Course Description: More than 200 years later, Jacob and Wilhelm Grimms' collections of fairy tales, first published in 1812 with the title *Kinder- und Hausmärchen* (Children's and Household Tales), continue to influence culture and art and fuel the imaginations of adults and children alike. From literary fairy tales in the 19th and 20th centuries to Disney's animated films to comics and computer games, the legacy of German fairy tales is evident across time, cultures, and media. But where did the Grimms' fairy tales come from, how did they become popular, and why have the endured across time? In this course, we will uncover the history behind stories like "Little Red Riding Hood" and "Cinderella" to see how the Grimms' collected fairy tales, how their tales were circulated and used, how they influenced later fairy-tale media, and how different scholars have understood fairy tales in different contexts. The course will cover texts including fairy tales from the Grimms' collections, 20th century feminist and post-modern re-writings and re-tellings, film adaptations from the US and former East Germany, and contemporary adaptations of fairy tales in comics and computer games. Students will develop critical and creative literacies in textual, audio, visual, and playful forms, and will demonstrate their learning through online blog posts, in-class discussion, essays, and a final group-authored, multi-media project.

Course Objectives: After completing this course, learners will be able to:

Objective 1: Describe and explain important parts of the **history** of fairy tales and folklore in German, European, American, and other transnational contexts

Objective 2: Recognize and explain **aesthetic** differences, similarities, and influences of fairy tales in different times, cultures, and media

Objective 3: Describe, explain, and give examples of how fairy tales have been **used** for political, educational, social, and entertainment purposes in historical and contemporary contexts

Objective 4: Explain and adopt multiple **interpretive** and **critical frameworks** for understanding fairy tales.

Objective 5: Demonstrate and present their learning using multiple forms of **media** (text, audio, image, moving image, game, and more)

Course Assignments: Students will work towards course objectives by 1) reading, viewing, playing, and taking notes on all assigned material and 2) completing a variety of assignments, as shown below:

Weekly blog posts: At the beginning of each week, learners will be responsible for posting a 200 – 400-word blog post related to the week's topics/themes/goals. You can use these posts to pose a question (for yourself and/or to the rest of the class), reflect on a reading, work through a complex concept, draw our attention to a contemporary event/object about fairy tales and explain how it is relevant to our course, or give your personal response to a fairy tale that we have read. Responses are due three hours before the first meeting of the week.

Participation (In-class and online): Learners will engage with the course materials individually, in partners, in small groups, and as a class as a whole both in-class and online. Good participation looks like active engagement with peers in-class activities, clear evidence of having read/played/watched the material assigned for class, rigorous and scholarly discussion in-class and online by posing questions, listening actively, and taking other learners' perspectives seriously.

Individual mid-term project: Using a medium of their choice, learners will submit a project which responds to the themes/readings/discussions in the first half of the course. This project should **argue a thesis**, and support this thesis with evidence and examples from materials we have covered in the course. You may also support your thesis with scholarly secondary literature that we have not covered in class. During Week 4, you will design a brief (<500 words) project proposal and discuss it with the instructor. If you are writing an essay, you should aim for a final draft of ~2000 words. If you are working in a non-textual medium, we will discuss appropriate scope and length of your project, and how you can use that medium to make an argument.

Group final project: In groups of two or three, learners will submit a creative project which re-tells or reinterprets a fairy tale for our contemporary moment. The project should: engage deeply with the subject matter of the chosen fairy tale, make its interpretive strategies and points clearly, take advantage of the chosen medium's rhetorical and aesthetic qualities, and demonstrate an awareness of and engagement with the history of the tale and its reception. References and secondary sources will often strengthen your project, and are necessary when the project engages with other, specific interpretations/media/retellings. Possible project ideas include: an **op-ed**, a **manifesto**, a **website**, a **podcast**, a **video**, a **song** (recorded or performed), a **skit** (recorded or performed), or an **analogue** or **digital game**. Groups will meet with the instructor twice before submitting their project: once to discuss a project proposal, and again to discuss a draft of their project and receive feedback.

Media Workshops: in order to develop creative and critical skills needed for mid-term and final projects, we will have four workshops through the semester. All workshops will use free and/or open-source programs, and all required equipment will be provided for all participants. The following workshops will be offered throughout the semester: **Interactive and Playful Media, Audio recording and editing, Mapping and Timelines,** and **Video Editing.**

Final Portfolio: instead of a final exam, students will assemble a portfolio of work that they completed in this course. Learners must submit a portfolio which contains selected assignments which correspond to our five course objectives, and must submit an accompanying text which argues that the evidence presented in the portfolio demonstrates that the learner has accomplished all five objectives of the course. This explanatory document should be 2 – 3 pages max. Students must submit **at least three** substantial pieces of evidence for each course objective, and no blog may be used more than once. However, in the case of mid-term and final projects, you can make the case that different points you make or things you do *in* that project satisfy multiple objectives. We will discuss the structure of the portfolio in detail, in class.

Assessment: This course adopts a primarily "formative" method of assessment. This means that the activities you complete in this course are intended to help you make progress towards achieving the course objectives, not to evaluate your performance against a standard or benchmark. You will receive feedback from the instructor and peers throughout the course to help you make progress. It is important to "keep up" with your assignments and turn them in on-time, so that you can make regular progress. Your final grade will be based on the following weighted schema:

- **Blogs: 15%**
- **Participation (in-class and online): 20%**
- **Individual mid-term project: 15%**
- **Group final project: 20%**
- **Portfolio: 30%**

Rubrics for how these assignments are evaluated will be provided in-class and online, so that all learners have a clear sense of what excellence in each kind of assignment looks like.

Required Course Materials:

- The Complete Fairy Tales of the Brothers Grimm. Translated and with an Introduction by Jack Zipes. New York et al.: Bantam Books, 2003. ISBN 978-0553382167
- The Classic Fairy Tales. Ed. Maria Tatar. New York and London: W.W. Norton, 1999. ISBN 9780393602975
- Bill Willingham: Fables, vol 1: Legends in Exile, 2002. ISBN 978-1401237554
- All other required materials will be made available online or at special screenings/playthroughs.

Course Schedule

	Preparation before Class	Goals for Week
Week 1 – Where did Fairy Tales come from?	• Read: "Upward and Outward: Fairy Tales and Popular, Print, and Proletarian Culture, 1550-1850" (Bottigheimer) • Read: Perrault: "Little Red Riding Hood," Straparola: "The Pig King," Basile: "The Young Slave" (all in Tatar)	• Introduce the course • Introduce history of fairy tales that pre-date and influence the Grimms

	• Write: proficiencies and literacies self-assessment	
Week 2 – The Grimms' Fairy Tales (of a Nation)	• Read: "Once There Were Two Brothers Named Grimm" (Zipes) • Read: The Bremen Town Musicians, Hans My Hedgehog, The Fairy Tale About a Boy Who Left Home to Learn about Fear, The Old Beggar-Woman, The Robber Bridegroom, Snow White, Rapunzel, Hansel and Gretel	• Understand relationship between art and nationalism in 19th century, especially in "Germany" • Introduce elements of narrative, textual forms • **Workshop**: Video recording and editing
Week 3 – Storytelling	• Watch: Jim Henson's *The Storyteller* (1988) • Read: "The White Snake" (Grimms 17), "The Three Languages" (Grimms 33), and "Hans My Hedgehog" (Grimms 108) • Read: Karen E. Rowe, "To Spin a Yarn: The Female Voice in Folklore and Fairy Tale" (Tatar).	• Examine importance of the storyteller in fairy tales • Compare and contract how storytellers are represented in different media • Think about gender and narration, together
Week 4 – Women and Girls in Fairy Tales	• Read: "Little Red Riding Hood" in Tatar p. 3-24 • "Red Riding Hood" (Sexton) • "Little Red Riding Hood" (Broumas) • "The Company of Wolves" (Carter)	• Think about how fairy tales model and proscribe notions of gender and agency for women • Consider relationship of re-writes and adaptations to their source material • **Workshop**: Audio recording and editing
Week 5 – Men and Boys in Fairy Tales	• Read: "Iron Hans" (Grimms, 136) • Read: "Bluebeard" in Tatar (p. 138-156) • Read: Chp. 1 of "Iron John" (Bly)	• Think about how fairy tales model and proscribe notions of gender and agency for men • Think carefully and critically about masculinity in fairy tales and interpretive theories • **Meeting**: Individual mid-term project proposal
Week 6 – Categorizing Fairy Tales	• Read: "Morphology of the Folktale" (Propp), in Tatar • Read: "The Types of the Folktale" (Aarne and Thompson), in Tatar	• Learn about how scholars have categorized and conceptualized fairy tales as a genre • **Workshop**: Mapping and Timelines
Week 7 – Literary Fairy Tales	• Read: "The Little Match Girl," "The Girl who Trod on the Loaf," "The Red Shoes" (Andersen), in Tatar • Read: "The Selfish Giant," "The Happy Prince," "The Nightingale and the Rose" (Oscar Wilde) in Tatar	• Note aesthetic differences between Grimms Fairy tales and "literary" fairy tales • Discuss the social and political character of these tales, and compare/contrast with earlier "moral" tales.

Week 8 – Fairy Tales in Nazi Germany	• Read: "The Battle over Fairy Tale Discourse…" (Zipes – PDF) • Read: "The Magic Table, the Golden Donkey, and the Club in the Sack" (Grimms, 36), "The Jew in the Thornbush" (Grimms 110) • Submit: Mid-term project	• Learn about and discuss how Nazis used the Grimms' tales as propaganda • **Workshop**: Interactive and playful media
Week 9 – Fairy Tales in East Germany	• Read: "The Struggle for the Grimms' Throne: The Legacy of the Grimms' Tales in East and West Germany since 1945" (Zipes) • Watch: Three Wishes for Cinderella (DEFA, 1973)	• Learn about how Fairy Tales were re-interpreted and retold in socialist Germany • **Submit**: Group final project proposal
Week 10 – Fairy Tales and the Culture Industry	• Read: "Culture Industry" (Horkheimer and Adorno) • Watch: "The Mickey Mouse Monopoly: Disney, Childhood, and Corporate Power"	• Learn about material, economic, and political history of Disney and its use of Fairy Tales • Learn about critical theory perspective on Disney's Fairy Tale movies.
Week 11 – Race in Disney's Fairy Tales	• Watch: "The Princess and the Frog" (Disney, 2009) • Read: "Of Negation, Princesses, Beauty, and Work: Black Mothers Reflect on Disney's The Princess and the Frog" (Moffit and Harris) • Read: "Paranoid Reading and Reparative Reading…" (Sedgwick) • Submit: draft of Group final project	• Learn about history of representation and race in modern fairy tales • Think about relationship between different modes of engaging with fairy tales: pleasure, critical, and reparative
Week 12 – Fairy Tales in comics	• Read: selections of "Understanding Comics" (McCloud) • Read: Fables: Legends in Exile (Issue 1)	• Learn basic formal language of comics • Learn about modern and post-modern forms of remixing, mashups, and cross-overs • **Meeting**: Feedback on draft of group final project
Week 13 – Fairy Tales and Games	• Read: Chapters 7 + 8 "Rules of Play" (Salen and Zimmermann) • (Group) Play: The Wolf Among Us (min. 2 hours)	• Learn basic formal language of games • Compare games and comics, thinking about re-mediation and adaptation • **Playthrough**: The Wolf Among Us (Telltale Games, 2013)
Week 14 – Final Projects	• Finish and Submit Group Final Projects	• Presentation and discussion of selected Group Final Projects
Week 15 – Final Portfolios	• Submit Final Portfolio	• Final portfolio due