

**DEPARTMENT OF MODERN LANGUAGES
AND CULTURAL STUDIES**
<https://uofa.ualberta.ca/modern-languages-and-cultural-studies>

**2018-2019 MLCS 299-A2: Folklore through Film
(Fall Term)**

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Class Time: MWF 12-1250
Place: CAB 281
Office Hours: MW 11-1150
or by appointment
Course Website: On e-Class

Course Prerequisite: None.

Course-based Ethics Approval in place regarding all research projects that involve human testing, questionnaires, etc.?

Yes No, not needed, no such projects approved.

Community Service Learning component

Required Optional None

Past or Representative Evaluative Course Material Available

- Exam registry – Students' Union
<http://www.su.ualberta.ca/services/infolink/exam/>
- See explanations below
- Document distributed in class
- Other (please specify)
- NA

Additional mandatory Instructional fees (approved by Board of Governors)

Yes No

Course Description: The topic this year is Little Red Riding Hood and the #MeToo movement. The story of Little Red Riding Hood is one of the best known folktales. Charles Perrault's version is a cautionary tale, warning women not to be beguiled by predators, especially the human kind. What are other versions of this tale like? Is the male always the predator? How is this tale expressed orally? In writing? In film? This course will examine versions of the Red Riding Hood story to look at artistic representations in gender relations.

Course Objectives: Folklore is so much a part of human thinking that it is difficult to recognize. Precisely for this reason, folk beliefs can be used for social and political expression and manipulation. Because folklore is central to the way people construct the world, it is imperative to understand what folklore is, how it governs thought, and how it can be used to convey ideas.

Course goals include:

- 1) To acquire the ability to identify folklore and folk belief.
- 2) To understand how folklore works – often the same motif or structure can be used to convey multiple meanings.
- 3) To learn how to analyze film in terms of folklore; identifying and understanding folk motifs, folk narrative patterns, and how they are used.
- 4) To understand intertextuality by comparing films that use folklore, not only to the lore itself, but also to each other; to understand the oral, print, and filmic forms of expression

Learning Outcomes:

- 1) Students will be able to analyze film narrative. They will be able to effectively articulate the plot and sub-plots of a film.
- 2) Students will be able to state how a familiar folkloric plot, precisely because it is folkloric and familiar, can be used to express a multitude of meanings
- 3) Students will be able to present their interpretations of folkloric films and substantiate their analysis
- 4) Students will be able to write a scholarly paper effectively describing one aspect of gender relations as it is expressed in folklore-based film.

Texts: *Texts:* Martin Hallett and Barbara Karasek, *Folk and Fairy Tales*

Additional readings, such as “Wolfland” by Tanith Lee and a discussion of Disney’s treatment of the Red Riding Hood theme, will be posted on eClass.

Resource texts (recommended, but not required):

Lynne S. McNeill, *Folklore Rules* Utah State Univ. Press, 2013.

Jane Barry and Hasan El-Shamy, eds. *Archetypes and Motifs in Folklore and Literature: A Handbook*. M. E. Sharpe Publishers, 2004 – available as an electronic resource through the library.

Optional reading: Catherine Orenstein, *Little Red Riding Hood Uncloaked: Sex, Morality, And The Evolution Of A Fairytale*

Films (required) *Hugo*, *Freeway*, *Company of Wolves*, *Red Riding Hood (2011)*, *Wolf Man (1941)*, *An American Werewolf in London (1981)*

Films will be made available in the basement of the Arts Building, room 109B. Please make sure that you watch the correct version of the film – no remakes

Also required: Little Red Riding Hood cartoons: to be shown in class

Additional films: Students will chose one or more of the following: *Hard Candy*, *What We Do in the Shadows*, *Russian translation of the 2011 Red Riding Hood*, *White-Haired Witch*.

Course plan:

Most weeks will have a background lecture by the instructor, followed by student discussion of topics related to the assigned reading and/or the film. Topics will be distributed in advance of the discussion.

Sept. 5: Introduction. What is folklore and what are the types of folklore? What are the traits of folklore? Some introductory cartoons, mostly from early Disney and discussion of Disney's use of the Red Riding Hood theme.

Week of Sept. 10: From oral to written. The early written collections and their influence on our ideas of folklore. The special role of Charles Perrault and of Wilhelm and Jacob Grimm. Readings from the Perrault, Grimms and other early versions

Week of Sept. 17: Georges Méliès – early filmmaker with a special attraction to folklore topics. Film – *Hugo*

Week of Sept. 24: modern film *Company of Wolves* – folktale; story by Angela Carter; film. Comparison of version; discussion of medium. (readings include both Carter and Tanith Lee, “Wolfland.”) Comparison of treatments

Week of Oct. 1: more modern film – *Freeway*. Background and comparison to *Company of Wolves*. Possible discussion of *Hard Candy*.

Week of Oct. 8: The Monday of this week is Thanksgiving. Talk film and folklore with your family. Find out their preferences. The 2011 *Red Riding Hood* – more traditional material – or is it.

Week of Oct. 15: sum up discussion of modern film. Review on October 17 and midterm October 19.

VERY IMPORTANT – FRIDAY OCT. 19 WILL BE YOUR MIDTERM DAY. There will be a review session on the preceding Wednesday, Oct. 17. The midterm will be electronic and will be done through eClass.

Week of Oct. 22: Looking back in time – *Wolf Man* with Lon Chaney Jr. *American Werewolf in London (1981)*.

Week of Oct. 29: setting up for course projects. Discussion of the films listed under “choice of film.” How each type of film might be approached. Discussion of possible creative options – creating a film script or an actual short film, perhaps a warning about gender relations and predation.

Project proposals due Nov. 2

Week of Nov. 5: discussion of projects continued. The Red Riding Hood theme as it is treated in other cultures. Cultures where tales of the Red Riding Hood type do not exist.

Nov. 12-16: Remembrance Day and Fall Break.

Week of Nov. 19 – student presentations. Oral presentations of project work using a PPT – no Prezi’s please. Unless something has changed, Prezi’s do NOT upload to eClass.

Week of Nov. 26 – student presentations continue

Write-ups of research **due Dec. 7.** Please note that the University now requires that all course papers be submitted on the last day of class. The write-up should be a formal 5-10 page paper. Detailed instructions will be on eClass.

Grade Distribution and important due dates, plus explanatory notes:

- 1) **Short written exercises** based on discussions – **10%**
Most topics will deal with tale or film content and the responses will be very short. Typical questions will ask a student to compare two written versions or two filmic versions of a tale. Some comparisons will be between a written tale and a film – as in *Company of Wolves*, written and filmic.
- 2) **Attendance and participation: 20%.** Attendance will be taken on a random basis. In other words, the dates on which attendance will be taken will not be announced. Participation: Humanities in general and folklore in particular requires negotiation of concepts and beliefs. **Participation means talking when films or readings are discussed** and sharing ideas. Attendance alone does not equal participation.
- 3) **Midterm** – scheduled for **October 19 – 20%**
The midterm will cover the same topics as the written exercises:
- 4) **Course project : 50%**, divided as follows:
 - Project proposal, due Nov. 2 – 15%
 - Project oral presentation (presentations scheduled Nov 19-30) – 15%) Please note that students are expected to attend each other’s presentations and that this will constitute part of the participation grade
 - Project write-up, due Dec. 7 – 20%

For your convenience, the Fall / Winter Exam Planner for the 2018-2019 academic year can be found at the following site: <https://www.ualberta.ca/registrar/examinations/exam-schedules/fall-2018-winter-2019-exam-planner>

Date of Deferred Final Exam (if applicable): there is no exam in this course

Please consult the following site:

[https://calendar.ualberta.ca/content.php?catoid=6&navoid=806#Examinations_\(Exams\)](https://calendar.ualberta.ca/content.php?catoid=6&navoid=806#Examinations_(Exams))

Student Responsibilities:

Academic Integrity:

The University of Alberta is committed to the highest standards of academic integrity

and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Code of Student Behaviour (online at www.governance.ualberta.ca) and avoid any behaviour that could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University.

All students should consult [the Academic Integrity website](#). If you have any questions, ask your instructor.

An instructor or coordinator who is convinced that a student has handed in work that he or she could not possibly reproduce without outside assistance is obliged, out of consideration of fairness to other students, to report the case to the Associate Dean of the Faculty. See the [Academic Discipline Process](#).

Learning and Working Environment:

The Faculty of Arts is committed to ensuring all students; faculty and staff are able to study and work in an environment that is safe and free from discrimination and harassment. It does not tolerate behaviour that undermines that environment. The Department urges anyone who feels that this policy is being violated to:

- Discuss the matter with the person whose behaviour is causing concern; or
- If that discussion is unsatisfactory, or there is concern that direct discussion is inappropriate or threatening, discuss it with the Chair of the Department.

For additional advice or assistance regarding this policy you may contact the [Office of the Student Ombuds](#). Information about the [University of Alberta Discrimination and Harassment Policy and Procedures](#) is described in [UAPPOL](#).

Territorial Statement:

“The University of Alberta acknowledges that we are located on Treaty 6 territory, and respects the histories, languages, and cultures of the First Nations, Métis, Inuit, and all First Peoples of Canada, whose presence continues to enrich our vibrant community.” (*from the beginning of the Calendar*).

University of Alberta Sexual Violence Policy:

The Sexual Violence Policy was approved by GFC in June 2017. It plays a vital role in ensuring a safe and respectful learning and working environment.

As defined in the policy, **sexual violence** is any sexual act or act of a sexual nature, or act targeting sexuality, whether physical or psychological, committed without consent. **Sexual violence** is a complex and serious problem in society and on university campuses. Sexual violence can affect individuals of all gender identities, gender expressions, and sexual orientations, as well as those from all ages, abilities, racial, cultural and economic backgrounds. Through this policy, the University of Alberta recognizes its responsibility to reduce sexual violence in the University community. The university aims to do so by fostering a culture of **consent** and support through education, training and policy. The University

recognizes the possible effects of trauma on those who have experienced sexual violence and supports the efforts of individuals to seek support and recover. To read the policy in more detail, please visit:

<https://policiesonline.ualberta.ca/PoliciesProcedures/Policies/Sexual-Violence-Policy.pdf>

Recording of Lectures:

Audio or video recording, digital or otherwise, of lectures, labs, seminars or any other teaching environment by students is allowed only with the prior written consent of the instructor or as a part of an approved accommodation plan. Student or instructor content, digital or otherwise, created and/or used within the context of the course is to be used solely for personal study, and is not to be used or distributed for any other purpose without prior written consent from the content author(s).

Attendance, Absences, and Missed Grade Components:

Regular attendance is essential for optimal performance in any course. In cases of potentially excusable absences due to illness or domestic affliction, notify your instructor by e-mail within two days. Regarding absences that may be excusable and procedures for addressing course components missed as a result, consult sections [Attendance](#) and [Examinations](#) of the University Calendar. Be aware that unexcused absences will result in partial or total loss of the grade for the “attendance and participation” component(s) of a course, as well as for any assignments that are not handed-in or completed as a result.

Deferral of term work is a privilege and not a right; there is no guarantee that a deferral will be granted. Misrepresentation of facts to gain a deferral is a serious breach of the Code of Student Behaviour.

In this course, participation is part of the course grade. Please see the section on grade distribution for information on how participation will be assessed.

Policy for Late Assignments: Students who consult in advance with an instructor regarding contingencies preventing the timely completion of an assignment may, at the discretion of the instructor, be granted an extension. Otherwise, a 33%-per-class-day penalty (one third of a grade, e.g. from B+ to B) will be assessed for each subsequent class-day of lateness.

Disclaimer:

Any typographical errors in this syllabus are subject to change and will be announced in class and posted on eClass. The date of the final examination is set by the Registrar and takes precedence over the final examination date reported in this syllabus.

Student Resources:

The best all-purpose website for student services is: <https://www.ualberta.ca/current-students>.

Accessibility Resources: (1 – 80 SUB)

The University of Alberta is committed to creating work and learning communities that inspire and enable all people to reach their full potential. Accessibility Resources promotes an accessible, inclusive, and universally designed environment. For general information to register for services visit the [Accessibility Resources](#) webpage.

The Academic Success Centre: (1-80 SUB)

[The Academic Success Centre](#) offers a variety of workshops on effective study and exam strategies. There are in-person and online sessions available for a modest fee.

The Centre for Writers: (1-42 Assiniboia Hall)

The [Centre for Writers](#) offers free one-on-one writing support to students, faculty, and staff. Students can request consultation for a writing project at any stage of development. Instructors can request class visits and presentations.

Health and Wellness Support: There are many health and community services available to current students. For more information visit the [Health and Wellness Support](#) webpage.

Office of the Student Ombuds:

The [Office of the Student Ombuds](#) offers confidential interviews, advice and support to students facing academic, discipline, interpersonal and financial difficulties.

Grading:

Assessment of the individual course components may be in the form of numerical marks or letter grades. The final letter grade will be based on "a combination of absolute achievement and relative performance in a class" (University Calendar, [Evaluation Procedures and Grading System](#)). The University Grading Procedure mandates that "a student’s level of achievement of the goals/outcomes of a course, their grade, and the descriptor of that grade must be aligned" (<https://policiesonline.ualberta.ca/>). The following guidelines have been adopted by the Department of Modern Languages and Cultural Studies:

“MLCS Undergraduate Grading Scale”

Descriptor	Letter Grade	Grade Point Value	%
Excellent. A+, A or A- is earned by work which is superior in content and form and demonstrates an exceptional grasp of the subject matter. The grade of A+ designates work that far exceeds course expectations. Grades in the A range are normally achieved by a small number of students.	A+	4.0	97-100
	A	4.0	93-96
	A-	3.7	90-92

<p>Good. B+, B or B- is earned by work that demonstrates a thorough comprehension of the course material and a good command of relevant skills. Grades in the B range are normally achieved by the largest number of students.</p>	B+	3.3	87-89
	B	3.0	83-86
	B-	2.7	80-82
<p>Satisfactory. C+, C or C- is earned by work that demonstrates an adequate grasp of the course material and relevant skills. Grades in the C range designate work that has met the basic requirements of the course.</p>	C+	2.3	77-79
	C	2.0	73-76
	C-	1.7	70-72
<p>Poor/Minimal Pass. D+ or D is earned by work that demonstrates minimal familiarity with the course material. Grades in the D range generally indicate insufficient preparation for subsequent courses in the subject matter.</p>	D+	1.3	65-69
	D	1.0	60-64
<p>Failure.</p>	F	0.0	0-59

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