Instructor: Prof. Thomas J. Garza
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Phone: 232-9126 (direct); 471-3607 (Department); 475-9649 (TLC)
E-mail: tjgarza@austin.utexas.edu
Class time: MW 3:30-5:00 p.m. in PAR 1
Office hours: M 10-11 in CAL 406; T 3-4 in HRH 4.190;
and any other time by appointment

Teaching Assistant: Julianna Leachman

Textbooks: Required Texts (available at UT Co-op or for purchase online):


Recommended Texts (available at UT Co-op):
I. GENERAL

Course Content: This course examines the development of the Russian fairy tale from its folk origins and its adaptations of the tales of Perrault, Grimm, and other European writers, leading to the creation of the unique classic Russian literary fairy tales of Pushkin, Zhukovsky, Gogol and Ostrovsky in the 19th century, and the writers of New Russia in the 20th century. Also, contemporary portraits of the tales in film versions, from classical Russian productions to Disney’s and Cocteau’s imaginings will be examined as the heir to the original fairy tale genre. Participants will be familiarized with four critical methodologies used in conjunction with the study of folk and fairy tales: Structuralist (Jakobson, Propp), Feminist (Warner, Lieberman), Psychological (Bettelheim, Freud), and Socio-political (Zipes, Lüthi). We will apply these methodologies to the texts – tales, films, and art – that we examine, and participants will learn to use them to enhance their understanding and appreciation of classic Russian fairy and folk tales.

Course Requirements

Attendance and Participation: You are expected to attend class meetings regularly, participate actively in class, do all assigned readings and film viewings, and be prepared to contribute to the discussion. Because the readings and methodologies covered in this course are cumulative in design, your regular participation is required. Students missing more than three (3) class sessions will lose a letter on their final grade. Students who miss more than five (5) classes or who do not complete all five of the required components of the syllabus cannot pass the course. In extreme circumstances, the instructor may excuse absences.

Film viewings: Several of the texts required for the course are films. All of the required films are on reserve in the AV Library on the 3rd floor of the UG Library (FAC). In addition, almost all of the films are available on Netflix or YouTube, and scheduled group viewings have been arranged throughout the semester. In any case, you are required to watch the films as indicated on the syllabus; they are included on both of the midterm exams.

Reaction paper: Students will write a short (2-3 pp.) reaction paper on one of the tales, film clips, or folk traditions we have examined thus far in the course. A reaction paper is not a formal research paper, but rather a cogent response to the form and/or content of a piece of writing or film. The full assignment and grading rubrics will be posted on the course Bb site. This essay is due in class on Wednesday, 22 February.

Short critical essay: Each participant will prepare a brief formal essay (5-6 pp.) applying one of the four critical methodologies we have covered to at least two of the texts we have examined in the course so far. This paper will require the student to examine closely the formal elements of the fairy tales and comment on them from the perspective of structuralism, feminism, psychoanalysis, or socio-political criticism. Topics for this essay should be approved in advanced by the instructor. This essay will be due in class on
**Midterm exams:** Two comprehensive midterm exams over all material covered (readings, films, slides, and lectures) in the two halves of the semester will be given on Monday, **10 March** and Monday **5 May** (the last day of class). The specific format of the midterms will be announced well before the exam dates.

**Participation:** Both your instructor and his TA at the end of the course determine this grade. It is NOT solely a reflection of your attendance, i.e., showing up every day does **not** guarantee that you will get 100 points toward 20% of your grade. You need to ask questions that reflect your understanding of the readings and other course materials, answer questions posed by the instructor, and take a genuine interest in the material – at least for the 75 minutes of class!

**Special Accommodations:** Any student with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities at 471-6259. Any necessary accommodations should be presented to the instructor in written form from the SSD **at the beginning of the course.**

II. **Grading**
While your Teaching Assistant, Julianna Leachman, will do a great job of assessing and commenting on your various assignments, remember that *only* your faculty professor, Dr. Thomas Garza, is the instructor of record for this course. As such, only he can amend or revise any grade in the course. Therefore, any questions you might have at any time in the semester about your grade need to be brought to him *before* the end of the course.

There are five components of the final course grade. These components and their relative weights are:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reaction paper (2-3 pp.)</td>
<td>20%</td>
</tr>
<tr>
<td>Midterm exam I</td>
<td>20%</td>
</tr>
<tr>
<td>Short critical essay (5-6 pp.)</td>
<td>20%</td>
</tr>
<tr>
<td>Midterm exam II</td>
<td>20%</td>
</tr>
<tr>
<td>Participation</td>
<td>20%</td>
</tr>
</tbody>
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The result of these calculations will be on a number on a scale of 0-100. This numerical grade will be converted to a letter grade as follows:

- 94 – 100 = A
- 90 – 93 = A-
- 87 – 89 = B+
- 84 – 86 = B
- 80 – 83 = B-
- 77 – 79 = C+
- 74 – 76 = C
- 70 – 73 = C-
- 67 – 69 = D+
- 64 – 66 = D
- 60 – 63 = D-
- 59 and below = F

### III. UT Honor Code

The University of Texas Honor Codes reads:

> *The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness and respect toward peers and community.*

Each class participant is expected to adhere to these principles throughout the course, in dealing with the instructors, fellow students, and in completing all written assignments for the course. Your instructors will do the same.
# SCHEDULE OF DAILY ASSIGNMENTS

## Introduction: Origins of the Folktale

### Monday, January 14

**Course introduction. Basic texts, assignments and assumptions.**

- For next class, read: Ivanits 3-37 and 130-153.

### Wednesday, January 16

**The Russian folk tradition: Paganism and early Christianity.**

- For next class, read: Ivanits 38-63 and 169-177; and Gilchrist’s “The Russian Magical World” [in CR].

### Wednesday, January 23

**Devils and Spirits**

- For next class, read: Ivanits 64-82 and 178-189.

### Monday, January 28

**Sorcery and witchcraft**

- For next class, read: Ivanits 83-102 and 190-205; Stith Thompson's "Universality of the Folktale" and "Forms of the Folktale" [in CR].

## Structural Approaches: The Form of the Fairy Tale

### Wednesday, January 30

**Summary review of the Russian folk tradition and folk tale.**

Viewing of Disney's *Fantasia* as introduction to the Structural/Formalist approach.

- For next class, read: Bogatyrëv and Jakobson's “Folklore as a Special Form of
Creativity,” “On the Boundary between Studies of Folklore and Literature,” and Propp's "Fairy Tale Transformations" [in CR].

• View: Fantasia.

Monday, February 4

**Fairy tale compilers and scholars.**

Introduction to the Psychological approach.

• For next class, read: Bettelheim 3-66, and von Franz’s “A Method of Psychological Interpretation” [in CR].

“Night on Bald Mountain”

Psychological Approaches: Meaning and Mind in the Tales

Wednesday, February 6

**Psychology, Freud and the Russian Fairy Tale.**


Monday, February 10

**The "Youngest Child" tales: Ivan the Fool.**

• Read Bettelheim 78-83, 90-96, and 159-165; Afanas'ev 20-24, 294-299, 349-351, 463-475, and 625-627.

Wednesday, February 15

**The "Two Siblings" tales.**

• Read Karen Rowe's "Feminism and Fairy Tales" and Kay Stone's “Feminist Approaches to the Interpretation of Fairy Tales" [in CR].

Feminist Approaches: The Role of Female Figures in the Tales

Monday, February 17

**Feminist Approaches to the Russian Fairy Tale.**

• For next class, read: Bettelheim 277-310; Afanas'ev 119-123, 580-588; and Marina Warner's "Go! Be a Beast: Beauty and the Beast II" [in CR].

• Don't forget the Reaction Paper is due on 2/22.
Wednesday, February 22

The "Animal Groom/Bride" tales.
Viewing of Beauty and the Beast by Cocteau and by Disney.
NB: Reaction Paper is due today.

- View Beauty and the Beast (at least one version).

Monday, February 24

The "Bad Wife" tales.

- Read Bettelheim 66-73, 194-199; Afanas’ev 146-150, 229-234, 278-279, 340-341, 366-369; and Warner’s "Wicked Step Mothers: The Sleeping Beauty"
[CR]

Wednesday, March 1

The "Wicked Stepmother" tales.

- For next class, read: Bettelheim 199-215; and Afanas’ev 283-284.
- View Disney’s Snow White and the Seven Dwarfs.

Monday, March 3

The "Snow White" tales.

Viewing of clips from Disney's Snow White and Snow White: A Tale of Terror as introduction to the Socio-political approach.
- For next class, read: Ostrovsky's “Snegurochka” [in CR].

Socio-Political Approaches: Agendas behind the Tales

Wednesday, March 8

View scenes from Rimsky-Korsakov’s opera “Snegurochka”
Summary of the “Snow White” tales

- For next class, read: Bettelheim 225-236; Afanas’ev 482-484, 600-611; and Zipes’s "Breaking the Disney Spell" and Zipes’s "Marxists

Monday, March 10

Midterm Examination I+
• View Disney’s *Sleeping Beauty* over Spring Break.

**SPRING BREAK!!!**

**CATCH UP ON YOUR READING!**

Wednesday, March 22
The "Sleeping Beauty" tales.
Viewing of clips from Disney’s and Duvall’s versions of *Sleeping Beauty* and Tchaikovsky’s ballet.

• For next class, read: Bettelheim 236-276; Afanas’ev 44-46, 439-447; Lüthi’s "The Meaning and Form of Fairy Tales" and Zipes’s "Who’s Afraid of the Brothers Grimm?" [in CR].

Monday, March 24
Views on the 19th c. tradition via the “Sleeping Beauty” tales

• For next class, read Zipes’s “Once Upon a Time beyond Disney” and Cashdan’s “Envy: If the Slipper Fits…” in CR, and watch Disney’s *Cinderella*.

Wednesday, March 29
The "Cinderella" tales.
Viewing of clips from Disney’s *Cinderella, Ever After, and Prokofiev ballet*.

• For next class, read: selections from Propp’s *Morphology of the Folktale*; and Goscilo’s “Introduction” [in CR].

Monday, March 31
Summary of methodological approaches to the fairy tale.

• For next class, read: Afanas’ev 134-140, 252-255, 427-437, 521-528, 545-549; and 76-79, 194-195, 485-494.
Wednesday, April 5
The "Wise Maiden" tales and the "Baba Yaga" tales.
Discussion of witches, stepmothers, and female
monster figures.

• For next class, read: Afanas'ev 553-562, 284-287,
  569-575.
• Don't forget critical essay is due 4/7.

Monday, April 7
Tales of "Kashchey the Deathless" and the "Epic Hero" tales: Il'ya Muromets.
Viewing of film clip from The Sword and the Dragon.

• For next class, read: Sadko libretto (summary) and Zipes's "The Origins of the Fairy Tale" [in CR].
• View scenes from Sadko the opera.
• Critical Essay due today.

Wednesday, April 12
Tales of the sea.

Viewing of Rusalka – the mermaid tale.
• For next class, read: "Erotic Russian Tales", and Zipes's "Fairy-Tale Discourse" [in CR].

The Russian Literary Fairy Tale

Monday, April 14
Introduction to the Russian Literary Fairy Tale.
Listen to recording of Pushkin's "Golden Cockerel"

• Read Zhukovsky’s “Ivan Tsarevich, the Firebird, and the Grey Wolf,” and Pushkin's "Tsar Saltan" and "The Tale of the Golden Cockerel" [in CR].

Wednesday, April 19
Continue with the Russian Literary Fairy Tale Viewing of *The Tale of Tsar Saltan.*

- Read Gogol's "Viy" and Jackson’s “Out of Their Minds: The Fantasy Worlds of Viktor Vasnetsov and Ivan Bilibin” [in CR]

Monday, April 21

**The Nineteenth Century Tradition in Literary Fairy tales**

- For next class, read: Tolstoy's "The Tale of Ivan the Fool and His Two Brothers...," and Tatiana Tolstaya's "Date with a Bird" [in CR]

Wednesday, April 26

**From Tolstoy to Tolstaya: The Fairy Tale in Twentieth Century Russian Literature**

- For next class, read: Tolstaya's "The Poet and the Muse" and Liudmila Petrushevskaya's "This Little Girl" [in CR]

Monday, April 28

**Russia's New Writers and The Fairy Tale**

- For next class, prepare any questions or topics you have for the second midterm.

Wednesday, May 3

**Review session for Second Midterm**

Course/instructor survey

- For next class, prepare for Midterm Exam II

Monday, May 5

**Midterm Examination II**
Happy Summer Vacation!

Get some rest!!