ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.
Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE April 13, 2011

1. ACADEMIC UNIT: School of International Letters & Cultures

2. COURSE PROPOSED: GER 494 Fairy Tales 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: John Alexander Phone: 480-595-3197
   Mail Code: 0202 E-Mail: john.alexander@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. 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. (Please submit one designation per proposal)

   Core Areas
   - Literacy and Critical Inquiry—L
   - Mathematical Studies—MA
   - Humanities, Fine Arts and Design—HU
   - Social and Behavioral Sciences—SB
   - Natural Sciences—SQ

   Awareness Areas
   - Global Awareness—G
   - Historical Awareness—H
   - Cultural Diversity in the United States—C

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   CROSS-LISTED COURSES: □ No ☑ Yes; Please identify courses: GER 494
   Is this a multisection course?: ☑ Yes □ No □ Yes; Is it governed by a common syllabus?

   Chair/Director (Print or Type)

   Chair/Director (Signature)

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either 1, 2, or 3 and at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td>❌</td>
<td>✔</td>
<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience. Requirements.pdf</td>
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<td>❌</td>
<td>✔</td>
<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions. Requirements.pdf</td>
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<tr>
<td></td>
<td>✔</td>
<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td></td>
<td>✔</td>
<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<td></td>
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<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<td>✔</td>
<td>d. Deepen awareness of the analysis of literature and the development of literary traditions. Requirements.pdf</td>
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**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted *primarily* to developing a skill in the creative or performing arts, including courses that are *primarily* studio classes in the Herberger College of the Arts and in the College of Design.
- Courses devoted *primarily* to developing skill in the use of a language – *However, language courses that emphasize cultural study and the study of literature can be allowed.*
- Courses which emphasize the acquisition of quantitative or experimental methods.
- Courses devoted *primarily* to teaching skills.
<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
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<tr>
<td>1. Study of values</td>
<td>The Grimms' tales were written within a Christian framework, with emphasis on Calvinist values; Andersen was an unorthodox Lutheran intensely interested in spiritual ideas.</td>
<td>The values are found in most tales, including &quot;The Little Mermaid&quot; which deals with the immortality of the soul whereas &quot;Hansel and Gretel&quot; contains numerous Christian symbols such as white doves and a diabolized stepmother.</td>
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<tr>
<td>2. Interpretation of tales</td>
<td>Diverse methods are used to interpret the tales (and their modern permutations) which are semi-literate (Grimms) or totally literary (Andersen). Examples of methods include structuralist, psychological, feminist, historical, and religious/mythological. Essays by prominent scholars are read and discussed online.</td>
<td>Propp's structuralist approach is applied to &quot;The Magic Table&quot; at the beginning of the semester; a Jungian approach is used for &quot;The Devil With Three Golden Hairs,&quot; and a feminist approach for &quot;The Maiden Without Hands&quot; and their modern variants etc.</td>
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<tr>
<td>4d. Analysis of Literature/Culture</td>
<td>See above. The course also covers the history of the fairy tale and uses contemporary examples to show the adaptability of the genre in Germany and the US, e.g. modern print and visual media versions, online versions, ads in newspapers, etc.</td>
<td>Examples include Fractured Fairy Tales and Little Red Riding Hood, Ever After and Cinderella, The Frog King and Faery Tale Theatre. The identification of fairytale elements and their functions at the beginning of the semester provides a solid basis leading to film analyses in the final papers.</td>
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</table>
Course description:

Foundational fairy-tale texts collected by the Brothers Grimm and written by Hans Christian Andersen and their modern permutations reflect basic human desires, fears and aspirations as well as the values of the period in which they are written. These stories and their variants in popular culture across the globe will permit students to reflect critically on the functions of fairy tales in both past and present civilizations. Students will perceive the ways in which ancient tales can be utilized for various purposes and will understand the contemporary theoretical debate on the study of fairy tales and their role in popular culture. This course will be taught in English.
The reading assignments are for the week given. Copies of the Grimm tales in German can be found online at http://gutenberg.spiegel.de/autor/220; copies of Andersen’s tales in German translation can be found at http://gutenberg.spiegel.de/autor/9. For modern versions in German check the .pdf files under “Texts”.

N.B. If you do not have the third edition of the Grimm Brothers' text edited by Zipes, the page numbers in your edition may differ from the page numbers given below. In this case, go with the titles but some may be a little different, e.g. "Little Red Cap" for "Little Red Hiding Hood."

January

Week 1: Jan. 5-11.

Study thoroughly the "Week 1 Lecture Notes" including Propp’s 31 functions and the folktale version of The Companionship of the Cat and Mouse before reading the three tales assigned for online discussion by January 11 (Cat and Mouse, Magic Table, Else) as well as Tolkien’s article on fairy tales (.pdf file), Zipes’ Spells of Enchantment (.pdf file) and a modern German version of The Magic Table translated into English (.pdf).


11: Discussion Board 1 entries due.

Week 2: Jan. 12-18

Readings: The Twelve Brothers, pp. 32-36; The Seven Ravens, pp. 91-93. The Six Swans, pp. 168-171; The Frog King, pp. 2-5, as well as a modern German version of The Frog King in English translation (.pdf file), Max Lüthi’s article on The Fairy Tale Hero (.pdf file) and Maria Tatar’s Born Yesterday: Heroes in the Grimmel’s Fairy Tales (.pdf file). View the Fractured Fairy Tales version of the Frog Prince: http://www.youtube.com/watch?v=xXC66vMe3ao.

13: Quiz 1 to be taken by midnight.

16: Deadline for film and book titles.

Week 3: Jan. 19-25

Readings: Hansel and Gretel, pp. 53-59; The Goosegirl, pp. 296-302; Brother and Sister, pp. 36-42; Little Red Cap, pp. 93-96 as well as a schoolchild’s German version of Little Red Riding Hood in English translation (.pdf file), Anne Sexton’s Hansel and Gretel and Angela Carter’s The Company of Wolves (.pdf files). View also the wedding party scene in the movie version of Carter’s version: http://www.youtube.com/watch?v=Nv4spsyBEnU

25: Discussion Board 2 entries due.

Week 4: Jan. 26-Feb. 1
Readings: *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) and Bettelheim's *The Struggle for Meaning* (.pdf file) as well as a modern German version of *Snow White* in English translation (.pdf file). View trailer to *Ever After*: [http://www.youtube.com/watch?v=Hcj9fvyGDXI](http://www.youtube.com/watch?v=Hcj9fvyGDXI)

30: Film review 1 to be submitted no later than midnight.

01: Deadline for submitting title of Internet Project.

Week 5: Feb. 2-8

Readings: *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 a modern German version of *King Thrushbeard* in English translation, Karen Rowe's article on *Feminism and Fairy Tales* as well as the Alan Dundes’ study of *The Maiden without Hands*. View the three parts of the GFTC animated version of *Mother Holle*: [http://www.youtube.com/watch?v=YSxrdQsTSwo](http://www.youtube.com/watch?v=YSxrdQsTSwo).

06: Quiz 2 to be taken by midnight.
06: Deadline for final paper proposal.

08: Discussion Board 3 entries due.

Week 6: Feb. 9-15


13: Book review 1 to be submitted no later than midnight

Week 7: Feb. 16-22


20: Quiz 3 to be taken by midnight.

22: Discussion Board 4 entries due.

Week 8: Feb. 23-29


27: Internet project to be submitted by midnight.

Week 9: Mar. 1-7

05 Quiz 4 to be taken by midnight.

**Week 10: Mar. 8-14**

Readings: *The Ugly Duckling* pp. 151-159; *The Tinderbox*, pp. 5-11; *The Princess on the Pea*, pp. 29-30; *The Little Match Girl*, pp. 247-249; *Thumbelina*, pp. 33-43 and Vivian Vande Velde’s *Mattresses* (.pdf file). Read also a modern German version of *The Ugly Duckling* in English translation (.pdf file).

12: Film review 2 to be submitted by midnight.

14: Discussion Board 5 entries due.

**Week 11: Mar. 15-21**

**SPRING BREAK.** No assignments.

**Week 12: Mar. 22-28**

Readings: *The Little Mermaid*, pp. 67-87; *The Nightingale*, pp. 133-142. *The Emperor’s New Clothes*, pp. 91-95 as well as a modern German version of *The Little Mermaid* in English translation (.pdf file) and Barbara Walker’s *The Littlest Mermaid* (.pdf file) as well as the .pdf file by Johan De Mylius on Andersen’s religious views. View the following sea-witch scene from Disney’s version of *The Little Mermaid*: [http://www.youtube.com/watch?v=autCy-bgz6o](http://www.youtube.com/watch?v=autCy-bgz6o).

26: Quiz 5 to be taken by midnight.

**Week 13: Mar. 29-Apr. 4**

Readings: *Auntie Toothache*, pp. 411-421; *The Story of a Mother*, pp. 253-257; *The Travelling Companion*, pp. 47-64; *The Steadfast Tin Soldier*, pp. 99-103. Also read the article by Cecilia Alvestad on ambiguity in *Den standhaffe Tinsoldat* (.pdf file). View the cartoon version of *The Brave Tin Soldier* from 1934: [http://www.youtube.com/watch?v=XboISef535w](http://www.youtube.com/watch?v=XboISef535w). Read also a modern German version of *The Steadfast Tin Soldier* in English translation (.pdf file).

04: Discussion Board 6 entries due.

**Week 14: Apr. 5-11**


09: Book Review 2 to be submitted by midnight.

**Week 15: Apr. 12-18**

Readings: *The Snow Queen*, pp. 175-204; *The Fir Tree*, pp. 163-171. Also read Inge Rasmussen’s interpretation of *The Snow Queen* in .pdf format and also a modern German version of *The Fir Tree* in...
English translation (.pdf file). View scenes from *The Snow Queen:*

16: Quiz 6 to be taken by midnight.

18: Discussion Board 7 entries due.

*Week 16: Apr. 19-25*

Work on final papers. Student online evaluations of course.

April 30: **Final date to submit final papers** no later than midnight. The grade drops 10% per day for any late submissions.

Last updated: April 13, 2011
GER/SLC 494: Fairy Tales of the Grimms and Andersen and Their Modern Permutations in Germany and the US

SLN: GER 494: __________; SLC 494: __________

Professor: John Alexander
Room: INT
Time: INT
Office: LL 408
Office Hours: TBA; and by appointment.
Telephone: 480-965-6281 (Main Office)
E-mail: johnalexander3@cox.net or john.alexander@asu.edu

Method:

The semester will be devoted to the fairy tales of the Brothers Grimm and Hans Christian Andersen in both their original form and contemporary variations. The tales will be analyzed in terms of their major themes (morality, identity, violence, coming-of-age etc.) and interpreted critically through a variety of methods (structural, psychological, feminist, historical, spiritual/religious, mythological etc.), examples of which are to be found in the .pdf articles under "Texts". We will start with the tales of the Brothers Grimm with works on fairy tale structure (Propp), typology (Thompson) and then move into the psychological approaches of Freud (Bettelheim) and Jung (von Franz), as well as the feminist (Tatar, Bottigheimer), religious (Murphy) and historical approaches (Zipes). As a transition to Andersen we will focus on the literary fairy tale and then use primarily a biographical and psychological critical approach (Wullschlager) while not neglecting his unorthodox religious views (Mylius). In order for students to compare the original versions critically with modern versions, readings throughout the semester will include .pdf files containing works by Sexton, Carter, Lee, Vande Velde, Rowling and others). German graduate students, as well as undergraduate German majors enrolled in the class must read the original fairytales and their modern variants in German and write the reviews, Internet project and final paper in the target language. For German versions of the Grimms, go to: http://gutenberg.spiegel.de/?id=5&xid=969&kapitel=1#gb_found; for Andersen click here: http://www.gutenberg.org/dirs/etext99/hcaft10.txt. For modern versions, see the .pdf files under "Texts". This online course will be a mixture of lectures and discussion of texts. It will be supplemented by excerpts from DVDs available at YouTube.com and other websites.

Grade: The +/- system is used and there is a 10% difference in the grading between undergraduates and graduate students.

Discussion Board Participation: 15%

Six Quizzes (worst score is omitted): 20%

Two film reviews and two book reviews: 20% of grade (or 5% apiece)

Internet Project: 15%

Term Paper as final exam: 30%
Discussion Board Participation

Participation on the Discussion Board (15%)

Every two weeks you will need to contribute ONE comment of at least 50 words PER FORUM and may not repeat ideas or information that have already been entered on that forum. The deadline is midnight each Wednesday. The first deadline is January 11. For other deadlines, please see the syllabus. There is a maximum of 28 points (2 per forum) for your participation. The number of points you receive will depend on the quality of your contributions. To receive all points your contributions need to be thoughtful, intelligent, creative and/or original or any combination thereof. For the forums you will need to also view the YouTube.com excerpts from various movies. Entries made after the deadline are subject to a loss of one of the two points for each forum.

Quizzes (20%)

There will be six quizzes given or about one every two weeks. The worst quiz score will be omitted and there is a penalty of -10% for any quiz taken late. The quizzes will test how thoroughly you have done the reading assignments for the preceding weeks. The quizzes are not comprehensive and will cover only material read since the previous quiz. The first online quiz will be available at 8:00 a.m. on January 13 and must be taken by midnight. For other quiz dates, please see the syllabus.

Two Film Reviews and Two Book Reviews (20%)

For the film review, please review any fairy-tale film that will ideally be related to your paper. E-mail me your film and book titles by midnight on January 16. The first film review is due by midnight on January 30 and the second by midnight on March 12. There is a 10% deduction for a film review submitted late.

For the book reviews, please select books of at least 200 pages (or equivalent). The books should ideally be a help for your final paper. The first book review is due by midnight on February 13, and the second by midnight on April 9.

Each report must be at least 500 words on double-spaced type-written pages with 12 font. The report should summarize the main points of the film, book or article(s) and offer your own reactions, both positive and negative. Please do not give a plot summary as this does not earn any points. The written form of the book review is to be submitted no later than midnight on this date. The grade is reduced by 10% for reviews handed in after the date for which they are scheduled. There is an additional 10% deduction for book reviews not delivered orally in class.

Internet Project (15%)

Due no later than midnight on February 27. For this project you will need to select a topic (inside folder) as soon as possible (one person per topic) and e-mail me your choice no later than midnight on February 1. German majors must select modern versions of the tales written in the target language from the .pdf files.
80% of the grade is for the content and 20% for adhering to the 7th edition of the MLA Style Sheet from 2009 (see EasyBib.com). 1000 word minimum. The Internet Project may not duplicate a film or the book review, but information from either may be used.

Final Exam (30%)

A term paper as final exam is required for GER/SLC 494. You should propose a topic for this paper in a short, specific statement (1-2 paragraphs) to which you append a partial bibliography (3-4 items). For each of these sources, include a short statement on how you found it. This proposal is due via e-mail (johnalexander3@cox.net) or in hard copy no later than midnight, February 6. Your grade on the paper will be reduced by 5% if this is not done on time.

The paper itself must be at least 10 double-spaced typed pages long for undergraduates and at least 20 pages for graduates. It is to be prepared on a word-processor and should be error-free (no typo’s, misspellings, etc.). German majors must work with materials in the target language. Your grade will be lowered if you turn in sloppy work. There is also a 5% reduction per day in this grade for papers submitted after midnight on May 4.

You must follow the MLA Handbook for Writers of Research Papers, 7th edition, in the body of your paper, in your citations and in your bibliography (10% of this grade). Be especially careful to correctly reference your sources. Double-space ALL lines (i.e. no triple-spacing etc. between paragraphs) and leave margins of 1" on all four sides.

Write an introduction defining the topic and outlining the direction of the essay. Give reasons for your point-of-view. Use quotations from primary and secondary literature to support your arguments. Avoid plot summary. The conclusion should summarize the major points of the paper and provide a concise answer to the problem(s) discussed. Have someone read your paper and make suggestions.

The bibliography should consist at least one (1) article published since 2000, the more the better. To identify articles of interest, spend time now with one of the many electronic resources available at Hayden Library, including Worldcat (OCLC First Search), Lexis-Nexis Academic, Ingenta, RLG Union Catalog, RLG Cultural Materials, Dissertation Abstracts International, German National Bibliography and MLA Bibliography (see links below). Do not purchase articles from IngentaConnect, just use it to see what is available and then read the article in the library if we have the journal. In exceptional cases, I will waive the "1 current article" requirement, but you must clear this with me before turning in the paper. All papers must be handed in or e-mailed in final form no later than midnight on May 4. If your paper is late, the grade will be reduced by one letter per day.

Some suggested topics for paper:

1. Choose one story from the Grimms' collection and one from the Andersen collection and give a comparative analysis of them both, discussing the similarities and differences. What conclusions can be drawn about the possible meaning of the two stories?

2. Discuss the role of the hero and/or heroine in a tale by the Grimms and one by Andersen. To what extent is gender-stereotyping evident? How does this differ from female and/or male roles today?
3. Discuss the historico-social content of one tale by Andersen and one by the Grimms. Are the issues raised similar to or different from contemporary concerns. Please explain.


5. Discuss the fairy-tale elements in a print work and a film version based on it from the J. K. Rowling’s Harry Potter series. Make use of Propp’s structural functions.

6. Discuss *Shrek* or *Shrek 2* as a parody of the typical Hollywood (including Disney) fairy tale movie.

7. Compare and contrast Andersen’s *Snow Queen* with C.S. Lewis’s *The Lion, the Witch and the Wardrobe*. Bring in one or more film versions if possible.

8. Examine the fairy tale elements in any creative work (novel, poetry, drama) to discern origin and functions.

9. Compare and contrast illustrations of the fairy tales by the Grimms and/or Andersen in a specific area such as children’s literature.

10. Analyze the role and function of fairy tales or fairy tale elements in popular culture, e.g. advertisements, comics, music.

11. Fairy tales tend to be less popular during periods of social unrest. Document or refute this thesis, giving your reasons.

12. What is the role of fairy tales in political caricature? Which figures keep on reappearing and why?

13. Compare and contrast the differing presentations of a single fairy tale in 3 or more cultures, e.g. *Little Red Riding Hood* in German, English, Italian, Serbo-Croatian or French. It is essential to know these languages in order to discern the more subtle cultural and linguistic differences.

14. Do a detailed linguistic analysis of the translation of a single tale into English. For this you must know the language of the tale being compared.

15. Compare and contrast the female ideal in traditional and progressive children’s literature versions based on the Grimms and Andersen’s tales.

16. Discuss why *Red Riding Hood* and *Cinderella*, including variants under different titles) have been filmed more often than any other story by the Grimms. What does this reflect about American society?

17. Open, but please check with me.
Honors Projects:

The following are some suggestions for students in the Honors Program who desire honors credit for this course. There is some overlapping with the suggestions above.

1. Develop a website for the fairy tales of the Brothers Grimm and/or Andersen. You will need to be familiar with website design, including graphics, scanning, search engines, HTML language etc. Please include a copy of the site on a CD-Rom disk so that it can be used by students in the future. Check out the KSU Literature Course site.

2. Compare and contrast a fairy tale from a different culture (French, Italian, Arabic, Russian etc.) with one by the Grimms or by Andersen in order to show, among other things, cultural differences. You must be able to read in the second language to do this topic.

3. Do a detailed textual analysis of an English or American translation (or adaptation) of a fairy tale by the Grimms or Andersen. Focus on differences, particularly cultural differences. Explain the reason(s) for the differences.

4. Do a detailed analysis of a fairy tale by Andersen not read in class and give an oral report to the class in November.

5. Examine a fairy tale in terms of its historical background and present your findings to the class.

6. Do an oral retelling of a fairy tale read in class to the class. Focus on the art of storytelling (memory work, cues, gestures, tone of voice etc.) and comment on the difficulties and feelings involved in such an act. How does the audience change things?

Last updated: April 13, 2011
The Complete Fairy Tales of the Brothers Grimm

Translated and With an Introduction by Jack Zipes

Illustrations by John B. Guelle
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120. The Lettuce Donkey
121. The Old Woman in the Forest
122. The Three Brothers
123. The Devil and His Grandmother
124. Faithful Ferdinand and Unfaithful Ferdinand
125. The Iron Stove
126. The Lazy Spinner
127. The Four Skillful Brothers
128. One-Eye, Two-Eyes, and Three-Eyes
129. Pretty Katrinelya and Pif Paf Poltree
130. The Worn-out Dancing Shoes
131. The Six Servants
132. The White Bride and the Black Bride
133. Iron Hans
134. The Three Black Princesses
135. Knoist and His Three Sons
136. The Maiden From Brakel
137. The Domestic Servants
138. The Little Lamb and the Little Fish
The Donkey
The Ungrateful Son
The Turnip
The Rejuvenated Little Old Man
The Animals of the Lord and the Devil
The Beam
The Old Beggar Woman
The Three Lazy Sons
The Twelve Lazy Servants
The Little Shepherd Boy
The Star Coins
The Stolen Pennies
The Rising of a Bride
The Leftovers
The Sparrow and His Four Children
The Tale About the Land of Cockaigne
The Tale From Ditmarsh
The Tale With a Riddle
The White and Rose Red
The Clever Servant
The Glass Coffin
The Heinz
The Griffin
The Hans
The Peasant in Heaven
The Lisa
The House in the Forest
The Joys and Sorrows
The Flower
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King Ironhead

The Old Soldier and the White Horse

The Silver Poplar
HANS CHRISTIAN ANDERSEN

Fairy Tales

Translated by THINA NUNNALLY
Edited and Introduced by JACKIE WULLSCHLAGER

PENGUIN BOOKS
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—Tiina Nunnally
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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

Published for The American Folklore Society, Inc., and the Indiana University Research Center for the Language Sciences UNIVERSITY OF TEXAS PRESS, AUSTIN & LONDON
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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 (1936–40), 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 1936. 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 (*Dudding 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-leaved poplar tree that I could see even lying in bed. It was suddenly topped and mutilated by its owner, I do not know why. It is cut down now, a less barbarous punishment for any tree: 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.
PREFACE

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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All kinds of fairy-tale books are available these days: tales of a particular people, or written by a particular author, or selected by well-known scholars or celebrities, 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 to 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. 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 multi-dimensional. 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.
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