*The Classic Fairy Tales*]
- Oscar Wilde
 - “The Happy Prince” [*The Classic Fairy Tales*]
 - “The Selfish Giant” [Short Film Presentation]
 - “The Nightingale and the Rose” [*The Classic Fairy Tales*]

August 8

‘Fantasy’ in Children’s Literature, Film and Comic Book

- J. R. R. Tolkien
 - The Hobbit* [Film trilogy discussion]
 - with reference to postmodernism in Neil Jordan’s *The Company of Wolves* (1984) and plagiarism in J. K. Rowling’s *Harry Potter and the Philosopher’s Stone*
- The Comic Book Romantic
 - Stan Lee, Frank Miller, Bill Everett and Jack Kirby
 - Marvel’s Daredevil [Concluding Presentation]

August 10

Review

August 1

Final Examination at 15:00 (120 minutes)

Nota bene: The works listed above comprise the ‘tentative’ schedule, which will likely alter in content pursuant to student interest and discussion; however, any and all textual material contained in this initial reading may be used as a basis for the term paper and essay composition on the final exam.