

Independent Study
Lost in Fairyland:
Abducted, Abandoned, and Renegade Children in Fairy Tales
Katrina Pavlovich

Week 1: Introduction, Typology and History of Fairy Tales

The S. Thompson motif index of Folk-literature

http://www.ualberta.ca/~urban/Projects/English/Motif_Index.htm

Steven Swann, *Fairy Tale* "The Folklore Origin and the Definition of Fairy Tale" (1-18), Jack Zipes, *When Dreams Come True* "An Overview of the History of Fairy Tales" (1-32), and *Why Fairy Tales Stick* "The Evolution and Dissemination of the Classical Fairy Tale" (41-90) and review Peter Hunt's, *Children's Literature: The Development of Criticism*.

Week 2: The Germans Among Others

Selections from Jacob and Wilhelm Grimm, *Kinder- und Hausmärchen. The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm* "The Fate of Spinning" (584-631). Zipes, *When Dreams Come True* "Once There Were Two Brothers Named Grimm" (65-86), "The Flowering of the Fairy Tale in Victorian England" (143-165).

Week 3: The French Among Others

Selections from Perrault's *Contes des fées. The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm* "The Power of Love" (474-491) and "Cross-Cultural Connections and the Contamination of the Classical Fairy Tale" (845-869). Zipes, *When Dreams Come True* "The Rise of the French Fairy Tale and the Decline of France" (33-52).

Week 4: Exploring the Difference Between Abduction, Abandonment and Runaways.

Bennett A. Brockman, "Children and Literature in Late Medieval England," in *Children's Literature* 4, 58-63. *Why Fairy Tales Stick*, "Hansel and Gretel: On Translating Abandonment, Fear, and Hunger" (195-222). Zipes, *Happily Ever After* "The Rationalization of Abandonment and Abuse in Fairy Tales" (39-60). Selections from *Icelandic Legends*, Árnason, Jón, George Ernest John Powell, and Eiríkr Magnússon, (1866). Reflection Paper 1 Due.

Week 5: One Ticket to Elfland: Running.

Charles Sarland's "The Impossibility of Innocence: Ideology, Politics, and Children's Literature" (39-55) in *Understanding Children's Literature*. Zipes, *Why Fairy Tales Stick* "Once Upon a Time in the Future: The Relevance of Fairy Tales" (91-128), and "The Moral Strains of Fairy Tales and Fantasy" (129-154). G.K. Chesterton, *Orthodoxy: The Fundamentalist Argument* "The Ethics of Elfland" (35-52). Derek Brewer, *Symbolic Stories: Traditional narratives of the family drama in English Literature*, "Fairy Tales" (15-53).

Week 6: Temptation Stories.

Pinocchio, Carlo Collodi. Zipes, *When Dreams Come True* "Carlo Collodi's Pinocchio as Tragic-Comic Fairy Tale" (175-186). Zipes, *Happily Ever After* "Toward a Theory of the Fairy-Tale Film: The Case of Pinocchio" (61-88). Zipes, *Happily Ever After* "Once Upon a Time beyond Disney: Contemporary Fairy-Tale Films for Children" (89-110). *The Girl Who Circumnavigated Fairyland in a Ship of Her Own Making*, Catherynne Valente (1-163). Reflection Paper 2 Due.

Week 7: Forgetting Oneself

Finish *The Girl Who Circumnavigated Fairyland in a Ship of Her Own Making*

The Never Ending Story, Michael Ende. A quick look at Alice: *Alice in Wonderland and Through the Looking Glass*, Lewis Carroll. Bernard Pattern, *The Logic of Alice*.

Week 8: Boys versus Girls: The Different Treatments of Gender.

Zipes, *Why Fairy Tales Stick* “The Male Key to Bluebeard’s Secret” (155-194). Swann, *Fairy Tale* “Fairy Tales with Male Protagonists” (44-63). Swann, *Fairy Tale* “Fairy Tales with Female Protagonists” (64-90). Revisit “Rapunzel” and “Rumpelstiltskin.”

Week 9: Mixed groups, Family Politics, and Time.

Peter Pan, J.M. Barrie. Zipes, *When Dreams Come True* “Revisiting J.M. Barrie’s Peter and Wendy and Neverland” (219-238)

Paper 1 Due.

Week 10: Rescue Missions.

Wildwood, Colin Meloy. (1-349).

Reflection Paper 3 Due: Discuss the role of animal involvement and quests that accompany abduction.

Week 11: Growing Up Still Holding Onto Fairyland.

Finish *Wildwood* (353-541).

Wildwood Dancing, Juliet Marllier (1-241). Examine the impact of YA literature’s popularity on abduction stories.

Week 12: Adaptations to Fit the Occasion.

Finish *Wildwood Dancing* (242-400). *The Twelve Dancing Princesses*, Freya Littledale, *The Twelve Dancing Princesses*, Marianna Mayer, and *The Dancing Shoes*, Brothers Grimm.

Week 13: The Creepy, Wonderful Imagination of Little Boys.

Reflection Paper 4 Due based on week 12’s readings.

The Book of Lost Things, John Connelly (1-160). Jan Ziolkowski, *Fairy Tales From Before Fairy Tales* “A Cautionary Tale: *Little Red Riding Hood in the 1020s* (93-124), “Conclusion: *Sadly Never After*” (231-240).

Week 14: Home and Back Again.

Finish *The Book of Lost Things* (161-368). Revisit *Rumpelstiltskin*. Concluding comparisons and takeaways.

Proposal for final paper.

Week 15: Research and Write.

Week 16: Final Paper Due.

Course Description and Purpose

This course aims to explore the difference between child abductions more frequently featured in classic fairy tales and the increasingly common renegade or runaway children depicted in later, more contemporary work. Since the appearance of *Peter Pan* in 1911—one hundred years after the first publication of Grimm’s *Household Tales*—a multitude of literary child heroes have embarked on adventures and quests. This course will also look at how this change has effected the role of villains and the different treatment, if any, of female versus male protagonists/ antagonists. A discussion on the continuing hold of the classic stories through adaptations will conclude the semester. There will be two major papers: The first focused on how abandonment/ abduction/runaways impact the stories differently despite their similar themes including why these themes have remained so prevalent. Paper two will be an open choice approved after submission of a formal prospectus.