

English 2033E
Children's Literature
Summer 2023

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Course Description This course examines the development of literature for and about children from its roots in fairy tales, nursery rhymes, and nonsense literature. Animal stories, adventure tales, picture books, and domestic novels will be considered alongside visits to fantasy realms like Wonderland, Neverland, or the Land of Oz. A central focus will be the assumptions about children and childhood that shape these texts, all produced by adults based on what they believe children enjoy, want, or need.

Assignments and Grade Distribution

Task 1 is a paraphrase due by the end of Week 2 (May 16) about 1000 words	10%
Task 2 is an essay due by the end of Week 6 (June 13) about 1500 words	20%
Task 3 is an essay due by the end of Week 10 (July 11) about 2000 words	25%
Participation in rich weekly discussions with classmates (2 posts weekly)	15%
Final exam (last week of July or first week of August)	30%

Please note: The Department of English & Writing Studies does not release final grades. All undergraduate grade reports will be available online from the Office of the Registrar.

Students are fully responsible for looking at and being familiar with the information posted on the department website at <https://www.uwo.ca/english/undergraduate/Student%20Information.html>

Learning Objectives

By the end of the course, the successful student will be able to

- place individual texts in their context within the historical development of children's literature
- recognize and understand the features of genres such as the fairy tale, the cautionary tale, nonsense, adventure, domestic fiction, and fantasy
- display a knowledge of several classic children's novels, as well as more recent contributions to the genre
- analyze texts employing the skills of literary analysis, considering features such as narrative technique, symbolism, rhyme and rhythm, layout and illustrations, etc.
- understand the political, religious, moral, and philosophical underpinnings of the books on the course
- communicate ideas effectively in writing (through discussion posts and persuasive essays)
- develop a specific, focused argument and support it with textual evidence

Reading Schedule

During the Summer term, you should complete two units per week.

WEEK ONE (May 8 - 13) Introduction / Traditional Fairy Tales

Read the following fairy tales from *Folk and Fairy Tales*:

- "The Story of Grandmother" – Paul Delarue
- "Little Red Riding Hood" – Charles Perrault
- "Little Red Cap" – Jacob and Wilhelm Grimm
- "The Chinese Red Riding Hoods" – Isabelle C. Chang
- "Sun, Moon, and Talia" – Giambattista Basile
- "The Sleeping Beauty in the Wood" – Charles Perrault
- "Brier Rose" – Jacob and Wilhelm Grimm
- "Cinderella: Or the Glass Slipper" – Charles Perrault
- "Cap o' Rushes" – Joseph Jacobs
- "Hansel and Gretel" – Jacob and Wilhelm Grimm
- "Snow White" – Jacob and Wilhelm Grimm
- "Rapunzel" – Jacob and Wilhelm Grimm

“Jack and the Beanstalk” – Joseph Jacobs
“Beauty and the Beast” – Madame Leprince de Beaumont
“The Brave Little Tailor” – Jacob and Wilhelm Grimm
“Puss in Boots” – Charles Perrault
“Bluebeard” – Charles Perrault
“Rumpelstiltskin” – Jacob and Wilhelm Grimm
“The Goose Girl” – Jacob and Wilhelm Grimm
Grimm brothers’ “Cinderella,” available at <http://www.pitt.edu/~dash/grimm021.html>

Revisionist Fairy Tales

Robert Munsch, *The Paper Bag Princess*

Read the following stories from *Folk and Fairy Tales*:

“The Company of Wolves” – Angela Carter
“When the Clock Strikes” – Tanith Lee
“The Tale of the Handkerchief” – Emma Donoghue

WEEK TWO (May 15 - 20) **** ASSIGNMENT ONE IS DUE MAY 20****

Unit 3: Fairy Tale Novel

George MacDonald, *The Princess and the Goblin*

WEEK THREE (May 22 - 27)

Unit 4: Nonsense

This Little Puffin

Dennis Lee, *Alligator Pie*

Perry Nodelman, “The Nursery Rhymes of Mother Goose: A World Without Glasses” (coursepack)

Unit 5: Nonsense

Edward Lear, *The Complete Nonsense of Edward Lear*

*** Read the following poems and stories:

“Self-Portrait of the Laureate of Nonsense”
all limericks
“The Owl and the Pussy-Cat”
“The Jumblies”
“The Story of the Four Little Children Who Went Round the World”
“The Dong with the Luminous Nose”
“The Pobble Who Has No Toes”

Unit 6: Nonsense Novel

Lewis Carroll, *Alice’s Adventures in Wonderland* and *Through the Looking-Glass*

WEEK FOUR (May 29 - June 3)

Unit 7: Realistic Adventure

Robert Louis Stevenson, *Treasure Island*

Unit 8: Animal Adventure

Beatrix Potter, *The Tale of Peter Rabbit*

Jackie F. Eastman, “Beatrix Potter’s *The Tale of Peter Rabbit*: A Small Masterpiece” (coursepack)

WEEK FIVE (June 5 - 10)

Unit 9: Fantasy Adventure

J.M. Barrie, *Peter Pan*

Unit 10 Realism

E. Nesbit, *The Story of the Treasure Seekers*

WEEK SIX (June 12 - 17) **** ASSIGNMENT TWO ESSAY IS DUE ****

Unit 11 Realism

John Boyne, *The Boy in the Striped Pajamas*

Unit 12 Realism

Louise Fitzhugh, *Harriet the Spy*

Lissa Paul, “Feminist Writer as Heroine in *Harriet the Spy*” (coursepack)

WEEK SEVEN (June 19 - 24)

Unit 13: The Domestic Novel

Louisa May Alcott, *Little Women*

Unit 14: The Domestic Novel

L.M. Montgomery, *Anne of Green Gables*

*** Read the following articles from the coursepack:

Perry Nodelman, "Progressive Utopia, or How to Grow Up without Growing Up";

Susan Drain, "Community and the Individual in *Anne of Green Gables* The Meaning of Belonging";

Eve Kornfeld, Susan Jackson, "The Female Bildungsroman in 19th-Century America: Parameters of a Vision"

WEEK EIGHT (June 6 - July 1)

Unit 15: Domestic Novel

Frances Hodgson Burnett, *The Secret Garden*

Unit 16: Domestic Novel

Laura Ingalls Wilder, *Little House on the Prairie*

WEEK NINE (July 3 - 8)

Unit 17: Animals

Kenneth Grahame, *The Wind in the Willows*

Jane Darcy, "Representation of Nature in *The Wind in the Willows* & *The Secret Garden*" (coursepack)

Unit 18: Animals

E.B. White, *Charlotte's Web*

Perry Nodelman, "Text as Teacher: The Beginning of *Charlotte's Web*" (coursepack)

WEEK TEN (July 10 - 15) **** ASSIGNMENT THREE IS DUE ****

Unit 19: Fantasy

J.R.R. Tolkien, *The Hobbit*

Unit 20: Fantasy

C.S. Lewis, *The Lion, the Witch and the Wardrobe*

WEEK ELEVEN (July 17 - 22)

Unit 21: Fantasy

J.K. Rowling, *Harry Potter and the Philosopher's Stone*

*** Read Alexandra Mullen, "Harry Potter's Schooldays" (coursepack)

Unit 22: Fantasy

Lois Lowry, *The Giver*

WEEK TWELVE (July 24 - 29)

Unit 23: Fantasy

Neil Gaiman, *Coraline*

Unit 24: Fantasy

Roald Dahl, *Matilda*

How to Proceed

- 1. READING LIST:** For each unit in this course, you should begin by reading the assigned text(s).
- 2. LECTURES:** When you have finished the book (or the stories/poems), click on the learning module for that unit (these can be found on the left-hand side of the course page). Within the learning module, you'll find a document containing notes on the assigned readings. These notes are designed to play the role that a lecture would play in an on-campus course.

NO QUIZZES FOR US: At the end of the course notes there are several self-testing questions. These questions are designed to help you assess your grasp of the lecture material. In some cases, the answer

can be found explicitly in the course notes; in other cases, the questions prompt you to think more deeply about the ideas presented in the notes. I ask students to do the questions in the full-year course. Us? We're just too busy ! These questions are for your own confidence-building DO NOT SUBMIT THESE :)

3. DISCUSSION FORUMS: You will usually find several discussion questions listed below the self-testing questions. Have a think about these ideas. They are very similar to the formal questions on the FORUMS tab on the left hand tool bar. The Participation mark of 15% will be based primarily on your activity in the forums, reflecting both the quality and the quantity of your responses.

I expect the initial posts to be clumsy. Students fall into the trap of showing off; I promise that this is both unnecessary and unwanted! Please just post your responses with the goal of creating conversation. I want to see how you can use your learning to create an informed exchange with each other – always remembering that for some of us, this is our only literature course in our undergrad careers. We're at different levels of experience: just create those conversations.

Citing Sources

Students must write their essays and assignments in their own words. Whenever students take an idea or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major offense (see Scholastic Offence Policy in the Western Academic Calendar). Any student who commits this or any other act of academic dishonesty will receive a grade of zero and a note will be placed on his or her academic record.

Here are some steps to follow to avoid plagiarism

1) Do as much work as possible *before* beginning your written assignments – read the novel(s), think of a thesis statement, sketch out your argument. Write down your own ideas before reading any criticism.

2) Develop a note-taking style that clearly indicates what ideas are your own and what ideas are taken from another source. You can use different coloured pens, cue cards, or any other method that helps you distinguish your own ideas from those of other critics.

3) Feel free to disagree with any critic you may be reading – don't simply regurgitate somebody else's argument.

4) When you are incorporating someone else's ideas into your essay, acknowledge them within the essay itself using

(a) quotations marks (whenever you have even part of a sentence that's the same as the original)

(b) introductory tag phrases – i.e. According to John Smith...

As Smith points out...

Smith observes that...

(c) a reference in parentheses that indicates the source of the idea (often just the page number, if you've already used a tag phrase)

5) Cite the source in full in your Works Cited list (see guidelines below). REMEMBER TO CITE THE PRIMARY TEXTS TOO!

MLA Guidelines

Your essays should follow the MLA format:

- 1) In the first four lines in the top left-hand corner of the first page, put your name, the name of your professor, the name of the course, and the date.
- 2) Number your pages in the top right-hand corner.
- 3) Double space à always, and only!
- 4) If you use a snappy, attention-grabbing title, follow it up with an informative sub-title that indicates your topic and the works you will be discussing (i.e. Touching Pitch: Moral Ambiguity in R. L. Stevenson's *Treasure Island*).
- 5) Titles of books should be underlined or *italicized*. Titles of short poems, articles, and short stories should be put in quotation marks.
- 6) Introduce quotations in your own words, identifying the speaker and context: i.e. Bettelheim argues that "The fairy tale ... confronts the child squarely with the basic human predicaments" (311). Use ellipses to indicate where you have omitted material.
- 7) If the quotation is longer than four lines, do not use quotation marks; instead, indent the passage ten spaces from the left and continue to double space.
- 8) For short quotations, indicate the page number(s) in parentheses after the quotation marks and before the end punctuation. For long, indented quotations, place the parentheses after the end punctuation. Do not use abbreviations such as p. or pp. or include the author's name if the identity of the author is clear from the context.
- 9) List all the works you have referred to in a Works Cited list at the end of your paper. Use the following format in your Works Cited list:

Author's last name, Author's first name. "Title of article or short story."

Title of Book. City of publication: Publisher, last date of publication.

There is a useful online guide to MLA format at the following address:

<http://owl.english.purdue.edu/owl/resource/747/01/>