



## **CIEE Global Institute – Berlin**

<b>Course name:</b>	German Fairy Tales: Grimm Brothers to the Present
<b>Course number:</b>	LITT 3003 BRGE
<b>Programs offering course:</b>	Berlin Open Campus, Berlin Global Internship, Berlin Global Architecture and Design
<b>Open Campus Track:</b>	Language, Literature and Culture
<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**

The course is an exploration of the nature of the German fairy tale as a literary genre and institution. We examine its historical origins in the late 18th century, its cultural significance for Germany, the formalistic elements and thematic features developed in the German fairy tale over time and its dissemination in literary and pop culture in our contemporary globalized world.

### **Learning Objectives**

This course will allow students the opportunity to:

- Understand the genre of the fairy tale in its broader cultural and historical context
- Develop critical thinking skills through analysis of works of fiction
- Make inter-cultural connections by examining German fairy tales as world literature
- Practice academic writing through essays on literary and historical topics
- Appreciate Berlin's role as a center of literary production in the genre of fairy tales.

### **Course Prerequisites**

None required; a college-level course in literature is helpful.

### **Methods of Instruction**

Lecture / discussion: guided close readings of the material (primary and secondary). Student response papers and essays. Site visits, where possible, to illustrate and inform the readings.

### **Assessment and Final Grade**

Students will be assessed according to the following criteria:

1. Participation: 20%
2. Group presentations: 25%



3. Response papers:	30%
4. Final research paper:	25%
TOTAL:	100%

## **Course Requirements**

### **Peer-Group Work**

As part of your participation grade, you will work in peer groups during several class sessions in order to prepare class discussions, work through assigned readings, prepare the weekly assignments, and assist one another in the paper-writing process. You will work in groups of 4 or 5. Group presentations will be prepared and presented during the final week of the course.

### **Response Papers**

Students will complete weekly response papers. These papers are approximately 450 words (double-spaced). You are asked to select one assigned reading, briefly(!) summarize it and then explain what you either liked or disliked about the reading (or both). In other words, tell me why you are responding to that particular reading.

### **Final Research Paper**

Students will engage in a primary theme of the course and select readings in order to advance a critical reading/analysis. This essay should be approximately 1800-2000 words, incorporate secondary literature, and follow the style guidelines of either the Modern Language Association or the Chicago Manual of Style. Any acts of plagiarism, intentional or otherwise, will result in a grade of zero for that assignment and may lead to expulsion from the program.

Incompletes: all incomplete work will receive no credit and cannot be made up. Students with verified medical or other absences may have opportunities to make up missing work according to CIEE policies.

## **Participation**

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.



**Attendance Policy**

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.

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.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1 content classes, or up to 2 language classes	Participation graded as per class requirements
10 – 20%	2 content classes, or 3-4 language classes	Participation graded as per class requirements; <b>written warning</b>

More than 20%	3 content classes, or 5 language classes	Automatic <b>course failure</b> , and possible expulsion
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### Weekly Schedule

NOTE: this schedule is subject to change at the discretion of the instructor to take advantage of current experiential learning opportunities.

#### **Week 1**

##### **Class 1:1 The Brothers Grimm in context [Origins]**

The Grimms are well known internationally for their collections of fairy tales, but they were more than mere curators of children's literature. This week is dedicated to the historical and cultural concept of their collection: the Romantic period's sensibilities they shared with their peers, nascent German nationalism, the Napoleonic Wars, and the rise of *Germanistik* as an academic discipline.

1) Introductions: What is a fairy tale? [Define a fairy tale.] Name salient features and characteristics of the fairy tale. Who tells fairy tales? Who are they addressed to? [What are the pragmatics of the fairy tale?]

2) Group/Peer work: Tell each other your favorite fairy tales ... the role of the *raconteur*

3) Who were the Grimms and what was their project?

The Grimms' Prefaces of 1812/15 and 1819

**Reading:** Aschenputtel/Cinderella, Rapunzel, Little Red Riding Hood/Little Red Cap, Hans My Hedgehog, The Tale About the Boy Who Went Forth to Learn What Fear Was, The Prince Who Feared Nothing, Brier Rose/Sleeping Beauty, The Brave Little Tailor, Tatar 1987.

**Class 1:2 Site Excursion 1:** The Brothers Grimm in Berlin (walking tour, Berlin Mitte, Tiergarten)

#### **Week 2**

##### **Class 2:1 The structure of a fairy tale [Formalizations]**

Using canonical fairy tales, we will explore the structure and formal composition of the fairy tale text.

- 1)
- 2) Peer work: worksheet on formal elements of the fairy tales \*HWM1\*
- 3) Formal elements, frame

Reading:

Propp (excerpt), Luthi (excerpt), Menninghaus (optional) (excerpt), Goethe

Response paper 1 due [Brief summary, i.e. what are the main points of the story/essay, your reaction to readings from 1:1]

**Class 2:2      More on formalism, also concerning its limitations**

- 1) Recap, formal elements
- 2) Peer work: Propp vs. Luthi ... Grimm/Goethe
- 3) Limits of formalism, Menninghaus

Reading:

The Frog-King, Mother Holle, The Seven Ravens, The Juniper Tree, King Thrushbeard, Tieck, Hoffmann, Freud (excerpt), C.G. Jung,

**Class 2:3      Site Visit: Firlefanfz Puppet Theater, Berlin Mitte**

**Week 3**

**Class 3:1      Fairy tales on the couch [Psychoanalysis]**

One of the reasons why the stories of the Brothers Grimm and other fairy tales have survived in culture for so many centuries is that they pack so much meaning into apparently simple stories. They are teaching tools for children, but they are also loaded with symbolic meaning for young and old alike. This week we will focus on the rich field of psychological interpretations of fairy tales, particularly as they pertain to family relationships.

- 1) Psychology and Literature (Freud, Jung)
- 2) Peer group: psychoanalyze your favorite fairy tale
- 3) Strengths / problems of psychological interpretation

Reading:

Bettelheim, Hansel and Gretel

Response paper 2 due (readings from class 2:2),

**Class 3:2      More on the cultururation process**

- 1) Recap previously assigned reading
- 2) Peer work, re-write the Hansel and Gretel story in today's terms
- 3) The Fairy Tale and its audience

Reading:

Snow White, The Bremen Town Musicians, The Robber Bridegroom, Rumpelstiltskin, Sweetheart Roland, Puss in Boots, Bluebeard, Zipes 1983, Zipes Obs, Zipes Disney, Zipes (Ch. 3, 2015).

**Week 4**

**Class 4:1      The Grimms go to Hollywood / Disneyfication [Commercialization]**

Most Americans first encounter the works of the Brothers Grimm in their kinder, gentler American form. Beyond comparing how similar stories teach children differently in these two cultures, we will look at the ideological implications of Disney vs. the Grimms.

- 1) Peer work: Disney vs. Grimm, your preference?
- 2) Snow White

Reading:

Weimar Fairy Tales (Oskar Maria Graf, Bela Balzacs), Kurt Schwitters

Response paper 3 due (readings from class 3:2)

**Class 4:2      More on pedagogical impulses in the German fairy tale**

- 1) Peer work: assess the fairy tale as a pedagogical tool
- 2) Walter Benjamin



Reading:

Anne Sexton, Transformations; Robert Darnton; Karin E. Rowe ("Feminism and Fairy Tales"); Marina Warner; Zipes (German Obsession). C. Bacchilega

Response paper 3 due (readings from class 4:1)

## Week 5

### **Class 5:1      A fairy tale ending? Gender, sexuality, and autonomy [Socio-historical perspectives/Means of production]**

Fairy tales invariably imply that the peasant can become a prince or princess, or that love will arrive on a beautiful white horse. But what else do these tales tell us about our choices and possibilities? In particular, fairy tales often dictate specific limitations on autonomy in realms of sexuality, gender and class. We will examine some fairy tales for their various implications for the concept of free will.

- 1) Peer work
- 2) Focus on socio-historical differences

Reading:

Zipes Utopia; Zipes (Ch. 6, 2015).

### **Class 5:2      Site Visit: Film Museum Potsdam / Babelsberg, Viewing of Dornröschen**

Response paper 4 due (from class 4:2)

### **Class 5:3      More on socio-historical (class struggle) interpretations and gender trouble**

- 1) Discuss readings from class 5:1
- 2) Peer work, analyze the film *Dornröschen* from a Zipian perspective
- 3) Final Research Paper preparation, discussion of themes

Reading:

J.R.R. Tolkien, *The Hobbit* (Ch. 5, "Riddles in the Dark"), "Fairy stories"; Gaiman, *Fairy Tales in Pop Culture*,

## Week 6

**Class 6:1 Fairy tales today [Globalization/Pop-Culture]**

The fairy tale lives on today: to conclude our course, we will read or view some modern fairy tales from post-reunification Germany and discuss how or if the role of the fairy tale has changed since the Romantic period.

- 1) Peer work: Grimms' Fairy Tales? Grimmness \*Zipes\*, The Fairy Tale, and Digital Media
- 2) Peer work preparation: Digital Group Presentation

Response paper 5 due (from class 5:3)

Reading:

Preparation to Complete Final Research Paper

**Class 6:2 Conclusion**

- 1) Review session / Research paper question and answer
- 2) Group presentations
- 3) Peer work: evaluate the strengths and weaknesses of this course

Final Research Paper due

**Readings**

**Primary Sources:**

Grimm, Jakob / Wilhelm, *The Complete Fairy Tales of the Brother Grimm*, 3rd Edition, Ed., Transl. by Jack Zipes, Bantam Dell: NY, 2003 (1987).

**Secondary Sources:**

Adorno, Theodor, *Prisms*, MIT Press: Cambridge, 1984 (1967), pp. 19-34; 229-241.

Benjamin, Walter, *Illuminations: Essays and Reflections*, ed. Hannah Arendt, Schocken Books: NY, 1968, pp. 83-109; 217-251.

Bettelheim, Bruno, "Fairy Tales as Ways of Knowing", in: *Fairy Tales as Ways of Knowing: Essays on Märchen in Psychology, Society and Literature*, ed. Michael Metzger and Katharina Mommsen, Peter Lang; Bern, 1981, pp. 11-20.

Bettelheim, Bruno, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, Random House: NY 1989 (1976), pp. 3-19; 159-166.



- Darnton, Robert, "Peasants Tell Tales: The Meaning of Mother Goose", in: *The Classic Fairy Tales: Texts, Criticisms*, ed. Maria Tatar, Norton: NY, 1999, pp. 280-291.
- Gilbert, Sandra and Gubar, Susan, "Snow White and Her Stepmother", in: *The Classic Fairy Tales: Texts, Criticisms*, ed. Maria Tatar, Norton: NY, 1999, pp. 291-297.
- Jung, Carl Gustav, "The Phenomenology of the Spirit in the Fairy Tale", in: *The Archetypes and the Collective Unconscious: The Collected Works of C.G. Jung*, Vol. 9, Part 1, Princeton Univ. Press: Princeton, 1981, pp. 207-254.
- Lüthi, Max, *The European Folktale: Form and Nature*, Indiana Univ. Press: Bloomington, 1986, pp. 1-36.
- Menninghaus, Winfried, *In Praise of Nonsense: Kant and Bluebeard*, Stanford Univ. Press: Stanford, 1999, pp. 160-208.
- Propp, Vladimir, *Morphology of the Folktale*, Univ. of Texas Press: Austin 1958, pp. 18-59.
- Rowe, Karin, "To Spin a Yarn: The Female Voice in Folklore and Fairy Tale", in: *The Classic Fairy Tales: Texts, Criticisms*, ed. Maria Tatar, Norton: NY, 1999, pp. 297-308.
- Tatar, Maria, *The Hard Facts of the Grimms' Fairy Tales*, Princeton Univ. Press: Princeton, NJ, 1987, pp. xiii-38; 58-84.
- Tatar, Maria, "Folkloristic Phantasies: Grimms' Fairy Tales and Freud's Family Romance", in: *Fairy Tales as Ways of Knowing: Essays on Märchen in Psychology, Society and Literature*, ed. Michael Metzger and Katharina Mommsen, Peter Lang; Bern, 1981, pp. 75-98.
- Tolkien, J. R. R., "On Fairy Stories", in: *The Monsters and the Critics and Other Essays*, ed. Christopher Tolkien, George Allen & Unwin: London, 1983, pp. 109-161.
- Warner, Marina, "The Old Wives' Tale", in: *The Classic Fairy Tales: Texts, Criticisms*, ed. Maria Tatar, Norton: NY, 1999, pp. 309-317.
- Zipes, Jack, *Fairy Tales and the Art of Subversion: the Classical Genre for Children and the Process of Civilisation*, Wildman Press: NY, 1983, pp. 1-12.
- Zipes, Jack, "The Grimms and the German Obsession with Fairy Tales", in: *Fairy Tales and Society: Illusion, Allusion and Paradigm*, ed. Ruth B. Bottigheimer, Univ. of Pennsylvania Press: Philadelphia, PA, 1986, pp. 271-85.
- Zipes, Jack, "Breaking the Disney Spell", in: *The Classic Fairy Tales: Texts, Criticisms*, ed. Maria Tatar, Norton: NY, 1999, pp. 332-352.



Zipes, Jack, *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales*, Rev. Edition, Univ. of Kentucky Press: Lexington, KY, 2002 (1979), pp. 146-179.

Zipes, Jack, *When Dreams Come True: Classical Fairy Tales and Their Tradition*, 2. Edition, Routledge: NY, 2007, pp. 1-31; 63-83.

Zipes, Jack, *Grimm Legacies: The Magic Spell of the Grimms' Folk and Fairy Tales*, Princeton Univ. Press: Princeton, NJ, 2015, pp. 78-108; 152-174.