1. **COURSE TITLE\*:** Critical and Cultural Approaches to the Fairytale
2. **CATALOG – PREFIX/COURSE NUMBER/COURSE SECTION\*: ENGL 2247**
3. **PREREQUISITE(S)\*: ENGL 1101 COREQUISITE(S)\*:**
4. **COURSE TIME/LOCATION/MODALITY: (*Course Syllabus – Individual Instructor Specific*)**
5. **CREDIT HOURS\*: 3 LECTURE HOURS\*: 3**

 **LABORATORY HOURS\*: OBSERVATION HOURS\*:**

1. **FACULTY CONTACT INFORMATION: *(Course Syllabus – Individual Instructor Specific)***
2. **COURSE DESCRIPTION\*:**

This course will examine the cultural history of and examine critical approaches to fairy tales, with particular attention paid to the fairy tales of Germany and the Brothers Grimm. The course examines the cultural significance of the original texts, works to develop critical responses to the texts, and actively examines the connections between the original tales and the forms of fairytales being told and created today.

1. **LEARNING OUTCOMES\*:**
2. The ability to analyze, interpret, and write critically about a select number of classic fairytales.
3. Critical skills in reading and writing about literature and poetry.
4. Knowledge of the history of the changing roles of fairytales in Western culture.
5. An ability to analyze a specific work and construct a critical and argumentative response to it.
6. A knowledge of basic modes of literary criticism and an ability to apply them.
7. **ADOPTED TEXT(S)\*:**

*The Classic Fairy Tales (Norton Critical Editions) 1998*

Edited by. Maria Tatar

W.W. Norton, Publisher

ISBN: 978-0-393-97277-1

**9a: SUPPLEMENTAL TEXTS APPROVED BY FULL TIME DEPARTMENTAL FACULTY (INSTRUCTOR MUST NOTIFY THE BOOKSTORE BEFORE THE TEXTBOOK ORDERING DEADLINE DATE PRIOR TO ADOPTION) \*\*\*.**

1. **OTHER REQUIRED MATERIALS: (SEE APPENDIX C FOR TECHNOLOGY REQUEST FORM.)\*\***

**None**

1. **GRADING SCALE\*\*\*:**

Grading will follow the policy in the catalog. The scale is as follows:

A: 90 – 100

 B: 80 – 89

 C: 70 – 79

 D: 60 – 69

 F: 0 – 59

1. **GRADING PROCEDURES OR ASSESSMENTS: (*Course Syllabus – Individual Instructor Specific)***

Reading Quizzes: 20%

Class Participation and Discussion: 15%

Attendance: 5%

Essays: 30%

Exams: 30%

1. **COURSE METHODOLOGY: *(Course Syllabus – Individual Instructor Specific)***

Classes will consist of lectures, class discussions, small group projects, videos, outside assignments and supplemental materials. Interactive class discussion is encouraged and staying current on reading assignments necessary to be able to actively participate in class discussions. There may also be a 9 day trip to Germany.

**14. COURSE OUTLINE: *(Course Syllabus – Individual Instructor Specific)***

***(Insert sample course outline with learning objectives tied to assignments / topics.)***

**Week 1 & 2:**

Thirty-One Functions

Propp’s Dramatis Personae

INTRODUCTION: Little Red Riding Hood

The Story of Grandmother

Charles Perrault, Little Red Riding Hood

Brothers Grimm, Little Red Cap

Zohar Shavit, The Concept of Childhood and Children’s Folktales: Test Case―“Little Red Riding Hood”

Roald Dahl, Little Red Riding Hood and the Wolf

Roald Dahl, The Three Little Pigs

LOs Met: 1, 2, 3, 4, 5.

**Week 3 & 4**

Jack Zipes, Breaking the Disney Spell

INTRODUCTION: Beauty and the Beast

Jeanne-Marie Leprince de Beaumont, Beauty and the Beast

Giovanni Francesco Straparola, The Pig King

Brothers Grimm, The Frog King, or Iron Heinrich

Angela Carter, The Tiger’s Bride

LOs Met: 1, 2, 3, 4, 5.

**Week 5 & 6**

Sandra M. Gilbert and Susan Gubar, [Snow White and Her Wicked Stepmother]

INTRODUCTION: Snow White

Giambattista Basile, The Young Slave

Brothers Grimm, Snow White

Anne Sexton, Snow White and the Seven Dwarfs

LOs Met: 1, 2, 3, 4, 5.

**Week 7 & 8**

**Review and Mid-Term Exam**

**Paper 1 Due**

Marina Warner, The Old Wives’ Tale

INTRODUCTION: Cinderella

Charles Perrault, Donkeyskin

Brothers Grimm, Cinderella

Joseph Jacobs, Catskin

LOs Met: 1, 2, 3, 4, 5.

 **Week 9 & 10**

Karen E. Rowe, To Spin a Yarn: The Female Voice in Folklore and Fairy Tale

Robert Darnton, Peasants Tell Tales: The Meaning of Mother Goose

INTRODUCTION: Bluebeard

Charles Perrault, Bluebeard

Brothers Grimm, Fitcher’s Bird

Brother’s Grimm, The Robber Bridegroom

Margaret Atwood, Bluebeard’s Egg

Maria Tatar, Sex and Violence: The Hard Core of Fairy Tales

LOs Met: 1, 2, 3, 4, 5.

**Week 11 & 12**

INTRODUCTION: Hansel and Gretel

Bruno Bettelheim, [The Struggle for Meaning]

Brothers Grimm, Hansel and Gretel

Brothers Grimm, The Juniper Tree

Charles Perrault, Little Thumbling

Bruno Bettelheim, “Hansel and Gretel”

LOs Met: 1, 2, 3, 4, 5.

**Week 13 & 14**

Donald Haase, Yours, Mine, or Ours? Perrault, the Brothers Grimm, and the Ownership of Fairy Tales

INTRODUCTION: Hans Christian Andersen

The Little Mermaid

The Little Match Girl

The Girl Who Trod on the Loaf

The Red Shoes

LOs Met: 1, 2, 3, 4, 5.

**Week 15**

**Review and Final Exam**

**Final Paper Due**

**15. SPECIFIC MANAGEMENT REQUIREMENTS\*\*\*:**

**16. FERPA:\***

Students need to understand that your work may be seen by others. Others may see your work when being distributed, during group project work, or if it is chosen for demonstration purposes. Students also need to know that there is a strong possibility that your work may be submitted to other entities for the purpose of plagiarism checks.

**17. DISABILITIES:\***

Students with disabilities may contact the Disability Services Office, Central Campus, at 800-628-7722 or 937-393-3431.

**18. OTHER INFORMATION\*\*\*:**

**SYLLABUS TEMPLATE KEY**

**\*** Item cannot be altered from that which is included in the master syllabus approved by the Curriculum Committee.

**\*\*** Any alteration or addition must be approved by the Curriculum Committee

**\*\*\*** Item should begin with language as approved in the master syllabus but may be added to at the discretion of the faculty member.