

English 305: Children's Literature Spring 2018 Dr. Roggenkamp Office: 315 HL Office Hours: Mon, Wed, Fri 1:00-2:30 and by appointment Email: Karen.Roggenkamp@tamuc.edu	
Course Description	<p>This course offers an introduction to the analytical study of children's literature, with a focus on books for children and adolescents that re-write familiar fairy tales for various thematic, historical, and ideological ends. Building upon a reading of fairy tales in their "original" forms, we will examine how authors have used those tales to write about such issues as the Holocaust, racism, gender, coming of age, and more. We will study novels, picture books, graphic narratives and images—and you will learn how each genre works to open up a space in print through which child (and adult) readers can begin to learn about some of life's most pressing issues through transformations of familiar fairy tales.</p> <p>We will start the course by looking at the history of children's literature. How did this category of literature—writing designed especially for children—come about? What kinds of writings did people in past eras consider appropriate for children, and why? How do fairy tales offer insight into the role of the story in propagating certain ideologies? Building on our answers to these questions, we will start reading specific fairy tales in their older, traditional forms, then novels and picture books that use the tales as a starting point in telling their own stories. Throughout it all, we will keep returning to some of our opening questions: What is children's literature anyway? What is its purpose, and what makes it "work"? How are adult expectations for children set forth in books for children? And what might these novels say about how the authors and illustrators—not to mention adult readers—see our diverse culture?</p> <p><u>PLEASE NOTE:</u> Primarily, we will be reading these texts critically, as adult readers—that is, we will not concentrate our energies on thinking about how children might receive the texts. That's not to say we won't want to bring up those issues. But our emphasis will be on the analysis of the works from an adult, literary perspective. Likewise, while we may occasionally discuss such issues as child development, educational methods, and pedagogy, this is not specifically a class in using children's literature in the elementary or secondary classroom. Rather, our focus will be on analyzing children's literature from a critical, literary point of view, and I will be looking for your growing ability to read these works closely, critically, creatively, intellectually, and theoretically.</p>
Student Learning Outcomes	<p>For the purpose of measuring institutional effectiveness, this course will assess the following Student Learning Outcomes:</p> <ul style="list-style-type: none"> ▪ Pretest/Post Test defining key concepts/terms ▪ Demonstration of applied critical learning skills, as measured by rubric used for final project
Required Texts	<p>YOU ARE REQUIRED TO BRING THE RELEVANT BOOK TO CLASS EACH DAY!</p> <p>ISBN information is based on the edition of book ordered through campus bookstore, but you may obtain books from other sources and use other editions.</p> <p>* DiCamillo, Kate. <i>The Tale of Despereaux</i> (Candlewick 2006); ISBN 9780763617226</p> <p>* Gaiman, Neil. <i>The Sleeper and the Spindle</i> (HarperCollins 2015); ISBN 9780062398246</p>

	<p>* Gidwitz, Adam. <i>A Tale Dark and Grimm</i> (Puffin 2011); ISBN 9780142419670</p> <p>* Levine, Gail Carson. <i>Ella Enchanted</i> (Harper Collins 2011); ISBN 9780064407052</p> <p>* Napoli, Donna Jo. <i>Zel</i> (Puffin 1998); ISBN 9780141301167</p> <p>* Ryan, Pam Muñoz. <i>Esperanza Rising</i> (McDougal Littell 2002); ISBN 9780439120425</p> <p>* Tatar, Maria Tatar, ed. <i>Classic Fairy Tales</i> (W. W. Norton 2017); ISBN 9780393602975</p> <p>* Yang, Gene Luen. <i>American Born Chinese</i> (Square Fish 2008); ISBN 9781596431522</p> <p>* Jane Yolen, Jane. <i>Briar Rose</i> (Tor Teen 2002); ISBN 9780765382948</p> <p>* Additionally, you will have several readings which you will download from eCollege, as indicated in the assignment schedule.</p>
Grading	<p>Grades will be weighted as follows:</p> <ul style="list-style-type: none"> * Class Participation 25% * Daily Work Assignments 45% * Final Project 30 % <p>The department of Literature and Languages does not, as a rule, allow an “Incomplete” (X) on the transcript; incompletes are <i>only</i> awarded under extraordinary circumstances, pending Department Head and Dean approval. If personal issues or conflicts arise that lead to your missing a substantial amount of class, you will need to consider withdrawing from the class. As a rough guideline for what A-F grades mean, A is awarded for truly outstanding work, B denotes work significantly above the level necessary to meet basic requirements, C is for work that meets basic requirements in every way, D indicates work that meets only some of the requirements yet is still deserving of minimal credit, and F results if work is not completed or if it fails to meet the requirements of the assignment and/or course.</p>
Late Assignments	<p>I grant extensions on papers and assignments only under the most <u>exceptional</u> of circumstances. I will only accept late papers if you make explicit prior arrangements with me and provide documented proof of your inability to complete the paper on time due to extenuating circumstances (dire illness, death in the immediate family, etc.).</p>
Attendance	<p>Your attendance in class is crucial, and you cannot expect to do well if you do not attend each meeting (and get here on time). According to the TAMU-Commerce student handbook, “students are expected to be present for all class meetings of any course for which they are enrolled.” I will keep attendance, and you can expect your grade to suffer for absences (more than three, for any reason). Students will be permitted to make up work for excused absences, which include, for instance, participation in a required or authorized university activity, a verified severe illness, or a death in the immediate family.</p>
Communication and Technology Requirements	<p>I will send several emails during the semester, and I will use your university email account (myLeo), so be sure to check it every day.</p> <p>This course will be supplemented using myLeo Online (Brightspace), the Learning Management system used by TAMU-Commerce. You will need your CWID and password to log into the course page via the myLeo portal. If you do not know your CWID or have forgotten your password, contact Technology Services at 902-468-6000 or helpdesk@online.tamu.org. To complete this course successfully, you will need a computer with internet access (high speed recommended) and a word processor equipped with Microsoft Word. Our campus is optimized to work in a Microsoft Windows environment. This means our courses work best if you are using a Windows operating system and a recent version of a</p>

	<p>browser like Internet Explorer or Google Chrome. Your course will also work with Macintosh OS along with a recent version of Safari or Firefox. TAMU-Commerce provides students with technical support in the use of Brightspace. Technology problems are not generally an excuse for a late assignment--make sure you submit your work in time to allow for any problems accessing the Dropbox. You may reach the help desk by the following means, 24 hours a day, seven days a week:</p> <ul style="list-style-type: none"> • Phone 866-656-5511 • Email helpdesk@online.tamuc.org • Click on "Help" button for information regarding working with Brightspace
<p>Additional Statements of Policy</p>	<ul style="list-style-type: none"> • You are responsible for reading and understanding all items included on this syllabus and on any additional materials you receive during the course. • The Department of Literature and Languages will not tolerate plagiarism or any other form of academic dishonesty. Instructors uphold and support the highest academic standards, and students are expected to do likewise. Penalties for students who are found guilty of academic dishonesty include failure of the assignment and/or course, disciplinary probation, suspension, or expulsion. Refer to the TAMU-Commerce Code of Student Conduct 13.99.99.R0.10 for details: http://www.tamuc.edu/academics/colleges/humanitiesSocialSciencesArts/departments/sociologyCriminalJustice/fAQs/academicHonesty.aspx. • Examples of plagiarism include but are not restricted to: turning in an essay written entirely or partly by someone else; copying any portion of someone else's words and presenting those words as your own (i.e. without quotation or citation); copying paragraphs, sentences, or parts of sentences from another source without citation; using the same ideas that you have found in another writer's essay and presenting those ideas as your own (again, without quotation or citation). If you are not clear about how to avoid any of these acts, it is up to you to clarify, either via online information or our own Writing Center on the first floor of DTH. Unintentional plagiarism is still plagiarism, and we expect all students to understand what constitutes an act of academic dishonesty. • All students enrolled in the university shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. TAMU-C will comply in the classroom and online courses with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, ethnicity, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained. • The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with registered disabilities be guaranteed a learning environment that provides for reasonable accommodation. If you have a disability requiring an accommodation, contact the Office of Student Disability Resources and Services, Gee Library 162; phone 903-886-5150 or 903-886-5835; fax 903-468-8148; email Rebecca.Tuerk@tamuc.edu; website http://www.tamuc.edu/CampusLife/CampusServices/studentDisabilityRes

	<p>ourcesAndServices/default.aspx.</p> <ul style="list-style-type: none"> • Texas Senate Bill 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in TAMU-C buildings only by persons who have been issued and are in possession of a Texas license to carry a handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the state of Texas are also permitted to do so. Pursuant to PC 46.035, the open carrying of handguns is prohibited on all TAMU-C campuses. Report violations to the University Police Department at 903-886-5868 or 911. • Students who have concerns regarding their courses should first address those concerns with the assigned instructor in order to reach a resolution. Students who are unsatisfied with the outcome of that conversation or have not been able to meet individually with their instructor, whether in person, by email, by telephone, or by another communication medium, should then schedule an appointment with the Department Head by completing a Student Grievance Form (available in the main office, DTH 141). In the event that the instructor is the Department Head or Assistant Department Head, the student should schedule a meeting with the Dean of the College of Arts, Social Sciences, and Humanities (CHSSA) after following the steps outlined above. If the instructor in question is the Assistant Department Head, students should schedule a meeting with the Department Head. Where applicable, students should also consult University Procedure 13.99.99.R0.05 (“Student Appeal of Instructor Evaluation”)
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English 305: Schedule of Assignments and Readings
(revisions may occur during the semester)

Week 1	1/14 Mon	<ul style="list-style-type: none"> • Introductions and course overview • Read syllabus in entirety
	1/16 Wed	<ul style="list-style-type: none"> • Lecture and discussion: history of children’s literature
	1/18 Fri	<ul style="list-style-type: none"> • Read James Newbery, <i>Little Pretty Pocket Book</i> (download from Brightspace “Week 1 Readings” folder)
Week 2	1/21 Mon	<ul style="list-style-type: none"> • NO CLASS—DR. MARTIN LUTHER KING, JR. HOLIDAY
	1/23 Wed	<ul style="list-style-type: none"> • Lecture and discussion on picture books and the language of illustration
	1/25 Fri	<ul style="list-style-type: none"> • Read Heinrich Hoffmann, <i>Struwwelpeter</i> (download from Brightspace “Week 2 Readings” folder)
Week 3	1/28 Mon	<ul style="list-style-type: none"> • Read Maria Tatar, <i>Classic Fairy Tales</i>, “Introduction” (pages xi-xxxvi) •
	1/30 Wed	<p>Read following Little Red Riding Hood tales in Tatar, <i>Classic Fairy Tales</i>:</p> <ul style="list-style-type: none"> • Introduction to Little Red Riding Hood, 5-14 • “The Story of Grandmother,” 14-16 • Charles Perrault, “Little Red Riding Hood,” 16-18 • Brothers Grimm, “Little Red Cap,” 18-21 • Italo Calvino, “The False Grandmother,” 21-22 • Roald Dahl, “Little Red Riding Hood and the Wolf,” 21-22 • Roald Dahl, “The Three Little Pigs,” 22-24
	2/1 Fri	<ul style="list-style-type: none"> • Read Zohar Shavit, “The Concept of Childhood and Children’s Folktales: Test Case--‘Little Red Riding Hood’” (download from Brightspace “Week 3 Readings” folder)

Week 4	2/4 Mon	Read the following Cinderella tales in Tatar, <i>Classic Fairy Tales</i> : <ul style="list-style-type: none"> • Introduction to Cinderella, pages 139-145 • “Rhodopis,” 145-146 • “Yeh-hsien,” 146-148 • Brothers Grimm, “Cinderella,” 148-153 • Charles Perrault, “Donkeyskin,” 154-162 • “The Story of the Black Cow,” 125-127 • Lin Lan, 171-175
	2/6 Wed	• Cinderella picture books and images
	2/8 Fri	• Read Gail Carson Levine, <i>Ella Enchanted</i> , chapters 1-11
Week 5	2/11 Mon	• Read <i>Ella Enchanted</i> , chapters 12-21
	2/13 Wed	• TBA
	2/15 Fri	<ul style="list-style-type: none"> • Read Maria Tatar, “Sex and Violence: The Hard Core of Fairy Tales,” in Tatar, <i>Classic Fairy Tales</i>, 446-456 • Read Rapunzel tales (download from Brightspace “Week 5 Readings” folder)
Week 6	2/18 Mon	• Read Donna Jo Napoli, <i>Zel</i> , chapters 1-11
	2/20 Wed	• Read <i>Zel</i> , chapters 12-21
	2/22 Fri	• Read <i>Zel</i> , chapters 22-31
Week 7	2/25 Mon	• Rapunzel picture books
	2/27 Wed	• Read Pam Muñoz Ryan, <i>Esperanza Rising</i> , pages 1-138 (“Aguascalientes, Mexico: 1924” – “Las Almendras: Almonds”)
	3/1 Fri	• Read <i>Esperanza Rising</i> , pages 139-262 (“Las Ciruelas: Plums”- “Author’s Note”)
Week 8	3/4 Mon	• TBA
	3/6 Wed	Read the following Snow White tales in Tatar, <i>Classic Fairy Tales</i> : <ul style="list-style-type: none"> • Introduction to Snow White, 84-92 • Giambattista Basile, “The Young Slave,” 92-95 • Brothers Grimm, “Snow White,” 95-102 • Anne Sexton, “Snow White and the Seven Dwarfs,” 96-100
	3/8 Fri	• Snow White picture books and images (in class)
Week 9	3/11 Mon	• Read Hansel and Gretel tales (download from Brightspace “Week 9 Readings” folder)
	3/13 Wed	• Read Adam Gidwitz, <i>A Tale Dark and Grimm</i> , pages 1-113
	3/15 Fri	• Read Gidwitz, <i>A Tale Dark and Grimm</i> , pages 115-251
Week 10	3/25 Mon	• Hansel and Gretel picture books and images (in class)
	3/27 Wed	Read the following Bluebeard tales in Tatar, <i>Classic Fairy Tales</i> :

		<ul style="list-style-type: none"> • Introduction to Bluebeard, 182-188 • Charles Perrault, "Bluebeard," 188-193 • Brothers Grimm, "Fitcher's Bird," 193-195 • Brothers Grimm, "The Robber Bridegroom," 196-198 • "The Forbidden Room," 203-204 • Margaret Atwood, "Bluebeard's Egg," 205-227
	3/29 Fri	<p>Read the following Sleeping Beauty tales in Tatar, <i>Classic Fairy Tales</i>:</p> <ul style="list-style-type: none"> • Introduction to Sleeping Beauty, 117-122 • Charles Perrault, "The Sleeping Beauty in the Wood," 123-130 • Brothers Grimm, "Briar Rose," 130-133 • Gabriel Garcia Márquez, "Sleeping Beauty and the Airplane," 133-137 • Wilfred Owen, "The Sleeping Beauty," 138
Week 11	4/1 Mon	<ul style="list-style-type: none"> • Read Jane Yolen, <i>Briar Rose</i>, chapters 1-12
	4/3 Wed	<ul style="list-style-type: none"> • Read <i>Briar Rose</i>, chapters 13-24
	4/5 Fri	<ul style="list-style-type: none"> • Read <i>Briar Rose</i>, chapters 25-Author's Note
Week 12	4/8 Mon	<ul style="list-style-type: none"> • Read Neil Gaiman, <i>The Sleeper and the Spindle</i>, all • Read Gaby Wood, "Neil Gaiman on the Meaning of Fairy Tales" (download from Brightspace "Week 12 Readings" folder)
	4/10 Wed	<ul style="list-style-type: none"> • Discuss graphic narratives and fairy tales
	4/12 Fri	<ul style="list-style-type: none"> • Read "The Monkey King" (download from Brightspace "Week 12 Readings" folder)
Week 13	4/15 Mon	<ul style="list-style-type: none"> • Read Eugene Yang, <i>American Born Chinese</i>, pages 1-84
	4/17 Wed	<ul style="list-style-type: none"> • Read <i>American Born Chinese</i>, pages 85-160
	4/19 Fri	<ul style="list-style-type: none"> • Read <i>American Born Chinese</i>, 161-233
Week 14	4/22 Mon	<ul style="list-style-type: none"> • Read Kate DiCamillo, <i>The Tale of Despereaux</i>, Book the First (chapters 1-15)
	4/24 Wed	<ul style="list-style-type: none"> • Read <i>The Tale of Despereaux</i>, Book the Second (chapters 16-25)
	4/26 Fri	<ul style="list-style-type: none"> • Read <i>The Tale of Despereaux</i>, Book the Third (chapter 24-33) AND Book the Fourth (chapters 34-Coda)
Week 15	4/29 Mon	Work week for final project
	5/1 Wed	Work week for final project
	5/3 Fri	Work week for final project
Final paper due Monday, 5/6 by 11:59 p.m. Submit in Week 15 Dropbox		