



Narratology



Inhoudsopgave

1. Assignments, explanation. P.1
2. Article on Propp: explains the 7 character types and 31 functions P. 3
3. Fairytales: choose one for video 1 p.7
4. Handout Powerpoint Propp's roles p.26
5. Handout Powerpoint The Hero's Journey p.29
6. Picture of The Hero's Journey p. 33
7. Rubric p.34

1. HAVO 4 assignment

In this period, we will be watching a few movies and learning about narratology. We will also work on our English-speaking skills. You will hand in 2 separate short videos (9 min.). The marks for these videos will be middled [REDACTED]

Groups of 3/4

You will get into groups and decide on a movie to watch together. The movies which you can choose from are:

- ◆ **Star Wars (2019), Pride (2014), Raya and the Last Dragon (2021), The King (2019), Dune (2021), Into the Spider-Verse (2018), Joker (2019), Bird's of Prey (2020), Jungle Cruise (2021), Dr Strange and the Multiverse of Madness (2022)**

Together you will make a planner and agree on when you will have finished watching and analysing the movie. This planner will be handed in.

Videos

Your group will hand in two separate films of 9 minutes each. These videos will be graded. We are looking both at your English-speaking skills and at your comprehension of narratology. Rubrics will be handed out and posted to ELO.

Demands (general)

- You will have to edit the video a little bit to make sure that every person in your group has enough speaking time. (3 min. p.p.)
- Your video file will be uploaded to Youtube. Put in on private setting to make sure nobody apart from the teacher can watch your work.
- Your video file will be called: first name, date, class, name teacher. → for example: ramona mohammed sheila, 011222, h4, Sno.mov
- Video link (Youtube) and infographic will be handed in to [redacted] or they will not be graded.
- Faces must be visible. The video will only be viewed by your teacher.
- You can use notes during your video but you cannot read from a piece of paper. We are trying to look at your speaking skills not your ability to read out loud.

Demands (specific)

Video 1 → 9-minute video. In English. You will film a conversation about the article on Propp you have read and how it relates to your chosen fairy tale. Your group will show that you understand Vladimir Propp's theory. This will be done by first explaining it in your own words and then showing how the theory shows up in the fairy tale.

Video 2 → 9-minute video. In English. Your group will watch a movie together. (Pictures or it didn't happen → picture prove has to be provided on your infographic) You will pick one of the movies from the powerpoint. If you cannot watch it together contact your teacher for a screening. You will film your discussion about how Propp's theory and the hero's journey show up in your chosen video.

2 Article on Propp

Vladimir Propp and his Morphology of the Folktale – Scott Myers

31 functions

7 character types

Vladimir Propp was born on 29 April 1895 in Saint Petersburg to an assimilated Russian family of German descent. He attended Saint Petersburg University, majoring in Russian and German philology. Upon graduation he taught Russian and German at a secondary school and then became a college teacher of German.

His most famous work: *Morphology of the Folktale* was published in Russian in 1928. Although it represented a breakthrough in both the study of folkloristics and narratology and influenced noted Structuralist thinkers like Claude Levi-Strauss and Roland Barthes, it was generally unnoticed in the West until it was translated in 1958.

His morphology is still used in media education and has been applied to other types of narrative, be it in literature, theatre, film, television series, games, etc., although Propp applied it specifically to the wonder of fairy tale.

Vladimir Propp is considered to be one of the foremost scholars within Narratology. Narratology is the study of narrative structures. What we mean by this is the study of how the narrative make meaning, and what the basic mechanisms are which are common to all acts of story-telling. Narratology, then, is not the reading and interpretation of *individual* stories, but the attempt to study the nature of the 'story' itself, as a concept.

Propp's work is based on a study of over a hundred Russian folk tales and he concluded that all these tales are constructed by selecting items from a basic list of thirty-one functions. No tale contains all the items in his list, but all are constructed by selecting items from them. The full list of items can be found below.

Propp's 31 Functions

1. Absentation = Someone leaves the security of the home environment. This might be the Hero or it may be a person the Hero needs to go and rescue. This division serves as the first point of tension in the story.
2. Interdiction = The Hero is warned against action.
3. Violation of Interdiction = The warning addressed to the Hero is violated and the Villain enters the story. This doesn't necessarily need to be a direct encounter with the Hero.
4. Reconnaissance = The Villain tries to find out something about the Hero and his/her quest. Often the Villain and Hero often meet face to face.
5. Delivery = The Villain finds out something useful. Usually, it's about the Hero or sometimes the victim.
6. Trickery = The Villain attempts some kind of trickery. Often it's a disguise in order to win the confidence of his/her victim. Sometimes the victim is captured. This phase earns the Villain more information to use against the Hero.
7. Complicity = The Hero/victim falls for the Villain's trick, unknowingly helping the enemy. The Hero usually now unwittingly responds in a way that helps the Villain.
8. Villainy or Lack = The Villain gets a win and causes some kind of harm or the main community unit in the story suffers some kind of lack or setback. Sometimes it's both. This usually results in some other desire of the family/community.
9. Mediation = The lack or setback becomes widely known. The Hero is prompted to act.
10. Beginning Counter Action = The Hero/Seeker is prompted into a counter action against the Villain in order to resolve the lack. This is a defining moment that will set the course for the rest of the tale. The Hero is usually here defined as the Hero (as opposed to the ordinary or reluctant adventurer) in this function.
11. Departure = The Hero leaves home again (or place of normalcy).
12. First Function of The Donor = The Hero is tested, opening up the opportunity for the helper/donor to act.
13. Hero's Reaction = The Hero reacts to the donor. Maybe withstands a test, frees a captive, reconciles adversaries etc.
14. Receipt Of A Magical Agent = The Hero acquires a magical object.

15. Guidance = The Hero is guided to the object of the search.
16. Struggle = The Hero and Villain meet in direct conflict.
17. Branded = The Hero is somehow branded. He/she might receive an injury or a mark, or maybe some kind of object.
18. Victory = The Villain is defeated.
19. Liquidation = The previous misfortunes or lack are resolved. Spells are broken, captives are freed, etc.
20. Return = The Hero starts back home.
21. Pursuit = The Hero is pursued again by an adverse force.
22. Rescue = The Hero is rescued from pursuit. Here the Hero undergoes a transformation.
23. Unrecognized Arrival = The Hero returns to a familiar place and is unrecognisable. This could also be the Hero arriving in a new place.
24. Unfounded Claims = A False Hero appears presenting unfounded claims.
25. Difficult Task = Another arduous task is presented to the Hero.
26. Solution = The Hero resolves the task.
27. Recognition = The Hero is recognized by their brand.
28. Exposure = The False Hero or Villain is exposed.
29. Transfiguration = The Hero is transformed again, often by a new appearance or garment.
30. Punishment = The Villain is punished. Justice is served.
31. Wedding = The Hero marries the princess and takes their place on the throne. Remember this might be figurative.

Propp says that these 31 different functions are always acted out by seven basic character types. It is important to note that these character types are not necessary seven distinct characters. Rather, they are character patterns. Multiple different types might be fulfilled by a single character. For example, the villain in the story can also be the dispatcher etc.

The 7 Basic Character types

1. The Hero = The Hero, who can also be a Victim or a Seeker, reacts to the call of the quest and ventures off. He also weds the Princess.
2. The Villain = The Villain opposes the Hero.
3. The Dispatcher = The Dispatcher is the person who instigates the hero's journey, often identifying the problem the Hero needs to venture off and address.
4. The Helper = Sometimes called "the magical helper", this assistant serves to assist the Hero in his or her quest.
5. The Princess (or Prize) and Her Father = The Princess, who is typically paired with her guardian Father figure, represents the prize the Hero deserves throughout his quest but is unable to obtain. It's typically the antagonistic actions of the Villain preventing the Hero winning the princess. The Hero's quest is typically completed with a marriage to the Princess.
6. The Donor = The Donor figure functions to prepare the Hero for his/her quest often by giving the Hero some kind of powerful object.
7. The False Hero = The False Hero threatens to take credit for the Hero's actions and take the prize away from the deserving party.

Of course, Propp's theory of Russian fairy tales is only a very small part of the study of Narratology. It has since been discredited as only being applicable to relatively simple fairy stories but the theory is still widely used to explain the basic archetypes in storytelling.

3. FAIRYTALES

Hans Christian Andersen

The Emperor's New Suit

Many, many years ago lived an emperor, who thought so much of new clothes that he spent all his money in order to obtain them; his only ambition was to be always well dressed. He did not care for his soldiers, and the theatre did not amuse him; the only thing, in fact, he thought anything of was to drive out and show a new suit of clothes. He had a coat for every hour of the day; and as one would say of a king "He is in his cabinet," so one could say of him, "The emperor is in his dressing-room."

The great city where he resided was very gay; every day many strangers from all parts of the globe arrived. One day two swindlers came to this city; they made people believe that they were weavers, and declared they could manufacture the finest cloth to be imagined. Their colours and patterns, they said, were not only exceptionally beautiful, but the clothes made of their material possessed the wonderful quality of being invisible to any man who was unfit for his office or unpardonably stupid.

"That must be wonderful cloth," thought the emperor. "If I were to be dressed in a suit made of this cloth I should be able to find out which men in my empire were unfit for their places, and I could distinguish the clever from the stupid. I must have this cloth woven for me without delay." And he gave a large sum of money to the swindlers, in advance, that they should set to work without any loss of time. They set up two looms, and pretended to be very hard at work, but they did nothing whatever on the looms. They asked for the finest silk and the most precious gold-cloth; all they got they did away with, and worked at the empty looms till late at night.

"I should very much like to know how they are getting on with the cloth," thought the emperor. But he felt rather uneasy when he remembered that he who was not fit for his office could not see it. Personally, he was of opinion that he had nothing to fear, yet he thought it advisable to send somebody else first to see how matters stood. Everybody in the town knew what a remarkable quality the stuff possessed, and all were anxious to see how bad or stupid their neighbours were.

"I shall send my honest old minister to the weavers," thought the emperor. "He can judge best how the stuff looks, for he is intelligent, and nobody understands his office better than he."

The good old minister went into the room where the swindlers sat before the empty looms. "Heaven preserve us!" he thought, and opened his eyes wide, "I cannot see anything at all," but he did not say so. Both swindlers requested him to come near, and asked him if he did not admire the exquisite pattern and the beautiful colours, pointing to the empty looms. The poor old minister tried his very best, but he could see nothing, for there was nothing to be seen. "Oh dear," he thought, "can I be so stupid? I should never have thought so, and nobody must know it! Is it possible that I am not fit for my office? No, no, I cannot say that I was unable to see the cloth."

"Now, have you got nothing to say?" said one of the swindlers, while he pretended to be busily weaving.

"Oh, it is very pretty, exceedingly beautiful," replied the old minister looking through his glasses. "What a beautiful pattern, what brilliant colours! I shall tell the emperor that I like the cloth very much."

"We are pleased to hear that," said the two weavers, and described to him the colours and explained the curious pattern. The old minister listened attentively, that he might relate to the emperor what they said; and so he did.

Now the swindlers asked for more money, silk and gold-cloth, which they required for weaving. They kept everything for themselves, and not a thread came near the loom, but they continued, as hitherto, to work at the empty looms.

Soon afterwards the emperor sent another honest courtier to the weavers to see how they were getting on, and if the cloth was nearly finished. Like the old minister, he looked and looked but could see nothing, as there was nothing to be seen.

"Is it not a beautiful piece of cloth?" asked the two swindlers, showing and explaining the magnificent pattern, which, however, did not exist.

"I am not stupid," said the man. "It is therefore my good appointment for which I am not fit. It is very strange, but I must not let any one know it;" and he praised the

cloth, which he did not see, and expressed his joy at the beautiful colours and the fine pattern. "It is very excellent," he said to the emperor.

Everybody in the whole town talked about the precious cloth. At last the emperor wished to see it himself, while it was still on the loom. With a number of courtiers, including the two who had already been there, he went to the two clever swindlers, who now worked as hard as they could, but without using any thread.

"Is it not magnificent?" said the two old statesmen who had been there before. "Your Majesty must admire the colours and the pattern." And then they pointed to the empty looms, for they imagined the others could see the cloth.

"What is this?" thought the emperor, "I do not see anything at all. That is terrible! Am I stupid? Am I unfit to be emperor? That would indeed be the most dreadful thing that could happen to me."

"Really," he said, turning to the weavers, "your cloth has our most gracious approval;" and nodding contentedly he looked at the empty loom, for he did not like to say that he saw nothing. All his attendants, who were with him, looked and looked, and although they could not see anything more than the others, they said, like the emperor, "It is very beautiful." And all advised him to wear the new magnificent clothes at a great procession which was soon to take place. "It is magnificent, beautiful, excellent," one heard them say; everybody seemed to be delighted, and the emperor appointed the two swindlers "Imperial Court weavers."

The whole night previous to the day on which the procession was to take place, the swindlers pretended to work, and burned more than sixteen candles. People should see that they were busy to finish the emperor's new suit. They pretended to take the cloth from the loom, and worked about in the air with big scissors, and sewed with needles without thread, and said at last: "The emperor's new suit is ready now."

The emperor and all his barons then came to the hall; the swindlers held their arms up as if they held something in their hands and said: "These are the trousers!" "This is the coat!" and "Here is the cloak!" and so on. "They are all as light as a

cobweb, and one must feel as if one had nothing at all upon the body; but that is just the beauty of them."

"Indeed!" said all the courtiers; but they could not see anything, for there was nothing to be seen.

"Does it please your Majesty now to graciously undress," said the swindlers, "that we may assist your Majesty in putting on the new suit before the large looking-glass?"

The emperor undressed, and the swindlers pretended to put the new suit upon him, one piece after another; and the emperor looked at himself in the glass from every side.

"How well they look! How well they fit!" said all. "What a beautiful pattern! What fine colours! That is a magnificent suit of clothes!"

The master of the ceremonies announced that the bearers of the canopy, which was to be carried in the procession, were ready.

"I am ready," said the emperor. "Does not my suit fit me marvellously?" Then he turned once more to the looking-glass, that people should think he admired his garments.

The chamberlains, who were to carry the train, stretched their hands to the ground as if they lifted up a train, and pretended to hold something in their hands; they did not like people to know that they could not see anything.

The emperor marched in the procession under the beautiful canopy, and all who saw him in the street and out of the windows exclaimed: "Indeed, the emperor's new suit is incomparable! What a long train he has! How well it fits him!" Nobody wished to let others know he saw nothing, for then he would have been unfit for his office or too stupid. Never emperor's clothes were more admired.

"But he has nothing on at all," said a little child at last. "Good heavens! listen to the voice of an innocent child," said the father, and one whispered to the other what the child had said. "But he has nothing on at all," cried at last the whole people. That

made a deep impression upon the emperor, for it seemed to him that they were right; but he thought to himself, "Now I must bear up to the end." And the chamberlains walked with still greater dignity, as if they carried the train which did not exist.

Brothers Grimm

Little Red Riding Hood

Once upon a time there was a dear little girl who was loved by everyone who looked at her, but most of all by her grandmother, and there was nothing that she would not have given to the child. Once she gave her a little riding hood of red velvet, which suited her so well that she would never wear anything else; so she was always called 'Little Red Riding Hood.'

One day her mother said to her: 'Come, Little Red Riding Hood, here is a piece of cake and a bottle of wine; take them to your grandmother, she is ill and weak, and they will do her good. Set out before it gets hot, and when you are going, walk nicely and quietly and do not run off the path, or you may fall and break the bottle, and then your grandmother will get nothing; and when you go into her room, don't forget to say, "Good morning", and don't peep into every corner before you do it.'

'I will take great care,' said Little Red Riding Hood to her mother, and gave her hand on it.

The grandmother lived out in the wood, half a league from the village, and just as Little Red Riding Hood entered the wood, a wolf met her. Red Riding Hood did not know what a wicked creature he was, and was not at all afraid of him.

'Good day, Little Red Riding Hood,' said he.

'Thank you kindly, wolf.'

'Whither away so early, Little Red Riding Hood?'

'To my grandmother's.'

'What have you got in your apron?'

'Cake and wine; yesterday was baking-day, so poor sick grandmother is to have something good, to make her stronger.'

'Where does your grandmother live, Little Red Riding Hood?'

'A good quarter of a league farther on in the wood; her house stands under the three large oak-trees, the nut-trees are just below; you surely must know it,' replied Little Red Riding Hood.

The wolf thought to himself: 'What a tender young creature! what a nice plump mouthful - she will be better to eat than the old woman. I must act craftily, so as to catch both.'

So he walked for a short time by the side of Little Red Riding Hood, and then he said: 'See, Little Red Riding Hood, how pretty the flowers are about here - why do you not look round? I believe, too, that you do not hear how sweetly the little birds are singing; you walk gravely along as if you were going to school, while everything else out here in the wood is merry.'

Little Red Riding Hood raised her eyes, and when she saw the sunbeams dancing here and there through the trees, and pretty flowers growing everywhere, she thought: 'Suppose I take grandmother a fresh nosegay; that would please her too. It is so early in the day that I shall still get there in good time.'

So she ran from the path into the wood to look for flowers. And whenever she had picked one, she fancied that she saw a still prettier one farther on, and ran after it, and so got deeper and deeper into the wood.

Meanwhile the wolf ran straight to the grandmother's house and knocked at the door.

'Who is there?'

'Little Red Riding Hood,' replied the wolf. 'She is bringing cake and wine; open the door.'

'Lift the latch,' called out the grandmother, 'I am too weak, and cannot get up.'

The wolf lifted the latch, the door sprang open, and without saying a word he went straight to the grandmother's bed, and devoured her. Then he put on her clothes, dressed himself in her cap, laid himself in bed and drew the curtains.

Little Red Riding Hood, however, had been running about picking flowers, and when she had gathered so many that she could carry no more, she remembered her grandmother, and set out on the way to her.

She was surprised to find the cottage-door standing open, and when she went into the room, she had such a strange feeling that she said to herself: 'Oh dear! how uneasy I feel today, and at other times I like being with grandmother so much.' She called out: 'Good morning,' but received no answer; so she went to the bed and drew back the curtains. There lay her grandmother with her cap pulled far over her face, and looking very strange.

'Oh! grandmother,' she said, 'what big ears you have!'

'All the better to hear you with, my child,' was the reply.

'But, grandmother, what big eyes you have!' she said.

'All the better to see you with, my dear.'

'But, grandmother, what large hands you have!'

'All the better to hug you with.'

'Oh! but, grandmother, what a terrible big mouth you have!'

'All the better to eat you with!'

And scarcely had the wolf said this, than with one bound he was out of bed and swallowed up Red Riding Hood.

When the wolf had appeased his appetite, he lay down again in the bed, fell asleep and began to snore very loud.

The huntsman was just passing the house, and thought to himself: 'How the old woman is snoring! I must just see if she wants anything.' So he went into the room, and when he came to the bed, he saw that the wolf was lying in it.

'Do I find you here, you old sinner!' said he. 'I have long sought you!' But just as he was going to fire at him, it occurred to him that the wolf might have devoured the

grandmother, and that she might still be saved, so he did not fire, but took a pair of scissors, and began to cut open the stomach of the sleeping wolf.

When he had made two snips, he saw the little red riding hood shining, and then he made two snips more, and the little girl sprang out, crying: 'Ah, how frightened I have been! How dark it was inside the wolf.'

After that the aged grandmother came out alive also, but scarcely able to breathe. Red Riding Hood, however, quickly fetched great stones with which they filled the wolf's belly, and when he awoke, he wanted to run away, but the stones were so heavy that he collapsed at once, and fell dead.

Then all three were delighted. The huntsman drew off the wolf's skin and went home with it; the grandmother ate the cake and drank the wine which Red Riding Hood had brought, and revived. But Red Riding Hood thought to herself: 'As long as I live, I will never leave the path by myself to run into the wood, when my mother has forbidden me to do so.'

It is also related that once, when Red Riding Hood was again taking cakes to the old grandmother, another wolf spoke to her, and tried to entice her from the path. Red Riding Hood, however, was on her guard, and went straight forward on her way, and told her grandmother that she had met the wolf, and that he had said 'good morning' to her, but with such a wicked look in his eyes, that if they had not been on the public road she was certain he would have eaten her up.

'Well,' said the grandmother, 'we will shut the door, so that he can not come in.'

Soon afterwards the wolf knocked, and cried: 'Open the door, grandmother, I am Little Red Riding Hood, and am bringing you some cakes.'

But they did not speak, or open the door, so the grey-beard stole twice or thrice round the house, and at last jumped on the roof, intending to wait until Red Riding Hood went home in the evening, and then to steal after her and devour her in the darkness. But the grandmother saw what was in his thoughts.

In front of the house was a great stone trough, so she said to the child: 'Take the pail, Red Riding Hood; I made some sausages yesterday, so carry the water in which I boiled them to the trough.'

Red Riding Hood carried until the great trough was quite full. Then the smell of the sausages reached the wolf, and he sniffed and peeped down, and at last stretched out his neck so far that he could no longer keep his footing and began to slip, and slipped down from the roof straight into the great trough, and was drowned. But Red Riding Hood went joyously home, and no one ever did anything to harm her again.

Brothers Grimm

Rapunzel

There were once a man and a woman who had long, in vain, wished for a child. At length it appeared that God was about to grant their desire.

These people had a little window at the back of their house from which a splendid garden could be seen, which was full of the most beautiful flowers and herbs. It was, however, surrounded by a high wall, and no one dared to go into it because it belonged to an enchantress, who had great power and was dreaded by all the world.

One day the woman was standing by this window and looking down into the garden, when she saw a bed which was planted with the most beautiful rampion, and it looked so fresh and green that she longed for it. She quite pined away, and began to look pale and miserable.

Her husband was alarmed, and asked: 'What ails you, dear wife?'

'Ah,' she replied, 'if I can't eat some of the rampion, which is in the garden behind our house, I shall die.'

The man, who loved her, thought: 'Sooner than let your wife die, bring her some of the rampion yourself, let it cost what it will.'

At twilight, he clambered down over the wall into the garden of the enchantress, hastily clutched a handful of rampion, and took it to his wife. She at once made herself a salad of it, and ate it greedily. It tasted so good to her - so very good, that the next day she longed for it three times as much as before.

If he was to have any rest, her husband knew he must once more descend into the garden. Therefore, in the gloom of evening, he let himself down again; but when he had clambered down the wall he was terribly afraid, for he saw the enchantress standing before him.

'How can you dare,' said she with angry look, 'descend into my garden and steal my rampion like a thief? You shall suffer for it!'

'Ah,' answered he, 'let mercy take the place of justice, I only made up my mind to do it out of necessity. My wife saw your rampion from the window, and felt such a longing for it that she would have died if she had not got some to eat.'

The enchantress allowed her anger to be softened, and said to him: 'If the case be as you say, I will allow you to take away with you as much rampion as you will, only I make one condition, you must give me the child which your wife will bring into the world; it shall be well treated, and I will care for it like a mother.'

The man in his terror consented to everything.

When the woman was brought to bed, the enchantress appeared at once, gave the child the name of Rapunzel, and took it away with her.

Rapunzel grew into the most beautiful child under the sun. When she was twelve years old, the enchantress shut her into a tower in the middle of a forest. The tower had neither stairs nor door, but near the top was a little window. When the enchantress wanted to go in, she placed herself beneath it and cried:

'Rapunzel, Rapunzel,
Let down your hair to me.'

Rapunzel had magnificent long hair, fine as spun gold, and when she heard the voice of the enchantress, she unfastened her braided tresses, wound them round one of the hooks of the window above, and then the hair fell twenty ells down, and the enchantress climbed up by it.

After a year or two, it came to pass that the king's son rode through the forest and passed by the tower. Then he heard a song, which was so charming that he stood still and listened. It was Rapunzel, who in her solitude passed her time in letting her sweet voice resound. The king's son wanted to climb up to her, and looked for the

door of the tower, but none was to be found. He rode home, but the singing had so deeply touched his heart, that every day he went out into the forest and listened to it.

Once when he was thus standing behind a tree, he saw that an enchantress came there, and he heard how she cried:

'Rapunzel, Rapunzel,
Let down your hair to me.'

Then Rapunzel let down the braids of her hair, and the enchantress climbed up to her.

'If that is the ladder by which one mounts, I too will try my fortune,' said he, and the next day when it began to grow dark, he went to the tower and cried:

'Rapunzel, Rapunzel,
Let down your hair to me.'

Immediately the hair fell down and the king's son climbed up.

At first Rapunzel was terribly frightened when a man, such as her eyes had never yet beheld, came to her; but the king's son began to talk to her quite like a friend, and told her that his heart had been so stirred that it had let him have no rest, and he had been forced to see her. Then Rapunzel lost her fear, and when he asked her if she would take him for her husband, and she saw that he was young and handsome, she thought: 'He will love me more than old Dame Gothel does'; and she said yes, and laid her hand in his.

She said: 'I will willingly go away with you, but I do not know how to get down. Bring with you a skein of silk every time that you come, and I will weave a ladder with it, and when that is ready I will descend, and you will take me on your horse.'

They agreed that until that time he should come to her every evening, for the old woman came by day. The enchantress remarked nothing of this, until once Rapunzel said to her: 'Tell me, Dame Gothel, how it happens that you are so much heavier for me to draw up than the young king's son - he is with me in a moment.'

'Ah! you wicked child,' cried the enchantress. 'What do I hear you say! I thought I had separated you from all the world, and yet you have deceived me!'

In her anger she clutched Rapunzel's beautiful tresses, wrapped them twice round her left hand, seized a pair of scissors with the right, and snip, snap, they were cut off, and the lovely braids lay on the ground. And she was so pitiless that she took poor Rapunzel into a desert where she had to live in great grief and misery.

On the same day that she cast out Rapunzel, however, the enchantress fastened the braids of hair, which she had cut off, to the hook of the window, and when the king's son came and cried:

'Rapunzel, Rapunzel,
Let down your hair to me.'

she let the hair down. The king's son ascended, but instead of finding his dearest Rapunzel, he found the enchantress, who gazed at him with wicked and venomous looks.

'Aha!' she cried mockingly, 'you would fetch your dearest, but the beautiful bird sits no longer singing in the nest; the cat has got it, and will scratch out your eyes as well. Rapunzel is lost to you; you will never see her again.'

The king's son was beside himself with pain, and in his despair he leapt down from the tower. He escaped with his life, but the thorns into which he fell pierced his eyes.

He wandered quite blind about the forest, ate nothing but roots and berries, and did naught but lament and weep over the loss of his dearest wife. Thus he roamed about in misery for some years, and at length came to the desert where Rapunzel, with the twins to which she had given birth, a boy and a girl, lived in wretchedness. He heard a voice, and it seemed so familiar to him that he went towards it, and when he approached, Rapunzel knew him and fell on his neck and wept. Two of her tears wetted his eyes and they grew clear again, and he could see with them as before. He led her to his kingdom where he was joyfully received, and they lived for a long time afterwards, happy and contented.

Brothers Grimm

Rumpelstiltskin

Once there was a miller who was poor, but who had a beautiful daughter. Now it happened that he had to go and speak to the king, and in order to make himself appear important he said to him, "I have a daughter who can spin straw into gold."

The king said to the miller, "That is an art which pleases me well, if your daughter is as clever as you say, bring her to-morrow to my palace, and I will put her to the test."

And when the girl was brought to him he took her into a room which was quite full of straw, gave her a spinning-wheel and a reel, and said, "Now set to work, and if by to-morrow morning early you have not spun this straw into gold during the night, you must die."

Thereupon he himself locked up the room, and left her in it alone. So there sat the poor miller's daughter, and for the life of her could not tell what to do, she had no idea how straw could be spun into gold, and she grew more and more frightened, until at last she began to weep.

But all at once the door opened, and in came a little man, and said, "Good evening, mistress miller, why are you crying so?"

"Alas," answered the girl, "I have to spin straw into gold, and I do not know how to do it."

"What will you give me," said the manikin, "if I do it for you?"

"My necklace," said the girl.

The little man took the necklace, seated himself in front of the wheel, and whirr, whirr, whirr, three turns, and the reel was full, then he put another on, and whirr, whirr, whirr, three times round, and the second was full too. And so it went on until the morning, when all the straw was spun, and all the reels were full of gold.

By daybreak the king was already there, and when he saw the gold he was astonished and delighted, but his heart became only more greedy. He had the miller's daughter taken into another room full of straw, which was much larger, and commanded her to spin that also in one night if she valued her life. The girl knew not how to help herself, and was crying, when the door opened again, and the little man appeared, and said, "What will you give me if I spin that straw into gold for you?"

"The ring on my finger," answered the girl.

The little man took the ring, again began to turn the wheel, and by morning had spun all the straw into glittering gold.

The king rejoiced beyond measure at the sight, but still he had not gold enough, and he had the miller's daughter taken into a still larger room full of straw, and said, "You must spin this, too, in the course of this night, but if you succeed, you shall be my wife."

Even if she be a miller's daughter, thought he, I could not find a richer wife in the whole world.

When the girl was alone the manikin came again for the third time, and said, "What will you give me if I spin the straw for you this time also?"

"I have nothing left that I could give," answered the girl.

"Then promise me, if you should become queen, to give me your first child."

Who knows whether that will ever happen, thought the miller's daughter, and, not knowing how else to help herself in this strait, she promised the manikin what he wanted, and for that he once more spun the straw into gold.

And when the king came in the morning, and found all as he had wished, he took her in marriage, and the pretty miller's daughter became a queen.

A year after, she brought a beautiful child into the world, and she never gave a thought to the manikin. But suddenly he came into her room, and said, "Now give me what you promised."

The queen was horror-struck, and offered the manikin all the riches of the kingdom if he would leave her the child. But the manikin said, "No, something alive is dearer to me than all the treasures in the world."

Then the queen began to lament and cry, so that the manikin pitied her.

"I will give you three days, time," said he, "if by that time you find out my name, then shall you keep your child."

So the queen thought the whole night of all the names that she had ever heard, and she sent a messenger over the country to inquire, far and wide, for any other names that there might be. When the manikin came the next day, she began with Caspar, Melchior, Balthazar, and said all the names she knew, one after another, but to every one the little man said, "That is not my name."

On the second day she had inquiries made in the neighborhood as to the names of the people there, and she repeated to the manikin the most uncommon and curious. Perhaps your name is Shortribs, or Sheepshanks, or Laceleg, but he always answered, "That is not my name."

On the third day the messenger came back again, and said, "I have not been able to find a single new name, but as I came to a high mountain at the end of the forest, where the fox and the hare bid each other good night, there I saw a little house, and before the house a fire was burning, and round about the fire quite a ridiculous little man was jumping, he hopped upon one leg, and shouted -

'To-day I bake, to-morrow brew,

the next I'll have the young queen's child.

Ha, glad am I that no one knew

that Rumpelstiltskin I am styled."

You may imagine how glad the queen was when she heard the name. And when soon afterwards the little man came in, and asked, "Now, mistress queen, what is my name?"

At first she said, "Is your name Conrad?"

"No."

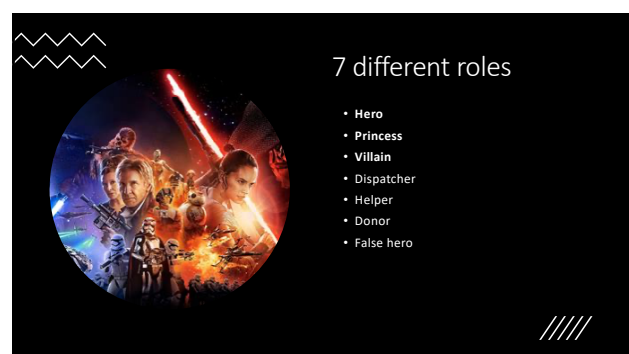
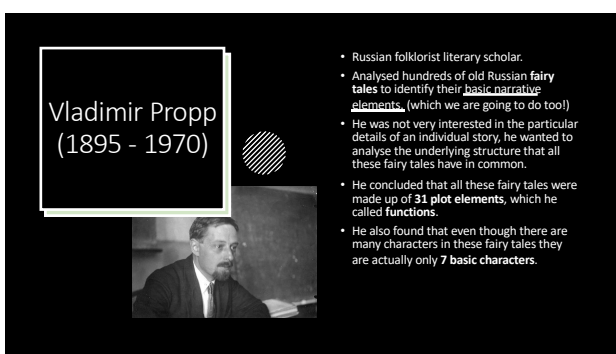
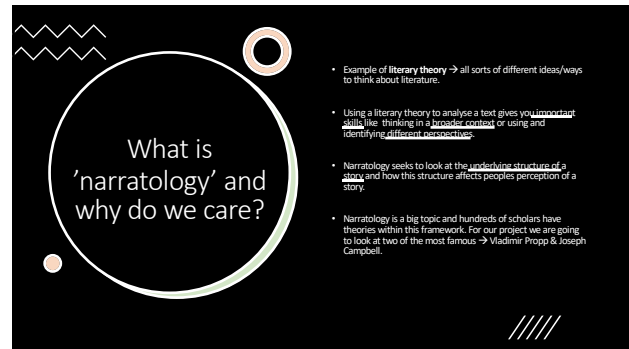
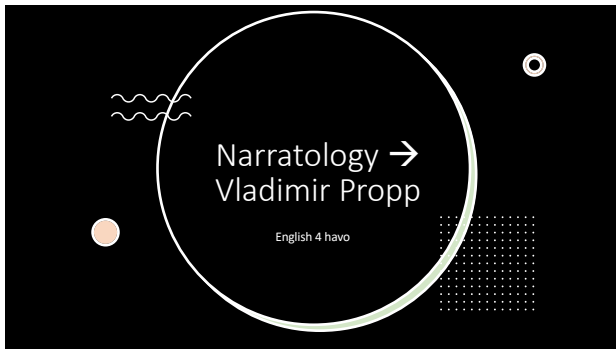
"Is your name Harry?"

"No."

"Perhaps your name is Rumpelstiltskin?"

"The devil has told you that! The devil has told you that," cried the little man, and in his anger he plunged his right foot so deep into the earth that his whole leg went in, and then in rage he pulled at his left leg so hard with both hands that he tore himself in two.

4. Handout Propp's Roles





The Hero

- Often the story is based around the hero. They seek something or are the victim of something.
- Example: Luke Skywalker seeks to become a Jedi + defeat Darth Vader (who victimized him)



The Princess

- The hero is rewarded with the princess (prize).
- Example: Leia is the princess of Alderaan. She needs to be saved from the Empire.





The Villain

- Struggles to disrupt the hero's quest.
- Example: Darth Vader wants to control the galaxy by violence and defeat Luke Skywalker.






The Dispatcher

- The 'person' who sends the hero on their quest.
- Example: R2D2 lands near Luke's home with a message from Princess Leia




The Helper

- Offers help to the hero in their quest, this is usually a sidekick.
- Example: Han Solo accompanies Luke on various missions.




The Donor

- Prepares the hero for their quest. Often by giving them an object of significant power.
- Example: Obi-Wan Kenobi gives Luke a Lightsaber, a weapon only worthy of a true Jedi.



The False Hero

- A character who initially appears good but turns out to be evil.
- Example: **(SPOILER ALERT)** The first Star Wars movie does not have a false hero but Anakin Skywalker eventually becomes the False Hero of Star Wars by being the hero at first and turning into Darth Vader.

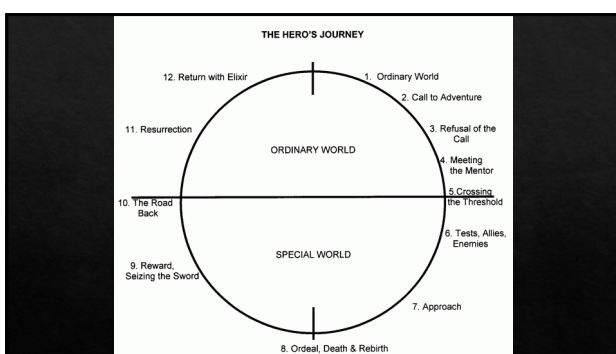
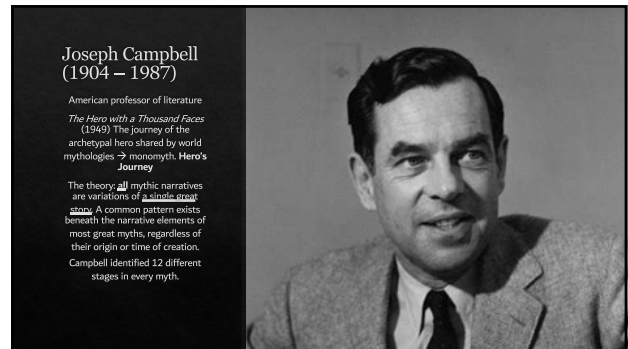




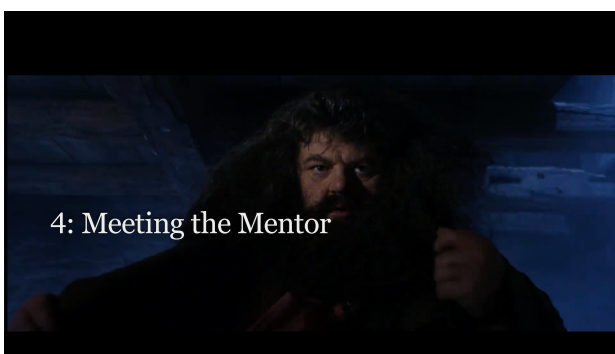
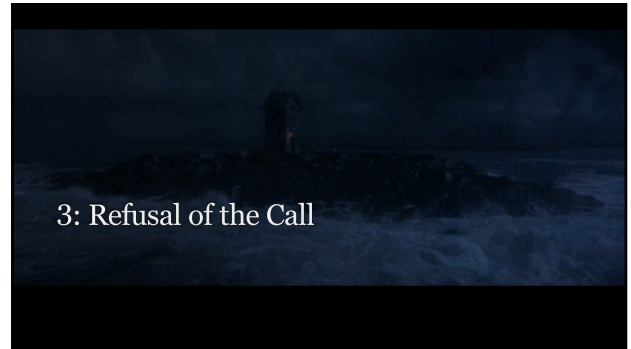
Let's practice

- Get into groups of 3/4 and choose one of the fairy tales.
- Read the fairy tale and together identify the different roles in your fairy tale. Try to also find a few functions.
- Please note: film the conversation (ENGLISH) → **hand-in film 1 (3 min p.p.)**

5 Handout The hero's Journey







6: Tests, Allies, Enemies



7: Approach to the Innermost Cave



8: Ordeal, Death, Rebirth



9: Reward, Seizing the Sword

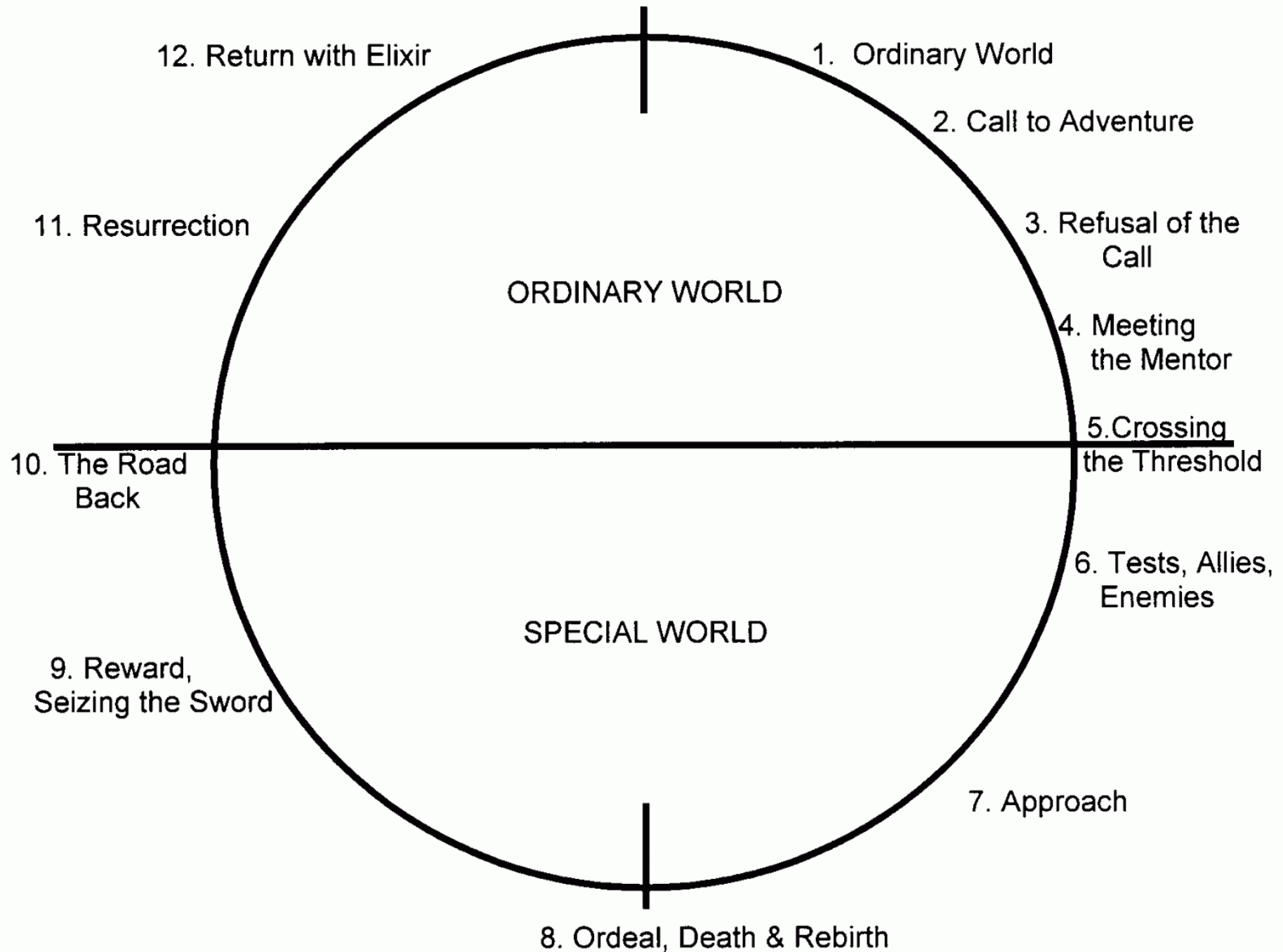


Let's practice

- ◆ Decide among your group which of the following movies you will watch
- ◆ Identify Propp's roles and the different steps in Campbell's Hero's Journey in your movie
- ◆ Please note: film the conversation (ENGLISH) → hand-in film 2 (3 min p.p.)

- ◆ Star Wars (2019), Pride (2014), Raya and the Last Dragon (2021), The King (2019), Dune (2021), Into the Spider-Verse (2018), Joker (2019), Bird's of Prey (2020), Jungle Cruise (2021)

THE HERO'S JOURNEY



6 Rubrics

Rubrics filmpje 1

Criteria	Student can...	Score description	Score
Structure	Structure a conversation adequately. This means that there is a clear and logical structure to the conversation. It is easy to understand for a viewer.	0 highly insufficient 0.5 sufficient 1 good	
Fluency + pronunciation	Hold a fluent conversation. This means that there are no long pauses. The student shows that they know what they want to say and they know how to say it. The pronunciation should be clear so the person listening understands.	0 highly insufficient 0.5 sufficient 1 good	
Grammar + vocabulary	Use the proper grammar to express themselves. They can show understanding of tenses and word order. They can also use a range of vocabulary which correlates to B1/2 level.	0 highly insufficient 1 poor 2 sufficient 2.5 good 3 excellent	
Interaction	Listen to the others and react to them. By listening and reacting adequately they show that they understand each other. They also offer help and support when their partners are struggling.	0 highly insufficient 0.5 poor 1 sufficient 1.5 good 2 excellent	
Fairy Tale and Propp	Use the theory of Propp and implement it on the chosen fairy tale. They can use examples from the text and use it to illustrate Propp's theory. They can make connections about the work and	0 highly insufficient 1 poor 2 sufficient 2.5 good 3 excellent	

	show how the theory differs from their chosen text.		
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Rubrics filmpje 2

Criteria	Student can...	Score description	Score
Structure	Structure a conversation adequately. This means that there is a clear and logical structure to the conversation. It is easy to understand for a viewer.	0 highly insufficient 0.5 sufficient 1 good	
Fluency + pronunciation	Hold a fluent conversation. This means that there are no long pauses. The student shows that they know what they want to say and they know how to say it. The pronunciation should be clear so the person listening understands.	0 highly insufficient 0.5 sufficient 1 good	
Grammar + vocabulary	Use the proper grammar to express themselves. They can show understanding of tenses and word order. They can also use a range of vocabulary which correlates to B1/2 level.	0 highly insufficient 1 poor 2 sufficient 2.5 good 3 excellent	
Interaction	Listen to the others and react to them. By listening and reacting adequately they show that they understand each other. They also offer help and support when their partners are struggling.	0 highly insufficient 0.5 poor 1 sufficient 1.5 good 2 excellent	
Campbell + Propp and your chosen movie	Use the theory of Campbell and Propp and implement it on your chosen movie. They can use examples from the text and use it to illustrate the theories. They can make connections about the work and show how the theories differ from their chosen text.	0 highly insufficient 1 poor 2 sufficient 2.5 good 3 excellent	