

Although such an ambitious project is an extremely difficult undertaking that is bound to please no one completely, *Fairy Tales in Popular Culture* ultimately falls short of the anthology it hopes to be in several frustrating ways. Even though the variety of materials discussed and some of the selections are useful, I would hesitate to recommend the text overall, even to high school or undergraduate overview classes. Those with a significant stake in fairy-tale scholarship should certainly look elsewhere.

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New Approaches to Teaching Folk and Fairy Tales. Edited by Christa C. Jones and Claudia Schwabe. Logan: Utah State University Press, 2016. 252 pp.

When I first started teaching an undergraduate course on fairy tales, I was astonished to find that there were almost no resources on fairy-tale pedagogy at the university level. In his foreword to *New Approaches to Teaching Folk and Fairy Tales*, Donald Haase describes experiencing this dearth of resources, despite the popularity of fairy-tale courses and the recent explosion of innovative fairy-tale scholarship. As Haase states, “The new possibilities for teaching the fairy-tale” opened up by that scholarship “remind us that it is time to take stock of the present state of our teaching” (x). This volume does exactly that in a thorough and informative way that will be useful to any teacher of fairy tales and to fairy-tale aficionados in general.

As described in the excellent introduction, a central aim of the volume is diversity: in terms of the contributors, who come from a variety of institutions in the United States, Canada, and Europe; in terms of the departments in which they teach and their disciplinary backgrounds (including folklore, literature, history, psychology, anthropology, women’s and gender studies, linguistics, and second-language [L2] classes); and in terms of the material taught, which includes classic folk and fairy tales, literary and popular fiction, and visual media such as art and film. Although the focus remains primarily on European fairy tales, there is welcome attention to other traditions, such as the *One Thousand and One Nights*. One of the most useful aspects of this volume is the detailed discussion of methodology: all the contributors provide information on their central texts and assignments and their reflections on the practices that worked (and sometimes did not work) for them. Any teacher of fairy tales will take away ideas for what to try in the classroom and a renewed sense of the many different ways in which fairy tales can be taught.

The volume is divided into four parts. The first, “Fantastic Environments: Mapping Fairy Tales, Folklore, and the Otherworld,” includes the more traditional courses described in the volume, focused primarily on folk and fairy tales. In their class “Fairy Tales, Myth, and Fantasy Literature,” Christina

Phillips Mattson and Maria Tatar explore the intersection of these genres, demonstrating how tropes from myths and fairy tales migrate to children's novels such as *Alice in Wonderland* and *Peter Pan*. Folklorist Lisa Gabbert discusses how teaching fairy tales in the first few weeks of "Introduction to Folklore" can introduce students to the terminology and central concepts of folklore as a discipline. Juliette Wood's course "At the Bottom of the Well: The Otherworld as Folktale Environment," which focuses on fairy tales and Irish mythology, includes one of the many innovative assignments described in this volume: students must create their own Otherworlds.

The second part, "Sociopolitical and Cultural Approaches to Teaching Canonical Fairy Tales," includes courses that highlight the social, historical, and cultural background of the tales. Doris McGonagill's German-language course examines the Grimms' tales from an ecocritical perspective, focusing on the trope of the fairy-tale forest in nineteenth-century Germany. Also in a German-language classroom, Claudia Schwabe examines the socialist, anticapitalist messages of East German fairy-tale films, which transform the feudalistic lessons of the tales to serve a twentieth-century political purpose. In her French-language course, Christa C. Jones contextualizes the fairy tales of Charles Perrault with historical and cultural material from the reign of Louis XIV that reveals their underlying complexity. Anissa Talahite-Moodley's course on the *One Thousand and One Nights* focuses on the frame tale of Shahrazad as an example of cultural dialogism and examines how her story has been reinterpreted in a variety of media, including literature, art, and dance. Talahite-Moodley uses this dialogic approach to "deconstruct the us-versus-them mindset" that students often bring to non-European tales (114).

The third part, "Decoding Fairy-Tale Semantics: Analysis of Translation Issues, Linguistics, and Symbolisms," includes courses in translation and linguistics. Asserting that "fairy tales are not only polysemic, but . . . also polyglot," Christine A. Jones describes teaching various translations of Perrault's tales to illuminate aspects of the French language in an L2 classroom and examines how the tales can change in translation (135). Armando Maggi's course on Baroque fairy tales focuses on how the Grimms translated and revised material from Basile's *Pentamerone*, turning witty, cynical tales meant for adults into appropriate fare for a nineteenth-century bourgeois audience. Taking a linguistic approach, Cyrille François asks students to compare various translations of Hans Christian Andersen's tales to gain a better understanding of how his unconventional style revolutionized Danish language and literature. In a course for anthropology students, Francisco Vaz da Silva demonstrates how the Perrault and Brothers Grimm versions of "Little Red Riding Hood" as well as the oral "Tale of Grandmother" are based on a series of shifting but equivalent allomotifs that reveal the deeper symbolic meanings of the tale.

The fourth part, "Classic Fairy Tales Through the Gendered Lens: Cinematic Adaptations in the Traditional Classroom and Online," includes women's and gender studies approaches to fairy tales. Anne E. Duggan draws on queer theory to help students understand French fairy-tale films that challenge and subvert the heteronormativity of the typical fairy-tale narrative. Pauline Greenhill and Jennifer Orme discuss teaching an online course, "Gender in Fairy-Tale Film and Cinematic Folklore," that examines fairy-tale films and television shows from Europe, the United States, and Canada, including films on indigenous cultures. Jeana Jorgensen describes a series of group exercises used in her course "Dark Desires in Fairy-Tale Fiction" that allow students to make the tales their own and to become part of the tradition of fairy-tale retellings.

Haase begins his foreword with the statement "It's about time. Time, that is, for a collection of essays like this" (vii). He is absolutely right. As a teacher, I found all the essays in this volume useful and inspiring, even when the subject matter and pedagogical approach were quite different from mine; they are a treasure trove of ideas. Together, they reveal the rich variety of approaches and methods in contemporary courses based on or incorporating fairy tales and amply demonstrate the value of fairy tales in the university classroom.

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From Dog Bridegroom to Wolf Girl: Contemporary Japanese Fairy-Tale Adaptations in Conversation with the West. By Mayako Murai. Detroit: Wayne State University Press, 2015. 178 pp.

Mayako Murai's *From Dog Bridegroom to Wolf Girl* is an engaging academic text that, like many of the works Murai discusses, straddles cross-cultural boundaries by integrating Western and Japanese fairy-tale theory, analysis, and stories. Indeed, a lucid thread runs through the first half of Murai's analysis, which explores the prominence of multilingualism in these texts as a result of their European beginnings, Japanese adaptations, and global reception, not to mention a range of intratextual language choices by the analyzed authors themselves. Murai takes an "antiessentialist approach, informed particularly by Euro-American post-structuralist feminist literary criticism," which crosses boundaries by applying critical theory that comes predominantly from one part of the globe to texts and visual works emerging primarily in another (142). She takes the stance that these modern Japanese interpretations of fairy tales are distinctly feminist, despite the fact that, as she states in the first chapter, "contemporary Japanese female writers and authors rarely describe their works in terms of feminism even though the experience and expression specific to women have often been one of the chief concerns of their works" (35).