

GERM 4900 GERMAN FAIRY TALES

SPRING 2014

Instructor: Dr. Claudia Schwabe
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Class hours: TR 3:00-4:15 p.m.
Class room: Old Main 326
Office hours: TR 4:15-5:15 p.m.
(and by appointment)

Course Description:

Why do fairy tales appear in almost every culture across the globe and why are they so popular? Undoubtedly because they encapsulate in (usually) succinct form many of the most pressing concerns of human existence: family conflict, the struggle for survival, sexual desire, the quest for happiness, among many others. This course explores why writers and readers have been attracted to the fairy-tale form through a study of its key elements and its uses in adult and children's literature, book illustration, and film. Special attention will be given to the German *Children's and Household Tales*, along with French, Italian, Danish, English, and selected non-Western fairy tales. Works of contemporary mainstream scholars such as Zipes, Tatar, Haase, and Warner, and various critical lenses will be applied to the tales to reveal multiple methods of analyzing the texts. As part of the first half, the course begins with the definition of the fairy tale (its relation to the oral folktale, its components, and the function of oral and literary storytelling across cultures). It then surveys the most significant critical approaches to the study of the fairy tale: formalism, psychoanalysis, social history, and feminism. Students will read theoretical writings by prominent advocates of these approaches to understand how each methodology interprets specific tales. The next part of the course explores popular authors and collectors of fairy tales with a main focus on Straparola, Basile, Perrault, Madame d'Aulnoy, the Brothers Grimm, Musäus, and Bechstein. Special attention is also given to German *Kunstmärchen* (literary fairy tales) of the Romantic period. In the second half of the course, students will read and analyze some of the most popular fairy tales from each of the major collections in Western Europe, augmented by postmodern retellings and adaptations in literature and the media.

Objectives:

This course has four major objectives: 1) to introduce students to the history and forms of the Western literary fairy tale; 2) to familiarize students with major critical approaches to the genre (formalist, psychological, socio-historical, and feminist, in particular); 3) to enable students to reflect critically on the roles folklore, fairy tales, and storytelling play in cultures across the globe; 4) to provide opportunities for students to improve their German listening, speaking, and writing skills.

Language of instruction

- German

Required Texts

- Maria Tatar, *The Classic Fairy Tales* (ISBN 0-393-97277-1)
- Jack Zipes, *The Great Fairy Tale Tradition* (ISBN 0-393-97636-X)
- Apuleius. Translated by E.J.Kenney. *Apuleius: The Golden Ass, or Metamorphoses* (ISBN 0140435905)

Course Requirements

- Regular attendance, participation, homework, and other in-class assignments
- 5 quizzes based on homework and reading assignments
- One 15-minute presentation on a fairy-tale author/collector or a fairy tale/film adaptation *not* studied in class
- 2 short essays written in German comparing fairy tales and/or film adaptations (3 pages, Times New Roman, size 12)
- 9 to 10-page research paper (written in German or in English, extra credit for German) contrasting different versions of a fairy tale or a creative project. If you choose to write an essay, I strongly encourage you to present your paper at the Undergraduate Research Symposium hosted by the Department of Languages, Philosophy, and Communication Studies and to visit with me to discuss your project.

Grading

- Class attendance, participation, homework: 20%
- 5 quizzes: 15%
- Presentation: 15%
- Two 2-page essays: 20%
- 9 to 10-page research paper or project: 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	

Learning Objectives:

Based on the IDEA evaluation system, the following objectives apply most closely to this course:

- Developing skills in expressing oneself orally or in writing
- Gaining factual knowledge (terminology, classifications, methods, trends)
- Gaining a broader understanding and appreciation of intellectual-cultural activity (music, science, literature, etc.)
- Acquiring an interest in learning more by asking questions and seeking answers

Semester Outline (Subject to Change):

Week 1: Course Introduction

January 7: "What is a fairy tale?", Defining categories, Max Lüthi

January 9: Approaches to interpretation, Bettelheim *The Struggle for Meaning*, Antti Aarne and Smith Thompson: *The Types of the Folktale: A Classification and Bibliography*, J.R.R. Tolkien *On Fairy Stories*

Week 2: Classical Fairy Tales

January 14: Vladimir Propp: *Folklore and Literature, Morphology of the Folktale, The Method and Material, Thirty-One Functions, Propps' Dramatis Personae*

January 16: Apuleius: Folklore motifs in "Cupid & Psyche," Zipes: *Cross Cultural Connections of the Classical Fairy Tale*

Week 3: Italian Fairy Tales

January 21: Giovanni Francesco Straparola, W. G. Waters: *The Mysterious Giovan Francesco Straparola*

January 23: Giambattista Basile, Benedetto Croce: *The Fantastic Accomplishment of Giambattista Basile and His Tale of Tales*

Week 4: French Fairy Tales

January 28: Charles Perrault, Robert Danton: *Peasants Tell Tales*, Patricia Hannon: *Corps cadavers*, Harry Velten: *The Influence of Charles Perrault's Contes de ma Mère L'oise* on *German Folklore*

January 30: Madame d'Aulnoy, Jeanne Marie Leprince de Beaumont, Karen Rowe: *To Spin A Yarn: The Female Voice in Folklore and Fairy Tale*, Lewis Seifert: *The Marvelous in Context*

Week 5: German Folk Fairy Tales

February 4: Brothers Grimm, Siegfried Neumann: *The Brothers Grimm as Collectors and Editors of German Folktales*, Maria Tatar: *Sex and Violence: The Hard Core of Fairy Tales*

February 6: Brothers Grimm, Ludwig Bechstein, Musäus, German *Kunstmärchen*, Donald Haase: *Yours, Mine, or Ours?*, Maria Warner: *The Old Wives' Tale*

Week 6: Snow White

February 11: Schneewittchen (Grimm), The Young Slave (Basile), Bella Venezia (Calvino), Gilbert and Gubar: *Snow White and Her Wicked Stepmother*

February 13: Myrsina/Myrtle (Megas), Snow White and the Seven Dwarfs (Sexton), Gold-Tree and Silver-Tree (Jacobs), Nourie Hadig (Hoogasian-Villa)

Week 7: Fairy-Tale Films

February 18: NO CLASS (Monday Class Schedule)

February 20: Various Fairy-Tale Short Films

Week 8: Little Red Riding Hood

February 25: Rotkäppchen (Grimm), Little Red Riding Hood (Perrault), The Story of Grandmother, Zohar Shavit: *The Concept of Childhood and Children's Folktales*

February 27: The Little Girl and the Wolf (Thurber), The False Grandmother (Calvino), Goldflower and the Bear (Chiang Mi)

Week 9: Beauty and the Beast

March 4: Beauty & the Beast (Beaumont), The Pig King (Straparola), Froschkönig (Grimm)

March 6: The Tiger's Bride (Carter), The Swan Maiden, The Forg Princess (Afanasev)

Week 10: Spring Break

March 11: NO CLASS (SPRING BREAK)

March 13: NO CLASS (SPRING BREAK)

Week 11: DEFA Märchenfilme

March 18: *Drei Haselnüsse für Aschenbrödel*

March 20: *Die Goldene Gans*

Week 12: Cinderella

March 25: Aschenputtel (Grimm), Allerleirauh (Grimm) Donkeyskin (Perrault), Yeh-hsien

March 27: Catskin (Jacobs), The Story of the Black Cow, Cinderella (Lin Lan)

Week 13: Blue Beard

April 1: Fitchers Vogel (Grimm), Bluebeard (Perrault), Der Räuberbräutigam (Grimm)

April 3: Mr. Fox (Jacobs), Bluebeard's Egg (Atwood)

Week 14: Hansel and Gretel

April 8: Hänsel und Gretel (Grimm), Von dem Machandelboom (Grimm), The Rose-Tree (Jacobs), Bruno Bettelheim: *Hansel and Gretel*

April 10: Little Thumbling (Perrault), Pippety Pew, Molly Whuppie (Jacobs)

Week 15: Danish Fairy Tales

April 15: Hans Christian Andersen, The Little Mermaid, The Snow Queen

April 17: The Little Match Girl, The Girl Who Trod on the Loaf, The Red Shoes

Week 16: Anglo-Irish Fairy Tales

April 22: Oscar Wilde, The Selfish Giant, The Happy Prince, The Nightingale and the Rose

April 24: Disney, Jack Zipes: *Breaking the Disney Spell*

Week 17: Final Exam

April 29: **FINAL EXAM** (Tuesday, 1:30-3:20 p.m. in classroom MAIN 326)

Attendance

- In accordance with USU policies, regular attendance is expected of all students. Attendance means physical as well as mental attendance. Planned absences should be discussed with the instructor beforehand. If you need to be absent due to an emergency, please notify me at your earliest convenience. Examples of planned absences that are excused are: university duties or trips and required court attendance. Examples of emergency absences that are excused are: serious illness or injury of the student or a close member of the student's family. Medical excuses have to be signed by a physician. Written documentation for excused absences must be provided at your next attendance. All missed work must be completed and handed into to me within one week from the day you return. It is the responsibility of each student to make up missed material. Please get notes from someone else in the class or talk to me during my office hours.
- Students should plan to arrive on time and stay for the duration of the class. I reserve the right to regard constant tardiness (more than twice) as an unexcused absence. Excessive unexcused absences (more than three) will result in a lower grade (each unexcused absence will lower the final grade by 2%). Classroom etiquette will be expected (e.g. students will refrain from reading material not related to class and packing up possessions prior to the end of the lecture). Cell phones are to be

turned off before class begins (silent not vibrate). If you feel like an exception is necessary, please see me. There will be no laptop computers allowed in class. Students are encouraged to take thorough notes, participate in class discussion, and ask clarifying questions.

Class Participation & Homework

- Active participation of the student in class is required. Oral practice of the German language is essential to become comfortable with it and the culture. Homework assignments are part of your final grade. All homework assigned may be collected at any time. If you do not hand in your work on the day it is due or asked for it counts as a 0.
- The *Discussion Board* (see the link on the Canvas site) may be used for discussions outside class. Frequent contributions to the Discussion board will have a positive impact on the overall participation grade. From time to time, students will also be asked to respond to specific questions, using the Discussion Board for their answers.

Presentation

- Each student will give one oral presentation of 15 minutes, and provide a one-page handout for the other classmates. I have to approve the presentation topics. Presentations should prove that the student has engaged with and understood the topic, and provide thought-provoking questions for class discussions.

Essays

- Students will be expected to write two critical essays (**2 pages, Times New Roman, size 12**) to the topics discussed in class. Criteria for the evaluation of these essays are linguistic proficiency, style, and content. Essays will be submitted in hard copy form.

Final project

- 9 to 10-page research paper (written in German or in English, extra credit for German) contrasting different versions of a fairy tale. Your final project could also be a creative (video, dramatic, visual/plastic art, or multimedia) project. **Due by April 29th, 4pm.** Proposals for projects must be approved by no later than **April 1st.**

Canvas

- In addition to the **Supplementary Readings**, the Canvas website will host links to online resources relevant to the course. There is a wealth of fairy-tale sites of various sorts (and the list is constantly expanding), so please feel free to suggest any sites for inclusion on the Canvas site.

Physical Impairments

- If a student has any physical disabilities or other concerns that would require some accommodation on the part of the instructor, these must be made known to the instructor during the **FIRST WEEK** of the course. Any request for special concerns must be discussed with and approved by the instructor prior to the completion of the fifth day of the semester. Students with ADA-documented physical, sensory, emotional or medical impairments may be eligible for reasonable accommodations. All accommodations are coordinated through the Disability Resource Center (DRC) in Room 101 of the University Inn, (435)797-2444 voice, (435)797-0740 TTY,

(435)797-2444 VP, or toll free at 1-800-259-2966. Please contact the DRC as early in the semester as possible.

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.

Honor Code Policy

- As stated in The Student Code, “Each student has the right and duty to pursue his or her academic experience free of dishonesty. The Honor System is designed to re-enforce the higher level of conduct expected and required of all Utah State University students.” Complete academic honesty is expected in this course. Cheating on exams or plagiarism on written assignments will result in a failing grade and may result in further action according to university policy.