



CIEE Global Institute - Copenhagen

Course name:	Literature and Life of Hans Christian Andersen
Course number:	LITT 2103 CPDK
Programs offering course:	Copenhagen Open Campus
Open Campus Track:	Language, Literature and Culture Track
Language of instruction:	English
U.S. semester credits:	3
Contact hours:	45
Term:	Spring 2019

Course Description

Hans Christian Andersen is a world-famous fairy tale writer. Andersens life was not easy, and many of his stories are inspired by real events. He liked to travel in Denmark and in Europe. His life is well documented in writing and photos. This course will give students insight into the society in 19th century Europe where he grew up. Students will study Andersen's life, his person and events that inspired him, and, not least, his fairy tales and the impact they have had. Students will visit his childhood home in Odense and sites relevant to his life in Copenhagen.

Learning Objectives

By participating in this course, you will:

- Examine the styles and genres of HCA's writing
- Trace the development of HCA's writing in historical context
- Evaluate how representations of HCA evolved in writing over the centuries
- Encourage comparative thinking about literary and creative processes across cultural boundaries.

Course Prerequisites

An introductory-level literature, critical theory, or gender and cultural studies course is helpful but not required

Methods of Instruction

Learning will involve in-class exercises, active reflection, discussion, readings, short lectures, and out-of-class activities that help you engage in the local culture on a deeper level.



Assessment and Final Grade

1. Book review	15%
2. Presentation	15%
3. Essay	25%
4. Final Exam	25%
5. Class Participation	20%
TOTAL	100%

Course Requirements

Book Review (1500 words excluding cited passages)

This paper must cite a maximum of 3 chosen passages from a novel. The 1125-2250 words include the passage word count.

Do a close analysis of these passages to illustrate an idea, theme, motif inherent to the novel. Each passage--which you must reproduce as evidence--must not be over 150 words.

Essay (1875-3750 words)

This essay must focus on a novel or an author of your choice that we have covered during this course. The topic and the title is your choice. The essay can be related to your presentation topic. Send me your title for approval before you begin your essay.

Group Presentation (15 mins per student – each student will be judged separately)

The presentation must be on one novel only and illustrate the students' ability to disseminate information, 'teach' the main elements of the novel to the class and lead discussion. You will be judged solely on your presentation – nothing to submit, comment on Canvas.

Final Exam

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>
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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; written warning
More than 20%	3 content classes, or 5 language classes	Automatic course failure, and possible expulsion

Weekly Schedule

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

Week 1 Orientation Week

Class 1:1 Introduction to the course “Literature and Life of Hans Christian Andersen.

Introduction to his life, his travelling and his writings. The teachers will introduce to all available material.

Week 2

Class 2:1 Andersen’s fairy tales and European literature.

This week we will focus on understanding Andersen’s place in European literary history. Andersen was not the first fairy tale writer in European literature. We will read some of the most famous fairy tales by Charles Perrault, The Grimm Brothers, E.T.A. Hoffmann as well as Hans Christian Andersen in order to study what Andersen learned from these writers and how he was different.



Jackie Wullfschlager: "Introduction. Hans Christian Andersen, 1805-2005" in *Fairy Tales*. A New Translation by Tiina Nunnally, Viking, Penguin Group, p. xv-xlvi

Class 2:2 Andersen's City

The teachers will offer participants a guided tour to Andersen's Copenhagen, the city he moved to when he was 14 years old and dreamt of an artistic career in the capital of Denmark.

Readings of fairy tales by Charles Perrault, The Grimm Brothers, E.T.A. Hoffmann and Hans Christian Andersen

Week 3

Class 3:1 Andersen's Odense and the romantic invention of childhood

This week we will visit Odense, the city Andersen was born in and the city of his childhood and early adult years. We will therefore study why childhood was so important in the romantic period in the first half of the 19th century European culture and how Andersen's sense of childhood is reflected in his fairy tales.

Class 3: 2 Guided tour of Hans Christian Andersen's Odense by Professor Johs. Nørregaard Frandsen

Johs. Nørregaard Frandsen: "Hans Christian Andersen's Life and Fairy tales" in *Hans Christian Andersen's Magic Trunk*. University Press of Southern Denmark 2015, p. 9-19.

Reading of Andersen's fairy tales on childhood and growing up: "Thumbelina," "The Little Mermaid", "The Ugly Duckling," "The Red Shoes," and "The Little Match Girl".

Due Date for Book Review

Week 4

Class 4:1 Andersen and modernity

Andersen had a keen eye for the transformation of European societies brought on by industrialization and urbanisation. In his great fairy tale "The Dryad" from 1868 Andersen depicts the sad fate of a wood nymph in Paris at the time of the Great Paris Exposition of 1867. What did Andersen think about life in big cities? We will suggest that Andersen associated modernity with alienation and anonymization, but also potential for new ways of life.



Reading list:

Jakob Stougaard-Nielsen: "The Idle Spectator". *Scandinavian Studies*. Society for the Advancement of Scandinavian Studies 2006, p. 128-156.

We will read Andersen's fairy tale "The Dryad" / "The Wood Nymph" together with a selection of his articles on the publishing press and engineering.

Due Date for Presentations

Class 4:2 Anderson's Creative Community

In this class students will visit the Bakkehus Museum to examine the literary culture and community of Denmark in the early 1800s.

Week Five

Class 5:1 Andersen and the sense of a self

Andersen never stops questioning the reader's sense of a stable identity. In many of his fairy tales he holds up a mirror for the reader so that she or he will ponder the great existential matter of how we form a sense of the self and how we negotiate our identity as gendered human beings. We will discuss what Andersen thought of himself and his art in relation to these questions.

Reading list:

Marina Warner: "The Danger in the Mirror" in *Phantasmagoria*. Oxford University Press 2006, 169-179.

We will read Andersen's fairy tales "The Steadfast Tin Soldier," "The Snow Queen," "The Shepherdess and the Chimney Sweep", "The Princess and the Pea," "The Emperor's new Clothes".

Class 5:2 HCA in Contemporary Copenhagen

In this class students will visit the Cultural Centre Assistens and examine the representations and narratives surrounding HCA in Copenhagen's cultural and tourism industry.

Due Date for Essay

Week Six

Class 6:1 Andersen as a great traveller in Europe



When he was in his home country, Denmark, Andersen always longed to travel. No Danish writer has travelled as much as Andersen. He found inspiration for many of his fairy tales abroad and we will discuss what Europe and the World at large meant to Andersen as a person and as a writer. We will try to related his desire for travelling with his love of writing and reading.

Reading list:

Sven Hakon Rossel: "Hans Christian Andersen: The Great European Writer" in *Hans Christian Andersen: Danish Writer and Citizen of the World* 1996, p. 1-60.

We will read chapters from Andersen's travelogues as well as his fairy tales which takes place in foreign countries like China, Italy and Switzerland: "The Nightingale," "The Shadow" and "The Ice Maiden".

Class 6:2 **Exam**

Readings:

Jackie Wullfschlager: "Introduction. Hans Christian Andersen, 1805-2005" in *Fairy Tales. A New Translation* by Tiina Nunnally, Viking, Penguin Group, p. xv-xlvi

Jakob Stougaard-Nielsen: "The Idle Spectator". *Scandinavian Studies*. Society for the Advancement of Scandinavian Studies 2006, p. 128-156.

Johs. Nørregaard Frandsen: "Hans Christian Andersen's Life and Fairy tales" in *Hans Christian Andersen's Magic Trunk*. University Press of Southern Denmark 2015, p. 9-19.

Marina Warner: "The Danger in the Mirror" in *Phantasmagoria*. Oxford University Press 2006, 169-179.

Sven Hakon Rossel: "Hans Christian Andersen: The Great European Writer" in *Hans Christian Andersen: Danish Writer and Citizen of the World* 1996, p. 1-60.

Reading of Andersen's works: "Thumbelina," "The Little Mermaid", "The Ugly Duckling," "The Red Shoes," and "The Little Match Girl", "The Steadfast Tin Soldier," "The Snow Queen," "The Shepherdess and the Chimney Sweep", "The Princess and the Pea," "The Emperor's new Clothes", "The Dryad" / "The Wood Nymph", "The Nightingale," "The Shadow" and "The Ice Maiden".

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