

## Term Information

Effective Term Autumn 2022

## General Information

Course Bulletin Listing/Subject Area German  
Fiscal Unit/Academic Org Germanic Languages & Lit - D0547  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 2254.02  
Course Title Grimms' Fairy Tales and their Afterlives  
Transcript Abbreviation GrimmsFairyTalesDL  
Course Description Working to understand the meaning and the enduring appeal of one of Germany's greatest successes in the realm of cultural exportation—the Grimms' fairy tales, a book whose circulation figures are exceeded in Western culture only by those of the Bible. To explore their reach, we will also compare them to their adaptations in literature and film, from dark to Disney. (Online version of 2254.01)  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? Yes  
Is any section of the course offered 100% at a distance  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Always  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions Not open to students with credit for 2254 or 2254.01  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 16.0501  
Subsidy Level General Studies Course  
Intended Rank Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

General Education course:

Literature; Literary, Visual and Performing Arts

## Course Details

### **Course goals or learning objectives/outcomes**

- Students analyze, interpret, and critique significant literary works.
- Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.
- Students investigate the cultural context and composition of the Grimms' fairy tales, and explore and apply a variety of interpretive and critical approaches to them.
- By comparing the Grimms' tales to adaptations from other cultural moments, students gain an understanding of the relationship between history, culture, and artistic production, including in their own time and place.

### **Content Topic List**

- What is a Fairy Tale, and Who were the Grimms?
- Cultural Specificity of Fairy Tales and the Question of Ownership: The Grimms' Tales
- Modernist Fairy Tales
- Contemporary Literary and Screen Adaptations

### **Sought Concurrence**

No

## Attachments

- German 2254-02\_asc-distance-approval-cover-sheet.pdf: DL approval from ODE  
*(Other Supporting Documentation. Owner: Miller, Natascha)*
- G\_2254\_InPerson\_SP20syllabus.pdf: syllabus - inPerson version  
*(Syllabus. Owner: Miller, Natascha)*
- German 2254-02\_rev\_DL\_syllabus.pdf: syllabus - DL revised  
*(Syllabus. Owner: Miller, Natascha)*

## Comments

- 11/15/21 as requested, the revised 2254.02 Syllabus is attached. Thank you!  
10/18/21 Checked current GE. Thank you. I am also submitting the In-Person German 2254.01 shortly.

German 2254 has already been rolled over for AU 2022. We would like to add the .01 to the existing 2254 in-person course number to indicated that it is the in-person version of 2254 since we are now submitting this request for an online version of the course to be numbered 2254.02 *(by Miller, Natascha on 11/15/2021 02:53 PM)*

- See panel feedback sent by M Hilty on 10-25-21 *(by Vankeerbergen, Bernadette Chantal on 10/25/2021 05:38 PM)*

**COURSE REQUEST**  
2254.02 - Status: PENDING

Last Updated: Holub,Robert Charles  
11/15/2021

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Miller,Natascha	10/05/2021 11:16 AM	Submitted for Approval
Approved	Holub,Robert Charles	10/05/2021 11:58 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	10/18/2021 11:55 AM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	10/18/2021 12:03 PM	ASCCAO Approval
Submitted	Miller,Natascha	10/18/2021 01:19 PM	Submitted for Approval
Approved	Holub,Robert Charles	10/18/2021 01:54 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	10/25/2021 05:38 PM	College Approval
Submitted	Miller,Natascha	11/15/2021 02:53 PM	Submitted for Approval
Approved	Holub,Robert Charles	11/15/2021 05:49 PM	Unit Approval
Pending Approval	Vankeerbergen,Bernadette Chantal	11/15/2021 05:50 PM	College Approval

## German 2254.02 DL Grimms' Fairy Tales and their Afterlives • Online

<b>Instructor:</b>	Dr. Kevin A. Richards	<b>Call #:</b>	21091
<b>Office:</b>	Carmenzoom	<b>Type:</b>	Online • 3 Cr. Hrs.
<b>Office hrs.:</b>	WF 8-10 & by appt.	<b>Contact:</b>	richards.113@osu.edu

### Course Description:

In the present course, we will be trying to understand the meaning and the enduring appeal of one of Germany's greatest successes in the realm of cultural exportation – a book whose circulation figures are exceeded in Western Culture only by those of the Bible, namely, **Grimms' fairy tales**. This will mean asking a series of interlocking questions. How did the fairy tales come about? What were the aims of their compilers? How do the tales play to those aims? How do they exceed them? How do the tales tend to work structurally? What have their social and psychological impacts been?

Lectures will begin with those well-known tales and as we uncover their histories and their political and social influences we'll be delving into the lesser-known tales, the development of theoretical and psychological approaches and their enduring impact their transformations have left on popular culture.

### GE Information (Literature)

**Goals:** students evaluate significant texts to develop capacities for aesthetic and historical response and judgement; interpretation and evaluation; and critical listening, reading, viewing, thinking, and writing.

#### Expected Learning Outcomes:

1. Students analyze, interpret and critique significant literary works.
2. Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.

### GE Information (Literary, Visual, or Performing Arts)

#### Goals and Expected Learning Outcomes:

Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally informed understanding.

*Expected Learning Outcomes:*

- 1.1: Successful students are able to analyze and interpret significant works of design or visual, spatial, literary or performing arts.
- 1.2: Successful students are able to describe and explain how cultures identify, evaluate, shape, and value works of literature, visual and performing art, and design.
- 1.3: Successful students are able to evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior
- 1.4: Successful students are able to evaluate social and ethical implications in literature, visual and performing arts, and design

Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.

*Expected Learning Outcomes:*

2.1: Successful students are able to engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.

2.2: Successful students are able to critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

By analyzing fairy tales and the way that their telling changes over time, students will explore how literary form affects meaning; how the values of a society are expressed in and challenged by literature; and how the media and social functions of storytelling affect stories and their meanings. Reflection and discussion exercises will encourage students to reflect on their own and others' experiences reading and viewing fairy tales. Finally, by producing a modern adaptation of a fairy tale, students will transform their knowledge and reflection about fairy tales and their history into their own artistic product and social commentary.

### **Course Materials (Required Texts)**

The texts will be provided in pdf format available on Carmen. Audiobook versions of the texts are also available from online retailers. Mini- lectures are available as closed-captioned videos and as transcripts. All films are closed captioned and available through the Secured Media Library: <https://drm.osu.edu/media/>

### **Course Technology**

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** [8help@osu.edu](mailto:8help@osu.edu)
- **TDD:** 614-688-8743

### **Technical skills necessary for online courses**

- Basic computer and web-browsing skills
- Navigating Carmen
- For Office Hours: Carmenzoom - text, audio, and video chat
- Collaborating in Carmenwiki
- Recording, editing, and uploading video

## Necessary Equipment

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed
- Microphone: built-in laptop or tablet mic or external microphone

## Necessary Software

- [Microsoft Office 365 ProPlus](#) All Ohio State students are now eligible for free Microsoft Office 365 Pro Plus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.
- Students can access Word, Excel, PowerPoint, Outlook, and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
- Office 365 is installed within your Buckeyemail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

## Grading and faculty response

Your performance will be based on the completion of module quizzes, discussions, video and insight assignments, essays, and a final project. See below for details on each category and grading scale.

### Quizzes (20%)

Along with ungraded practice quizzes (15 questions, retakes, no time limit), each module will have one End-of-Module graded quiz (10 questions in 20 minutes, 1 attempt) to test your knowledge and understanding of the materials. The three non-graded self-check quizzes are designed to assist you in checking your mastery of the lecture material and preparing you for the End-of-Module quiz. Questions for the End-of-Module quizzes are randomly drawn for each student from a question bank (50+ questions) that incorporates the lecture, film, and reading material for that week.

### Discussions (10% of Assignment Grade)

Each five-week section will include at least one discussion on a continuing theme from the lecture, reading(s), and film materials. These discussions are designed to help you reflect upon your own viewpoint as well as engage with your classmates' perspectives. It is expected that you post at least 3 times per week (during discussion weeks) with **a minimum of 3 sentences, with substantial content** (not parroting, adulating, but providing a perspective and commenting on the original post and other responses) to receive full credit.

### Video Responses and Insight Activities & Peer Reviews (15%)

In every five-week section, you will have two assignments that include video (min. 1 minute), insight assignments (min. 1 page 250+ words), and demonstrated engagement in a discussion facilitated through three peer reviews of your submission and of other student submissions. Assignments are designed to encourage you to critically explore how the social and historical impact of individuals, events, and ideas are relevant to your world today, while the peer reviews connect you and your ideas to other students.

- **Video Responses** ask you to present your impression, interpretation, or work to other students in an audio-visual format (min. 1 minute). This puts a face to your fellow classmates and allows for you to work to practice your oratory skills.
- **Insight Activities** ask you to analyze and engage with the process that is the week's focus (min. 1 page, 250+ words) by collecting, editing, or adapting the tales. By presenting the stories in new genre or medium or for a new audience, you will gain insight into how fairy tales are constructed, develop a deeper appreciation for the work of authors, editors, and artists.
- **Peer Reviews** allow you to see how other people approach the assignment, engage in meaningful discussion with them about your insights and process, as well as encounter their perspectives and ask questions on their process. Peer reviews follow the same guidelines as discussion posts and responses with a minimum of three sentences with substantial content (no parroting, empty adulation, but providing a perspective and commenting on the student's submission)

## Essays (30%)

You will produce two short writing assignments to provide you the opportunity to analyze the texts discussed in class, both relating them to the cultural contexts discussed in the course and reflecting on their own, culturally specific response.

- The first essay is a comparative essay that focuses on understanding the transformations that texts go through depending on their audiences and social-historical context.
- The second essay asks students to identify several structural elements and to interpret the text from these in how it informs and engages with contemporary issues.

## Final Project: (25%)

The final project consists of an adaptation of a fairy tale to the student's contemporary world that includes both a revised tale and a secondary paper that provides an explanation for the alterations in figure, setting, genre, medium, etc. The form of the final project can be written, audio-visual (video), artistic (other form than the other two), or an alternative project based on an idea that the student pitches and receives approval for. Every project will include the secondary paper that explains the project, the alterations, and its relevance. The basic formatting guidelines for each are as follows:

- **Written paper** (800-1000 words, ca. 4-5 pages – includes both tale (no length requirement) and 2-3 pages (min. 500 words) of explanation/analysis,
- **Video presentation** (2–3-minute video with 2+ page explanation (min. 500 words),
- **Artistic product** (Sample of product with 2+ page explanation (min. 500 words), or
- **Alternative project** (Sample of project with 2+ page explanation (min. 500 words).

## Late Assignments:

Assignments that are uploaded late will be deducted 5% for each day they are overdue for up to five days. After this point, a zero will be assigned. Accommodations can be made with appropriate documentation.

## Distribution

## Grading Scale

Quizzes (20%)	A 93-100%	C+ 78-79%
Discussion (10%)	A- 90-92%	C 73-77%
Video, Insight Assignments & Peer Reviews (15%)	B+ 88-89%	C- 70-72%
Essays (30%)	B 83-86%	D 63-69%
Final Project (25%)	B- 80-82%	E 0-62%

## Faculty feedback and response time

### Grading and Feedback

For weekly assignments, you can generally expect feedback within **7 days**. Essay and Final Project grades may take up to **14 days**.

### E-mail

I will reply to e-mails within **24 hours Monday through Friday (excepting holidays)**.

### Discussion board

I will check and reply to messages in the discussion boards every **24 hours Monday through Friday (excepting holidays)**.

## Attendance, participation, and discussions

### Student participation requirements

Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Logging in: AT LEAST ONCE PER WEEK**

Be sure you are logging in to the course in Carmen each week, including weeks with holidays or weeks with minimal online course activity. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.

- **Participating in discussion assignments/peer reviews: 3+ PER WEEK**

As participation, each week you can expect to post at least three times as part of our substantive class discussion on the week's topics or to complete three peer reviews.

- **Office hours: OPTIONAL**

Office hours are held live for students who would like to meet with me. If you cannot talk during my regularly scheduled office hour, please contact me to arrange an alternate meeting time.

## Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation.
- **Tone and civility:** Let us maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Miscommunication occurs easily online.
- **Citing your sources:** When we have discussions, please cite your sources to back up what you say. (For course materials, list at least the title and page numbers. For online sources, include link.)
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

## Other course policies

### Academic Integrity Policy

#### Policies for this online course

- **Quizzes and exams:** You must complete the graded quizzes and final exam by yourself, without any external help or communication.
- **Written assignments:** Your written assignments, including discussion posts, should be your own original work. In the essays, you should follow MLA style to cite the ideas and words of your research sources.
- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you have explored in previous courses, please discuss the situation with me.
- **Falsifying research or results:** All research you will conduct in this course is intended to be a learning experience; you should never feel tempted to make your results or your library research look more successful than it was.
- **Collaboration and informal peer-review:** While study groups and peer-review of major written projects is encouraged, remember that comparing answers on a quiz or assignment is not permitted. If you are unsure about a situation, please feel free just to ask ahead of time.

## Ohio State's academic integrity policy



It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

## Copyright disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

## Statement on title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu)

## Semester Plan

Modules are to be completed weekly and consist of readings/films

- 3 Lectures (Two on Readings, One on Film)
- 3 ungraded self-check quizzes (for each Lecture)
- 1 assignment or discussion per week
- 1 graded end-of-module quiz

Weekly topics and specific assignments are indicated below.

### **Week I: Once Upon a Time (8/24-8/29)**

- Readings: Syllabus, Grimms' #21 Cinderella, *Ashputtle or the Mother's Ghost*, Hartland “Notes on Cinderella” *Cinderella: A Case Book*
- Film: Diverse Clips from *Cinderella* Films
- Lecture 1a: A New History of Fairy Tales
- Lecture 1b: Cinderella and Fairy Tale Magic
- Lecture 1c: The Problematic Popularity of Disney's *Cinderella*
- Video Response I: *Introductions – My Favorite Fairy Tale*

### **Week II: The Popular Tales (8/30-9/5)**

- Readings: Grimms' #53 Little Snow White, #15 Hansel & Gretel, #50 Briar Rose, #26 Little Red Cap, #55 Rumpelstiltskin, #1 The Frog King or Iron Henry, Luethi “Meaning and Form” & “The Style of the Fairy Tale”
- Film: Diverse Clips from *Snow White and the Seven Dwarves* (1937), Gilbert & Gubar “Snow White and her Wicked Stepmother” *The Classic Fairy Tales*
- Lecture 2a: Tales of Child Abandonment
- Lecture 2b: Marriage and Maidens
- Lecture 2c: What's A Prince Worth – A First Glance at Disney Revisionism
- Discussion I: Identifying the Elements of a Fairy Tale

### **Week III: The Oral Tradition of Myth & Folklore (9/6-9/12)**

- Readings: Excerpts - Sturluson “The Mythology of the Edda”, Byock “The Saga of the Volsungs”, Ryder “The Song of the Nibelungs”, Crawford “Brunhilds Helreid”, Grimms' #2 Cat and Mouse in Partnership, #58 The Dog and Sparrow, #115 The Maid of Brakel, #121 The Prince Who Feared Nothing, #5 The Wolf and the Seven Young Kids, Zipes “Introduction” *Fairy Tale as Myth, Myth as Fairy Tale*

- Film: *The Lord of the Rings: The Fellowship of the Ring* (2001)
- Lecture 3a: Myths & Legends: Germanic Oral Traditions
- Lecture 3b: Folk Tales & Fables: Folk Wisdom
- Lecture 3c: Friendship and Utopia in *The Fellowship of the Ring*
- Insight Assignment I: Let's Bake a Hero – Examining Social Values.
- **Week IV: Literary Origins (9/13-9/19)**
- Readings: Elias “The Civilizing Process”, Straparola’s “Night Eleven – Constatino Fortunato”, “Night Two – Pig King”, Basile’s “The Cinderella Cat”, “Sun, Moon and Talia”, “Nennillo and Nennella”, Perrault’s “Sleeping Beauty in the Woods”, “Little Red Riding Hood”, D’Aulnoy’s “Finette Cendron”, Villeneuve’s “Beauty and the Beast”, Bottingheimer “A New History” *Fairy Tales: A New History*
- Film: *The Tale of Tales* (2015)
- Lecture 4a: The Rise Tale - Italian Innovation
- Lecture 4b: The Child’s Tale - French Moralism
- Lecture 4c: Agency and Disillusionment in *The Tale of Tales* (2015)
- Essay I Assigned: Transformations
- **Week V: Review (9/20-9/26)**
- Live Workshop Session I: Writing your Essay, Literature and Film Analysis
- Live Workshop Session II: Analysis I – Social-Historical Comparison of Fairy Tales with Examples
- Essay I Due
- **Week VI: The Grimms and German History (9/27-10/3)**
- Readings: Zipes “Once There were Two Brothers named Grimm” *The Complete Grimms Fairy Tales*, Goethe’s “The Elf King”, HC Andersen’s “The Little Matchstick Girl”, Hoffmann “The Nutcracker and the Mouse King”, Lask “The Boy Who wanted to Fight with a Dragon”, Ringelnatz “Kuttel Daddeldu Tells His Children about Little Red Cap”, Schulz “The Castle with the Three Windows”, Fechenbach “The Triumph of the Wolves”, Zur Muehlen “The Glasses”, Zipes “Recovering the Utopian Spirit of the Weimar Fairy Tales and Fables” *Fairy Tales and Fables from Weimar Days*
- Film: *The Adventures of Prince Achmed* (1926)
- Lecture 5a: Foundational Tales – The Romantics
- Lecture 5b: The Political Tales of the Weimar Republic
- Lecture 5c: Early Innovators of Animation in *The Adventures of Prinz Achmed*
- Video Response II: One-Page Fairy Tale (Collecting & Editing)
- **Week VII: Fairy Tale Ideologies (10/4-10/10)**
- Readings: Grimms’ #110 Jew in the Thornbush, #7 The Good Bargain, #115 The Bright Sun will bring it to Light, Saint-Exupery *The Little Prince* (excerpt), *Janosch tells the Grimm Tales* (excerpt), A & A Hopf “Minimax the Firedragon” (excerpt), Zipes “The Battle over Fairy Tale Discourse: Family, Friction, and Socialization in the Weimar Republic and Nazi Germany” *Fairy Tales and the Art of Subversion*
- Film: *The Singing, Ringing Tree* (1957)
- Lecture 6a: Fairy Tales during the Third Reich
- Lecture 6b: Ideological Tales of East and West Germany
- Lecture 6c: The Popularity of East German Fairy Tales
- Discussion II: What are the Kids Learning?
- **Week VIII: Grimm Environments (10/14-10/17)**
- Readings: Grimms’ #65 Allfur, #108 Hans My Hedgehog, #136 Iron Hans, #169 The House in the Woods, #199 Boots of Buffalo Leather, #31 The Maiden without Hands, #40 The Robber Bridegroom, #44 Godfather Death, #46 Fitcher’s Bird, #47 The Juniper Tree, #185 The Poor Boy in the Grave, #220 Bluebeard, Clover “Carrie and the Boys” *Men, Women and Chainsaws*, Lane “Out of Space, Out of Time” *Picturing the Rose*
- Film: *The Company of Wolves* (1984)
- Lecture 8a: The Wilds and Others
- Lecture 8b: Horror and Violence
- Lecture 8c: The Gendered Others in *The Company of Wolves*
- Insight Assignment II: Mapping The Tale
- **Week IX: Grimm Figures (10/18-10/24)**
- Readings: #6 Faithful Johannes, #12 Rapunzel, #22 The Riddle, #52 King Thrushebeard, #153 The Star Coins, #188 Spindle, Shuttle and Needle, #191 The Little Hamster from the Water, #9 The Twelve Brothers, #11 Brother and Sister, #17 The White Snake, #20 The Brave Little Tailor, #25 The Seven

Ravens, #37 Thumbling, #62 The Queen Bee, Warner "Potato Soup: True Stories/Real Life" *Once Upon a Time*

- Film: Diverse Clips from *The Princess Bride* (1987)
- Lecture 9a: Beauty and Vanity
- Lecture 9b: Heroes and Heroines
- Lecture 9c: The End of the Genre Cycle and *The Princess Bride*
- Essay II Assigned: The Journey of the Hero

#### **Week X: Review (10/25-10/31)**

- Live Workshop Session I: Analysis II – Identifying Ideology in Fairy Tales with Examples
- Live Workshop Session II: Analysis III – Structural Analysis in Fairy Tales with Examples
- Essay II Due

#### **Week XI: The Structure and Preference of Fairy Tales (11/1-11/7)**

- Readings: Cherry "Piaget's Theory: The 4 Stages of Cognitive Development", Favat "Chapter 3: Establishing Correspondence between Children and Fairy Tales" *The Child and Tale*, Thomas "Vladimir Propp's Narratemes & Morphology of the Folktale", *Narratologist* "Morphology of the Folktale", Blumenthal "Baba Yaga", Grimms' #19 The Fisherman and His Wife, #133 The Twelve Dancing Princesses
- Film: *Shrek!* (2001)
- Lecture 11a: Story Structure and the Fairy Tale
- Lecture 11b: Fairy Tale Magic and Childhood Cognition
- Lecture 11c: The Culture Industry and *Shrek!* (2001)
- Insight Assignment III: The Fairy Tale as Commodity (Total Marketing)

#### **Week XII: The Psychology of Fairy Tales (11/8-11/14)**

- Readings: McLeod "Psychosexual Stages", Bettelheim "The Struggle for Meaning" *The Uses of Enchantment, Psychologist World* "Carl Jung: Archetypes and Analytic Psychology", von Franz "A Method of Psychological Interpretation" *Interpretation of Fairy Tales*, #89 The Goose Girl, # The Three Feathers
- Film: *Snow White: A Tale of Terror* (1997)
- Lecture 12a: The Uses of Fairy Tales
- Lecture 12b: The Personality of the Fairy Tale
- Lecture 12c: Psychological Analysis of *Snow White: A Tale of Terror* (1997)
- Video Response III: Fairy Tale Psychology

#### **Week XIII: Disney's Civilizing Discourse (11/15-11/21)**

- Readings: Collodi *Pinnocchio* Ch. 12-17, Salten *Bambi* (excerpt), Barrie *Peter Pan* Ch. 1-3, Andersen "The Snow Queen", Anon. "The Ballad of Hua Mulan", Baker *The Frog Princess* (excerpt), Disney Golden Book Collection (excerpts), Zipes "Walt Disney's Civilizing Mission: From Revolution to Restoration"
- Film: Disney Film Clips
- Lecture 13a: Disney's Golden Age
- Lecture 13b: Disney's Renaissance
- Lecture 13c: *Disney Cinematic History*
- Discussion III: Disney's Screen Test Best

#### **Week XIV: The Fairy Tale Today (11/22-11/28)**

- Readings: Andersen "The Red Shoes", Cole *Princess Smarty Pants*, Walker "Snow Night", "Little White Riding Hood", Warner "The Difference is in the Dose", Porath "Rejected Princesses: Cornelia Sorabji", Willingham *Fables, Vol. 1: Legends in Exile*, Bacchilega "Performing Wonders: Postmodern Revisions of Fairy Tales" *Postmodern Fairy Tales: Gender and Narrative Strategies*
- Film: *Black Swan* (2014)
- Lecture 14a: Fairy Tale Television Tropes
- Lecture 14b: The Post-Modern Fairy Tale
- Lecture 14c: The Fine Arts and the Fairy Tale
- Final Video Project Assigned: Once Upon a Time

#### **Week XV: Review (11/29-12/5)**

- Live Workshop Session I: Analysis IV: Psychoanalytic Analysis of Fairy Tales (with Examples).
- Live Workshop Session II: Analysis V: Deconstructing Fairy Tales (with Examples).
- Final Video Project Due (Finals Week)

**Student Services**

If you would like to get connected to or find out more about the range of academic services offered on the Ohio State main campus, please contact student services at: <http://ssc.osu.edu>

**Academic Advising**

If you have questions about this course and your program of study, or would like to speak to an academic advisor about your options, please contact student academic services at: <http://advising.osu.edu/welcome.shtml>

**Student Life Disability Services**

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12th Avenue.

# German 2254 (Syllabus)

## Grimms' Fairy Tales and their Afterlives • Spring 2020

Instructor:	Dr. Kevin A. Richards	Co. #:	25999
Office:	Hagerty 423	Type:	Lecture • 3 Cr. Hrs.
Office Hrs.:	M 10-12, W 10-12 & by Appt.	Room:	Hitchcock Hall 031
Contact:	<a href="mailto:richards.113@osu.edu">richards.113@osu.edu</a>	Time:	Tu/Th 12:45pm-2:05pm

## GE Information (Literature)

**Goals:** students evaluate significant texts in order to develop capacities for aesthetic and historical response and judgement; interpretation and evaluation; and critical listening, reading, viewing, thinking and writing.

### Expected Learning Outcomes:

1. Students analyze, interpret and critique significant literary
2. Through reading, discussing and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.

## Course Description

In the present course, we will be trying to understand the meaning and the enduring appeal of one of Germany's greatest successes in the realm of cultural exportation – a book whose circulation figures are exceeded in Western Culture only by those of the Bible, namely, **Grimms' fairy tales**. This will mean asking a series of interlocking questions. How did the fairy tales come about? What were the aims of their compilers? How do the tales play to those aims? How do they exceed them? How do the tales tend to work structurally? What have their social and psychological impacts been?

Lectures will begin with those well-known tales and as we uncover their histories and their political and social influences we'll be delving into the lesser-known tales, the development of theoretical and psychological approaches and their enduring impact their transformations have left on popular culture.

## Required Texts

The text is available at Barnes and Noble OSU bookstore on High Street. Full versions of film excerpts shown in class will be available through the secured media library.

*The Complete Fairy Tales of the Brothers Grimm All-New Third Edition (978-0553382167)*

# Evaluation

You will be evaluated with daily reading quizzes on Carmen (4 dropped), 7 assignments that aim to build community, reflection and creativity, two essays, a video project. There is no final exam in this course, but you will be given time to finish your video project during finals week. See below for details on each category and grading scale.

## In-Class Review Quizzes (15%)

Everyday we will start with an open quiz to get you thinking about the material we will cover and as well as at the end of the class to review key elements. The quizzes will cover readings and also function as a means of tracking attendance. The four lowest quiz grades (two days) will be dropped and if necessary, requests for make-up quizzes will require documentation.

## Discussions: (15%)

You will be asked to participate in three discussions on weekly topics that either serve as places to present and trade ideas that support the development of your essay. You will need to post a response of at least three sentences and respond to at least two other people for full credit. Responses need to be courteous, supportive, engaging and encouraging.

## Assignments (25%)

These include *community building, creative and reflective assignments*, for which you will be asked to write contribute either a brief, informal two paragraph response or record a short video reflecting on the material and themes covered that week. The purpose of these assignments is to establish a sense of community in the large classroom (who lives in your classroom?), foster friendly fun, and give you a platform to draft ideas and provide fellow students with helpful, positive feedback. These assignments are due on Mondays and peer reviews (feedback) are due by the following Friday.

## Essays (25%)

Two short papers provide students the opportunity to demonstrate their knowledge, develop an argument and elucidate their opinion on select topics. Papers are due electronically in the carmen (canvas) dropbox.

## Video Project: (20%)

The final assignment of the course is a video essay that can combines the essential elements of the course. You will be asked to tell a story (adapted or new) that considers audience and message. You are encouraged to use editing software, animation, live action, slides or anything you would like to use in order to enhance the final product.

Distribution		Grading Scale			
Daily Quizzes	(15%)	A	93-100%	C+	78-79%
Discussions	(15%)	A-	90-92%	C	73-77%
Assignments	(25%)	B+	88-89%	C-	70-72%
Essays	(25%)	B	83-87%	D	63-69%
Video Project	(20%)	B-	80-82%	E	0-62%

## Important Dates

**Assignments:** 1/12, 3/2, 4/13

**Discussion:** 1/20, 2/3

**Essays:** 2/18, 3/23

**Video Project:** 4/25 (4/28)

**(See Carmen Modules for Reading Assignments)**

### **Week I: Once Upon a Time**

Lecture 1 (1/7): A New History of Fairy Tales

Lecture 2 (1/9): Cinderella

Film Clips: *Cinderella vs. Tinderella* - In-Class

**Community Building Assignment: Introductions (Due 1/12)**

### **Week II: The Popular Tales**

Lecture 3 (1/14): Snow White, Hansel & Gretel

Lecture 4 (1/16): The Frog King, Rumpelstiltskin, Briar Rose, Little Red Cap

Film Clips: *Snow White and the Seven Dwarves* (1937)

**Discussion I: What Makes a Fairy Tale? (Due 1/20)**

### **Week III: The Oral Tradition of Myth & Folktales**

Lecture 5 (1/21): Myths & Legends – Oral Tradition

Lecture 6 (1/23): Folk Tales & Fables – Folk Wisdom

Film Clips: Peter Jackson's *Tolkien's Trilogy*

### **Week IV: Literary Origins - Italy and France**

Lecture 7 (1/28): The Fairy Tale – Italian Innovation

Lecture 8 (1/30): The Child's Tale – French Moralism

Film: *Tale of Tales* (2015)

**Discussion II: Collecting Tales (Due 2/3)**

**Week V: The Grimms' Brothers and German History**

Lecture 9 (2/4): Founding Tales - The World of the Grimm Brothers

Lecture 10 (2/6): The Political Tales of the Weimar Republic

Film: *The Adventures of Prince Achmed* (1926)

**Week VI: The Fairy Tales of Totalitarianism**

Lecture 11 (2/11): Nazification of the Tales in the Third Reich

Lecture 12 (2/13): Ideological Tales in East & West Germany

Film: *The Singing, Ringing Tree* (1957)

**Essay One - Transformations (Due 2/17)**

**Week VII: The Wild and Dangerous Forest Folk**

Lecture 13 (2/18): The Wilds and Others

Lecture 14 (2/20): Horror and Violence

Film: *The Company of Wolves* (1984)

**Week VIII: The Beautiful and Heroic**

Lecture 15 (2/25): Beauty and Vanity

Lecture 16 (2/27): Heroes and Heroines

Film Clips: *The Princess Bride* (1987)

**Creative Assignment I - Dishing with Snow White (Due 3/2)**

**Week IX: The Structure and Psychoanalysis of the Tales**

Lecture 17 (3/3): Structure & Negotiation

Lecture 18 (3/5): Psychoanalysis – Negotiating Stages of Development

Film Clips: *Snow White: A Tale of Terror* (1997)

**Week X**

----- Spring Break -----



### **Week XI: Personality and Cognitive Development**

Lecture 19 (3/17): Archetypes and Personality Integration |

Lecture 20 (3/19): Correspondence – Why the Fairy Tale Form is Popular

Film: *Legend* (1985)

**Essay II - The Journey of the Hero - (Due 3/23)**

### **Week XII: The Culture and Feminist Critique**

Lecture 21 (3/24): The Culture Industry – The Production of Fantasy

Lecture 22 (3/26): The Feminist Critique of Fairy Tales

Film: *Shrek* (2001)

### **Week XIII: Disney's Civilizing Discourse**

Lecture 23 (3/31): Disney – Walt Disney's Civilizing Discourse

Lecture 24 (4/2): Disney – Reinventions and New Perspectives

Film Clips: Disney Cinematic History

**Creative Assignment II: The Elevator Pitch (Due 4/13)**

### **Week XIV: Televised Tales**

Lecture 25 (4/8): Fairy Tales for Adults: Crime & Fan Fiction

Lecture 26 (4/10): The Cinderella Complex: Fairy Tale & Reality Television

Episodes: George R.R. Martin's *Beauty and the Beast* 'Once Upon a Time in New York' (1987); 'I wanna marry Harry' 'Season Finale' (2014)

### **Week XV: Happily Ever After - Postmodern Fairy Tales**

Lecture 27 (4/15): Impossible Ideals: Fairy Tale and the Fine Arts

Lecture 28 (4/17): Postmodern Fairy Tale Romance

Film: *The Shape of Water* (2017)

**Video Project: Once Upon a Time (Due 4/25) (Reviews Due 4/28)**

# Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>

[\(Links to an external site.\)](#)

# Disability Services

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu) [\(Links to an external site.\)](#); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

# Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life’s Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) [\(Links to](#)

[an external site.](#)) or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org) ([Links to an external site.](#))

## Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> ([Links to an external site.](#)) or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu)

## Diversity

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

# Distance Approval Cover Sheet

## For Permanent DL/DH Approval | College of Arts and Sciences

Course Number and Title:

### Carmen Use

Please use the required [ASC's distance learning course template](#). For more on use of Carmen: [Common Sense Best Practices](#).

A Carmen site will be created for the course, including a syllabus and gradebook at minimum.

If no, why not?

### Syllabus

Proposed syllabus uses the ASC distance learning syllabus template, includes boilerplate language where required, as well as a clear description of the technical and academic support services offered, and how learners can obtain them.

Syllabus is consistent and is easy to understand from the student perspective.

Syllabus includes a schedule with dates and/or a description of what constitutes the beginning and end of a week or module.

If there are required synchronous sessions, the syllabus clearly states when they will happen and how to access them.

Additional comments (optional):

### Instructor Presence

For more on instructor presence: [About Online Instructor Presence](#).

Students should have opportunities for regular and substantive academic interactions with the course instructor. Some ways to achieve this objective:

Regular instructor communications with the class via announcements or weekly check-ins.

Instructional content, such as video, audio, or interactive lessons, that is visibly created or mediated by the instructor.



- Regular participation in class discussion, such as in Carmen discussions or synchronous sessions.
- Regular opportunities for students to receive personal instructor feedback on assignments.

Please comment on this dimension of the proposed course (or select/explain methods above):

## **Delivery Well-Suited to DL/DH Environment**

*Technology questions adapted from the [Quality Matters](#) rubric. For information about Ohio State learning technologies: [Toolsets](#).*

- The tools used in the course support the learning outcomes and competencies.
- Course tools promote learner engagement and active learning.
- Technologies required in the course are current and readily obtainable.
- Links are provided to privacy policies for all external tools required in the course.

Additional technology comments (optional):

Which components of this course are planned for synchronous delivery and which for asynchronous delivery? (For DH, address what is planned for in-person meetings as well.)

If you believe further explanation would be helpful, please comment on how course activities have been adjusted for distance learning (optional):

## Workload Estimation

For more information about calculating online instruction time: [ODEE Credit Hour Estimation](#).

- Course credit hours align with estimated average weekly time to complete the course successfully.
- Course includes direct (equivalent of “in-class”) and indirect (equivalent of “out-of-class”) instruction at a ratio of about 1:2.

Provide a brief outline of a typical course week, categorizing course activities and estimating the approximate time to complete them or participate:

- In the case of course delivery change requests, the course demonstrates comparable rigor in meeting course learning outcomes.

## Accessibility

For more information or a further conversation, contact the [accessibility coordinator](#) for the College of Arts and Sciences. For tools and training on accessibility: [Digital Accessibility Services](#).

- Instructor(s) teaching the course will have taken Digital Accessibility training (starting in 2022) and will ensure all course materials and activities meet requirements for diverse learners, including alternate means of accessing course materials when appropriate.
- Information is provided about the accessibility of all technologies required in the course. All third-party tools (tools without campus-wide license agreements) have their accessibility statements included.

Description of any anticipated accommodation requests and how they have been/will be addressed.

Additional comments (optional):

## Academic Integrity

For more information: [Academic Integrity](#).

- The course syllabus includes online-specific policies about academic integrity, including specific parameters for each major assignment:
- Assignments are designed to deter cheating and plagiarism and/or course technologies such as online proctoring or plagiarism check or other strategies are in place to deter cheating.

Additional comments (optional):

## Frequent, Varied Assignments/Assessments

For more information: [Designing Assessments for Students](#).

Student success in online courses is maximized when there are frequent, varied learning activities.  
Possible approaches:

- Opportunities for students to receive course information through a variety of different sources, including indirect sources, such as textbooks and lectures, and direct sources, such as scholarly resources and field observation.
- Variety of assignment formats to provide students with multiple means of demonstrating learning.
- Opportunities for students to apply course knowledge and skills to authentic, real-world tasks in assignments.

Comment briefly on the frequency and variety of assignment types and assessment approaches used in this course (or select methods above):

## Community Building

For more information: [Student Interaction Online](#).

Students engage more fully in courses when they have an opportunity to interact with their peers and feel they are part of a community of learners. Possible approaches:

- Opportunities for students to interact academically with classmates through regular class discussion or group assignments.
- Opportunities for students to interact socially with classmates, such as through video conference sessions or a course Q&A forum.
- Attention is paid to other ways to minimize transactional distance (psychological and communicative gaps between students and their peers, instructor, course content, and institution).

Please comment on this dimension of the proposed course (or select methods above):

## Transparency and Metacognitive Explanations

For more information: [Supporting Student Learning](#).

Students have successful, meaningful experiences when they understand how the components of a course connect together, when they have guidance on how to study, and when they are encouraged to take ownership of their learning. Possible approaches:

- Instructor explanations about the learning goals and overall design or organization of the course.
- Context or rationale to explain the purpose and relevance of major tasks and assignments.



- Guidance or resources for ancillary skills necessary to complete assignments, such as conducting library research or using technology tools.
- Opportunities for students to take ownership or leadership in their learning, such as by choosing topics of interest for an assignment or leading a group discussion or meeting.
- Opportunities for students to reflect on their learning process, including their goals, study strategies, and progress.
- Opportunities for students to provide feedback on the course.

Please comment on this dimension of the proposed course (or select methods above):

## **Additional Considerations**

Comment on any other aspects of the online delivery not addressed above (optional):

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Syllabus and cover sheet reviewed by \_\_\_\_\_ on \_\_\_\_\_

Reviewer Comments:

Additional resources and examples can be found on [ASC's Office of Distance Education](#) website.