



## CIEE Prague, Czech Republic

<b>Course Name:</b>	Interpretation of Czech Fairytales
<b>Course Number:</b>	LITT 3002/ ANTH 3002 PRAG
<b>Programs offering course:</b>	CES, CNMJ
<b>Language of instruction:</b>	English
<b>U.S. Semester Credits:</b>	3
<b>Contact Hours:</b>	45
<b>Term:</b>	Fall 2019

### **Course Description**

Fairytales are a significant part of human culture and contain a lot of information about the world around us as well as about ourselves. This information may be distorted, masked, deformed or hidden, which is why fairytales have been attracting attention of various fields of knowledge. There are various theories searching for the disguised meanings of fairytales and the significance which they contain and refer to.

This course seeks to introduce the area of Czech fairytales as a genre within its broader historical, geographical, and cultural context. Furthermore, it describes and surveys the changes in the approach to fairytales within the development of scholarship about them. The course presents historical, psychoanalytical, and philosophical interpretations, as well as anthropological or religious types of theories, but also biological and gender or feminist methods of their interpretation.

The course respects the connection of the fairytale to other folklore narrative forms like legends, fables and myths, but at the same time defines the fairytale as a specific genre. It touches upon the topics like ethical or moral principles in fairytales, gender and social roles, or historical and political influences to fairytale adaptations.

### **Learning Objectives**

By the end of this course the students will be able:

- to explain what the fairytale as a literary genre means, referring to the context of the European folklore tradition and to articulate what its main features and characteristics are
- to describe, critique, and compare the main schools and theories concerning fairy tales and utilize their different strategies of interpretation
- to apply the main concepts and definitions of particular schools when analyzing and interpreting the most common European or Czech fairytale motifs or topics
- to produce a complex interpretation of one fairytale story using one or more of the theoretical frameworks introduced within the course.

Students will be encouraged to perceive, analyze, and experience fairytales in creative and inventive ways and to improve their ability to lead critical discourse both in oral and written form.

### **Course Prerequisites**



There is no prerequisite required for this course. But students enrolling into this course should be aware of the fact that the course is not only on fairy tales but especially on the particular ways of analysis and interpretation. Thus, they should be ready to read not only many fairy tales but also quite a large amount of specific studies based on various fields (like folklore studies or psychology).

### **Methods of Instruction**

Methods of instruction include lecturing (using PowerPoint presentations), interactive teaching methods such as pair and group work, students presentations (using PowerPoint), class discussion based on readings and homework questions, film screenings, and a field trip.

### **Assessment and Final Grade**

1. Homework/Preparation + Class participation: 20%
2. Class Presentation: 10%
3. Midterm Presentation 15%
4. Midterm Test: 15%
5. Final Presentation + Paper: 20%
6. Final Test: 20%

### **Course Requirements**

#### **Homework/Preparation and Class Participation**

All students need to read the text assigned prior to each class to actively participate in class discussions. For every topic, questions on the reading will be posed by the lecturer to all students in advance so students must think through and write down their answers. Their written answers must be submitted one day prior to the class. By answering the questions in advance, students should develop and organize their thoughts, ideas, and opinions so that they can easily participate in class debate. Students are expected not only to write the answers in advance but they should be ready to answer the questions again in class, discuss the topic, pose relevant questions, make relevant comments, and defend their views. Preparation and active participation in class discussions will be assessed every class and will form the most important part of students final grade.

#### **Class presentation**

Every student is obliged to do one class presentation per semester. It is a short (5-10 min) presentation on a topic assigned by the lecturer, the purpose of which is to make a brief introduction to the theme of the lesson or to introduce some aspect of the theme more closely. Sometimes two students can cooperate on one presentation. The presentation consists of presentation slides and a brief handout for students.

#### **Midterm Presentation**

The midterm presentation is a team work effort of two or three students who share a topic. The form of the midterm presentation consists of an oral performance (15-20 minutes) supported by slides and a short handout distributed to students. The presentation or its



brief outline must also be sent to the lecturer the day before the day of the class. The students should demonstrate their abilities of analysis and application of theory; they must be also able to present the topic to the audience convincingly enough, to pose relevant questions, and defend their opinion.

### **Midterm Test**

The midterm test is a written test that examines students' knowledge and comprehension of the first part of the course (the test will include multiple choice, matching of right answers, and essay questions).

### **Final Presentation + Paper**

The final exam consists of two parts:

1. **In the oral part** (presentation) students will briefly introduce their final paper. The purpose is to share the ideas with other students and get feedback. Students should prove their ability to interpret a topic of their choice and lead a short debate.
2. **In the final paper** (an essay of 1,800-3,000 words), students should demonstrate mastery of the topics covered in the course. They must prove good organization, structure, and competence in writing. It must be well researched and referenced and must include a bibliography. In order to get the full credit, students must demonstrate evidence of independent research at an academic level, good ability in finding and selecting the texts most relevant to the topic, great organization, relevant arguments, and an independent, original point of view.

### **Final Test**

The final test is a written test examining students' knowledge and comprehension of the whole course (the test will include multiple choice, matching of right answers, and essay questions). More detailed instruction will be provided by the lecturer.

### **CIEE Prague Participation Policy**

Assessment of students' participation in class is an inherent component of the course grade. Students are required to actively, meaningfully and thoughtfully contribute to class discussions and all types of in-class activities throughout the duration of the class.

Students are responsible for following the course content and are expected to ask clarification questions if they cannot follow the instructor's or other students' line of thought or argumentation.

The use of electronic devices is only allowed for computer-based in-class tests, assignments and other tasks specifically assigned by the course instructor. Students are expected to take notes by hand unless the student is entitled to the use of computer due to his/her academic accommodations. In such cases the student is required to submit an official letter issued by his/her home institution specifying the extent of academic accommodations.

Class participation also includes students' active participation in Canvas discussions and other additional tasks related to the course content as specified by the instructor. If missing



a class, the student is expected to catch up on the class content and to submit well-reflected and in-depth contributions to Canvas discussions on the particular topic or reflections to the instructor to ensure that his/her absence from the class will not significantly affect his/her participation grade.

Students will receive a partial participation grade every three weeks.

**CIEE Prague Attendance Policy**

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Regular class attendance is required throughout the program, and **all absences are treated equally regardless of reason** for any affected CIEE course. Attendance policies also apply to any required co-curricular class excursions or events, as well as Internship.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

**Missing classes** will lead to the following penalties:

***90-minute semester classes:***

<i>Number of 90-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
<b>one to two</b> 90-minute classes	up to 10%	no penalty
<b>three</b> 90-minute classes	10.1–15%	reduction of the final grade by 3%
<b>four</b> 90-minute classes	15.1–17%	reduction of the final grade by 5%; <b>written warning</b>
<b>five</b> 90-minute classes	17.1–20%	reduction of the final grade by 7%; <b>written warning</b>
<b>six and more</b> 90-minute classes	more than 20%	automatic <b>course failure</b> and possible expulsion

***180-minute semester classes:***

<i>Number of 180-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
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<b>one</b> 180-minute class	up to 10%	no penalty
<b>two</b> 180-minute classes	10.1–20%	reduction of the final grade by 5%; <b>written warning</b>
<b>three and more</b> 180-minute classes	more than 20%	automatic <b>course failure</b> and possible expulsion

Persistent absenteeism (students approaching 20% of the total course hours missed, or violating the attendance policy in more than one class) will result in a written warning, a notification to the student’s home school, and possibly a dismissal from the program.

**Missing more than 20% of the total class hours will lead to a course failure, and potential program dismissal.** This is a CIEE rule that applies to all CIEE courses and is in line with the Participant Contract that each CIEE student signs before arriving on-site.

**Late arrival to class** will be considered a partial (up to 15 minutes late) or full (15 or more minutes late) absence. **Three partial absences due to late arrivals will be regarded as one full class absence.**

**Students must notify their professor and Program Coordinators (PC) beforehand if they are going to miss class for any reason** and are responsible for any material covered in class in their absence.

If missing a class during which a test, exam, the student’s presentation or other graded class assignments are administered, **make-up assignment will only be allowed in approved circumstances**, such as serious medical issues. In this case, the student must submit a local doctor’s note within 24 hours of his/her absence to the PC, who will decide whether the student qualifies for a make-up assignment. Doctor’s notes may be submitted via e-mail or phone (a scan or a photograph are acceptable), however **the student must ensure that the note is delivered to the PC.**

Should a truly **extraordinary situation** arise, the student must contact the PC immediately concerning permission for a make-up assignment. Make-up assignments are not granted automatically! The PC decides the course of action for all absence cases that are not straightforward. **Always contact the PC with any inquiry about potential absence(s) and the nature thereof.**

**Personal travel (including flight delays and cancelled flights), handling passport and other document replacements, interviews, volunteering and other similar situations are not considered justifiable reasons for missing class or getting permission for make-up assignments.**

**For class conflicts** (irregularities in the class schedule, including field trips, make-up classes and other instances), **always contact the Academic Assistant** to decide the appropriate course of action.

Course attendance is recorded on individual Canvas Course Sites. **Students are responsible for checking their attendance regularly to ensure the correctness of the records.** In case of



discrepancies, students are required to contact the Academic Assistant **within one week of the discrepancy date** to have it corrected. Later claims **will not** be considered.

CIEE staff does not directly manage absences at FAMU and ECES, but they have similar attendance policies and attendance is monitored there. Grade penalties may result from excessive absences.

### **CIEE Academic Honesty Policy**

CIEE subscribes to standard U.S. norms requiring that students exhibit the highest standards regarding academic honesty. Cheating and plagiarism in any course assignment or exam will not be tolerated and may result in a student failing the course or being expelled from the program. Standards of honesty and norms governing originality of work differ significantly from country to country. We expect students to adhere to both the American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will preside. Three important principles are considered when defining and demanding academic honesty. These are related to the fundamental tenet that one should not present the work of another person as one's own.

**The first principle** is that final examinations, quizzes and other tests must be done without assistance from another person, without looking at or otherwise consulting the work of another person, and without access to notes, books, or other pertinent information (unless the professor has explicitly announced that a particular test is to be taken on an "open book" basis).

**The second principle** applies specifically to course work: the same written paper may not be submitted in two classes. Nor may a paper for which you have already received credit at your home institution be submitted to satisfy a paper requirement while studying overseas.

**The third principle** is that any use of the work of another person must be documented in any written papers, oral presentations, or other assignments carried out in connection with a course. This usually is done when quoting directly from another's work or including information told to you by another person. The general rule is that if you have to look something up, or if you learned it recently either by reading or hearing something, you have to document it.

The penalty ranges from an F grade on the assignment, failure in the course to dismissal from the program. The Academic Director is consulted and involved in decision making in every case of a possible violation of academic honesty.

### **Weekly Schedule**

Week 1

#### **What is a fairy tale? Introduction to the Topic**

Features and borders of the genre. Folk tradition, folklore genres:  
Terms, concepts, definitions.

**Class 1** Intro to the course, intro to each other, class discussion.

**Class 2** Discussion on the film and on the reading. A field trip to

Vyšehrad.

Required reading for Class 2:  
Selected folk narratives. See Reader.

Film to see:

Till the Leaves Will Fall from the Oaks (DVD Fimfárum Jana Wericha, 2002).

Week 2

**Czech Fairytales in European Context**

Sameness vs. diversity. Diffusion and expansion or parallel evolution? (First collections, first classification, hypotheses, theories.)

**Class 1** Ancient roots of European fairytales. First national collections of fairytales and their specifics (lecture and debate). Discussion on readings (Russian and German fairytales and their specifics).

**Class 2** Review activity. Most famous Czech fairytales collection (lecture and debate). Discussion on readings (Czech fairytales and their specifics). Historical, political, social and other influences on fairytale forms (conclusion).

Required readings for Class 1:

Selected European fairytales ( The Juniper Tree, Frau Trude, Baba Yaga, Father Frost, The Three Golden Hairs, Long, Wide and Sharpeyes, Clever Manka, Prince Bayaya, Clever Princess, The Gypsy and the Priest). See Reader.

Week 3

Prologue:

Diffusion and expansion or parallel evolution? First classification of fairytales, first theories of origin.

**Fairytale and Society, Fairytale and World around Us**

Beliefs, habits, rituals. Social order, rules and breaking the rules. (Historical and anthropological view of fairytales.)

**Class 1** Students' summary of the sociohistorical studies, reflection and comparison.

**Class 2** Students' application of the sociohistorical terms and concepts to further texts. The lecturer's explication and conclusion.

Required readings for Class 1:

*The Fire Bird and the Red Fox*. See Reader.

Rohrich 1991, p. 57-73 or 73-92 or 92-111 (according to the lecturer's instruction). See Canvas and Reader.

**Required readings to Class 2:**

Basic terms and concepts of the topic (Class material – see Canvas)

Week 4	<p>Recommended reading:          Propp 1984, p. 100-115. See Canvas and Reader.  <b>Dreams, Drives and Desires.</b>          Jealousy, rivalry, repression, regression...          (Freudian look at fairytales.)</p> <p><b>Class 1</b> Intro to the topic (main Freudian concepts). Class analysis of the studies.  <b>Class 2</b> Class review and the lecturer’s summary of the basic concepts. Students’ application of the covered concepts to other fairytales (class activity).</p> <p><b>Required readings to Class 1:</b>          A short introductory material – see Canvas.          Grimm, J. and W.: <i>Hansel and Grethel, Little Red-Cap</i> See:  <a href="http://www.worldoftales.com/fairy_tales/Grimm_fairy_tales.html">http://www.worldoftales.com/fairy_tales/Grimm_fairy_tales.html</a>          Bettelheim 1991, p. 3-22, 159-166. See Canvas and Reader.  <b>Required readings to Class 2:</b>          Grimm, J. and W.: <i>Little Snow-white, Briar Rose, Cinderella</i>. See:  <a href="http://www.worldoftales.com/fairy_tales/Grimm_fairy_tales.html">http://www.worldoftales.com/fairy_tales/Grimm_fairy_tales.html</a></p>
Week 5	<p><b>Archetypal Experience.</b>          Archetypes and collective unconscious, individuation, amplification.          (Jungian approach to fairytales.)</p> <p><b>Class 1</b> Intro to the topic (main Jungian concepts). Group work with the studies.  <b>Class 2</b> Students Group <b>Presentation</b>. Summary and conclusion.</p> <p><b>Required readings to Class 1:</b>          A short introductory material – see Canvas.          Grimm, J. and W.: <i>The Dummling and the Three Feathers</i>. See  <a href="http://www.pitt.edu/~dash/grimm063.html">http://www.pitt.edu/~dash/grimm063.html</a>          Von Franz 1996, p. 46-69, 70-90, 91-113; one specified chapter from these three – according to the lecturer’s instruction. See Canvas and Reader.</p>
Week 6 Midterm Exam Period	<p><b>Midterm Test Week</b></p> <p><b>Class 1</b> Review workshop, instruction to Midterm Test and Midterm Presentations. Film screening.  <b>Class 2</b> Thursday <b>March 21: Midterm Test</b>. Discussion about midterm presentations. Film screening.</p> <p>No required readings.</p>

<p>Week 7 Midterm Exam Period</p>	<p>Films to see: <i>Reason and Luck, The Hat and the Little Jay Feather</i> (DVD Fimfárum 3, 2011).</p> <p>Crossing of Perspectives – Analysis, synthesis, application. <b>Midterm Presentations Week.</b></p> <p><b>Class 1 Midterm Presentations</b> (see Canvas for the presentation schedule). <b>Class 2 Midterm Presentations</b> (see Canvas for the presentation schedule).</p>
<p>Week 8</p>	<p><b>Required readings:</b> One Czech fairytale according to each student’s choice (= the topic of presentation). For more instruction see Canvas.</p> <p><b>Fairytale, Myth and Universal Human Topics</b> Temptation of the material world, the three epochs of human evolution, religious and mythological motifs in fairytales. (Anthroposophical interpretation of fairytales; existential, religious, mythological and spiritual relevance of fairytales.)</p> <p><b>Class 1</b> Students review of the studies, the lecturer’s explication of the anthroposophical concept. <b>Class 2</b> Context and connection (intro to Week 9 topic – watching film and reflection).</p>
<p>Week 9</p>	<p><b>Required readings to Class 1:</b> Heuscher 1974, p. 138-147, 195-204. See Canvas and Reader. Erben, K.J.: <i>Zlatovláska the Golden-haired</i>. See Reader.</p> <p>Film to see in Class 2: <i>Krabat, the Sorcerer’s Apprentice</i> by Karel Zeman, 1978</p> <p><b>Fairytales and the Other Side</b> Realm of Death. Borders and approaching the borders. Rites of passage, a shamanic aspect of fairytales. (Ritualistic theory on fairytales.)</p> <p><b>Class 1</b> Discussion on the film. Discussion on the readings. Intro to basic ritualistic concepts. The lecturer’s synthesis. <b>Class 2</b> Students application of the covered concepts. (film fairytale <i>The Seven Ravens</i>)</p> <p><b>Required readings to Class 1:</b> Erben, K.J.: <i>The Twins</i>. See Canvas and Reader. Propp 1984, p.124-146. See Canvas and Reader. Optional material – see Canvas.</p>

Week 10	<p>Film to see: <i>The Seven Ravens</i> by Alice Nellis, 2015</p> <p><b>Nature or Culture?</b>          Are fairytales reflecting or creating our gender and sexual roles? (Neo-Darwinian vs. feminist approach to fairytales.)          Fairytales around us. Modern renderings of fairytales, historical and social aspects of their perception.</p> <p><b>Class 1</b> Students' reflection of the feminist studies. Class debate on their historical and social context. Discussion on feminist issues in contemporary fairytale renditions.  <b>Class 2</b> Intro to basic Darwinian concepts. Reflection of the neo-Darwinian literary study, class debate on its relevance. Conclusion of the whole week topic.          (neo-Darwinian approach to fairytales)</p> <p>Required readings:          Barash and Barash 2005, p. 153-182. See Reader.          Dworkin 1974. See Reader or  <a href="http://radicalprofeminist.blogspot.cz/2010/08/andrea-dworkin-fairytales-from-her.html">http://radicalprofeminist.blogspot.cz/2010/08/andrea-dworkin-fairytales-from-her.html</a>          Pandolfo 2007. See Reader.</p>
Week 11	<p><b>Fairytale and Film.</b></p> <p><b>Class 1&amp;2</b> Czech fairytale film tradition. Political and ideological impact on film adaptations. (Introduction to Czech film fairytale history, a discussion on the shown passages.)          Watching a selection of excerpts. Collective reflection, comparison, conclusion.</p> <p>Required readings:          Erben, K. J.: Otesánek (Little Otik). See Reader.</p> <p>Film to see: <i>Three Nuts for Cinderella</i> by V. Vorlíček, 1973 or another according to class vote</p>
Week 12	<p><b>Class 1</b> Final review workshop.  <b>Class 2</b> Final Test.</p>
Week 13	<p><b>Class 1</b> Final presentations. Due date for final paper.</p>
Final Exam Week	<p><b>Class 2</b> End-of-course discussion</p>



## **Course Materials**

### **Secondary Sources:**

- Ashliman, D.L.: Folk and Fairy Tales. A Handbook. Greenwood Press 2004.
- Barash, Danielle P. and Barash, Nanelle R.: Madame Bovary`s Ovaries. A Darwinian Look at Literature, Delacorte 2005.
- Bettelheim, Bruno: The Uses of Enchantment: The Meaning and Importance of Fairy Tales. Penguin Group, 1991.
- Davidson, H. E., Chaudhri, A.: A Companion to the Fairy Tale. D.S. Brewer, Cambridge, 2003
- Dworkin, Andrea: Woman Hating. Dutton 1974 (chapter "The Fairy Tales", available at: <http://radicalprofeminist.blogspot.cz/2010/08/andrea-dworkin-fairy-tales-from-her.html>)
- Edgar, A., Sedgwick, P. (eds.): Cultural Theory. The Key Concept. Routledge 2008.
- Franz, M. von: Archetypal Pattern in Fairy Tales. University of Toronto Press 1997
- Franz, M. von: The Shadow and Evil in Fairy Tales. Shambhala Publications, Inc.1974
- Heuscher, Julius: A Psychiatric Study of Myths and Fairy Tales. Thomas, Springfield 1974.
- Luthi, M.: The European Folktale: Form and Nature. Indiana University Press 1982
- Propp, Vladimir J: Theory and History of Folklore. University of Minnesota 1984.
- Segal, R.A.: Jung on Mythology. Taylor and Francis Group 1998-
- Tatar, M.: The Hard Facts of the Grimms' Fairy Tales. Princeton University Press 1987
- Von Franz, Marie-Louise: Interpretation of Fairy Tales. Shambhala Publications, Inc. 1996.
- Walker, S.F.: Jung and Jungians on Myth. Routledge 2002
- Zipes, J.: The Irresistible FairyTale. The Cultural and Social History of a Genre. University Press 2012

### **Primary Sources – Books:**

- Erben, K. J., Němcová, B., Třebízský, V.B.: The Best of Czech Fairy Tales. Baset, Prague 2003.
- Erben, K. J., Němcová, B.: Czech Fairy Tales. Vitalis 2012.
- Grimms' Tales for Young and Old: The Complete Stories. Anchor 1983.
- Lomová, L.: The Greatest Czech Fairy Tales. Práh 2008.
- Werich, J.: Fimfarum. Baset Prague, 2001

### **URL Links:**

[http://www.worldoftales.com/Czechoslovak\\_fairy\\_tales.html](http://www.worldoftales.com/Czechoslovak_fairy_tales.html)



[http://www.worldoftales.com/Czechoslovak\\_folktales.html](http://www.worldoftales.com/Czechoslovak_folktales.html)

[www.worldoftales.com](http://www.worldoftales.com)

<http://www.gutenberg.org/files/2591/2591-h/2591-h.htm>

### Films

Fimfárum 2 by Vlasta Pospíšilová and Břetislav Pojar, 2006

Fimfárum 3 by Vlasta Pospíšilová and Kristina Dufková, 2011

Fimfárum Jana Wericha by Vlasta Pospíšilová and Aurel Klimt, 2002

Krabat, the Sorcerer's Apprentice by Karel Zeman, 1978

Little Otik by Jan Švankmajer, 2000

Proud Princess by Bořivoj Zeman, 1952 or Once There Was a King by Bořivoj Zeman, 1954 or Dařbuján a Pandrhola by Martin Frič, 1959

The Third Prince by Antonín Moskalyk, 1982

Three Nuts for Cinderella by Václav Vorlíček, 1973 or Three Veterans by Oldřich Lipský, 1983 or Lotrando and Zubejda by Karel Smyczek, 1996