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### ENG 331: Studies in the Folk Tale and Classic Fairy Tale

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# CUNY School of Professional Studies

## **ENG 331: Studies in the Folk Tale and Classic Fairy Tale**

General Education

Flexible Core-C-Creative Expression

No pre- or co-requisites

### **COURSE DESCRIPTION**

Examines the development of folk tale from the oral form to what is known as the literary fairy tale (a tale never intended for children). Explores the global, historical and cultural origins of folk and fairy tales. Analyzes the universality of folk tales by examining the role that they play in the ethnography of diverse cultures. Traces the rise of the literary fairy tale from its origins in the oral folk tales to contemporary rewritings. Introduces diverse folk tales, literary fairy tales, critical essays, and films in order to come to a greater understanding of the complex cultural significance of folk and fairy tales.

### **FLEXIBLE CORE AREA AND LEARNING OUTCOMES-CREATIVE EXPRESSION**

Students will:

1. Gather, interpret, and assess information from a variety of sources and points of view.
2. Evaluate evidence and arguments critically or analytically.
3. Produce well-reasoned written or oral arguments using evidence to support conclusions.
4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
5. Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.
6. Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.
7. Demonstrate knowledge of the skills involved in the creative process.
8. Use appropriate technologies to conduct research and to communicate.

This course will address Learning Outcomes 1,2,3,4,5,6,8.

### **DISCIPLINE-SPECIFIC LEARNING OBJECTIVES**

- A. Classify the genres comprise folk and fairy tales;
- B. Apprise the movement from oral to written texts;  
Recognize that folk and fairy tales are complex literary creations not specifically targeted to children;
- C. Apply a variety of critical theories to the folk and fairy tales;
- D. Integrate the cultural contexts of ethnicity, race, gender and class with the societal function of the folk or fairy tale; and

- E. Create a discipline-specific research paper on folk and fairy tales incorporating refereed scholarship and using MLA conventions for presentation and the documentation of primary and secondary sources.

### REQUIRED TEXTS

This is a Zero Textbook Cost (ZTC) course. All required readings will be provided free of charge through the course site. Excerpts of the following are provided in .pdf format and electronically within Blackboard:

Carter, Angela. *The Bloody Chamber*. New York: Penguin, 1993.

ISBN-13: 978-0140178210 [list price \$14.00]

Classic Fairy Tales. Ed. Maria Tatar. New York: Norton, 1990.

ISBN-13: 978-0393972771 [list price \$17.74]

Secrets Beyond the Door: The Story of Bluebeard and His Wives. Ed. Maria Tatar.

Princeton: Princeton UP, 2006.

ISBN-13: 978-0691127835 [list price \$24.95]

### ASSIGNMENT POINTS

ASSIGNMENTS	POINTS
Short Response Essays (7 x 50)	350
Final Research Paper	280
Discussion Board Participation (20x14)	280
Reflections	90
Total	1000

### GRADING DISTRIBUTION

A	93-100 percent
A-	90-92.9
B+	87-89.9
B	83-86.9
B-	80-82.9
C+	77-79.9
C	73-76.9
C-	70-72.9
D	60-69.9
F	Below 60

## ASSIGNMENTS

*Response Essays:* The seven two-page response papers require students to identify and apply the fundamental concepts and methods of folklore studies, and articulate how meaning is created in folk and fairy tales and how experience is interpreted and conveyed. This assignment assesses LOs 4,5,6 and 8. Each response paper is worth a maximum of 50 points.

*Research Paper:* The formal final 6-8 page essay requires students to integrate and evaluate at least three secondary scholarly sources, and requires the use of discipline-specific vocabulary, indexing systems and morphology of the folktale. Students have to present their work in APA format for presentation, citation and documentation. This assignment assesses LOs 1,2,3,4,5,6,8. The research paper is due at the end of term and is worth a maximum of 200 points.

*Reflections:* The short three reflections ask students to think critically and globally about the material they are learning each week. Students will draw their reflections from lecture notes, critical scholarly readings and the discussion board postings. Students will have to address the significance and cultural importance of world folk tales, their analogues and evolution. This assignment assesses LOs 4,5 and 6. The reflection essays are worth a maximum of 90 points.

*Discussion Board:* Prompts posted to the discussion boards are intended to help students to identify the fundamental concepts and methods of folklore studies, as well as to participate in analyses of the lecture notes and critical readings. This assignment assesses LOs 4,5 and 8. Each Discussion Board Forum is worth a maximum of 20 points.

## ACCESSIBILITY AND ACCOMMODATIONS

The CUNY School of Professional Studies is firmly committed to making higher education accessible to students with disabilities by removing architectural barriers and providing programs and support services necessary for them to benefit from the instruction and resources of the University. Early planning is essential for many of the resources and accommodations provided. For more information, please see:

[Disability Services on the CUNY SPS Website.](#)

## ONLINE ETIQUETTE AND ANTI-HARASSMENT POLICY

The University strictly prohibits the use of University online resources or facilities, including Blackboard, for the purpose of harassment of any individual or for the posting of any material that is scandalous, libelous, offensive or otherwise against the University's policies.

Please see: ["Netiquette in an Online Academic Setting: A Guide for CUNY School of Professional Studies Students."](#)

## ACADEMIC INTEGRITY

Academic dishonesty is unacceptable and will not be tolerated. Cheating, forgery, plagiarism and collusion in dishonest acts undermine the educational mission of the City University of New York

and the students' personal and intellectual growth. Please see:  
[Academic Integrity on the CUNY SPS Website](#).

### TUTORING

CUNY SPS offers all students a variety of tutoring services, free of charge, both online and in person. Please see: [Tutoring](#).

### HELP DESK

For assistance with access to CUNY SPS and CUNY computing resources, please see the [Help Desk](#) website for contact details and semester hours.

### STUDENT SUPPORT SERVICES

If you need any additional help, please visit [Student Support Services](#)

### COURSE SCHEDULE

MODULE	REQUIRED READINGS	ASSIGNMENTS
<b>One:</b> Background	<ul style="list-style-type: none"> <li>• "Folklore in Oral Tradition"</li> <li>• Excerpts from <i>Morphology of the Folktale</i></li> <li>• Arne-Thompson Uter Classification System</li> </ul>	Discussion Board Essay
<b>Two:</b> The Folktale, Transmission and the Problems of Scholarship	<ul style="list-style-type: none"> <li>• Henige, D. P. (1971). Oral Tradition and Chronology [Electronic version]. <i>The Journal of African History</i>, 12(3), 371-389. Read the entire essay, paying close attention to the highlighted text.</li> <li>• Utley, F. L. (1961). Folk Literature: An Operational Definition [Electronic version]. <i>The Journal of American Folklore</i>, 74(293), 193-206. Read the entire essay, paying close attention to the highlighted text.</li> <li>• Elphinstone, D. Ed. (1910). <i>Folk Stories from Southern Nigeria, West Africa</i>. New York, NY: Longman Green and Co. Retrieved from (Read any three tales that involve a king).</li> </ul>	Discussion Board Essay

MODULE	REQUIRED READINGS	ASSIGNMENTS
<p><b>Three:</b> Perceptions of Childhood and the Evolution of the Oral Form</p>	<ul style="list-style-type: none"> <li>• Shavit, Z. (1998). The Concept of Childhood and Children's Folktales: Test Case-"Little Red Riding Hood". In M. Werner (Ed.), <i>The Classic Fairytales</i> (pp. 317-323). New York, NY: Norton.</li> <li>• Quarrell, Suzie. <i>Notes on The Concept of Childhood and Children's Folk Tales: Test Case—"The Little Red Riding Hood."</i> ENG331, Blackboard. 5 June 2015. Lecture</li> <li>• Werner, M. (1998). Introduction: Little Red Riding Hood. In M. Werner (Ed.), <i>The Classic Fairytales</i> (pp. 3-10). New York, NY: Norton.</li> <li>• Charles Perrault. "Little Red Riding Hood." (France)</li> <li>• Brothers Grimm. "Little Red Cap." (Germany)</li> <li>• Paul Delarue Ed. "The Story of Grandmother" (France)*</li> </ul>	<p>Discussion Board Essay</p>
<p><b>Four:</b> Sexual Symbolism and the Evolution of "Little Red Riding Hood"</p>	<ul style="list-style-type: none"> <li>• Orenstein, C. (Narrator). (2014). Little Red Riding Hood uncloaked [Online video]. Boston: YouTube.</li> <li>• Little Red Riding Hood: Sam the Sham &amp; The Pharaohs [Online video]</li> <li>• Avery, T. (Director). "Oh Wolfy" [Online video].</li> <li>• Max Factor Red Riding Hood Lipstick Advertisement 1953 (Note the "wolves" in the background)</li> </ul>	<p>Discussion Board Reflection #1</p>

MODULE	REQUIRED READINGS	ASSIGNMENTS
<b>Five:</b> Little Red Riding Hood and the Werewolf	<ul style="list-style-type: none"> <li>• de France, Marie. (n.d.). "Bisclavret" (E. Shoaf, Trans.). pdf.</li> <li>• Quarrell, S. Bisclavret. ENG331, Blackboard. September 2012. Lecture.</li> </ul>	Discussion Board Essay
<b>Six:</b> Disney and the Fairytale	<ul style="list-style-type: none"> <li>• Zipes, Jack. "Breaking the Disney Spell." <i>The Classic Fairy Tale</i>. Ed. Maria Tatar. New York: Norton, 1998. 1-11. Print. <i>Read closely making notes as you go. This is quite a dense essay and you will be asked to engage with most of it.</i></li> <li>• George Melies. "Cinderella." 1812</li> <li>• Walt Disney. "Puss in Boots." (1922 Silent film)</li> <li>• "Snow White." (1937 Trailer)</li> </ul>	Discussion Board Reflection #2
<b>Seven:</b> Snow White and Gender	<ul style="list-style-type: none"> <li>• Jacob and Wilhelm Grimm. "Little Snow White."</li> <li>• Lieberman, Marcia. "Some Day my Prince Will Come: Female Acculturation Through the Fairytale." <i>College English</i> 34.3 (1910): 383-95. Print.</li> <li>• Zipes, Jack. <i>Don't Bet on the Prince: Contemporary Feminist Fairytales in North America and England</i>. New York: Methuen, 1986. 1-34. Print.</li> </ul>	Discussion Board Essay

MODULE	REQUIRED READINGS	ASSIGNMENTS
<b>Eight:</b> Snow White Analogues	<ul style="list-style-type: none"> <li>• ATU Tale Type 709</li> <li>• Maria, the Wicked Step Mother, and the Seven Robbers (Sicilian 1870). From: Laura Gonzenbach, "Maria, die böse Stiefmutter und die sieben Räuber," <i>Sicilianische Märchen</i>, aus dem Volksmund gesammelt, vol. 1 (Leipzig: Verlag von Wilhelm Engelmann, 1870), no. 2, pp. 4-7.</li> <li>• Death of the Seven Dwarfs (Switzerland 1856). From: Ernst Ludwig Rochholz, <i>Schweizersagen aus dem Aargau</i>, vol. 1 (Aarau: Druck und Verlag von H. R. Sauerländer, 1856), no. 222, p. 312.</li> </ul>	Discussion Board Reflection #3
<b>Nine:</b> The Role of Food in Hansel and Gretel	<ul style="list-style-type: none"> <li>• Tatar, Maria. "Introduction to Hansel and Gretel." <i>The Classic Fairytales</i>. Ed. Maria Tatar. New York: Norton, 1998. 1-5. Print.</li> <li>• Quarrell, S. Notes on "Hansel and Gretel." ENG301, Blackboard. 7 Mar. 2012. Lecture</li> <li>• Brothers Grimm. "Hansel and Gretel" *versions for comparison 1812 and 1857. Note the changing role of the mother (Germany)</li> <li>• Bettelheim, Bruno. "The Struggle for Meaning." <i>The Uses of Enchantment: The Meaning and Importance of Fairytales</i>. New York: Vintage, 2010. 1-18. Print. .</li> </ul>	Discussion Board Final Paper annotated references and outline
<b>Ten:</b> Hansel and Gretel and Analogues	<ul style="list-style-type: none"> <li>• Zipes, Jack. "Breaking the Disney Spell." <i>The Classic Fairy Tale</i>. Ed. Maria Tatar. New York: Norton, 1998. Print. <i>Please read or reread pages 333 – 338</i></li> <li>• "Magic Flight." A. M. Bacon and E. C. Parsons, "Folk-Lore from Elizabeth City County, Virginia," <i>Journal of American Folk-Lore</i>, vol. 35, no. 137 (July - September 1922), pp. 280-81. (African American),</li> <li>• Lál Bádsháh, the Red King; or, the Two Little Princesses, Charles Swynnerton, <i>Indian Nights' Entertainment; or, Folk-Tales from the Upper Indus</i> (London: Elliot Stock, 1892), no. 81, pp. 330-42. (Indian).</li> </ul>	Discussion Board Essay

MODULE	REQUIRED READINGS	ASSIGNMENTS
<b>Eleven:</b> “Bluebeard” and the Wife as Transgressor	<ul style="list-style-type: none"> <li>• Charles Perraut. Bluebeard (AT 312). Andrew Lang, <i>The Blue Fairy Book</i>, 5th edition (London and New York: Longmans, Green, and Company, 1891), pp. 290-95. First published 1889 (France)</li> <li>• "Creation Stories and Foundation Myths." <i>World Religions Primary Sources</i>. 2007. N. pag. Detroit. Web. 12 July 2016.</li> <li>• Genesis. The Oremus Bible browser. February 10 2011</li> </ul>	Discussion Board Final Paper Draft
<b>Twelve:</b> “Bluebeard” and a Feminist Retelling	<ul style="list-style-type: none"> <li>• Carter, Angela. <i>Bloody Chamber and Other Stories</i>. London: Vintage, 1995. 1-100. Print.</li> <li>• Renfro, C. (1998). Initiation and Disobedience: Liminal Experience in Angela Carter's "The Bloody Chamber" <i>Marvels &amp; Tales</i>, 12(1), 82-94. (you will retrieve from the College library database j stor)</li> </ul>	Discussion Board Essay
<b>Thirteen:</b> “Bluebeard” and Analogues	<ul style="list-style-type: none"> <li>• “The Brahmin Girl Who Married a Tiger.” (ATU 312A) (India)</li> <li>• Joeseph Russo. Chapter, Language and Style of the Tales in “The Sicilian Folktales of Guiseppe Piré.” <i>The Collected Sicilian Folk and Fairy Tales of Giuseppe Pitré</i>, Volume 1. Eds Jack Zipes and Joseph Russo (See section 21, you may read all of it but focus closely on pages 10 – 13 and the critical views on the origins of the folktale)</li> <li>• “Don Firriulieddu.” Ed. Thomas Frederick Crane, <i>Italian Popular Tales</i> (London: Macmillan and Company, 1885), no. 76, pp. 241-42. (Italy)</li> </ul>	Discussion Board Final Paper Due

MODULE	REQUIRED READINGS	ASSIGNMENTS
<p><b>Fourteen:</b> The Function of Animal Folktales</p>	<ul style="list-style-type: none"> <li>• The Heart of a Monkey (Swahili, Africa). From: Andrew Lang, <i>The Lilac Fairy Book</i> (London: Longmans, Green, and Company, 1910), pp. 42-53.</li> <li>• The Monkey and the Crocodile (Indian Sub-Continent, Suka Saptati). From: <i>The Enchanted Parrot: Being a Selection from the "Suka Saptati," or, The Seventy Tales of a Parrot</i>, translated by B. Hale Wortham (London: Luzac and Company, 1912), story 67, pp. 117-120.</li> <li>• The Bear who Marries a Woman (North American Indian, Tsimshian). From: Franz Boas, <i>Tsimshian Mythology</i> (Washington, DC: United States Government Printing Office, 1916), p. 19.</li> <li>• The Woman who Became a Horse (North American Indian, Skidi Pawnee). From: George A. Dorsey, <i>Traditions of the Skidi Pawnee = Memoirs of the American Folk-Lore Society</i>, vol. 8 (Boston and New York: Published for the American Folk-Lore Society by Houghton, Mifflin, and Company, 1904), pp. 294-295.</li> </ul>	<p>Discussion Board Essay</p>