

IDS 2935: Fairy Tales and Identity

Quest 1: Identities

I. General Information

Class Meetings

- Spring 2023
- MWF period 6

Instructor

- Dr. Rori Bloom
- Office hours: Wednesday period 3 and Friday period 5
- 263 Dauer Hall; Tel. (352) 273-3769
- Please email me if you prefer to meet via zoom, and I will send you an invitation.
- ribloom@ufl.edu

Course Description

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Using approaches from literature, history, film studies, and gender studies, this course conducts a cross-disciplinary examination of fairy tales to discover how these stories dramatize the construction of human identities. We will analyze classic tales and contemporary adaptations of them in order to explore representations of human relationships: between princes and peasants, children and adults, men and women. Students will discover the historical contexts that produced classic European fairy tales, but they will also learn how contemporary cultural movements — including surrealism, environmentalism, and feminism — have repurposed fairy tales in innovative ways. Through close readings of fairy-tale texts and films as well as scholarly studies of them, students will learn that these familiar stories contain multiple meanings and offer myriad possibilities for reinterpretation. In this class, students will benefit from opportunities for face-to-face discussion and individualized feedback as they learn how to craft sound arguments supported by textual evidence.

Quest and General Education Credit

- Quest 1
- Humanities
- Writing Requirement (WR) 2000 words

This course accomplishes the [Quest](#) and [General Education](#) objectives of the subject areas listed above. A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.

Required Readings and Works

Required books for class and the recommended writing guide are available at the UF Bookstore. Other assigned readings will be available through Canvas. Students must be able to access the day's assigned reading during class either on a screen or on paper.

Required books:

Carter, Angela. *The Bloody Chamber and Other Stories*. New York: Penguin, 2015.

Perrault, Charles. *The Complete Fairy Tales*. Trans. C. Betts. Oxford: Oxford University Press, 2009.

All other readings and works will be available in Canvas.

Required Films: This course requires you to view two films. Jean Cocteau, *Beauty and the Beast (La Belle et la bête)*, Jacques Demy, *Donkeyskin (Peau d'âne)*.

Recommended Texts: *The Allyn & Bacon Guide to Writing*, 7th Ed, by JD Ramage, JC Bean, and J Johnson. Pearson-Longman, 2014.

Materials and Supplies Fees: n/a

II. Graded Work

Description of Graded Work

Assignment	Assignment Description	Purpose	Words	Grade
Participation in discussion section	See participation rubric below	Develop and present clear and effective responses to humanities questions in oral form	N/A	15
Discussion posts on scholarly articles	Read the article and answer a question from the study guide. (Twice for 5 points each: You will read all articles and be assigned 2 on which to post.)	Develop and present clear and effective responses to	100 (Does not count)	10

		humanities questions in written form	for Writing Requirement)	
Discussion posts on films	Watch film and answer a question from the study guide. (Twice for 5 points each)	Develop and present clear and effective responses to humanities questions in written	100 (Does not count for Writing Requirement)	10
Analytical Essay 1	Write a 1000 word essay comparing two versions of the same fairy tale in order to highlight the texts' (or text and film) treatment of identity while attending to historical context and aesthetic choices. Essays should have a strong thesis and persuasive use of textual evidence. This assignment partially fulfills the writing requirement.	Analyze and evaluate essential humanities questions.	1000	25
Analytical Essay 2	See Analytical Essay 1 This assignment partially fulfills the writing requirement.	See Analytical Essay 1	1000	25
Experiential Learning Element	A presentation by a UF librarian will familiarize students with the Baldwin Collection of Historical Children's Literature, especially holdings of first and rare editions of children's books, to show them what kinds of information may be gleaned from examining physical books instead of electronic editions. Students will be required to complete an assignment analyzing an illustration of a volume of fairy tales from the collection.	Connect skills developed in the course to other contexts.	One power-point slide. 100 words Does not count for writing requirement)	10
Final Reflection	Choose a fairy tale or fairy tale element (the representation of the family, the scary monster, the beautiful princess, the handsome prince, the wedding as happy ending, etc.) with which you were familiar before the course and explain how a reading, screening or discussion in the course changed your understanding of this aspect of fairy tales.	Connect course content to our own lives.	150 words (Does not count for writing requirement)	5
Total				100

Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

Grading Rubric(s)

Writing Assessment Rubric and Statements	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT (5points)	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE (5 points)	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT (10 points)	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE (3 points)	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.

MECHANICS (2points)	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.
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- The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.
- The instructor will evaluate and provide feedback before the end of the course on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization.
- WR course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course.

Participation Rubric

Participation will be assessed every 3 weeks out of 3 points.

Students who miss 2 or more discussions in a 3 week period automatically need improvement.

Students who miss 3 or more discussions in a 3 week period automatically receive a 0 for participation

Participation Rubric	High Quality (3)	Average (2)	Needs Improvement (1.5)
Informed: Shows evidence of having done the assigned work.	1	.5	.5
Thoughtful: Shows evidence of having understood and considered issues raised.	1	.5	.5
Considerate: Takes the perspective others into account.	1	1	.5

Discussion Post Rubric	Points
Thorough, on-point thoughtful take on the materials. Includes specific evidence.	5
Shows evidence of having understood and considered issues raised but lacks development or specific evidence	3-4
Does not show evidence of engagement with materials. Incomplete or poorly written	1-2
No submission.	0

III. Annotated Weekly Schedule

Readings indicated in blue are to be prepared for the day on which they appear. Assignments are indicated in red and are to be submitted on canvas BEFORE class on the day on which they appear

<p>Weeks 1 and 2 Topic: Fairy Tales and the Family: Childhood</p> <p>What do fairy tales say about the human condition, specifically the child’s role in the family and in the world, and how does the fairy tale present the passage from childhood to adulthood as a change in social or sexual status? How does historical context influence textual content? Class will present a general history of the fairy tale and discussions comparing classic and modern versions of fairy tales to analyze essential questions and present clear responses. Class will address theory and methodology of literary and cultural studies in critical readings of scholarly articles by Darnton and Bettelheim.</p>		
<p>9 January Introduction: Who was Mother Goose (Charles Perrault)?</p>	<p>11 January Perrault, <i>The Three Silly Wishes</i> (46-49) and Darnton, <i>Peasants Tell Tales</i> (15 pages)</p>	<p>13 January Perrault, <i>Little Thumb</i> (151-166); Bettelheim, <i>The Struggle for Meaning</i> (14 pages)</p>
<p>16 January MLK</p>	<p>18 January Tournier, <i>Tom Thumb Runs Away</i> (10 pages)</p>	<p>20 January Perrault, <i>Little Red Riding Hood</i> (99-103), Grimm, <i>Little Red Cap</i> and 3 other versions of <i>Red Riding Hood</i> (8 pages)</p>
<p>Week 3: Fairy Tales and Animals</p> <p>How do fairy tales examine the human condition through the presence of anthropomorphic animals? What human characteristics are analyzed through the figures of the wolf, the cat, the lamb, etc.? Class will identify, describe and explain the role of animals in fairy tales and fables to analyze essential questions and present clear responses. Class will address theory and methodology of literary and cultural studies in critical readings of scholarly articles by Bettelheim and Marin.</p>		
<p>23 January Bettelheim, <i>Red Riding Hood</i> (8 pages) Carter, <i>The Company of Wolves</i> (141-152)</p>	<p>25 January Perrault, <i>Puss in Boots</i> (115-126) Marin, <i>Power of Signs, Signs of Power</i> (10 pages)</p>	<p>27 January La Fontaine, <i>Fables</i> (selections: 6-8 pages)</p>

Weeks 4-5 Topic: Fairy Tales and National Identity: Versailles

How are fairy tales both an expression of universal questions about the human condition but also an expression of a specific time and place in history? Class will identify, describe and explain the role of the French court of Versailles under Louis XIV as a key historical context for fairy tales and discussions comparing various versions of Cinderella. Class will identify, describe and explain Walt Disney's role in the preservation and reinterpretation of fairy tales.

30 January Introduction to Versailles	1 February Préchac, Prince Peerless (17 pages)	3 February Murat, The Savage (16 pages)
6 February D'Aulnoy, The White Cat (23 pages)	8 February D'Aulnoy, The White Cat (24 pages) Preparation for Analytical Essay 1	

Weeks 5-6 Topic: Fairy Tales and Gender: Happily Ever After

How do fairy tales present gender and how do contemporary critics question this representation? Class will address theory and methodology of literary and cultural studies in critical readings of scholarly articles by Zipes and Jones.

		10 February Perrault, Cinderella (130-141) Zipes, Breaking the Disney Spell (22 pages) Discussion post on article due before class
13 February D'Aulnoy, Finette Cendron (14 pages)		

Weeks 6-7 Topic: Fairy Tales and Gender: Women Authors

Summary: In what ways has the fairy-tale genre been gendered feminine? Class will reconsider the history of women as authors of fairy tales and will address theory and methodology of literary and cultural studies in a critical reading of scholarly article by Harries.

	15 February Harries, Twice Upon a Time (13 pages) Villiers, Conversations on Fairy Tales (excerpts: 2 pages)	17 February D'Aulnoy, The Island of Happiness (18 pages) D'Aulnoy, Prince Sprite (Excerpts: 3 pages) Analytical Essay 1 due
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20 February EXPERIENTIAL LEARNING	22 February Experiential Learning Assignment due before class	
Weeks 7- 8: Fairy Tales and Gender: Beauty, Ugliness, Androgyny: How do fairy tales establish gender norms of physical presentation? Discussion of ideals of the importance of female beauty and the problem of androgynous heroines will facilitate clear and effective responses to essential questions in oral form. Class will address theory and methodology of literary and cultural studies in a critical reading of scholarly article by Jones.		
		24 February Perrault, Ricky with the Tuft (142-150) Bernard, Ricky with the Tuft (5 pages)
27 February Jones, Thoughts on Heroism (20 pages) Discussion post on article due before class	1 March Lhéritier, Marmoisan (15 pages)	3 March Lhéritier, Marmoisan (15 pages)
Week 9: Topic: Fairy Tales, Gender, and Sexuality: Married to a Monster 1 How do fairy tales explore human sexuality within the social institution of marriage? Class will address theory and methodology of literary and cultural studies in a critical reading of scholarly article by Tatar. Discussions comparing versions of Bluebeard will facilitate clear and effective responses to essential questions in oral form. Visit to a virtual exhibit will connect students to cultural content beyond the classroom.		
6 March Perrault, Bluebeard (104-114) Tatar, The Attractions of Bluebeard (15p) Discussion post on article due before class	8 March Sade, Faxelange (29 pages)	10 March Carter, The Bloody Chamber (1-46)
Weeks 10-12 : Topic: Fairy Tales, Gender, and Sexuality: Married to a Monster 2 How do fairy tales explore human sexuality within the social institution of marriage? Class will address theory and methodology of literary and cultural studies in a critical reading of scholarly article by Warner. Class will identify and analyze distinctive elements in the arts by examining how fairy tales manifest as texts and films. Discussions comparing versions of Beauty and the Beast will facilitate clear and effective responses to essential questions in oral form.		
20 March Apuleius, Cupid and Psyche (7 pages)	22 March D'Aulnoy, Gracieuse and Percinet (13 pages)	24 March D'Aulnoy, The Great Green Worm (25 pages)

27 March Beaumont, <i>Beauty and the Beast</i>	29 March Warner, <i>From the Beast to the Blonde</i> (8 pages) Carter, <i>The Tiger's Bride</i>	31 March Cocteau, <i>Beauty and the Beast</i>
3 April Cocteau, <i>Beauty and the Beast</i>	5 April Discussion of Cocteau, <i>Beauty and the Beast</i> Discussion post on film due before class	
<p>Weeks 12-14: Fairy Tales and Gender: The Abject Feminine How do fairy tales present gender and how do contemporary critics question this representation, especially of female passivity? Class will address theory and methodology of literary and cultural studies in a critical reading of scholarly article by Duggan. Class will identify and analyze distinctive elements in the arts by examining how fairy tales manifest as texts and films. Discussion of approaches to writing Analytical Essay 1 will facilitate clear and effective responses to essential questions in written form.</p>		
		7 April Perrault, <i>Griselda</i> (9-41)
10 April Perrault, <i>Donkeyskin</i> (52-77)	12 April Duggan, <i>Women Subdued</i> (17p.) Discussion post on article due before class	14 April Jacques Demy, <i>Donkeyskin</i>
17 April Jacques Demy, <i>Donkeyskin</i>	19 April Discussion of Jacques Demy, <i>Donkeyskin</i> Discussion post on film due before class	
<p>Weeks 14-15: Conclusion: After taking this class, how do you see fairy tales in a new way? Final reflection will allow students to become aware of personal biases and intellectual development.</p>		
		21 April Conclusion Final Reflection due before class
24 April Preparation of Analytical Essay 2	26 April Preparation of Analytical Essay 2	
Analytical Essay 2 due before noon on Monday May, 1		

IV. Student Learning Outcomes (SLOs)

At the end of this course, students will be expected to have achieved the [Quest](#) and [General Education](#) learning outcomes as follows:

- **Content:** *Students demonstrate competence in the terminology, concepts, theories and methodologies used within literary and cultural studies.* Students will identify, describe and explain the means by which fairy tales provide multiple perspectives on the human condition, especially on familial, national and gender identity. At the same time, they will develop an understanding of history and theory in order to engage with essential questions in the humanities. Students will communicate knowledge thoughts and reasoning via class participation, discussion posts, and analytical essays.
- **Critical Thinking:** *Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within literary and cultural studies.* Students will analyze, evaluate and reflect critically on how fairy tales expose issues of human identity by applying theories and methodologies learned in lecture and through reading of scholarly articles. Students will analyze ideas, issues, and evidence in class participation, discussion posts, and analytical essays.
- **Communication:** *Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to literary and cultural studies.* Students will develop and present clear, organized, supported and effective oral and written responses. Students will develop oral communication competency in class discussion and written competency in discussion posts, analytical papers and final reflection.
- **Connection:** *Students connect course content with meaningful critical reflection on their intellectual, personal, and professional development at UF and beyond.* Students will connect course content with cultural resources outside of the course through watching films and exploring online resources including virtual visits to Versailles and the French National Library. These connections will be expressed in graded discussion posts and the assignment accompanying the experiential component of the class (virtual visit to French National Library exhibit on fairy tales). Students will connect course content to their own experiences by examining their own intellectual development, specifically the evolution in personal beliefs around human identity as represented in fairy tales, in their final reflection paper.

V. Quest Learning Experiences

1. Details of Experiential Learning Component

Students will visit a virtual exhibit on fairy tales at the National Library of France (http://expositions.bnf.fr/contes/enimages_us/salle1/index.htm). This virtual exhibit contains images of manuscripts and rare books as well as a wealth of book illustrations from the library's extensive collections. The exhibit is accompanied by detailed explanations of the history of the fairy tale and the genre's various manifestations in print culture. This experience should encourage students to connect oral and written analysis performed in class with broader presentations of the subject matter by important cultural institutions such as libraries and museums, including through their online resources. Each student will be assigned one of five virtual rooms to visit and must present on a powerpoint slide:

a)one thing (idea, motif) from class that is confirmed by the exhibit b)one new thing (idea, motif) learned about fairy tales in the exhibit (4 points) c)a favorite image and its title/artist.

2. Details of Self-Reflection Component

Students will choose a fairy tale or fairy-tale motif (the representation of the family, the scary monster, the beautiful princess, the handsome prince, the wedding as a happy ending, etc.) with which they were familiar before the course and explain how a reading, screening or discussion in the course changed their understanding of this aspect of fairy tales. This assignment should encourage students to reexamine biases and reflect on intellectual development. These reflections will be submitted in writing but may also be shared if student desires in last discussion section meeting.

VI. Required Policies

Attendance Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code

(<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center:

<http://www.counseling.ufl.edu/cwc/Default.aspx> , 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

