COURSE DESCRIPTION:

Most of us are familiar with fairy tales, having grown up with a selected canon of stories. In the course of the semester we will read many of these tales, working to see them with new eyes and understanding. We will also read less familiar texts, asking why selected stories and specific versions persist as the classic tales. Who “authorizes” the fairy tales and their anthologies? How do the fairy tales in the European tradition function ideologically in particular historical, socio-economic contexts; in projects of nation building; in providing social cohesion and models for socialization? What roles do fairy tales play in historical discourses of gender, class, sexuality, and the creation or maintenance of “others”? Childhood itself has a history, and we will consider the intersection with the history of the fairy tale. One focus of our course will be women as tellers and writers of the tales since the 17th century. Another will be various feminist approaches to fairy tales since the 1970s, including re-reading and re-writing with a variety of methods and results. There will be ample opportunity to exercise critical analytical skills and also our imaginative talents.

COURSE REQUIREMENTS:

Participants are expected to prepare carefully all assigned readings, attend all class sessions, and participate in discussions and in-class exercises. Attendance will be taken at each session, and absences will adversely affect the final grade. Written work includes shorter writing assignments, one interpretive paper, a mid-term, and a take-home final. All work must be completed in order to receive a final grade for the course.

The shorter writing assignments are intended both to launch class discussions and to exercise various aspects of reading and analyzing the tales and their interpreters. They are due at the beginning of class on the day indicated on the syllabus. Each one is worth a set number of points. At the end of the course a letter grade will be assigned for this segment of course work based on the following scale: 90-100 = A; 80-89 = B; 70-79 = C; 55-69 = D; under 55 = F. Please see the guidelines on Learn@UW for details. The midterm will be written in class on Monday, October 19. The paper is due Friday, November 20. The take-home final will be posted on Learn@UW by 10:00 p.m. on Wednesday, December 9 and is due by 4:30 p.m. on Thursday, December 17.

The semester grade is based on the following percentages: midterm 20%; final 35%; paper 15%; writing assignments 20%; class participation 10%.
REQUIRED TEXTS:


The required books are available at Room of One’s Own, 307 W. Johnson St. One copy of each is also on reserve in the Social Science Reference Library (8432 Social Science Building).

3) A course reader for WS417 is available from Bob’s Copy Shop at 616 University Avenue (257-4536). One copy of the reader is on reserve in the Social Science Reference Library.

COURSE SCHEDULE

CFT = *The Classic Fairy Tales*
DBP = *Don’t Bet on the Prince. Contemporary Feminist Fairy Tales in North America and England*
R = Course Reader  WA = Writing Assignment

I. Once upon a time . . . . = introductions

9/2  Introductions to the course and all participants; opening discussion

II. Fairy Tales, History, Feminist Scholarship

9/7  Labor Day – no class

9/9  Jack Zipes, “Spells of Enchantment. An Overview of the History of Fairy Tales” (R); Maria Tatar, “Introduction” (CFT ix-xviii); Donald Haase, “Yours, Mine or Ours? Perrault, the Brothers Grimm, and the Ownership of Fairy Tales” (CFT 353-364); Alison Lurie, “Folktale Liberation” (R); Marcia K. Lieberman, “‘Some Day My Prince Will Come’: Female Acculturation through the Fairy Tale” (DBP 185-200)  WA #1 due

III. Little Red Riding Hood . . . . an initial case study

9/14 Tatar’s introduction and all texts in the section entitled “Little Red Riding Hood” (CFT 3-24); Zohar Shavit, “The Concept of Childhood and Children’s Folktales: Test Case – ‘Little Red Riding Hood’” (CFT 317-332)

9/16 Jack Zipes, “A Second Gaze at Little Red Riding Hood’s Trials and Tribulations” (DBP 227-260); Olga Broumas, “Little Red Riding Hood” (DBP 119-120); Angela Carter, “The Werewolf” (R)  WA #2 due

9/21 Tanith Lee, “Wolfland” (DBP 122-147); Angela Carter, “The Company of Wolves” (R)
9/23  Angela Carter, “Wolf-Alice” (R); Cristina Bacchilega, “Not Re(a)d Once and for All: ‘Little Red Riding Hood’s’ Voices in Performance” (R) **WA #3 due**

IV. Second-Wave Feminist Re-Visioning

9/28  Jack Zipes, “Preface” and “Introduction” (DBP xi-xiv and 1-36); Karen R. Rowe, “Feminism and Fairy Tales” (DBP 209-226); Jay Williams, “Petronella” (DBP 55-61) **WA # 4 due**

9/30  Jeanne Desy, “The Princess Who Stood On Her Own Two Feet” (DBP 39-47); Angela Carter, “The Donkey Prince” (DBP 62-72) **WA #5 due**

V. Sexuality, Power, Social Relations

10/5  Meghan B. Collins, “The Green Woman” (DBP 101-113); Ruth B. Bottigheimer, “Fertility Control and the Birth of the Modern European Fairy-Tale Heroine” (R) **WA #6 due**

10/7  Maria Tatar, “Sex and Violence: The Hard Core of Fairy Tales” (CFT 364-373); Ruth B. Bottigheimer, “Silenced Women in the Grimms’ Tales: The ‘Fit’ Between Fairy Tales and Society in Their Historical Context” (R); Ruth B. Bottigheimer, “From Gold to Guilt: The Forces Which Reshaped ‘Grimms’ Tales’” (R) **WA #7**

VI. Bluebeard . . . . versions, variations, interpretations

10/12  All texts in the section entitled “Bluebeard” (CFT 138-178)

10/14  Bluebeard discussion, continued

10/19  **in-class midterm**

VII. History, Gender, and the Telling of Tales (READ AHEAD – THESE TALES ARE LOOOOONG AND OFTEN NEED RE-READING)

10/21  Elizabeth Wanning Harries, “Fairy Tales about Fairy Tales: Notes on Canon Formation” (R); Marie-Jeanne L'Héritier, “The Discreet Princess or The Adventures of Finette” (R)

10/26  Marina Warner, “The Old Wives’ Tale” (CFT 309-317); Karen Rowe, “To Spin a Yarn: The Female Voice in Folklore and Fairy Tale” (CFT 297-308) **WA # 8**

10/28  Marie-Catherine d’Aulnoy, “The White Cat” (R)

11/2  Gabrielle-Suzanne de Villeneuve, “The Story of Beauty and the Beast” (R)
VIII. Beauty and the Beast (continued)
11/4 The introduction to the section entitled “Beauty and the Beast” and the texts by Beaumont, Straparola, Grimms, Carter (CFT 25-66)

11/9 Beauty and the Beast continued

IX. The Significance of Spinning . . . . an exercise in interpretation

11/16 the spinning discussion, continued WA # 9 due

X. Some (more) Classic Tales . . . . in multiple versions
11/18 Tatar’s introduction to the section entitled “Snow White” and the versions by Basile and the Grimm Brothers (CFT 74-89); Sandra M. Gilbert and Susan Gubar, “The Queen’s Looking Glass” (DBP 201-208 – please read THIS version)

11/20 PAPER DUE by 4:30 p.m. to my mailbox in 818 Van Hise (Friday; hard copy)

11/23 Tatar’s introduction to the section entitled “Cinderella” and Perrault’s “Donkeyskin,” the Grimm Brothers’ “Cinderella,” Jacobs’s “Catskin” (CFT 101-107; 109-125)


THANKSGIVING BREAK
11/30 The Merseyside Fairy Story Collective, “Snow White” (DBP 74-80); Jane Yolen, “The Moon Ribbon” (DBP 81-86); Anne Sexton, “Snow White and the Seven Dwarfs” (CFT 96-100)

IX. What hath Disney wrought? . . . . and how and why?
12/2 Naomi J. Wood, “Disney, Walt” (R); screening and discussing some excerpts on our own

12/7 Jack Zipes, “Breaking the Disney Spell” (CFT 332-352)

X. On our own . . . . living happily ever after
12/9 excerpts from Emma Donoghue, *Kissing the Witch* (R)

12/14 final discussion . . .

**Take-home final due in my mailbox in 818 VAN HISE (main office of the German Department, open 8:00-12:00 and 1:00-4:30) by 4:30 p.m. on Thursday, December 17.**

**SCHEDULING NOTE:** If you will miss class for religious observances during the semester, please inform me within the first two weeks in writing (email is fine) of the specific dates. I will gladly make arrangements with you for any work you may have to miss.

**ADDITIONAL NOTES:**

All written work must be submitted as hard copy (paper). No electronic submissions without specific permission in advance.

Graduate students should consult with me early in the semester regarding appropriate requirements for graduate credit.

The UW Writing Center offers assistance with writing and preparing papers and essay exams. You may attend classes, schedule individual appointments, or consult their useful website: [www.writing.wisc.edu](http://www.writing.wisc.edu/)

The work that you submit for our course must be solely your own. You should know and use proper citation practices, and please be aware that plagiarism rules also apply to material found on websites and in other electronic sources. If you have any questions, the UW Writing Center has good guidelines in the Writer’s Handbook on their website.

The website of the UW System's Women's Studies Librarian, Phyllis Holman Weisbard, is also a valuable resource: [http://www.library.wisc.edu/libraries/WomensStudies/http://womenst.library.wisc.edu/](http://www.library.wisc.edu/libraries/WomensStudies/http://womenst.library.wisc.edu/)

I wish to include fully any students with special needs in this course. Please let me know (early in the term) if you need any special accommodations in the curriculum, instruction, or evaluation procedures in order to enable you to participate fully. The McBurney Resource Center will provide useful assistance and documentation.

If you have questions about a grade, speak to me first. If the question is not resolved, speak with the Chair of the Department of Gender and Women's Studies, Professor Julie D'Acci, or the Associate Chair, Professor Christina Ewig. One of them will attempt to resolve the issue and inform you of the Appeals Procedure if no resolution is reached.

Attendance is required and will be taken at each class session. If you must miss a class session, please notify me IN ADVANCE (email is fine). YOU are responsible for getting notes and announcements from someone in the class for the session you missed and for checking Learn@UW for any materials from that session. Unexcused absences may result in a lower semester grade.

Course materials (with the exception of the books and reader) will be made available on our Learn@UW site. Announcements are on the home page of that site. We also have a class email-list: [GENWS417-1-F09@LISTS.WISC.EDU](mailto:GENWS417-1-F09@LISTS.WISC.EDU). Messages posted to this address will be sent to everyone in our class. It may be used for announcements, for questions, for continuing discussion, or for other purposes we agree upon.