



*"Mother Goose" illustrated by Gustave Doré*



## **Course Description**

For centuries fairy tales have been stories created by women for women and about women. But once they became fixed as a literary genre, the male editorial intrusion has changed the way of their development and many details of representation. Thus, for instance, the Brothers Grimm collected their stories from peasants and edited them to suit their audience. Fairy tales gradually started changing their shape and character: they have turned into stories to be told mostly for children, and by nature they have become sweeter and even tender. The cruel and open episodes were changed into sweet, lovely and amusing passages and excerpts. And when in the 20<sup>th</sup> century Disney turned the textual material into the visual one, this genuine genre became totally recognized, re-considered and re-interpreted as a text meant for children only.

The present course suggests a critical view on fairy tale studies. In this particular context of investigation folk tales are treated as folklore material, and fairy tales - as a literary genre, where the image, character, role and function of female characters (women) stands at the center of study. The course aims to provide familiarity with a wide range of theoretical issues raised by fairy tale and feminist studies (with new approaches). The course includes both historical as well contemporary approaches to feminist fairy tale studies.

The course is designed for students from various perspectives with different backgrounds. Students from the following disciplines are welcome (though, note, desirable discipline may include, but are by no means limited to, the following areas): department of philology (language and literature), translation studies, intercultural communication, history and arts, psychology, philosophy, and those of interested in feminism, women's and genders studies too.

The material for the course is chosen carefully in order to be applicable and valid for both international and native contexts. Therefore, analyses will be based both the Armenian and English texts, mainly focusing on historical and socio-cultural analysis of fairy tales.

The approach applied during the course is intersectional and interdisciplinary.

The method includes both literary and linguo-stylistic analysis, mainly from feminist critical perspective.

### **P.S.**

Awareness of the fairy tale as a primary site for asserting and subverting ideologies of gender is evident through the gender's history.

Even Simone de Beauvoir in her *Le deuxième sexe* (1949, *The Second Sex*), anticipated the feminist critique of the fairy tale's socializing power by several decades. However, fairy tales may reveal concerns of contemporary women too. At the same time, it might also demonstrate how scholars of fairy tale studies can also use feminism to understand the genre's socio-cultural meaning.

Of the various types of texts, fairy tales are the simplest and purest expressions of the collective unconscious and thus offer the clearest understanding of the basic patterns of the human psyche which is both universal, but at the same time, paradoxically very unique. Every people or nation has its own way of experiencing this psychic reality, and so a study of the world's fairy tales yields a

wealth of insights into the archetypal experiences of humankind.

Kay F. Stone posits in her essay, "Feminist Approaches to the Interpretation of Fairy Tales" that three schools of feminist criticism of fairy tales exist. The first school in early feminist writing argues that fairy tales were critically considered "as one of the many socializing forces that discouraged females from realizing their full human potential." This early school of feminism relied on the assumption that women are separated from and wrongly considered unequal to men. Later feminist scholars such as Marcia K. Lieberman ("Some Day My Prince Will Come: Female Acculturation through the Fairy Tale") ascertained that heroines in fairy tales are reduced to a state of passivity, submissiveness, and helplessness. Lieberman and Karen Rowe are a second school of feminists who view fairy tales with "happily ever after endings as the repositories of dreams, hopes and fantasies of generations of girls." Thus, "Prince Charming" is actually a villain for whom girls foolishly wait. This second school relies on the assumption that "women were naturally separate from men and rightly superior." Critics such as Marie Louise von Franz (*The Feminine in Fairy Tales*) and Madonna Kolbenschlag belong to a third school of feminism which relies on the assumption that men and women are separate but could be equal if men shape up.

### **Learning Outcomes and Course Objectives**

Upon successful completion of this course:

- Students will understand and evaluate key concepts and theories about fairy tale and women's studies, and the relationship between fairy tales and feminism
- Students will become more critical toward gendered messages that they encounter in folk- and fairy tales
- Students will develop and shape a critical understanding of fairy tales studies: they will have full historical-cultural and critical understanding of a fairy tale development and elaboration as a separate literary genre, i.e. how fairy tales were created by women and about women; what specific concerns they expressed, how later they were shaped by male editors and re-shaped by Walt Disney, what specific historical-social and cultural level it went through within the course of its historical development.
- Students will have a full understanding of the universal and culturally unique nature of fairy tales
- Students will be able to construct an intelligent and professional talk on historical and contemporary issues of fairy tale studies
- Students will be able to carry out linguo-stylistic analysis on fairy-tale material on Armenian and English
- Students will have attempted to produce an essay suitable for use as a writing sample for a conference presentation or for further publication

## **Requirements, Expectations and Grading**

- **Attendance and Participation Policy (2 points)**

Careful and analytical reading of the material is highly encouraged, and active participation in classes is required. Students are expected to come to class having already read the assigned texts, ready to actively participate in discussion about the material with their own questions, thoughts, ideas and attitudes toward the discussed issues. Note, an effective participant is not someone who simply talks frequently, but someone who reliably offers thoughtful insights that help others to learn.

### **N.B.**

Please, be aware that this course includes topics that might be controversial. If you choose to take this class, you are responsible for completing all the reading and written assignment. Remember that you do not have to agree with all of the material presented in this class, but you are required to read, listen, think, and write about the views presented.

- **Midterm Test 1 (4 points)**
- **Midterm Test 2 (4 points)**
  
- **Final Exam (10 points)**
  
- *Final Paper*

**From the above mentioned final 10 scores, four will be given to the Final Paper (3,500-4,000-word essay), not including notes or bibliography, and its oral Presentation.**

Thus, the paper is due at the beginning of the last month of the term. A copy of the final essay, accompanied by a cover sheet certifying that the essay is a student's own work, must be submitted.

The paper should reflect a student's own interests and ideas. This is not a book review or a summary of readings, but a critical analysis of the key questions and ideas raised by scholars relating to that topic. Students may use many of the course readings as sources for the paper, but they may should bring in related other material to support their argument.

Please, note that the writing assignment will be evaluated on content, strength of analysis, organization, and quality of writing.

**Formatting work:** It is a courtesy to your readers and a requirement of your examiners that your written work should be lucid and presented in a scholarly manner. Those are not incompatible qualities. Display only as much evidence as is essential to substantiate your argument without loss of weight or clarity. Document it in a manner which is concise, consistent, accurate and complete.

There are several sets of conventions and published guides to explain them. None is obligatory, but some are more appropriate than others for literary theses. You should follow one system throughout

all the pieces of work submitted at all stages.

The forms given below should meet the needs of most candidates within the course when they present extended written work, but other guides you could consult include:

Butcher, J. *Copy-editing: the Cambridge Handbook for editors, authors, and publishers*. 3rd ed. Cambridge: Cambridge University Press, 1992.

Gibaldi, J. *MLA Handbook for Writers of Research Papers, Theses, and Dissertations*. 6th ed. New York: Modern Language Association of America., 2003.

University of Chicago Press. *A Manual of Style*. 14th ed. Chicago: University of Chicago Press, 1996.

**Note**, these guides present differing rules and suggestions; you should choose one system and keep to it consistently.

**Useful tips for form of submission:** The text must be printed, in double spacing, on one side of each sheet. Indented block quotations, footnotes and endnotes, must be in single spacing. Single spacing should also be used for most tables, documentary material and for entries in the bibliography.

*Pagination:* Each page after the first (by convention left unnumbered) should be numbered, preferably at the top right-hand corner, where numbers are most easily seen.

- **Presentation**

As for the **presentation of the paper**, it will be held during the last two weeks of the term. This should be a 15 minutes talk that will be followed by some questions by the audience. Students are encouraged to use a power-point-type presentation with handouts.

You will be graded on organization and clarity of your presentation, correctness of your representation of the author's views, usefulness of your outline, intellectual engagement (e.g., using your own examples, offering your own criticisms, pointing out unclear passages in the text and providing your own interpretation, pointing out interesting connections between this text and other texts read in this class), and the ability to connect with the rest of us (e.g., by asking us questions or answering our questions, or otherwise inviting us to participate)

**Required Books** (these are either available online or their photo-copied versions are available at the department and/ or center library.)

**Primary (for literary and lingu-stylistic analysis):**

- Hasse, Donald. *Fairy Tales and Feminism (New Approaches)*. Wayne State University Press. 2004.
- Warner, Marina. *From the Beast to the Blonde (On Fairy Tales and their tellers)*. Vintage. 1994/ 1995.

For Fairy Tale readings you need to consult the following books and online resource as well. Please, see below.

- Tatar, Maria. *The Classic Fairy Tales*. W.W. Norton & Company. 1999.
- Zipes, Jack. *The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm*. W.W. Norton & Company. 2000.
- <http://www.surlalunefairytales.com> /accessed 07-Nov-2013/

Note, you will need to consult the following textbook for the linguo-stylistic analysis:

- Galperin, Ilya. *Stylistics*. Moscow “High School”. 1977/ 2010.

Note, Haase, Donald, editor: *Fairy Tales and Feminism: New Approaches* (Wayne State University Press, August 2004) An excellent collection of 11 essays from top fairy tale scholars, expertly compiled by the editor of *Marvels and Tales: The Journal of Fairy Tale Studies*. These essays examine fairy tales in both historic and contemporary contexts, while drawing on folklore traditions the world over.

**Optional:**

- Bettelheim, Bruno. *The Uses of Enchantment (The Meaning and Importance of Fairy Tales)*. Vintage. 1975/ 2010.
- Zipes, Jack. *The Oxford Companion to Fairy Tales*. OUP. 2000

**Due DATES and TIMES:** The instructor will not accept late assignments unless the student can provide documentation of a medical and/or family emergency.

**Academic Dishonesty Policy:** Note that university and department have clear policies against any academic dishonesty. This can include plagiarism, as well as cheating (or even an attempt of cheating) during two midterm tests and a final exam. Plagiarism, including from the class texts, will result in a failing grade in the class. This is a nonnegotiable penalty.

**Plagiarism** is the copying or paraphrasing of other people’s work or ideas into your own work without full acknowledgement. All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition.

Collusion is another form of plagiarism involving the un-authorized collaboration of students (or others) on a piece of work.

Cases of suspected plagiarism in assessed work are investigated under the disciplinary regulations concerning conduct in examinations. Intentional or reckless plagiarism may incur severe penalties.

It would be wrong to describe plagiarism as only a minor form of cheating, or as merely a matter of academic etiquette. On the contrary, it is important to understand that plagiarism is **a breach of academic integrity**. It is a principle of intellectual honesty that all members of the academic community should acknowledge their debt to the originators of the ideas, words, and data which form the basis for their own work. Passing off another’s work as your own is not only poor scholarship, but also means that you have failed to complete the learning process. Deliberate plagiarism is unethical and can have serious consequences for your future career; it also undermines

the standards of your institution and of the degrees it issues.

### **What forms can plagiarism take?**

*Verbatim quotation* of other people's intellectual work without clear acknowledgement. Quotations must always be identified as such by the use of either quotation marks or indentation, with adequate citation. It must always be apparent to the reader which parts are your own independent work and where you have drawn on someone else's ideas and language.

*Paraphrasing* the work of others by altering a few words and changing their order, or by closely following the structure of their argument, is plagiarism because you are deriving your words and ideas from their work without giving due acknowledgement. Even if you include a reference to the original author in your own text you are still creating a misleading impression that the paraphrased wording is entirely your own. It is better to write a brief summary of the author's overall argument in your own words than to paraphrase particular sections of his or her writing. This will ensure you have a genuine grasp of the argument and will avoid the difficulty of paraphrasing without plagiarising.

*Cutting and pasting from the Internet.* Information derived from the Internet must be adequately referenced and included in the bibliography. It is important to evaluate carefully all material found on the Internet, as it is less likely to have been through the same process of scholarly peer review as published sources.

*Collusion.* This can involve unauthorised collaboration between students, failure to attribute assistance received, or failure to follow precisely regulations on group work projects. It is your responsibility to ensure that you are entirely clear about the extent of collaboration permitted, and which parts of the work must be your own.

*Inaccurate citation.* It is important to cite correctly, according to the conventions of your discipline. Additionally, you should not include anything in a footnote or bibliography that you have not actually consulted. If you cannot gain access to a primary source you must make it clear in your citation that your knowledge of the work has been derived from a secondary text (e.g. Bradshaw, D. *Title of Book*, discussed in Wilson, E., *Title of Book* (London, 2004), p. 189).

*Professional agencies.* You should neither make use of professional agencies in the production of your work nor submit material which has been written for you. It is vital to your intellectual training and development that you should undertake the research process unaided.

*Autoplagerism.* You must not submit work for assessment which you have already submitted (partially or in full) to fulfill the requirements of another degree course or examination.

### **Feedback**

The University, Faculty and your instructor are always glad to receive comments about students' experience of studying at Yerevan State University. Students are asked to fill a termly survey where they can also raise a concern. Students are also welcome to discuss any problems with their lecturer, and they can also bring issues or suggestions. However, if a student does wish to raise a concern or make an appeal against the outcome of assessment, it may be that an informal discussion with the person immediately responsible for the matter that a student wishes to complain about.

## **Students with a disability**

The University is committed to ensuring that disabled students are not treated less favourably than other students, and to providing reasonable adjustment to provision where disabled students might otherwise be at a substantial disadvantage.

### **N.B.**

- Students are highly recommended and encouraged to contribute their ideas and pose questions during class discussion.
- Students are encouraged to express their own views in class, yet they should also will to hear other's perspectives.
- Common courtesy and basic respect for your peers and instructors demand that you turn off cellular phones before class begins and that you leave them turned off until class is over.
- I will answer your emails primarily during my office hours. Outside of office hours and during the week, I will strive to respond to your emails within a 24-hour period. During the week, if I have not responded to your email within 48 hours, please resend the email. Please note that I will not be obligated to respond to emails during the weekend.

*Welcome to the course "Told and Re-told World of Fairy Tales: Women, Folklore, Fairy Tales and Society" and good luck!*

*Ani Kojoyan*

## WEEK 1

### • Women and Folklore

#### key concepts to be covered

- ❖ *The term folk, folklore and fairy tale: linguistic background*
- ❖ *Folklore about women: Women in folk-material*
- ❖ *Female and male folklorists*
- ❖ *Armenian folklore and fairy tales*

#### **Primary Reading Assignment:**

- Alan Dundes (1965). *The Study of Folklore*. New Jersey: Prentice Hall College, (pp. 55-58).
- Alvard Jivanyan (2008). Fairy Tale as a Term and Concept // *The Poetics of Fairy Tale* (Post-Doctoral research work), Yerevan. (pp. 14-20).
- Liz Locke, Teresa Vaughan. Pauline Greenhill eds. (2009). Volume 1 Introduction // *Encyclopedia of Women's Folklore and Folklife*. Greenwood Press, (pp. xvii-xix /17-19), xxiii-xxxiv (23-27).
- Rachelle Saltzman (1987). Folklore, Feminism, and the Folk // *The Journal of American Folklore*. Vol. 100/ 398. Folklore and Feminism. American Folklore Society. (pp. 548-562).

#### **Secondary Reading Assignment:**

- Jennifer Fox (1987). The Creator Gods: Romantic Nationalism and the En-Genderment of Women in Folklore // *The Journal of American Folklore*. Vol. 100/ 398. Folklore and Feminism, American Folklore Society. (pp. 563-572).
- Joan Radner (1987). The Feminist Voice: Strategies of Coding in Folklore and Literature // *The Journal of American Folklore*. 398. Folklore and Feminism, American Folklore Society. (pp. 412-425).
- Liz Locke, Teresa Vaughan. Pauline Greenhill eds. (2009). Volume 1 Introduction // *Encyclopedia of Women's Folklore and Folklife*. Greenwood Press, (pp. xxiii-xxxiv (28-33), xxv –lii (35-40).
- Mardiros Ananikian (1922/ 2010). The World of Spirits and Monsters // *Armenian Mythology*, Indo-European Publishing, (pp. 78-96).

**NOTE! Critical reading/ discussion of the material is always highly encouraged!**

## **WEEK 2**

### **• Fairy Tale as a Folklore Genre and Its Poetics:** *Background, Theories and Approaches*

#### key concepts to be covered

- *Fairy tale as a folklore genre*
- *Fairy tale as archetext and discourse*
- *Poetics of fairy tales: fairy-tale opening-and-closing formula (linguo-stylistic parameters), characters and their functions (Proppian heritage), and story-telling tradition*

#### **Primary Reading Assignment:**

- Alvard Jivanyan (2007). *The Fairy Tale as Archetext*. Zangak Press, (pp. 5-15).
- Case Study of the Armenian Circle of “Kind and Unkind Girls” (ATU 480).
- Zygmunt Bauman (1991). *Modernity and Ambivalence*. Cornell University Press, (pp. 30-31).

#### **Secondary Reading Assignment:**

- Vladimir Propp (1968/ 2009). *Morphology of Folktale*. University of Texas Press.

## WEEK 3

### • Folktales and Fairy Tales 1: History of Development of Fairy Tale Genre

key concepts to be covered

- ❖ *Historical background: sketches on development of fairy tale as a separate literary genre*
- ❖ *Towards a definition of the literary fairy tale*
- ❖ *Different approaches to fairy-tale studies*
- ❖ *Armenian and European circles of fairy tales: the catalogue of Aaron-Thomson and the Armenian classification*

### Primary Reading Assignment:

- Anahit Vardanyan (2010). Outlines of the Literary Development of the Armenian Folktales // *Voske Divan*. Zangak, (pp.10-16).
- Jack Zipes ed. (2000). Introduction. Towards a Definition of the Literary Fairy Tale // *The Oxford Companion to Fairy Tales*. Oxford University Press, (pp. xv-xxxii/ 15-28).

### Secondary Reading Assignment:

- Marina Warner (1995). In the Cave of the Enchantress // *From the Beast to the Blonde*. Vintage, (pp. 3-12).

## WEEK 4

### • Folk and Fairy Tales 2: Reconstruction of Models

key concepts to be covered

- ❖ 17-18<sup>th</sup>-century France. Women writers in France. Fairy tale as a genre of gender and sexuality
- ❖ 18-19<sup>th</sup>-century Germany. Men and fairy tale publications: The Grimms, Karl August Musaus and others
- ❖ 19<sup>th</sup> century England. Women writers: Emily and Charlotte Bronte, and Jane Austen. Construction of gender in classical fairy tales, and their construction in 19<sup>th</sup>-century English novels
- ❖ 19<sup>th</sup>-century Victorians. Inter-textual dialogue with fairy tales of male and female publications: Rewriting, un-writing and replacing the male-authored constructions of femininity. Emma Wolf, middle class women and marriage. "One-Eye, Two-Eye, Three-Eye"
- ❖ Margaret Fuller. 1845. Women and women's rights. Introduction to the fairy tale into the public discussion of women's rights

### Reading Assignment:

- Donald Haase ed. (2004). Preface // *Fairy Tales and Feminism (New Approaches)*. Wayne State University Press, (pp. vii-xiv).
- Donald Haase ed. (2004). Introduction // *Fairy Tales and Feminism (New Approaches)*. Wayne State University Press, (pp. 22-32).
- Lewis Seifert (2004). On Fairy Tales, Subversion, and Ambiguity: Feminist Approaches to Seventeenth-Century *Contes de fées* // *Fairy Tales and Feminism (New Approaches)*. Wayne State University Press, (pp. 53-73).

## WEEK 5

### • **Feminist Fairy-Tale Scholarship: Critical History and Contemporary Context of Feminist Fairy-Tales**

#### key concepts to be covered

- ❖ *Fairy tale studies and the second wave feminist movement*
- ❖ *Gender, socio-cultural discourse and fairy tales*
- ❖ *Gender and fairy tales language: speech manner for males and females*
- ❖ *Critical history of feminist literary fairy tales*

#### **Reading Assignment:**

- Barbara Walker (1996). *Feminist Fairy Tales*. HarperCollins, (pp. 1-2).
- Donald Haase ed. (2004). *Feminist Fairy Tale Scholarship // Fairy Tales and Feminism (New Approaches)*. Wayne State University Press, (pp. 1-9).
- Donald Hasse (2000). *Feminist Fairy-Tale Scholarship: A Critical Survey and Bibliography // Marvels & Tales*. Wayne University Press. Vol. 14/ 1 (pp. 15-25).
- Marina Warner (1995). *In the Cave of the Enchantress // From the Beast to the Blonde*. Vintage, (pp. 3-12).

## **WEEK 6**

### **• Fairy Tale: Gender and Genre**

key concepts to be covered

- ❖ *The issue of genre in fairy tale discourse*
- ❖ *The issue of gender in fairy tale context*
- ❖ *Postmodernism and fairy tale*

### **Primary Reading Assignment:**

- Cathy Preston *Disrupting the Boundaries of Genre and Gender: Postmodernism and the Fairy Tale // Fairy Tales and Feminism (New Approaches)*. Wayne State University Press, 2004, (pp. 179-197).
- Christina Bacchilega. *Genre and Gender in the Cultural Reproduction of India as “Wonder” Tale // Fairy Tales and Feminism (New Approaches)*. Wayne State University Press, 2004, (pp. 196-205).

### **Secondary Reading Assignment:**

- Gillian Avery (2002). *Written for Children: Two Eighteenth-Century English Fairy Tales // Marvels & Tales*. Vol. 16/ 2. JACK ZAIPE & the Socio-historical Study of Fairy Tales. (pp. 143-155).

## WEEK 7

### • Patriarchal System and Fairy Tales

key concepts to be covered

- ❖ *Patriarchal system and reshaping fairy tales*
- ❖ *Bottigheimer claims on the issue: Echoes from the past. Folk tales reflection*
- ❖ *Feminist fairy tales and/ vs. Traditional fairy tales*
- ❖ *Case studies from 'Feminist Fairy Tales' and the Grimm Brothers' "Kind and Unkind Girls"*
- ❖ *The Armenian scope of reflection of the circle "Kind and Unkind Girls" fairy tales*

### Reading Assignment:

- Barbara Walker (1996). Introduction // *Feminist Fairy Tales*. HarperCollins, (pp. 1-2).
- Donald Haase (2004). Introduction // *Fairy Tales and Feminism (New Approaches)*. Wayne State University Press, (pp. 11-15).
- Marina Warner (1995). From the Beast to Blonde. Vintage, (pp. 371-381).
- Jeana Jorgensen (2008). Female Agency in Eroticized Fairy Tales // *Marvels & Tales*. Vol. 22/ 1. (pp. 27-37).

## **Week 8**

### **• MIDTERM TEST 1**

## **WEEK 9** (*Final paper topic due*)

- Folk and Fairy Tales and Their Reflections: Fairy Tales in reference to Other Literary Genres.**  
(*Case Study of Armenian and European Circle of “Kind and Unkind Girls” /ATU 480/*)

### key concepts to be covered

- ❖ *Folk and fairy tales and their reflections in Early Modern English drama*
- ❖ *The presentation of “Kind and Unkind Girls”. Rewards and Punishment*
- ❖ *Why drama sometimes suggests compensation: a feminist view?*
- ❖ *Case study of the Armenian and English “Three Heads in the Well” in reference to the play “The Old Wives’ Tales”*
- ❖ *Reflections on the cross-generic relations of folk narratives in the Armenian context*

## **Reading Assignment:**

- Nvard Vardanyan (2010). Reflections on the Cross-generic Relations of Folk Narratives // *Voske Divan*, Zangak, (pp. 118-125).
- Maria Kaliambou (2007). The Transformation of Folktales and Fairy Tales into Booklets // *Marvels & Tales*. Vol. 21/ 1. Fairy Tales, Printed Texts, and Oral Tellings. Wayne Stet University Press (pp. 50-64).

## **WEEK 10** (*Final paper paragraph due*)

### • **The Image of Women in Fairy Tales: From Princesses to Witches**

(*Case Study of the Armenian and European Circle of “Kind and Unkind Girls”*)

#### key concepts to be covered

- ❖ *Bottigheimer. Modern fairy-tale heroines in Armenian and European tales vs. their correspondent figures in middle and early modern versions*
- ❖ *Birth and fertility of the Modern European fairy tale heroines*
- ❖ *Strong female characters vs. passive ones. The international classification into fairy tale catalogues*

### **Primary Reading Assignment:**

- Donald Haase (2004). Introduction // *Fairy Tales and Feminism (New Approaches)*. Wayne State University Press, (pp. 1-2).
- Ruth Bottigheimer. Fertility and the Birth of the Modern European Fairy-Tale Heroine. Introduction // *Fairy Tales and Feminism (New Approaches)*. Wayne State University Press, 2004, (pp. 37-53).

### **Secondary Reading Assignment:**

- Lori Baker-Sperry, Liz Grauerholz (2003). The Pervasiveness and Persistence of the Feminine Beauty in Children’s Fairy Tales // *Gender and Society*. Vol. 17/ 5 (pp. 711-726).

## **WEEK 11** (*Bibliography paragraph due*)

### **• The Rhetoric of Female Body in Fairy Tales** (Case Study of the Armenian and European Circle of “Kind and Unkind Girls”)

#### *key concepts to be covered*

- ❖ *Psychoanalysis and feminist views on the issue*
- ❖ *Psychological / psychoanalysis approach and feminist criticism on fairy tales*
- ❖ *The linguo-stylistic means of expression of a female body and beauty in a fairy tale context*
- ❖ *Reading the body and reading the text*
- ❖ *Case study of “The Sleeping Beauty, and Snow White” circles, and their Armenian variants*

### **Primary Reading Assignment:**

- Alvard Jivanyan (2006). *Sleeping Beauties. The Rhetoric of the Female Body*. Zangak, (pp. 5-15).
- Bruno Bettelheim (2010). In *Fairy Land: Snow White // The Uses of Enchantment (The Meaning and Importance of Fairy Tales)*. N.Y.: Vintage Books, Random House, (pp. 200-205).
- Bruno Bettelheim (2010). In *Fairy Land: The Sleeping Beauty // The Uses of Enchantment (The Meaning and Importance of Fairy Tales)*. N.Y.: Vintage Books, Random House, (pp.225-230).

### **Secondary Reading Assignment:**

- Bruno Bettelheim (2010). In *Fairy Land: Cinderella // The Uses of Enchantment (The Meaning and Importance of Fairy Tales)*. N.Y.: Vintage Books, Random House, (pp.236-277).

## **WEEK 12** (*Final paper due*)

### **• The Presentation of Good and Evil in terms of Women in Fairy Tales**

(*Case Study of Armenian and European Fairy Tales in the circles of “The Sleeping Beauty” and “The Kind and Unkind Girl”*)

#### key concepts to be covered

- ❖ *Mothers and Stepmothers*
- ❖ *Bad and good fairies and goddesses: historical review*
- ❖ *Witches and other cruel creatures*
- ❖ *The linguo-stylistic means of expression and interpretation of the good and evil in a fairy tale context*
- ❖ *Linguistic background: The term ‘Witch’ and their synonyms in the Armenian and English fairy-tale context*

### **Primary Reading Assignment:**

- Bruno Bettelheim (2010). *Transformations: The Fantasy of the Wicked Stepmother // The Uses of Enchantment (The Meaning and Importance of Fairy Tales)*. N.Y.: Vintage Books, Random House, (pp. 66-74).
- Marine Galstyan (2010). *Synonyms of the Word “Kakhard” (Witch) in Armenian Folk Tales // Voske Divan*. Zangak, (pp.99-104).
- Marina Warner (1995). *Wicked Stepmothers // From the Beast to the Blonde*. Vintage, (pp. 218-228).

### **Secondary Reading Assignment:**

- Diane Purkiss (2001). *Fear of Fairies // Troublesome Things (A History of Fairies and Fairy Stories)*. Penguin Books, (pp. 1-20).
- Marina Warner (1995). *Absent Mothers // From the Beast to the Blonde*. Vintage, (pp. 201-217).

## **WEEK 13**

### **• Female Speech Behavior in the Armenian and European Circle of “The Kind and Unkind Girls”**

*key concepts to be covered*

- ❖ *Spinning and telling stories*
- ❖ *Spinning, weaving, talking and enchanting: from the Greek Moires to witches*
- ❖ *Female speech behaviour: Armenian and European fairy tales*
- ❖ *Speech etiquette, silence and talking*

### **Primary Reading Assignment:**

- Alvard Jivanyan (2007). Spinning and Speech in Armenian Versions of “Kind and Unkind Girls” (ATU 480) // *Cosmos* 23, (pp. 151-168).
- Marina Warner (1995). The Old Wives’ Tale: Gossiping 1 // *From the Beast to the Blonde*. Vintage, (pp. 12-27).
- Marina Warner (1995). The Language of Hair // *From the Beast to the Blonde*. Vintage, (pp. 353-371).

### **Secondary Reading Assignment:**

- Alvard Jivanyan (2006). *As White as a Wisp of Cotton*. Zangak, (pp. 6-46).
- Marina Warner (1995). Word of Mouth: Gossiping 2 // *From the Beast to the Blonde*. Vintage, (pp. 27-51).

## WEEK 14

### • On the Telling Character of Fairy Stories. Story-Telling as a Genre of Women's Art

*key concepts to be covered*

- ❖ *Feminist approach. Gender and storyteller*
- ❖ *Why should fairy stories and tales be told? The genre and poetics of fairy tales*
- ❖ *Spinning and telling stories. A story-teller character. From 'Mother Goose' to male editors*
- ❖ *The art of contemporary story-telling: people and animations.*
- ❖ *Disney re-interpretation. How Disney re-shapes and re-presents the female figures.*
- ❖ *From page to screen: violence, beauty and action in animated texts*
- ❖ *Inter-textual relations between fairy tales and animations*

### Video Material:

- Disney: the fairy tale years (Part 1)  
[http://www.youtube.com/watch?v=442R2kl1s\\_8](http://www.youtube.com/watch?v=442R2kl1s_8) /accessed 06-Nov-2013/

### Primary Reading Assignment:

- Bruno Bettelheim (2010). On the Telling of Fairy Stories // *The Uses of Enchantment (The Meaning and Importance of Fairy Tales)*. N.Y.: Vintage Books, Random House, (pp. 150-159).
- Gohar Melikyan (2011). *The Image of a Story-Teller in Folk and Literary Texts*. H. Tumanyan's Museum, Yerevan, (pp. 78-99).

### Secondary Reading Assignment:

- Gohar Melikyan (2011). *The Image of a Story-Teller in Folk and Literary Texts*. H. Tumanyan's Museum, Yerevan, (pp. 1-46, 101-137).
- Kay Stone (1975). Things Walt Disney Never Told Us // *The Journal of American Folklore*. Vol. 88/ 347. Women and Folklore. University of Illinois Press, American Folklore Society. (pp. 42-50)
- Marina Warner (1995). From the beast to the Blonde. Vintage, (pp. 371-387)
- Segolene Le Men (1992). Mother Goose Illustrated: From Perrault to Dore // *Poetics Today*. Vol. 13/ 1. Children's Literature. Duke University Press. (pp. 17-39).

## **WEEK 15**

- **Presentations**

## **WEEK 16**

- **MIDTERM TEST 2**

- **FINAL EXAM**

*Thank you for your collaboration, and good luck with your final exam!*