COURSE DESCRIPTION

This course will study fairy tales within the broader context of the history of childhood and practices of education and socialization. Therefore, we will address issues such as the varying historical conceptions of the child, and the role of adults — parents and pedagogues — in the shaping of fairy tales for the instruction of children. In addition to our main focus on the socializing forces directed at children we will explore different interpretive approaches, including those that place fairy tales against the backdrop of folklore, of literary history, of psychoanalysis, of the history of gender roles. While we will consider fairy tales drawn from a number of different national traditions and historical periods, we will concentrate on the German context and in particular on Jakob and Wilhelm Grimm’s contribution to this genre. In order to reflect on the specific mediality of fairy tales, we will examine the evolution of specific tale types and trace their history from oral traditions through print to film. Last but not least, we will have to consider the potential strategies for reinterpreting and rewriting a genre that continues to shape the cultural imaginary today.

Although the course is listed as being taught in a “lecture” format, it will not be a lecture in the classical sense: I speaking and you listening. Instead I will alternate between factual presentations that provide background information on the material covered, a conceptual and theoretical framing of the pertinent questions and issues, and a guided discussion of the “readings” (this also includes the films). How much time we devote to each of these, in what order, and who does the talking, will vary. Since all three components inform each other, they will not always be easy to separate, and ideally they will merge.

SEMINAR OBJECTIVES

Besides providing a historical overview of the Grimm Brother’s fairy tales within the European context this course is intended to help students:

• develop and improve skills in close and critical reading
• practice and refine expository writing skills
• develop basic research techniques
• gain a cross-historical perspective and perception of historical depth
• broaden and hone their skills in cultural criticism
• last but not least have fun with intellectual pursuits

COURSE REQUIREMENTS

• Written Work:
  — Paper I (due April 24): An analytical paper (30%), 7–9 pages in length, that concentrates on the fairy tales of the Brothers Grimm in relation to another tradition, author, or medium. The paper prompts will be distributed in the second week of the quarter.
  — Paper II (due May 17): A creative rewriting or adaption of a fairy tale of approximately 5 pages length (20%).
  — The final exam (30%) will test material covered in the quarter. In contrast to the papers which will
call forth your ability to apply and transfer knowledge you have acquired in class the final exam will focus test that very knowledge. The final exam is scheduled for Thursday, June 7, from 10:30am to 12:30pm.

- Attendance and participation in your discussion section (20%): It is imperative that you come to both the lecture and the discussion section well prepared. You are expected to work through the texts thoroughly at home and come to class with an active understanding of the texts.

Office Hours: Thursdays, 11am to 12pm (and by appointment)
You should come speak to me whenever you have any questions about the course, the assignments, the papers, or the material covered. If your schedule makes it difficult for you to come to my office hours and you want to speak to me outside of class, please send me an email, call me or speak to me before or after class so that we can set up an appointment at some time that works for you.

Course Materials
- I strongly urge you to purchase the following translation which is available at the Seminary Coop Bookstore: The Complete Fairy Tales of the Brothers Grimm, edited & translated by Jack Zipes, New York: Bantam 2003. If you have another complete edition (including the tales that were excluded in later editions), you can use it, but it is Zipes’ edition that we will be using in class.
- All other course readings and materials (marked with * in the course schedule) are accessible as PDF, JPEG, etc. files through CANVAS. Please print out the relevant readings and bring them to class with you (experience shows that this is easier than bringing them on your laptop). In any case, make sure you have the necessary materials with you at all times in class; without them, you will be unable to participate.
- The films will be shown in screenings and made available via Course Reserves.

Useful Resources
- Recommended websites:
  – Professor D.L. Ashliman’s webpage on the Grimms: http://www.pitt.edu/~dash/grimm.html
  – 49 annotated tale types: http://www.surlalunefairytales.com
Check out also his general site on folklore: http://www.pitt.edu/~dash/folktexts.html; and http://www.pitt.edu/~dash/folklinks.html

Course Schedule

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<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>March 27</td>
<td>Introduction</td>
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<tr>
<td>March 29–</td>
<td>Telling Tall Tales: The Grimms’ Project between Orality and Literacy</td>
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<td>April 3</td>
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<td>March 29</td>
<td>Jakob and Wilhelm Grimm, Prefaces to the First and Second Edition*</td>
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<td>Jack Zipes, “Once There Were Two Brothers Named Grimm”*</td>
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<td>Rudolf Schenda, “Telling Tales – Spreading Tales: Change in Communicative Forms of a Popular Genre”*</td>
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<td>Marina Warner, “The Old Wives’ Tale”*</td>
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<td>Supplementary reading:</td>
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Walter Benjamin, “The Story Teller”*
Robert Darnton, “Peasants Tell Tales”*

April 5–12  
**Inventing Childhood, Disciplining Children**

April 5  
Maria Tatar, “Teaching Them a Lesson: The Pedagogy of Fear in Fairy Tales” *(Off with their Heads!, pp. 22–50)*

Supplementary reading:  
Philippe Ariès, *Centuries of Childhood*, pp. 33–49 & 329–336*

April 10  
Victor Turner, “Betwixt and Between: The Liminal Period in *Rites de Passage*”*

April 12  

April 17–19  
**Little Sex, But Lots of Violence**

April 17  
Straparola, “Doralice” & Basile, “The She-Bear”*  
Charles Perrault, “Cinderella;”* & “Donkeyskin”*  
Brothers Grimm, “Cinderella” (CFT #21), “Allfur” (CFT #65)  
Marina Warner, “The Runaway Girls: Donkeyskin I”*  
Maria Tatar, “Sex and Violence: The Hard Core of Fairy Tales” *(Hard Facts, 3–38)*

April 19  
Maria Tatar, “Telling Differences: Parents vs Children in ‘The Juniper Tree’” *(Off with their Heads!, pp. 212–228)*

April 24–May 1  
**Ways of Reading Fairy Tales: The Beauty and the Beast**

Relevant for all three sessions:  
Apuleius, “Cupid and Psyche”*  
Madame de Beaumont, “Beauty and the Beast”*
Disney Studios, Beauty and the Beast (1991 animated feature)

Supplementary reading & viewing:  
Maria Tatar, “Beauties and Beasts: From Blind Obedience to Love at First Sight” (Off with their Heads!, pp. 140–162)*  
Disney Studios, Beauty and the Beast (2017)

April 24  
Formalist/Structuralist Approach  
Vladimir Propp, Morphology of the Folk Tale, pp. 19–65*

April 24  
Paper I due!

April 26  
Psychoanalytical Approach  
Sigmund Freud, “The Occurrence in Dreams of Material from Fairy Tales”*  
Bruno Bettelheim, The Uses of Enchantment (sel.)*

May 1  
Feminist Perspectives  
Angela Carter, “The Tiger’s Bride”*  
Karen Rowe, “Feminism and Fairy Tales”*

May 3-23  
Fairy Tales as Literary Art

May 3–8  
Ludwig Tieck, “The Runenberg”*

May 10–15  

May 17  
Disney Studios, The Little Mermaid (video)

May 17  
Paper II due!

May 22–29  
Walt Disney Presents

May 22–24  
Disney Studios, Snow White & Cinderella (videos)  
Jack Zipes, “Breaking the Disney Spell”*  
Supplementary Viewing: Snow White and the Huntsman (video)

May 29  
Disney Studios, The Lion King (video)

June 7  
Final: 10:30am–12:30pm