

« *Il était une fois ...* » :

French and Francophone Fairy Tales in Text and Film

Dr. Christa Jones -- MF 11 h 30 – 12 h 45 Old Main 301

Heures de bureau: mardi de 9 h 00 à 11 h 00 et sur RDV (Old Main 202F)

∞ COURSE DESCRIPTION

This class is an introduction to the genre of the literary French fairy tale in both film and text. The class centers *primarily* on seventeenth century classic *contes de fées*, a term coined by Baroness Marie-Catherine D'Aulnoy in 1697 (*Zipses Irresistible* 22). Starting with an introduction to the history of French fairy tales, classic seventeenth French *contes de fées* will be contrasted with contemporary film adaptations and parodies (mostly French but some foreign), providing fertile ground for comparative discussions and analyses. In the course of the semester, we will investigate why it is, as fairy tale scholar Jack Zipes famously puts it, fairy tales still 'stick,' looking at how various folktale types and gender stereotypes developed and became classical models for children and adults. In so doing, we will see to what extent these stereotypes are (or not) perpetuated today. We will read classic French fairy tales by Charles Perrault, Madame Le Prince de Beaumont, and la Comtesse de Ségur, Francophone tales by authors such as Birago Diop, Bernard Dadié, and Kama Kamanda, and tales by anonymous authors. We will discuss how authors have used fairy tales to reinforce gender stereotypes and how these tales are now being constantly rewritten in film scripts, calling into question entrenched gender stereotypes, and projecting possibilities for societal change. To this end, tales by Charles Perrault will be compared to film adaptations by contemporary French filmmakers such as Catherine Breillat (*La Belle au bois dormant* and *Barbe bleue*), Pascal Hérold (*La véritable Histoire du Chat botté*), and Cory Edwards (*La véritable histoire du Chaperon rouge*, 2010), among others. We will also listen to a range of classic French radio readings of popular tales and view classic French fairy tale films made for television. On the basis of these comparisons, we will see that contemporary filmmakers have created modern, subversive versions that are part of a Perrault counter-tradition that will be discussed in class. The transformation of popular fairy tales into films (early twentieth century versions such as George Méliès's adaptations of Perrault's tales, as well as popular films such as Jacques Demy's *Peau d'Âne*, Jean Cocteau's *La Belle et la Bête*, 1946) will be examined to grasp the significance of the transformations of the genre within the twentieth and twenty-first centuries. This class will be conducted in French. It features numerous film adaptations and has a strong emphasis on oral comprehension and communication. Therefore, attendance, preparedness and participation in class are vital. I expect you to do all of the readings, as announced on Canvas. Please note that this syllabus is not set in stone and will be updated on Canvas on a weekly basis. Please check the syllabus on Canvas if you missed a

class and need to find out what was covered in class. Homework and other assignments will be published on Canvas.

∞ COURSE REQUIREMENTS

- Regular attendance, participation, homework and other assignments (details on Canvas)
- one 20-minute presentation on a popular French or Francophone fairy tale or film adaption *not* studied in class (details on Canvas)
- 2 short essays written in French comparing a fairy tale and a film adaptation (2 pages, details on Canvas)
- For this class you will produce a 9-page research paper (written in French OR in English if you decide to present it at the Undergraduate Research Symposium) contrasting different versions of a fairy tale. Your final project could also be a creative essay, parody, variation or contemporary interpretation of a fairy tale. I strongly encourage you to present your paper at the Undergraduate Research Symposium hosted by the Department of Languages, Philosophy and Speech Communication on April 26, 2013 (details on Canvas).

∞ COURSE OBJECTIVES

- Develop critical thinking by close readings of fairy tales and film adaptations and critical assessment thereof in historical and contemporary contexts.
- Practice and improve French by participating in group discussions.
- Transform theoretical comprehension into creative and scholarly expression.
- Present ideas clearly in oral presentations, writing assignments, group discussions, and at the undergraduate research symposium.

∞ GRADING

- attendance, participation, homework: 30 %
- exposé oral: 20%
- two 2-page essays: 20%
- 9-page research paper: 30%

∞ GRADING SCALE

A (100-93)	A- (92-90)	B+ (88-89)	B (87-83)
B- (82-80)	C+ (79-78)	C (77-73)	C- (72-70)
D+ (69-68)	D (67-60)	F represents a grade below 60	

∞ MATERIALS

- For this class, you will need to purchase two books at the Campus Book store: Jeanne-Marie Le Prince de Beaumont's *La Belle et la Bête et autres contes* (Paris: Éditions Larousse, 2011) and Charles Perrault's *Contes* (Paris: Éditions Larousse 2009).
- Supplementary readings and films will be made available at the language lab (OM 004) or distributed in class.

☞ PLAGIARISM

- Plagiarism includes knowingly “representing, by paraphrase or direct quotation, the published or unpublished work of another person as one's own in any academic exercise or activity without full and clear acknowledgment. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.” The penalties for plagiarism are severe. They include warning or reprimand, grade adjustment, probation, suspension, expulsion, withholding of transcripts, denial or revocation of degrees, and referral to psychological counseling.

☞ STUDENTS WITH DISABILITIES

- The Americans with Disabilities Act states: “Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program.” If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center (797-2444), preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor.

Le Programme

Semaine du 7 janvier (1)

- lu 7/1/13 Introduction ; présentations
- ve 11/1/13 La France au XVII^{ème} siècle – le siècle de Louis XIV ; petit lexique du conte ; *le merveilleux, la morale, contes de fée* ; Perrault, D'Aulnoy, La Comtesse de Ségur, La Fontaine, Boileau, etc.

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Semaine du 14 janvier (2)

- lu 14/1/13 « La Belle et la Bête » (Jeanne-Marie Le Prince de Beaumont)
- ve 18/1/13 : *La Belle et la Bête* (Jean Cocteau, 1946)

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Semaine du 21 janvier (3)

- lu 21/1/13 Martin Luther King Day – **pas de cours**
- ve 25/1/13 « Le mouton » (Jeanne-Marie Le Prince de Beaumont)

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Semaine du 28 janvier (4)

- lu 28/1/13 « Cendrillon ou la petite pantoufle de verre » (Charles Perrault)
ve 1/2/13 : Adaptations à l'écran de Georges Méliès ; *Cendrillon ou le prince (pas trop) charmant* (réal. Paul J. Bolger, 2007)



Semaine du 4 février (5)

- lu 4/2/13 « La Belle au bois dormant » (Charles Perrault)
ve 8/2/13 : *La Belle au bois dormant* (réal. Catherine Breillat, 2010)



Semaine du 11 février (6)

- lu 11/2/13 : « Les fées » (Charles Perrault) ; **first film essay DUE**
ve 15/2/13 : *Peau d'Âne* (réal. Jacques Demy, 1970) ; prof en déplacement



Semaine du 18 février (7)

- lu 18/2/13 Presidents' Day – **pas de cours**
mardi 19/2 « Le Petit Chaperon rouge (Charles Perrault)
ve 22/2/13 *La véritable histoire du Petit Chaperon rouge* (réal. Cory Edwards, 2006)



Semaine du 25 février (8)

- lu 25/2/13 Les frères Grimm (Dr. Claudia Schwabe)
ve 1/3/13 « La Curiosité » (1757, Jeanne-Marie Le Prince de Beaumont), « La petite souris grise » (1847, Comtesse de Ségur)



Semaine du 4 mars (9)

- lu 4/3/13 Perrault : *La Barbe bleue* (Charles Perrault) ; Georges Méliès
ve 8/3/13 *Barbe bleue* (réal. Catherine Breillat, 2009)



Semaine du 11 mars – 15 mars: * VACANCES DU PRINTEMPS *

Semaine du 18 mars (11)

lu 18/3/13 « Le peigne noir » (Bernard Dadié, Côte d'Ivoire) ; « La cuiller sale » (Bigaro Diop, Sénégal)

ve 22/3/13 « Zalghoum, la belle promise » (Algérie) ; « Loundja, plus belle que la lune » (Algérie)



Semaine du 25 mars (13)

lu 25/3/13 *Princes et Princesses* (réal. Michel Ocelot, 2000); **second film essay DUE**

ve 29/3/13 : « Ahmed, fils de bûcheron » ; « Pépé Colosso » (Algérie)



Semaine du 1 avril (14)

lu 1/4/13 « Le Prince Chéri » (Jeanne-Marie Le Prince de Baumont)

ve 5/4/13 « La Belle au cheveux d'or » (Jeanne-Marie Le Prince de Baumont)



Semaine du 8 avril (15)

lu 8/4/13 « Riquet à la Houppe » (Charles Perrault)

ve 12/4/13 « Le Petit Poucet » (Charles Perrault)



Semaine du 15 avril (16)

lu 15/4/13 « Le Chat Botté » (Charles Perrault)

ve 19/4/13 *La véritable Histoire du Chat botté* (Pascal Hérold)



Semaine du 22 avril (17)

lu 22/4/13 « La Sorcière du placard aux balais » (Pierre Gripari)

ve 26/4/13: *Contes du griot* (Kama Kamanda) ; derniers cours – conclusions ; **final research paper DUE**



Date butoir pour les essais : vendredi 26 avril 2013

Bibliographie

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