COURSE DESCRIPTION
This class is an introduction to the genre of the French literary 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 (Zipes Irresistible 22). We will start with an introduction to the History of absolutist, seventeenth century France and discuss key players on the political and literary scene. To better understand the literary and cultural scene, we will look read fables by La Fontaine and excerpts from texts by moralists Jean de La Bruyère and François de la Rochefoucauld, and novelist Madame de Lafayette. We will discuss the concept of French classicism and key notions such as honnête homme, bienséance, vertu, etc. and debates (la querelle des Anciens et des Modernes). A close reading and discussion of Perrault’s classic tales, first published in Histoires ou Contes du temps passé (1697) will be followed by contemporary film adaptations and parodies that provide 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, that these tales continue to ‘stick,’ and we will examine folktales and gender stereotypes. Using intertextuality, we will see to what extent these stereotypes are (or not) perpetuated today. We will mostly focus on Perrault’s tales but also read Madame Le Prince de Beaumont’s La Belle et la Bête and tales by the Comtesse de Ségur. We will discuss how authors have used fairy tales to impart moralités, perpetuate or undermine gender stereotypes and how these tales today are now being constantly rewritten in texts (by a number of contemporary French authors and filmmakers), reflecting societal change and calling into question socially acceptable gender-specific human behavior. To this end, we will discuss Charles Perrault’s tales against contemporary textual variants such as Amélie Nothomb’s Barbe bleue and film adaptations by filmmakers such as Catherine Breillat’s Barbe bleue, Agnès Jaoui and Jean-Pierre Bacri (Au bout du conte, 2013), or Cory Edwards (La véritable histoire du Chaperon rouge, 2010). On the basis of these comparisons, we will see that contemporary filmmakers and writers continue to create modern, often subversive versions that are part of a Perrault counter-tradition. The transformation of popular fairy tales into films (such as George Méliès’s adaptations of Perrault’s tales, Jacques Demy’s Peau d’Âne, or Jean Cocteau’s La Belle et la Bête) 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 and will allow you to discover original French classicist texts as well as contemporary remakes and retellings of tales. It features numerous film adaptations and has a strong emphasis on oral comprehension, reading,
communication, and writing. You will have the opportunity to write weekly short position papers (1-2 pages) in French regularly to practice your writing skills and sharpen your analytical skills. Participation in class is vital. I expect you to do all of the readings, as announced on Canvas. This syllabus is subject to change and will be updated on Canvas on a weekly basis. If you missed a class, check the announcement section on Canvas as well as the syllabus to find out what was covered in class. Homework and other assignments will be published on Canvas.

**COURSE REQUIREMENTS**
- Regular attendance, participation, homework (short reaction papers, written in French) and other assignments (mostly reading and/or watching films outside of the classroom; films will be made available in the language lab in Old Main 004)
- One 15-minute presentation on based on a list of topics distributed in class OR of a popular French fairy tales or film adaption of your choice
- 2 graded short essays written in French comparing a fairy tale and a film adaption (2 pages, details TBA on Canvas)
- A 9 to 10-page research paper (written in French OR in English) contrasting different versions of a fairy tale. Your final project could also be a creative essay, parody, fairy tale retelling, or contemporary interpretation of a classic fairy tale

**COURSE OBJECTIVES**
- Develop critical thinking and analytical skills 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, regular writing assignments and group activities/discussions

**GRADING**
- Attendance, participation, homework: 25%
- IDEA center: 5%
- Exposé oral: 20%
- Final research paper: 30%
- Two 2-page essays: 20%

**GRADING SCALE**

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MATERIALS
o For this class, you will need to purchase two books at the Campus Book store:

FRENCH TUTORS
o There will be two French tutors this semester: Logan Thackeray and Kelcie Morris. You should try to meet with them at least once a week to read and discuss fairy tales and get help with your homework or other assignments. Logan’s tutoring schedule is Tuesday and Thursday from 2-3pm in Old Main 004; email: lbthack@gmail.com. Kelcie’s tutoring hours are Tuesday and Thursday from 9 to 11 in Old Main 004; email: morriskelci@comcast.net. Contact either Kelcie or Logan if you have a scheduling conflict to see if you can meet them at a different time.

PLAGIARISM
o 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 used 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. * Do not plagiarize – do your own work. *

STUDENTS WITH DISABILITIES
o 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.

IMPORTANT DATES
o Sep 2: last day to add without instructor’s signature
o Jan 19: last day to receive tuition refund
o Jan 19: last day to add classes (includes audits)
o Jan 19: last day to drop without Notation on Transcript
o For complete listings, go to Fall 2016 Registration Calendar: http://catalog.usu.edu/content.php?catooid=12&navoid=3970
Le Programme

Semaine du 29 août (1)
ma 30/8/16  Introduction et présentation du cours
je 1/9/16  Le règne du Roi-Soleil Louis XIV ; *L’histoire de France* p. 58-59 ;
*Si Versailles m’était conté* (réal. Sacha Guitry 1954) ; La Fontaine : « La Grenouille qui se veut faire aussi grosse que le Bœuf »

Semaine du 5 septembre (2)
ma 6/9/16  Le règne du Roi-Soleil Louis XIV, extraits du film *Si Versailles m’était conté*
je 8/9/16  *Au bout du conte* (réalisateurs : Agnès Jaoui et Jean-Pierre Bacri, 2013) ; prof en déplacement

Semaine du 12 septembre (3)
ma 13/9/16  exposé Cody Hammons : Madame de Lafayette, *La Princesse de Montpensier* ;
discussion autour du film *Au bout du conte* ; Le classicisme
devoirs : interpréter la fable « Le loup et l’agneau » de Jean de La Fontaine

Semaine du 19 septembre (4)
ma 20/9/16  Charles Perrault et ses contemporains ; lire « Charles Perrault, classique inconnu » (Marc Soriano) & « Charles Perrault : Biographie » (p. 8-13)
je 22/9/16  Les contes ; lexique du conte, définitions : *le conte populaire, les contes de fées*, *le merveilleux, la moralité* ; intertextualité ; lire : « Avant d’aborder le texte » *(Contes, Charles Perrault, p. 6, p. 14-27)*

Semaine du 26 septembre (5)
ma 27/9/16  « La Belle au bois dormant » (Perrault)
je 29/9/16  « Le Petit Chaperon rouge » (Perrault)
Semaine du 3 octobre (6)
ma 4/10/16 « Le petit Chaperon rouge » (Joël Pommerat) ; devoirs : visionner La véritable histoire du Petit Chaperon rouge (réal. Cory Edwards, 2006)
je 6/10/16 visite du Fife Folklore archives (Merrill Cazier Library, Randy Williams et Jennifer Duncan) ; prof en déplacement

Semaine du 10 octobre (7)
ma 11/10/16 « La Curiosité » (1757, Jeanne-Marie Le Prince de Beaumont), « La petite souris grise » (1847, Comtesse de Ségur)
je 13/10/16 « La Barbe bleue » (Perrault)

Semaine du 17 octobre (8)
ma 18/10/16 Amélie Nothomb, Barbe bleue [extraits]
je 20/10/16 PAS DE COURS [Friday Class Schedule]

Semaine du 24 octobre (9)
ma 25/10/16 « Le Maître Chat, ou le Chat Botté » (Perrault) ; Si Perrault m’êtait conté : Le Chat botté
je 27/10/16 Les fées (Perrault) ; Pierre Gripari « La fée du robinet »

Semaine du 31 octobre (10)
ma 1/11/16 « Cendrillon ou la petite pantoufle de verre » (Perrault)
je 3/11/16 Adaptations de Georges Méliès ; Cendrillon ou le prince (pas trop) charmant (réal. Paul J. Bolger, 2007)

Semaine du 7 novembre (11)
ma 8/11/16 « Riquet à la Houppe » (Perrault)
je 10/11/16 visite de Dr. Claudia Schwabe : Les frères Grimm et les Märchen allemands; prof en déplacement
Semaine du 14 novembre (12)
ma 15/11/16  « Le Petit Poucet » (Perrault)
ge 17/11/16  Le Petit Poucet (réal. Oliver Dahan, 2001)

Semaine du 21 novembre (13)
ma 22/11/16  « La Belle et la Bête » (Jeanne-Marie Le Prince de Beaumont)
ge 24/11/16  PAS DE COURS (Thanksgiving Break)

Semaine du 28 novembre (14)
ma 29/11/16  « La Belle et la Bête » (Jeanne-Marie Le Prince de Beaumont)
ge 1/12/16  La Belle et la Bête (Jean Cocteau, 1946) ; Journal d’un film, Jean Cocteau

Semaine du 5 décembre (15)
ma 6/12/16  « Peau d’Âne » (Perrault) + Peau d’Âne (réal. Jacques Demy, 1970)
ge 8/12/16  conclusion, jeux et divertissements

* Date butoir (deadline) pour les essais (final paper) : mardi 13 décembre (dans mon * casier OM 204 ou envoyer à christa.jones@usu.edu)

Bibliographie sélective
Collognat, Annie et Marie-Charlotte Delmas, eds. Les Contes de Perrault dans tous leurs états.
Haase, Donald, ed. The Greenwood Encyclopedia of Folktales and Fairytales. Westwood,
Kelen, Jacqueline. Une robe de la couleur du temps: Le sens spirituel des contes de fée.
Rowe, Karen E. “Feminism and Fairy Tales.” Women’s Studies. 6 (1979): 237-57.