

Literature 61K  
**Introduction to the Fairy Tale**  
Kimberly Lau | Summer 2024 | Online

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## Course Overview

There's something magical about the fairy tale. In essence a simple and formulaic narrative, it has nonetheless enchanted us for centuries and continues to do so. Today, fairy tales are part of our common culture; they are told or read to us as children, adapted for adult and young adult fiction, featured in advertisements, and portrayed in film and on television. In this course, we will focus on the fairy tale as an oral and a literary genre in and across these different media.

We will begin with an overview of scholarship devoted to the definition and traditions of the fairy tale; how it has been defined and how its definition is affected by distinctions between "orality" and "literacy" and "folk" and "elite" as well as by scholarly and popular traditions of collecting, editing, and anthologizing. From there, we will consider a number of early formal and structural approaches to the fairy tale: classification systems, motifs, indexes, the search for origins, and the fairy tale's underlying structure. Throughout these first two foundational sections, we will also read fairy tales from oral, literary, and anthologized sources to provide a broad base for discussion, interpretation, analysis, and reinterpretation and transformation.

In the next section, we will transition from concerns over origins and classification to the most common modes of interpretation—Marxism, psychoanalysis, feminism, and queer studies. Finally, we will conclude by considering transformations of the fairy tale into other media, paying particular attention to the historical, cultural, and political contexts in which each text emerges.

## Course Information

### How to Contact me

email: [lau@ucsc.edu](mailto:lau@ucsc.edu)  
office hours: by appointment

Please contact your TA or me if you have questions about any of the course policies, readings, assignments, or if there is anything else you'd like to discuss.

### Teaching Assistants (TAs)

Ariane Farris ([acfarris@ucsc.edu](mailto:acfarris@ucsc.edu))  
Kendall Grady ([kegrady@ucsc.edu](mailto:kegrady@ucsc.edu))  
Emily Travis ([etravis@ucsc.edu](mailto:etravis@ucsc.edu))  
Wesley Viebahn ([wviebahn@ucsc.edu](mailto:wviebahn@ucsc.edu))

You will receive an email through Canvas inviting you to your TA's section. You can also find the section to which you have been assigned under the PEOPLE tab on the Canvas site.

### Course Readings

All course materials—readings, podcasts, video lectures, and films—are required and available electronically through Canvas with the exception of the following two graphic novels, which are available new and used on a number of online sites.

*Fables: Legends in Exile* (Bill Willingham)  
*Fables: 1001 Nights of Snowfall* (Bill Willingham)

### Assignments and Grades

Grades will be based on the following breakdown:

Paper #1	25 %
Hypothesis annotations	25 %
Discussion posts/responses	25 %
Paper #2	25 %

## Relevant Policies

### Participation

Because this is an online, asynchronous course, it is crucial that everyone participate in discussions and collaborative annotations (Hypothesis assignments). In order that you are able to participate in meaningful ways that contribute to the overall success of the course, you should complete all the readings, lectures, and Hypothesis assignments *before* posting discussion reflections and responses.

### Late Work / Your Work

Please be mindful of the deadlines noted on the syllabus and in the modules. Engaging, intellectually stimulating conversations are only possible when everyone posts their discussion reflections and responses during the designated times when the assignment is open.

Summer courses move at a rapid pace, so it's especially important that you don't fall behind; to encourage your keeping pace with the course schedule, I do not accept late work except in cases arranged in advance for students with documented disabilities (see below for information on the Disability Resource Center) or for students with extreme emergencies.

Any evidence of plagiarism or cheating will automatically fail you from the course. For relevant definitions and policies, please see the **Code of Student Conduct** ([www2.ucsc.edu/judicial/student-conduct07.pdf](http://www2.ucsc.edu/judicial/student-conduct07.pdf)) and **University policy on academic integrity for undergraduate students** ([http://www.ucsc.edu/academics/academic\\_integrity/undergraduate\\_students/](http://www.ucsc.edu/academics/academic_integrity/undergraduate_students/)).

### Dropping the Course

Monday, July 1 is the last day to drop this course.

### Disability Resource Center / Americans with Disabilities Act

UCSC's Disability Resource Center (DRC) provides resources and support for students with documented disabilities. If you qualify for classroom accommodations because of a disability, please submit your Accommodation Authorization from the DRC to me after class or during my office hours in a timely manner, preferably within the first two weeks of the quarter. For more information, please contact the Disability Resource Center at 459-2089 (voice), 459-4806 (TTY), [drc@ucsc.edu](mailto:drc@ucsc.edu) or [www2.ucsc.edu/drc](http://www2.ucsc.edu/drc).

### Triggers

Because it is impossible to anticipate the full range of what might trigger different students, I do not provide general trigger warnings for course material. If you are concerned that certain types of material—in general—will be problematic for you, please make an appointment to talk to me so that we may determine whether this course contains such material and, if so, how we can work together to develop a good solution.

## Overview of Assignments

### Paper #1 | Narrating Another Perspective

**Due: Monday, July 8**

For this short paper (3 pages), you will have an opportunity to re-narrate one of the tales we've read in class from another character's perspective. In addition to presenting a different perspective on the same tale, your narrative should use this alternate viewpoint to critique the ideological work underlying your chosen tale. That is, by telling the same story from a different vantage point, you should also be calling attention to and challenging the hegemonic values encoded in your chosen tale's narrative perspective.

### Hypothesis Annotations

**Due: multiple dates, see syllabus**

Collective annotating is a powerful way to encourage attentive reading, pose questions, make connections to other materials (both from the course as well as outside of the course), and share the learning process with others. For the following six readings, you will be required to work with your Hypothesis group (to be assigned at the start of the quarter) to collectively annotate the readings in *at least* the following ways: make 1 general comment; pose 1 question (e.g., about meaning such as vocabulary, clarification about ideas, etc. or about something the annotated passage sparks in terms of previous readings or general thoughts); note 1 fairy tale of relevance from the class readings:

Day 5: Darnton and Noyes

Day 6: ONE of the Bettelheim readings and Stone

Day 7: Downey and Seifert

## Discussion Reflections and Reponses

**Due: multiple dates, see syllabus**

Discussion reflections and responses are your primary opportunity to share your thoughts and ideas about the readings, learn from others in the class, and deepen your knowledge and understanding of the material. For eight of the ten days of the class, you will be required to post a short (1-2 paragraph) reflection on that day's materials (readings, podcasts, video lectures, films) as well as at least two responses to other people's reflections. You may choose which eight days to post your reflections and responses, but you must post and respond on the same day in order for it to satisfy the assignment.

## Paper #2 | Interpreting Tradition and Transformation

**Due Monday, July 29**

For paper #2 (3 pages), you will have a chance to analyze one of the assigned transformed fairy tales by comparing it to its source tale. You should attend to the differences between the two (in terms of media, form, narrative, perspective, voice, etc.) versions of the tale in order to offer a close reading of the transformed tale that helps us make sense of it in its historical, social, and political context.

## Course Schedule

### Week 1, Class 1 The Fairy Tale: Definitions and Traditions

**Watch [Video Lecture]** Introduction and Course Logistics

Class 1, Part 1: Definitions

#### **Read**

"Fairy Tale" (Greenwood Encyclopedia of Folktales and Fairy Tales)

"Donkey Skin" (Perrault), "All Fur" (Grimms), "Cinderella" (Perrault, Grimms)

**Listen [Podcast]** Definitions

Class 1, Part 2: The Oral and the Literary 1

#### **Read**

"The Little Slave Girl" (Basile) and "Snow White" (Grimms)

**Listen [Podcast]** The Oral and the Literary 1

**Watch [Video Lecture]** The Oral and the Literary 2

**DUE** Wednesday, June 26, 6 pm Discussion Reflection

**DUE** Friday, June 28, 6 pm Two Discussion Responses

### Week 1, Class 2 The Fairy Tale: Definitions and Traditions (continued)

Class 2, Part 1: Storytelling Traditions

#### **Read**

"Oral Tradition" (Greenwood Encyclopedia of Folk and Fairy Tales)

"The Innocent Slandered Maiden" (versions by Herrero, Justo Perez, Díaz Sanchez);

"Snow White" (versions by Prieto Perez, Moreno, Flores)

**Listen [Podcast]** Storytelling Traditions

Class 2, Part 2: Literary Traditions (Mme. d'Aulnoy and HC Andersen)

#### **Read**

"Literary Fairy Tale" (Greenwood Encyclopedia of Folk and Fairy Tales)

"The Green Serpent" and "The White Cat" (D'Aulnoy)

**Listen [Podcast]** Literary Traditions 1

#### **Read**

"The Little Mermaid" and "The Snow Queen" (Hans Christian Andersen)

**Watch [Video Lecture]** Literary Traditions 2

**DUE** Friday, June 28, midnight Discussion Reflection

**DUE** Monday, July 1, 6 pm Two Discussion Responses

**Week 2, Class 3 The Fairy Tale: Definitions and Traditions (continued)**

Class 3, Part 1: The Arabian Nights

**Read**

“Arabian Nights” (Greenwood Encyclopedia of Folk and Fairy Tales)

*Arabian Nights*: “The Tale of King Shahrayar and His Brother,” “The Ox and the Donkey,” “The Tale of the Merchant and His Wife,” “The Story of the Merchant and the Demon” (First Night); “Ali Baba and the Forty Thieves”

**Listen [Podcast]** Literary Traditions 3

Class 3, Part 2: Collecting, Editing, and Anthologizing

**Read**

“Rewritten by Adults” (Maria Tatar)

“Sun, Moon, and Talia” (Basile), “Sleeping Beauty” (Perrault), “Little Briar Rose” (Grimms)

**Listen [Podcast]** Collecting, Editing, Anthologizing

**DUE** Wednesday, July 3, 6 pm Discussion Reflection

**DUE** Friday, July 5, 6 pm Two Discussion Responses

**Week 2, Class 4 From Source to Meaning: Methods of Study and Interpretation**

Class 4, Part 1: Tale Types and the Search for Origins 1

**Read**

*The Types of the International Folktale*, excerpts (Hans-Jörg Uther)

“Cupid and Psyche” (Bullfinch), “The Golden Trunk” (Basile), “Beauty and the Beast” (Beaumont), “The Singing, Springing Lark” (Grimms)

**Watch [Video Lecture]** Tale Types and the Search for Origins 1

Class 4, Part 2: Tale Types and the Search for Origins 2

**Read**

“The Princess Who Could Not Solve the Riddle” (Christine Goldberg)

“The Riddle” (Grimms)

**Listen [Podcast]** Tale Types and the Search for Origins 2

**DUE** Friday, July 5, midnight Discussion Reflection

**DUE** Monday, July 8, 6 pm Two Discussion Responses

**DUE** Monday, July 8, 6 pm Paper #1

**Week 3, Class 5 From Source to Meaning: Methods of Study and Interpretation (continued)**

Class 5, Part 1: Historical Approaches

**Read**

“Peasants Tell Tales: The Meaning of Mother Goose” (Robert Darnton)

“Prince Marcassin” and “The Dolphin” (D’Aulnoy)

**Listen [Podcast]** Historical Approaches

Class 5, Part 2: Structuralism

**Read**

*The Morphology of the Folktale*, excerpts (Vladimir Propp)

**Watch [Video Lecture]** Structuralism

Class 5, Part 3: Marxism

**Read**

“Fairy-Tale Economics” (Dorothy Noyes)

“The Instrumentalization of Fantasy: Fairy Tales, the Culture Industry and Mass Media,” excerpts (Jack Zipes)

**Listen [Podcast]** Marxism

**DUE** Wednesday, July 10, 6 pm Discussion Reflection

**DUE** Wednesday, July 10, 6 pm Hypothesis Annotations (Darnton and Noyes)

**DUE** Friday, July 12, 6 pm Two Discussion Responses

**Week 3, Class 6 From Source to Meaning: Methods of Study and Interpretation (continued)**

Class 6, Part 1: Psychoanalysis 1

**Read**

“The Jealous Queen in Snow White” and “Snow White” (Bruno Bettelheim)

**Listen [Podcast]** Psychoanalysis 1

Class 6, Part 2: Psychoanalysis 2

**Read**

“Little Red Riding Hood” (Bruno Bettelheim)

“The Story of Grandmother” (Delarue), “Little Red Riding Hood” (Perrault), “Little Red Cap” (Grimms)

**Listen [Podcast]** Psychoanalysis 2

Class 6, Part 3: Feminism 1

**Read**

“Things Walt Disney Never Told Us” (Kay Stone)

**Listen [Podcast]** Feminism 1

**DUE** Friday, July 12, midnight Discussion Reflection

**DUE** Friday, July 12, midnight Hypothesis Annotations (One Bettelheim and Stone)

**DUE** Monday, July 15, 6 pm Two Discussion Responses

**Week 4, Class 7 From Source to Meaning: Methods of Study and Interpretation (continued)**

Class 7, Part 1: Feminism 2

**Watch [Film]** *Beauty and the Beast* (Disney)

**Read**

“Feminine Empowerment in Disney’s *Beauty and the Beast*” (Sharon Downey)

**Listen [Podcast]** Feminism 2

Class 7, Part 2: Feminism 3

**Watch [Film]** *Shrek* (Dreamworks)

**Listen [Podcast]** Feminism 3

Class 7, Part 3: Queer Theory

**Read**

“Introduction: Queer(ing) Fairy Tales” (Lewis Seifert)

“Playing with Fire: Transgression as Truth in Grimms’ ‘Frau Trude’” (Kay Turner)

“The Frog King” (Grimms), “Frau Holle” (Grimms)

**Listen [Podcast]** Queer Theory

**DUE** Wednesday, July 17, 6 pm Discussion Reflection

**DUE** Wednesday, July 17, 6 pm Hypothesis Annotations (Downey and Seifert)

**DUE** Friday, July 19, 6 pm Two Discussion Responses

**Week 4, Class 8 Cultural Politics and the Transformation of the Fairy Tale**

Class 8, Part 1: Adaptation (Bluebeard 1)

**Read**

“Bluebeard” (Perrault), “Bluebeard” (Grimms), “Fitcher’s Bird” (Grimms)

**Listen [Podcast]** Adaptation (Bluebeard 1)

Class 8, Part 2: Adaptation (Bluebeard 2)

**Watch [Film]** *Barbe-Bleu* (Catherine Breillat)

**Read**

“The Bloody Chamber” (Angela Carter)

**Listen [Podcast]** Adaptation (Bluebeard 2)

**DUE** Friday, July 19, midnight Discussion Reflection

**DUE** Monday, July 22, 6 pm Two Discussion Responses

**Week 5, Class 9 Cultural Politics and the Transformation of the Fairy Tale (continued)**

Class 9, Part 1: Adaptation (Fables 1)

**Read**

*Fables: Legends in Exile* (Bill Willingham)

**Watch [Video Lecture]** Adaptation (Fables 1)

Class 9, Part 2: Adaptation (Fables 2)

**Read**

*Fables: 1001 Nights of Snowfall* (Bill Willingham)

**Watch [Video Lecture]** Adaptation (Fables 2)

**DUE** Wednesday, July 24, 6 pm Discussion Reflection

**DUE** Friday, July 26, 6 pm Two Discussion Responses

**Week 5, Class 10 Cultural Politics and the Transformation of the Fairy Tale (continued)**

Class 10, Part 1: Adaptation (Little Red Riding Hood 1)

**Read**

“Wolf” (Francesca Lia Block)

“Wolfland” (Tanith Lee)

**Watch [Video Lecture]** Adaptation (Little Red Riding Hood 1)

Class 10, Part 2: Adaptation (Little Red Riding Hood 2)

**Read**

“The Werewolf,” “The Company of Wolves,” and “Wolf Alice” (Angela Carter)

**View [Video Lecture]** Adaptation (Little Red Riding Hood 2)

**DUE** Friday, July 26, midnight Discussion Reflection

**DUE** Monday, July 29, 6 pm Two Discussion Responses

**DUE** Monday, July 29, 6 pm Paper #2