

Fairy tales: their histories and hidden meanings

Credit / award	Non-accredited		
Start date	13 th October 2015	End date	10 th November 2015
Day and time	Tuesday at 10.00am – noon	No of meetings	5
Venue	Maddingley Hall, Maddingley, Cambridge, CB23 8AQ		

Fee	£150	Course code	1516NWR012
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For further information on this course, please contact Public Programme Co-ordinator, Clare Kerr
clare.kerr@ice.cam.ac.uk or 01223 746237

To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

Dr Jenny Bavidge is University Senior Lecturer and Academic Director for English at ICE and is a member of the English Faculty and a Fellow of Murray Edwards College, Cambridge. She is President of the Literary London Society and a member of the English Faculty's Contemporaries group.

Course syllabus

We use the term 'fairy tale' to suggest a simple, fanciful or romantic story and most often associate the famous tales of Cinderella or Red Riding Hood with charming children's stories. However, many of the tales have a long history and some darker origins. This course examines the history of the fairy tale, from their beginnings in oral traditions, through the collections of Perrault and the Brothers Grimm, to modern incarnations in Angela Carter and Philip Pullman. Each week will focus on a different tale and alongside our discussion of different versions of the stories, we will discuss various theories about fairy tale motifs, including psychoanalytic, structuralist and feminist approaches.

Aims

The course aims to:

- Develop students' knowledge of the history of the fairy tale from oral origins to modern incarnations;
- Develop students skills of literary analysis and close-reading;
- Provide an enjoyable and instructive atmosphere to enable in-class discussion of the themes and meanings of the texts encountered.

Content

Session 1: Introduction: The History and Form of the Fairy Tale

This session will begin with a lecture on the history of the fairy tale and its relation to folklore and other forms of story-telling, including myths and fables. The class will discuss the story of 'Beauty and the Beast' and examine its links to Greek myth and other antecedents.

Session 2: Wishes: 'Cinderella'

We will read Charles Perrault's version of the Cinderella story. This week's lecture will cover folklorist and structuralist approaches to the analysis of folk and fairy tales, describing the classification of fairy tales according to lists of motifs, events and characters.

Session 3: Warnings: 'Little Red Riding Hood'

We will read several versions of the Red Riding Hood story, including those by the Brothers Grimm, Phillip Pullman's rewriting of the Grimms' version, and Angela Carter's take on the story from her collection *The Bloody Chamber* (1979). This week's lecture will address psychoanalytic readings of fairy tale motifs.

Session 4: Adventure; 'Puss in Boots'

This session will look at the fairy tale as a place for discussion of social and political questions about class, money, social order and punishment. We will also discuss the motif of the animal 'helper' and the figure of the trickster in the history of folklore.

Session 5: Mothers, Magic and Power: 'Snow White' and 'Sleeping Beauty'

In our final sessions, we will look at two of the most famous fairy tales to have been 'disneyfied' and will discuss the progress of the stories into the 20th and 21st centuries. We will discuss the longevity and power of fairy tales and the ways in which they have been modified (and bowdlerised) for different audiences.

Presentation of the course:

The course will be taught through a series of weekly lectures and seminar discussions. Students will be asked to complete some reading for every week in order that they can take a full part in class discussions but this will all be made available before the beginning of the course and will amount to no more than one to three short stories a week. If students have time, then further recommended reading will be suggested.

Outcomes

As a result of the course, within the constraints of the time available, students should:

- have developed their knowledge of the history and theory of fairy tales in general and of the set tales in particular; to have encountered various methodological and theoretical ways of reading and analysing fairy tales.
- have taken part in focused academic discussion of the course topic and to have developed their powers of literary analysis and close reading
- feel confidence in their mastery of this subject area and to feel equipped to follow courses in this subject area or others.

Reading and resources list

All of the tales studied can be found in many different forms, versions and translations. Students are encouraged to read as many individual tales as possible.

Charles Perrault's stories can be found in
The Complete Fairy Tales, trans. Christopher Betts (Oxford World Classics)

There are many editions of the Grimm's *Household Tales*. There were over 200 tales in the original collection and editions rarely include them all. If you decide to buy one or find one in a library, try to find one which is not too bowdlerised (ie. edited for a child audience). A good online archive of most of the stories based on a 19th century translation by Margaret Hunt can be found here:
<http://myweb.dal.ca/barkerb/fairies/grimm/>

You may also wish to look at the work of Andrew Lang who edited many collections of fairy tales specifically for a child audience, beginning with *The Blue Fairy Book* in 1889. You can find full versions of the fairy books and other works by Lang at:
<https://ebooks.adelaide.edu.au/l/lang/andrew/>

We will also be referring to stories in the following collections and you may wish to buy the complete book:

Phillip Pullman, *Grimm Tales: For Young and Old* (Penguin Classics, 2014)

Angela Carter, *The Bloody Chamber* (Virago or Vintage, first published 1979) (please note, this text contains adult themes!)

Below is a list of suggested secondary reading

Author	Title	Publisher and date
Bettelheim, Bruno	<i>The Uses of Enchantment: The Meaning and Importance of Fairy Tales</i>	Vintage, 1979; repr. Penguin, 1991
Opie, Ione and Peter	<i>The Classic Fairy Tales</i>	OUP, 1980
Warner, Marina	<i>From The Beast To The Blonde: On Fairy Tales and Their Tellers</i>	Vintage, 1994
Warner, Marina	<i>No Go the Bogeyman: Scaring, Lulling and Making Mock</i>	Vintage, 2000
Warner, Marina	<i>Once Upon a Time: A Short History of Fairy Tales</i>	OUP, 2014
Zipes, Jack	<i>The Irresistible Fairy Tale: The Cultural and Social History of a Genre</i>	Princeton UP, 2012
Zipes, Jack	<i>Fairy Tales and the Art of Subversion</i>	repr. Routledge, 2011

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1

Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of: 09 October 2015