



ARIZONA STATE UNIVERSITY  
GENERAL STUDIES COURSE PROPOSAL COVER FORM

**Course information:**

Copy and paste current course information from [Class Search/Course Catalog](#).

Academic Unit	<u>CLAS</u>	Department	<u>SILC</u>
Subject	<u>GER</u>	Number	<u>441</u>
		Title	<u>Fairy Tales</u>
			Units: <u>3</u>
Is this a cross-listed course?	<u>Yes</u>		
If yes, please identify course(s)	<u>SLC 441</u>		
Is this a shared course?	<u>No</u>	If so, list all academic units offering this course _____	
Course description:			

**Requested designation:** (Choose One)

Note- a separate proposal is required for each designation requested

**Eligibility:**

Permanent numbered courses must have completed the university's review and approval process.  
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

**Area(s) proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**Checklists for general studies designations:**

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Fine Arts and Design core courses \(HU\)](#)
- [Social and Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)

**A complete proposal should include:**

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Syllabus
- Table of Contents from the textbook, and/or lists of course materials

**Contact information:**

Name	<u>John Alexander</u>	Phone	<u>480-390-6092</u>
Mail code	<u>0202</u>	E-mail:	<u>john.alexander@asu.edu</u>

**Department Chair/Director approval:** (Required)

Chair/Director name (Typed):	<u>Juliann Vitullo</u>	Date:	<u>8/21/13</u>
Chair/Director (Signature):			



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Chair/Director (Signature):			

## Arizona State University Criteria Checklist for

### GLOBAL AWARENESS [G]

#### **Rationale and Objectives**

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU--[G] CRITERIA</b>			
<b>GLOBAL AWARENESS [G]</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Studies <b>must</b> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	Syllabus for GER441rev
		<b>2.</b> The course must match at least one of the following descriptions: (check all which may apply):	
<input type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> In-depth area studies concerned with an examination of culture-specific elements of a region, country or culture group. <b>The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</b>	
<input type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> <b>The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</b>	Syllabus for GER441rev
<input type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	

Course Prefix	Number	Title	Designation
GER	441	Fairy Tales	Global Awareness (G)

Explain in detail which student activities correspond to the **specific** designation criteria.  
Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<p><b>SAMPLE:</b> 2d: study the cultural significance of a non-U.S. centered global issue</p>	<p><b>SAMPLE:</b> The course examines the cultural significance of financial markets Japan, Korea, and the UK.</p>	<p><b>SAMPLE:</b> Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 &amp; 5 do the same for Korea and modules 6 &amp; 7 do the same for the UK.</p>
<p>2c: Comparative cultural study with more than 50% of the material devoted to non-US areas</p>	<p>The course examines the cultural significance of fairy tales in Germany, Denmark and other European countries and compares these to translations and filmic adaptations in the USA.</p>	<p>Week 4 shows child abuse and provides coping mechanisms. Week 7 shows anti-semitism and reflects Christian ambivalence. Week 14 shows bereavement and ways of coming to grips with loss.</p>

## Arizona State University Criteria Checklist for

### GLOBAL AWARENESS [G]

#### Rationale and Objectives

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Course Prefix	Number	Title	Designation
SLC	441	Fairy Tales	Global Awareness (G)

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## Syllabus for GER 494, Fall 2013

**Title:** FAIRY TALES (GRIMMS and ANDERSEN)

**SLNs:** 81732 (GER 494)

**Faculty:** John Alexander

**E-mail:** [john.alexander@asu.edu](mailto:john.alexander@asu.edu)

**Office Hours:** MW 9.00-10.00 [online at Blackboard]; 2.00-4.00 [in office only and by appointment]. E-mail remains the best means for contacting me. E-mail sent after 5.00 p.m. will be answered the next day. Emails sent on Saturday will be answered on Sunday. In cases of technical difficulty, contact me as soon as possible, but do not worry if the deadline passes before I read your e-mail. Anything can be fixed.

**Office:** Homer C. Durham Language and Literature Building 408 (aka LL 408)

**Semester Hours:** 3

**Prerequisites:** ENG 102, ENG 105, ENG 108 and one other ENG or GER course with a grade of C or better.

**Course description:** Foundational texts from the oral and written traditions collected and edited by the Brothers Grimm as well as those created by Hans Christian Andersen in the nineteenth century, and the reception of these tales primarily in the print and visual media of Germany, Europe and the United States, provide a basis of comparison for students to reflect critically on the function of the tales in the nineteenth century and particularly in the contemporary 20th- and 21st-century global communities. Students will perceive the myriad ways in which ancient tales can be re-imagined to reflect different socio-cultural environments (more than 50% of the material comes from outside the US) and understand the contemporary theoretical debate on the study of these tales and popular culture. Each weekly module will be devoted to a specific theme such as child abuse, anti-Semitism, religion, revenge and identity. The course will be taught in English, with German majors doing the reading and writing assignments in the target language.

**Student learning outcomes:** Upon successful completion of this course students will be conversant with key fairy tales taken from the collections of the Brothers Grimm and Hans Christian Andersen and be able to analyze critically the ways in which these historical tales have been re-imagined in subsequent centuries in both print and visual media, primarily in Germany and the United States, but also in other European countries, Canada, Korea and Japan. Students will have learned a variety of theories about fairy tales and analysis methods. Students will have gained greater proficiency in the use of research strategies, including the use of the Internet.

**Listing of Assignments:** These consist of weekly reading assignments (see Course Itinerary below), bi-weekly Discussion Board entries requiring use of Internet for answers, one Internet Project analyzing critically (750 words for each project), a review of a fairy-tale film of 3-4 [750 words] pages, a report of 3-4 pages [750 words] on a book of at least 200 pages that ideally is also related to the final project, a paper of 10+ pages for undergraduates (20+ pages for graduates) in lieu of a final exam, for a total of 20+ pages of critical writing. German majors who have completed GER 313 with a grade of "C" or better will write reviews, project and at least 50% of final paper in the target language, i.e. German.

**Grading Policies and Percentages:** The +/- grading system is in effect, e.g. 97.5-100 = A+, 92.5-97.4 = A, 90-92.4 = A-; 87.5-89.9 = B+, 82.5-87.4 = B, 80-82.4 = B-; 77.5-77.9 = C+, 70.0-77.4 = C, 67.5-69.9 = D+, 62.5-67.4 = D, 60-62.4 = D-, under 60 = E.

Bi-weekly Discussion Board entries (15%)  
One film review (11%)  
One book review (11%)  
One internet project (11%)  
Seven quizzes, with worst result omitted (12%)  
Midterm exam (10%)

Term paper (with formatting based on 7th edition of MLA Style Sheet, The Chicago Style Manual or APA, all using EasyBib) (30%)

**Discussion Board:** For participation on the Discussion Board there are 40 points with two forums every two weeks for a total of 10 forums, i.e. each forum is worth a maximum of FOUR points. To obtain all 40 points you will need to write a thoughtful entry of 75+ words (quotes do not count) per forum with information not covered by any previous entries in the forum. You must also respond to an entry by another member of the class with a thoughtful entry of 75+ words. The scores will be entered as a percentage which may change over the course of the semester, e.g. 6 out of 8 points for the first two forums = 75%. The DB entries are worth up to 15 percentage points of the overall grade. The entries for the first 2 forums are due by midnight on Sunday, September 8. They are due by midnight every second (or third) Sunday. Every late entry loses a point. Exceptions may be made if an e-mail is sent explaining the circumstances. All entries must be in English.

**Film Review and Book Report:** For the film review, please select any fairy-tale film from the USA, Germany or other (European) country that will ideally be related to your final paper. This may include any silent film(s), animated cartoon(s) or animated feature or live-action film.

For the book report, please select a book of at least 200 pages from the Bibliography folder or elsewhere, but check title on Amazon, in Hayden Library catalog etc. to find out number of pages, and e-mail title to me, along with title of film to be reviewed, no later than midnight on **Tuesday, September 3**. Books of less than 200 pages may be combined with another book or article to meet this requirement.

Each report must be no less than 750 words, excluding quotes and bibliography, and double-spaced, type-written in 10 or 12 font, with 1" margins on all sides. The report should summarize the main points of the book and offer your own reactions, both positive and negative. Please follow the seventh edition of the MLA Style Sheet guidelines (summary in next folder or go to EasyBib.com and have the work done for you online).

The film review MUST be placed in SafeAssignments no later than midnight on **Monday, September 16** and the book review no later than midnight on **Monday, September 30**.

Any reports showing 20% or more plagiarism will be given the score of "0". SafeAssignments detects matching text which is not always plagiarism, examples being bibliographical entries, common phrases, titles and quotes. ASU defines plagiarism as copying 3+ words in sequence without using quotations marks or otherwise acknowledging the source. The instructor alone can determine when plagiarism has been committed. Each report must be no less than 750 words, excluding quotes and bibliography, and double-spaced, type-written in 10 or 12 font, with 1" margins on all sides. The report should summarize the main points of the book and offer your own reactions/analysis, both positive and negative. Please follow the seventh edition of the MLA Style Sheet guidelines, The Chicago Style Manual or APA (summary of MLA guidelines in next folder or go to EasyBib.com and have the work done for you online). There is a -10% penalty for each review submitted after the deadline. Late submissions may be made until midnight on November 18. After that, no late submissions will be accepted.

German undergraduate majors who have completed GER 313 or equivalent with a grade of "C" or better, and all German graduate students must do both reviews in German.

**Internet Project:** 10% of final grade. For this project you will need to select a topic (inside folder) as soon as possible and e-mail me your choice no later than midnight on **Tuesday, September 3**. 90% of the grade is for the content and 10% for adhering to a style manual such as the 7<sup>th</sup> edition of the MLA Style Sheet. 750 word minimum, excluding quotes and bibliography. The Internet Project may not duplicate the film or the book review, but information from either may be used. Please be sure to use as many internet sources as possible (i.e. around 80% of your sources) and concentrate on the content, not the layout of these websites. Any projects showing 20% or more plagiarism will be given the score of "0". SafeAssignments detects matching text

which is not always plagiarism, examples being bibliographical entries, common phrases, titles and quotes. ASU defines plagiarism as copying 3+ words in sequence without using quotations marks or otherwise acknowledging the source. The instructor alone can determine when plagiarism has been committed. Please place this project in SafeAssignments no later than midnight on **Wednesday, November 13**. No late submissions possible for this assignment. German undergraduate majors who have completed GER 313 or equivalent with a grade of "C" or better, and all German graduate students must do both reviews in German.

**Quizzes:** There will be seven multiple-choice quizzes given during the course of the semester, with the worst result being dropped. Each quiz or graded homework assignment is worth 2% of the overall grade. They are a check to make sure that you have been doing the reading and listening to the lectures thoroughly. Quizzes taken after the deadline are subject to a -10% penalty. Here is a sample question:

In the Grimms' version of *The Frog King*, the frog is turned back into a king when the princess ...

- a) throws him against a wall
- b) kisses him
- c) speaks a magic spell
- d) slaps him for an unacceptable remark

(No, the answer is not "b").

No late submissions are possible after November 18.

**Midterm Exam:** The midterm exam will consist of random questions taken from the first four quizzes. It must be taken before midnight on **Friday, October 18**. All answers are to be in English.

**Final paper:** see folder on Paper/Book Report for guidelines. German undergraduate majors who have completed GER 313 or equivalent with a grade of "C" or higher must write at least 5 pages of the 10 in German. Graduate students must hand in a 15-page paper in German; the paper should deal with a re-imagined German tale such as those published by Paul Maar in *The Tattooed Dog* (1968) or in *Die andere Märchenbibliothek* by authors such as Uwe Wittstock, Richard Steins, Klaus Modik, Bern Eilert, Emanuel Bergmann and Arend Agdte (2007).

**Required readings:** The required primary sources include Jack Zipes' third edition entitled *The Complete Fairy Tales of the Brothers Grimm* (2003) and the translation by the Danish scholar, Erik Haugaard, entitled *Hans Christian Andersen. Fairy Tales* (2006) as well as some .pdf files containing new or contemporary adaptations of fairy tales by Ann Sexton, Angela Carter, Christoph Hochhäusler, Fritz Genschow, Konrad Petzold, Tom Davenport, Boris Rystarev and others. The required secondary source is Jack Zipes' *The Enchanted Screen. The Unknown History of Fairy-Tale Films* (2011). Other required secondary readings written in English or translated into English by German, British or American critics consist of .pdf files and are included in the weekly modules. German majors will read the texts from the Brothers Grimm in the original language.

**Disability Policies Statement:** Qualified students who require disability accommodations during the course of the semester are encouraged to contact me at the beginning of the semester, either during office hours or by appointment. NB: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

**Course itinerary:** All page references are to the third edition by Jack Zipes of the Grimms' *Household Tales* or to the 1983 translation of Hans Christian Andersen's tales by Erik Haugaard. If you do not have the third edition of Zipes' translation, the page numbers in your edition may well differ from those given below. In this case, you will have to go with the titles, but please be aware that some are different, e.g. "Little Red Cap" instead of "Little Red Riding Hood."

**All WRITTEN ASSIGNMENTS MUST BE SUBMITTED TO "SAFE ASSIGNMENTS." THERE IS A -10% PENALTY FOR EACH ASSIGNMENT SUBMITTED AFTER THE DEADLINE. If you have technical problems with SafeAssignments, please contact me via e-mail asap, preferably before the deadline. E-mail sent after 5 p.m. or on Saturday will be answered the next day. Saturday I do not check for e-mail. No late submissions are possible after midnight on November 18.**

**Week 1 (August 19-25):** Please study the syllabus carefully before taking the quiz on Monday, August 26. Topic: fairy tale structures and typology. After listening to the lecture on the Brothers Grimm, you will need to read and understand Propp's 31 functions listed in the "Week 1"-module as well as the folktale version of *The Companionship of the Cat and the Mouse*. The three tales for next week are: *Cat and Mouse*, *Magic Table* and *Clever Else*. Please read also Tolkien's article on fairy tales, Zipes' introduction to *Spells of Enchantment* (both .pdf files) as the first 30 pages of Zipes' *The Enchanted Screen: Prologue, Filmic Adaptations, Walt Disney and alternatives*.

**Week 2 (August 26-September 1): QUIZ 1 (on syllabus; due by midnight on Monday, August 26).** Topics: fairy tale definitions and typology. *The Companionship of the Cat and Mouse*, pp. 5-7. *The Magic Table* etc., pp. 124-132. *Clever Else*, pp. 119-122 and Jack Zipes' "Part 1" (*The Enchanted Screen*, pp. 31-112: French, American and German directors include George Méliès, Walt Disney, Lotte Reiniger, the Diehl brothers, Fritz Genschow, Katja Georgi, Tex Avery, Dave Fleischer, Paul Grimault, Michel Ocelot, Seth MacFarlane). View and be prepared to discuss the modernized YouTube versions of these three tales in Discussion Board forums. Even if you not understand the German versions, you should be able to follow along after reading the tales.

**Week 3 (September 2-8): Titles of film, book and internet project (all due by midnight on Tuesday, September 3).** Topic: transformations and the Other. *The Twelve Brothers*, pp. 32-36; *The Seven Ravens*, pp. 91-93. *The Six Swans*, pp. 168-171; *The Frog King*, pp. 2-5, *King Goldenlocks* (.pdf file) as well as Max Lüthi's article on *The Fairy Tale Hero* (.pdf file), Maria Tatar's *Born Yesterday: Heroes in the Grimms' Fairy Tales* (.pdf file) and Jack Zipes' chapter on "Beauty and the Beast," "Shrek" and "The Frog Prince" (*The Enchanted Screen*, pp. 224-251: French, American, German and Russian directors such as Jean Cocteau, Walt Disney, Lev Atamanov, Ron Koslov, William Steig for "Shrek", Jim Henson, Walter Beck, Seth MacFarlane). View and be prepared to discuss in the DB forums the YouTube versions of these tales, in particular the fractured fairy tale version of "The Frog Prince" from 1961. **Discussion Board 1 entries (Due by midnight on Sunday, September 8).**

**Week 4 (September 9-15): QUIZ 2** on all primary and secondary works read so far **(Due by midnight on Monday, September 9).** Topic: child abuse and identity. *Hansel and Gretel*, pp. 53-59; *The Goosegirl*, pp. 296-302; *Brother and Sister*, pp. 38-42; *Little Red Cap*, pp. 93-96 as well as Anne Sexton's *Hansel and Gretel*, Angela Carter's *The Company of Wolves* (.pdf files) and Jack Zipes' chapters on *Little Red Riding Hood* and *Hansel and Gretel* (*The Enchanted Screen*, pp. 134-157, 193-206: Dutch, German, Korean and American directors; *Hansel and Gretel* films from 2003 by Alex van Warmerdam and Christoph Hochhäusler as well as by Yim Pil-Sung, 2007; Fritz Genschow's German film *The Goosegirl*, 1957 and another version by Konrad Petzold, 1989). Watch and be prepared to discuss in the DB forums the YouTube excerpts from the Hansel and Gretel films by van Warmerdam, Hochhäusler and Yim Il-Sung, the Little Red Riding Hood films such as *Freeway* and *Hard Candy*, and Tom Davenport's *The Goose Girl*. **FINAL PAPER PROPOSAL (Due by midnight on Sunday, September 15).**

**Week 5 (September 16-22): FILM REVIEW (Due by midnight on Monday, September 16); Discussion Board 2 entries (Due by midnight on Sunday, September 22).** Topics: coming-of-age, sibling rivalry. *Snow White*, pp. 181-189; *Snow White and Rose Red*, pp. 475-481. *Cinderella*, pp. 79-84; *Briar Rose*, pp. 171-175; *Snow White* (.pdf file); *When the Clock Strikes* (.pdf file), Bettelheim's *The Struggle for Meaning* (.pdf file) and Jack Zipes' chapters on

"Sleeping Beauty," "Snow White" and "Cinderella" (*The Enchanted Screen*, pp. 77-89, 115-133, 172-192: Czech, German, Portuguese and American directors such as Walt Disney, Jim Henson, Caroline Thompson, Joao César Monteiro; Lotte Reiniger, Siegfried Hartmann, Tex Avery, Vaclav Volicek, Karen Brandauer, Andy Tennant and Ericka Beckman), View and be prepared to discuss the YouTube excerpts from the movies of Reiniger, Volicek, Tennant, Henson, Thompson and Monteiro.

**Week 6 (September 23-29): QUIZ 3 on weeks 4 and 5 (Due by midnight on Monday, September 23).** Topics: incest, misogyny. *The Devil with the Three Golden Hairs*, pp. 100-107; *All Fur*, pp. 239-243; *The Maiden Without Hands*, pp. 109-113; *Mother Holle*, pp. 88-91; *King Thrushbeard*, pp. 177-181. Please go to the folder labeled "Texts/.pdf files" and read Karen Rowe's article on *Feminism and Fairy Tales* as well as Jack Zipes sections on "King Thrushbeard" and "The Shame of Incest" (*The Enchanted Screen*, pp. 218-221, 335-336: Czech, German and American directors include Borivoj Zeman, Peter Podehl, Walter Beck, and Steve Barron in Jim Henson's *The Storyteller*). View and be prepared to discuss in the DB forums the YouTube versions of the films by these authors.

**Week 7 (September 30-October 6): BOOK REPORT (due by midnight on Monday, September 30).** Topics: justice and anti-semitism. *Rapunzel*, pp. 42-45; *How Six Made their Way in the World*, pp. 253-256; *The Bright Sun Will Bring It to Light*, pp. 383-384; *The Good Bargain*, pp. 26-29; *The Jew in the Thornbush*, pp. 365-369. View and be prepared to comment on the YouTube versions of Rapunzel movies by the American directors Fiona Ashe, Nathan Greno and Byron Howard in the DB forums.

**Week 8 (October 7-13): QUIZ 4 (Due by midnight on Monday, October 7); Discussion Board 3 entries (Due by midnight on Friday, October 11).** Topics: rape and homicide. *The Bremen Town Musicians*, pp. 96-99; *Rumpelstiltskin*, pp. 193-196; *Hans My Hedgehog*, pp. 361-365, *The Robber Bridegroom*, pp. 141-145; *Fitcher's Bird*, pp. 155-158, *The Juniper Tree*, pp. 158-166 and Jack Zipes' sections on "Bluebeard" and "The Juniper Tree" (*The Enchanted Screen*, pp. 158-168, 221-223: American and French directors are Nietzchka Keene for the *The Juniper Tree*, 1990, and Catherine Breillat for *Bluebeard*, 2009; German directors Herbert B. Fredersdorf, Christoph Engel, Hans-Dieter Mäde and Ulrich König for *Rumpelstiltskin*). View the YouTube versions and be prepared to discuss them in the DB forums.

**Week 9 (October 14-20): MIDTERM EXAM (Due by midnight on Friday, October 18/19). No readings scheduled for this week.**

**Week 10 (October 21-27):** Introduction to Hans Christian Andersen. Topic: artist in society. *The Wild Swans*, pp. 117-131; Compare to Grimms' *The Six Swans*. Read also Jack Zipes' introduction to Andersen (*The Enchanted Screen*, pp. 252-254, 277-279 [Danish director Jannik Hastrup's animated film *H.C. Andersen's The Long Shadow*, 1998]). View the YouTube selections and be prepared to comment on the British and American attempts to depict the life Andersen in the DB forums. Compare these versions to Hastrup's film, probably the most accurate biographical film on Andersen.

**Week 11 (October 28-November 3): Quiz 5 (Due by midnight on Monday, October 28); Discussion Board 4 entries (Due by midnight on Sunday, November 3).** Topics: poverty and nobility. *The Ugly Duckling* pp. 216-224; *The Tinderbox*, pp. 1-7; *The Princess on the Pea*, pp. 20-21; *The Little Match Girl*, pp. 306-308; *Inchelina*, pp. 29-37, Vivian Vande Velde's *Mattresses* (.pdf file) and Jack Zipes' sections on "The Princess and the Pea" and "The Little Match Girl." Read also *The Enchanted Screen*, pp. 261-263, 276: Russian, American and German directors include Alf Zengerling, Boris Rytsarev, Walt Disney, Tony Bill and Michael Sporn. View the YouTube versions and be prepared to discuss them in the DB forums.

**Week 12 (November 3-10): Quiz 6 (Due by 11.59 p.m. on Monday, November 3).** Topics: religion and art. *The Little Mermaid*, pp. 57-76; *The Nightingale*, pp. 203-212. *The Emperor's New*

*Clothes*, pp. 77-81 and Barbara Walker's *The Littlest Mermaid* (.pdf file). Read *The Enchanted Screen*, pp. 107-109, 252-276 and 361-364: Russian, Japanese and American directors Hayao Miyazaki, Vladimir Bychko, Anna Melikyan, Walt Disney and Peter Medak. View the YouTube versions and be prepared to discuss them in the DB forums.

**Week 13 (November 11-17): INTERNET PROJECT (Due by midnight on Friday, November 15); Discussion Board 5 entries (Due by midnight on Sunday, November 17).** Topics: love and revenge. *Little Claus and Big Claus*, pp. 8-19; *The Sweethearts* aka *The Top and the Ball*, pp. 213-215; *The Flying Trunk*, pp. 145-150. View the Canadian film by James Rickers (2005) entitled *Little Claus & Big Claus*.

**Week 14 (November 18-24): Quiz 7 (Due by midnight on Monday, November 18). Topic: death.** *Auntie Toothache*, pp. 1058-1067; *The Story of a Mother*, pp. 360-365; *The Shadow*, pp. 334-345; *The Traveling Companion*, pp. 40-56 and Jack Zipes' section on "The Shadow" again (*The Enchanted Screen*, pp. 277-281: Danish director Jannik Hastrup). View the YouTube versions, particularly the excerpts from the Danish director Mads Juul and the American director Bob Swain. **Deadline for all late submissions is November 18.**

**Week 15 (November 24-December 1):** Topic: identity. *The Steadfast Tin Soldier*, pp. 112-116; *The Pine Tree*, pp. 225-233; *The Snow Queen*, pp. 234-262; *The Red Shoes*, pp. 289-294, as well as J.K. Rowling's *The Three Brothers* (.pdf file) and Jack Zipes' section on "The Snow Queen" (*The Enchanted Screen*, pp. 269-274: Finnish, American and British directors Paivi Hartzell, David Lu and Julian Gibbs). View the YouTube excerpts by Ivo Caprino (Norwegian, 1955), Stuart Paterson (Scottish, 2010) and Maxim Sveshnikov & Vlad Barbe (Russian, 2012).

**Week 16 (December 2-9): Deadline to submit final paper is midnight on Sunday, December 8.** Late submissions are subject to -5% of this grade for each day late.

# **The Enchanted Screen**

The Unknown History of  
Fairy-Tale Films

**Jack Zipes**

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*The Complete Fairy Tales*  
*of the*  
BROTHERS GRIMM

*Translated and With an Introduction by*  
Jack Zipes

Illustrations by John B. Gruelle



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# THE USES OF ENCHANTMENT

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The Meaning and Importance  
of Fairy Tales

Bruno  
Bettelheim



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MARIA TATAR

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*The  
Hard Facts of the  
Grimms' Fairy  
Tales*

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# MORPHOLOGY of the FOLKTALE

by V. PROPP

FIRST EDITION TRANSLATED BY LAURENCE SCOTT  
WITH AN INTRODUCTION BY SVATAVA PIRKOVA-JAKOBSON

SECOND EDITION

REVISED AND EDITED WITH A PREFACE BY LOUIS A. WAGNER  
NEW INTRODUCTION BY ALAN DUNDES

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## INTRODUCTORY NOTE

THESE two things, *On Fairy-stories* and *Leaf by Niggle*, are here reprinted and issued together. They are no longer easy to obtain, but they may still be found interesting, especially by those to whom *The Lord of the Rings* has given pleasure. Though one is an 'essay' and the other a 'story', they are related: by the symbols of Tree and Leaf, and by both touching, in different ways on what is called in the essay 'sub-creation'. Also they were written in the same period (1938-40), when *The Lord of the Rings* was beginning to unroll itself and to unfold prospects of labour and exploration in yet unknown country as daunting to me as to the hobbits. At about that time we had reached Bree, and I had then no more notion than they had of what had become of Gandalf or who Strider was; and I had begun to despair of surviving to find out.

The essay was originally composed as an Andrew Lang Lecture and was in a shorter form delivered in the University of St. Andrews in 1938.<sup>1</sup> It was eventually published, with a little enlargement, as one of the items in *Essays presented to Charles Williams*, Oxford University Press, 1947, now out of print. It is here reproduced with only a few minor alterations.

The story was not published until 1947 (*Dublin Review*). It has not been changed since it reached manuscript form, very swiftly, one day when I awoke with it already in mind. One of its sources was a great-limbed poplar tree that I could see even lying in bed. It was suddenly lopped and mutilated by its owner, I do not know why. It is cut down now, a less barbarous punishment for any crime it may have been accused of, such as being large and alive. I do not think it had any friends, or any mourners, except myself and a pair of owls.

J. R. R. TOLKIEN

Not 1940 as incorrectly stated in 1947.

THE  
FOLKTALE

by  
STITH THOMPSON

THE FOLKTALE PRESS · 1951 · NEW YORK

practicable, so that it has seemed wise rather to concentrate on one important group—the North American Indians—and thus afford sufficient comparison with the tales of Europe and Asia.

In the fourth part of the book I have attempted to see what students have thought about the folktale and to evaluate some of these theories. I have also detailed the methods employed by folktale scholars during the past half century and have suggested their further development. Such methods have involved the organization of scholars, on an international basis, for collecting, classifying, making local surveys, studying the life history of tales and considering the tale as an art and as a function of various societies. Much of this theoretical material and most of the practical procedures studied are difficult of access and too little known by students of related fields, in which work touching the folktale is often carried on in ignorance of the real accomplishments of folklorists in Europe and America.

The goal of this book is therefore (1) to present the folktale as an important art, vital to most of the race and underlying all literary narrative forms; (2) to acquaint the reader with most of the great folktales of the world, not only for their own interest as stories but also as important elements of culture; and (3) to indicate the goals of the student of the narratives and the methods by which he works.

STITH THOMPSON

Bloomington, Indiana

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## »» PART ONE ««

## Nature and Forms of the Folktale

FOLK & FAIRY TALES



EDITED BY

MARTIN HALLETT & BARBARA KARASEK

SECOND EDITION



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PREFACE

ALL KINDS OF FAIRY-TALE books are available these days: tales of a particular people, or written by a particular author, or selected by a well-known scholar or celebrity, and probably embellished by the work of an equally well-known illustrator. The evidence of the market-place suggests that even in these technological times, the fairy tale remains a popular item, particularly if the pictures have the originality and wit that appeal to child and adult alike. Amid the profusion, however, there is one kind of fairy-tale book that is not so easily found: that is the anthology that provides not only a varied selection of tales, but also some discussion of those aspects of the tales that make them much more than simply entertainment for children.

In recent years there has been a marked growth of interest in the study of children's literature. The American critic Leslie Fiedler has pointed out that children's books introduce all the plots used in adult works and that adult responses are frequently based on forgotten or dimly remembered works from childhood. This is particularly true of fairy tales, which, in providing much of our earliest literary and imaginative experience, have surely exerted an enormous influence over us. It was therefore our goal to compile an anthology that drew attention not only to the fascination inherent in the tales themselves, but also to the insights of some critics who have demonstrated, from a variety of perspectives – literary, psychological, and historical – that fairy tales can have a sophistication belied by their humble origins.

Furthermore, our experience in the classroom has convinced us that fairy tales have great pedagogical value for teachers and students of literature. The increasing multi-culturalism of our society has brought with it many riches; at the same time, however, it presents a problem for the teacher who must endeavour to find some common ground for students from diverse cultural, social, and intellectual backgrounds. In this context, we contend that the fairy tale offers a unique opportunity to introduce students to a literary form that is familiar and simple yet multidimensional. No student can claim to be wholly ignorant of fairy tales, but it is highly unlikely that he or she has ever gone beyond their surface



SPELLS OF  
ENCHANTMENT

The  
Wondrous  
*Fairy Tales of*  
*Western Culture*

Edited by Jack Zipes

VIKING





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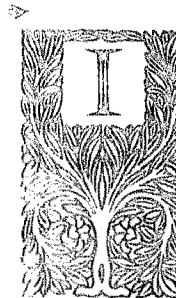
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## INTRODUCTION



It has generally been assumed that fairy tales were first created for children and are largely the domain of children. But nothing could be further from the truth.

From the very beginning, thousands of years ago, when tales were told to create communal bonds in face of the inexplicable forces of nature, to the present, when fairy tales are written and told to provide hope in a world seemingly on the brink of catastrophe, mature men and women have been the creators and cultivators of the fairy tale tradition. When introduced to fairy tales, children welcome them mainly because they nurture their great desire for change and independence. On the whole, the literary fairy tale has become an established genre within a process of Western civilization that cuts across all ages. Even though numerous critics and shamans have mystified and misinterpreted the fairy tale because of their spiritual quest for universal archetype or their need to save the world through therapy, both the oral and the literary forms of the fairy tale are grounded in history: they emanate from specific struggles to humanize bestial and barbaric forces, which have terrorized our minds and communities in concrete ways, threatening to destroy free will and human compassion. The fairy tale sets out to conquer this concrete terror through metaphor.

It would be difficult to determine who is the first literary fairy tale writer

**HANS  
CHRISTIAN ANDERSEN**  
**The Complete Fairy Tales and Stories**  
Translated from the Danish by  
**ERIK CHRISTIAN HAUGAARD**

**FOREWORD BY VIRGINIA HAVILAND**



**ANCHOR BOOKS**  
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**NEW YORK**

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