

Fayetteville State University
College of Arts and Sciences
Department of English and Foreign Languages
English 300-01: Children's Literature
Fall 2009

I. Locator Information

Instructor: Dr. Brenda Mann Hammack
English 300-01: Children's Literature

Credit Hours: 3
TR 9:30-10:45

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FSU Policy on Electronic Mail: Fayetteville State University provides to each student, free of charge, an electronic mail account (username@uncfsu.edu) that is easily accessible via the Internet. The university has established FSU email as the primary mode of correspondence between university officials and enrolled students. Inquiries and requests from students pertaining to academic records, grades, bills, financial aid, and other matters of a confidential nature must be submitted via FSU email. Inquiries or requests from personal email accounts are not assured a response. The university maintains open-use computer laboratories throughout the campus that can be used to access electronic mail. Rules and regulations governing the use of FSU email may be found at <http://www.uncfsu.edu/PDFs/EmailPolicyFinal.pdf>

II. Course Description

An introduction to works of children's literature from a variety of ethnic origins and genres including folklore, myths, epics, biographies, fiction, poetry, and informational books. Prerequisites: ENGL 110 and ENGL 120.

III. Disabled Student Services: In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ACA) of 1990, if you have a disability or think you have a disability to please contact the Center for Personal Development in the Spaulding Building, Room 155 (1st Floor); 910-672-1203.

IV. Textbooks:

Zipes, Jack et. al. *The Norton Anthology of Children's Literature: The Traditions in English*. New York: W.W. Norton, 2005.

V. Student Learning Outcomes.

Upon completion of this course, students will be able to:

- 1) Utilize technology and library materials to identify examples of children's literature.
- 2) Select and evaluate children's literature for students in kindergarten through twelfth grade.
- 3) Demonstrate literature response strategies.
- 4) Identify and execute various methods of, and approaches to, presenting children's literature in the classroom.
- 5) Design classroom materials incorporating children's books.
- 6) Create multimedia projects OR write book reviews, articles, or blogs to demonstrate an understanding of children's literature.

VI. Course Requirements and Evaluation Criteria

Exams, oral presentations, reading quizzes, and projects will be graded according the following scale: A=4.0; B=3.0; C=2.0; D= 1.0; F=0. Free writes and reading responses will initially receive softer grades (check plus; check; check minus); at the end of the semester, these grades will be figured into a cumulative grade. See below. Occasionally, I may assign the grade of "R" for required rewrite. This grade will only be assigned if I believe that a basic misunderstanding has rendered the material un-gradable. (Absence from class during relevant discussion of requirements is not a valid excuse for failure to adhere to standards.)

Attendance/Participation 10% (cumulative)

4 Book Responses 15% (cumulative)

2 Creative Projects 15% each

1 Oral Presentation 15%

Exam 1: 15%

Exam 2: 15%

Attendance/Participation

If you are not present, you cannot participate. Since this class will be discussion- rather than lecture-oriented, you must come to class prepared to interact with classmates. Participation should be active rather than passive. Sitting in a chair in my classroom twice a week is not enough to earn you an "A." You need to demonstrate your involvement in the material through in-class free writes, quizzes, and verbal interaction. All students will be expected to interact constructively and maturely with peers. I will make note of late entrances as well as early exits from the classroom. Although there may be rare occasions when a student is unable to attend an entire class meeting, s/he should not expect to gain full credit simply by appearing long enough to be checked in on the attendance log.

If absences are unavoidable, you will be expected to submit make-up free writes to demonstrate your completion of assigned readings. Make-up free writes must be submitted to the professor within a week after the reading was discussed in class. Absence is not an excuse for not being informed. It's your responsibility to contact the instructor to make up in-class assignments. If you miss class on a film day, you will be expected to watch the film outside of class. After three absences, I will deduct a half a letter grade from the participation grade per absence.

Book Responses

In addition to reading assigned materials for each week, students will also be expected to sample primary texts that they may access from bookstores or libraries. Selections from the *Norton Anthology* that **do not** appear on our reading schedule are also appropriate. The professor will provide a form for responding to readings that you will complete on your own. Students should complete **four** reading responses on stories, poetry, film, or other genres that fit into the genres we are discussing either immediately before or on the day that the reading response is due.

Be sure to select a text that will provide substantial material for **analysis**, keeping in mind that you will be required to discuss book response texts as well as assigned texts on exams. I recommend that you apply the interpretive strategies used in class discussions when you select your texts for analysis so that you will have an easier time comparing/contrasting your chosen texts and the assigned texts at exam time. I will post some sample responses from previous English 300 classes on blackboard.

You may analyze a picture book, a chapter book, or even a YA novel so long as you're capable of providing insightful and appropriate analysis of content (both words and images). If you are planning to teach, you could use these journals as an opportunity for sampling books that would be appropriate for future classes. I recommend that you select books that are still in print.

See the following course outline/assignment schedule for due dates. These responses will be turned in to the professor at the end those class meetings. During some of those sessions, students will also be asked to introduce their discoveries to classmates in small discussion groups.

If you need additional suggestions or if you want to make sure that a text is appropriate, you may contact me by telephone or E-mail. Do not wait until the last minute! You may need to read ahead so that you have plenty of time to find a text you like, read it, and type a response before class time. (I would recommend that you copy the response form that is posted on blackboard so that you don't have to retype the entire form each week.)

Extra credit option: You may always compose extra reading responses for extra credit. You may also compose extra responses on children's films that you view in theaters or on DVD/video over the course of the semester. Be sure to mark additional responses as extra credit when you turn them in to me.

Two Creative Projects

Students will construct creative responses to assigned materials. These projects should involve a significant amount of effort on the student's part. Regardless of format, projects should involve **at least as much work as one would put into a 4-5 page research paper**. Appropriate projects might include, for example: a reader's theater script based on a fairy tale; a calendar or appointment book with picture book illustrations and trivia on children's literature; a pop-up book of original nursery rhymes; a performance of a monologue that retells a familiar children's tale from a fresh perspective; an oral presentation on a frequently challenged/censored children's text; a PowerPoint presentation on archetypal figures in children's literature; a picture book that contains an original story and illustrations. We will generate ideas for creative projects during class discussions. The first project must be related to material covered prior to its due date; the second project must be inspired by material covered after the first project.

While you may include teaching tools that you find on line, you should not simply print and collate other people's work for your project. Remember that I am grading your contribution, not your source's contribution. If you choose to synthesize other people's ideas for a teacher's guide, for example, you must include MLA documentation. I do expect significant intellectual and/or creative contributions from you so it's not enough for you to simply find, print, and collate. You must demonstrate your original involvement with your subject matter.

If you are creating models to be used in a K-12 classroom, you may need to compose a written explanation of your methods and intentions or you may share your model with our class as part of an oral presentation. You must convince me that your project involved significant, college-level effort even if you are creating models for younger children to emulate. You should consult me on your plans prior to the due date so that I can warn you of potential pitfalls—especially if you are afraid that I may not perceive all the hard work you put into your conceiving and constructing your project.

Oral Presentation

Students will be required to deliver one oral presentation (in addition to any presentations that individual students may choose to deliver as part of a creative project). A sign-up sheet will be available during the second class meeting. Topics must be related to the assigned material under discussion on the date of the presentation. Presenters may discuss a primary text that is not on our reading list or they may introduce a critical article on a pertinent subject (the genre, an author who works in that genre, etc.).

Presenters are required to create a handout that includes a précis (short summary), discussion questions, and a bibliographic citation for the text they are introducing to their classmates. MLA documentation should be provided. Discussion questions should help the audience to relate the topic of the presentation to the reading assigned for that class period. Ask questions that will allow listeners to make connections between the presentation and material they know. In other words, presenters should not quiz listeners on trivia from a book they have not read!

We will usually begin our class discussions with the oral presentation(s) of the day so presenters should be prepared at the beginning of class. Since we may have multiple presenters during some class meetings, presenters should clear their topics with me and with each other prior to the presentation date so that we don't have presentations on the identical texts/subjects.

Academic Integrity

All sources must be acknowledged. That includes the subject of your analysis or your presentations. You should include parenthetical notes in the body of essays and a Work Cited reference at the end. Follow MLA format. If you are confused about the distinctions between paraphrasing and plagiarizing, you should ask me before submitting work as your own. Plagiarized papers (whether they are submitted as drafts or as final products) will result in automatic "F's."

Other Notes on Written and Creative Work:

All essays should be typed and double-spaced. Please use a 10, 11, or 12 point font size.

Lateness will result in lowered grades. A "B" will become a "B-" if the essay is one day late, a "C+" if it is two days late--and so on. Extensions *may* be granted if the student contacts the professor in advance of the due date; however, late papers will not be accepted on a consistent basis. I will not agree to grade multiple late responses, projects, etc., from individuals who suddenly realize that they're about to fail the class because they haven't been doing the work!

Ideally, all projects and free writes should be submitted to the instructor in person. If you choose to send work via E-mail, you should verify my receipt of your material (especially if you are leaving the area for vacation). Likewise, if you leave papers in my English department mailbox or if you slip them under my door, you should also verify receipt before you leave campus.

Comprehensive Midterm and Final Exams

Both exams will require you to compose essay responses that demonstrate your intellectual involvement with class discussion and assigned texts. You will be required to incorporate discussion of the class readings as well as the primary texts that you have discovered during the semester in order to support your observations on specific themes and genres. Study topics will be provided during the class meetings immediately before the exam date, and you will be allowed to bring one large index card containing notes on front and back.

FSU Policy on Disruptive Behavior in the Classroom

The *Code of the University of North Carolina* (of which FSU is a constituent institution) and the *FSU Code of Student Conduct* affirm that all students have the right to receive instruction without interference from other students who disrupt classes.

FSU Core Curriculum Learning Outcome under Ethics and Civic Engagement (6.03):

All students will “prepare themselves for responsible citizenship by fulfilling roles and responsibilities associated with membership in various organizations.” Each classroom is a mini-community. Students learn and demonstrate responsible citizenship by abiding by the rules of classroom behavior and respecting the rights all members of the class.

The FSU Policy on Disruptive Behavior (see FSU website for complete policy) identifies the following behaviors as disruptive:

1. Failure to respect the rights of other students to express their viewpoints by behaviors such as repeatedly interrupting others while they speak, using profanity and/or disrespectful names or labels for others, ridiculing others for their viewpoints, and other similar behaviors;
2. Excessive talking to other students while the faculty member or other students are presenting information or expressing their viewpoints.
3. Use of cell phones and other electronic devices
4. Overt inattentiveness (sleeping, reading newspapers)
5. Eating in class (except as permitted by the faculty member)
6. Threats or statements that jeopardize the safety of the student and others
7. Failure to follow reasonable requests of faculty members
8. Entering class late or leaving class early on regular basis
9. Others as specified by the instructor.

The instructor may take the following actions in response to disruptive behavior. Students should recognize that refusing to comply with reasonable requests from the faculty member is another incidence of disruptive behavior.

1. Direct student to cease disruptive behavior.
2. Direct student to change seating locations.
3. Require student to have individual conference with faculty member. At his meeting the faculty member will explain the consequences of continued disruptive behavior.
4. Dismiss class for the remainder of the period. (Must be reported to department chair.)
5. Lower the student’s final exam by a maximum of one-letter grade.
6. File a complaint with the Dean of Students for more severe disciplinary action.

Students who believe the faculty member has unfairly applied the policy to them may make an appeal with the faculty member’s department chair.

VII. Academic Support Resources.

Students are encouraged to take advantage of academic support resources such as the Writing Center, Smarthinking, and reference librarians. These services will be especially for students who may be unfamiliar with MLA standards.

VIII. Course Outline (Assignment Schedule)

August

Th 20: Discuss syllabus and book response forms.

T 25: Sign up for oral presentations; **Lullabies and Baby Songs** (1132-1138); **Alphabets** Lear “The Absolutely Abstemious Ass” (24-27); Geisel “from *Dr. Seuss’s ABC*” (28-29); Provensen and Provensen “from *A Peaceable Kingdom*” (30-31)

Th 27: **Nursery Verse** Read all the nursery rhymes on the following pages (1138-1147); Lear “The Owl and the Pussy-cat” (1155)

September

T 1: **Animal Fables and Stories:** Rouse “The Talkative Tortoise” (403-404); Bryan “Tortoise, Hare, and the Sweet Potatoes” (410-412); Perrault “The Master Cat; or, Puss in Boots” (186-189)

Th 3: Kipling “How the Camel got His Hump” (404-407); Hoban “The Sea-Thing Child” (413-417)

T 8: Jarrell “The Bat-Poet” (1239-1252); **Book Response 1 due** (Evaluated book must be in one of the following genres: Lullabies; Bedtime Stories; Alphabet Books; Nursery Verse; Animal Stories or Animal Fables)

Th 10: **Poetry** Clifton “Some of the Days of Everett Anderson” (1267-1269); Mora “Confetti: Poems for Children” (1270-1274)

T 3: Nelson “from *Carver: A Life in Poems*” (1274-1282)

Th 5: **LifeWriting** “Benjamin Banneker” and “The Story of Harriet Tubman” from *The Brownies’ Book* (1518-1521, 1529-1531); **Tall Tales** Lester “John Henry” (491-496)

T 15: Assessment Test.

Th 17: Lester “Jack and the Devil’s Daughter” (317-324); “Annie Christmas” (photocopy); **Book Response 2 due** (Evaluated book must be in one of the following genres: Poetry, Biography, Autobiography, Legends, Myths, Tall Tales)

T 22: **Multicultural Fairy Tales** Yep “The Phantom Heart” (330-335); Lacapa “Antelope Woman: An Apache Folktale” (336-338)

Th 24: SurLaLune Fairy Tales (under external links): “Baba Yaga” (“Vasilissa the Beautiful”); Perrault “Bluebeard”; Grimm “Fitcher’s Bird”

T 29: More SurLaLune on Blackboard (external links): Andersen “The Little Mermaid”
October

Th 1: On-line homework assignment

T 6: **Revisionist Fairy Tales:** Perrault “Little Red Riding Hood” (342-344), Grimm “Little Red Cap” (345-347); Emberly “Ruby” (368-380); Block “Wolf” (381-386); study topics distributed for midterm exam

Th 8: **Midterm Exam**

T 13: **Creative Project 1 due**

Th 15: **Midterm Break**

T 20: **Postmodern Picture Books** Black and White (1060-1067); Macaulay “BAAA” (10691097); Color (C1-C32; this section begins on page 1098)

Th 22: **Science Fiction** McIntyre “Of Mist, and Grass, and Sand” (1025-1038); **Fantasy**
Begin watching film

T 27: **Book Response 3 due** (Evaluated Book must be on one of the following genres: fairy tales; picture books; science fiction; fantasy); finish watching film

Th 29: Park “Playing Beatie Bow” (Chapters 1-6, 699-747)

November

T 3: Park “Playing Beatie Bow” (Chapters 7-13, 747-794)

Apr

Th 5: **School Stories** Ada “My Name Is María Isabel” (1987-2002)

T 10: **Verse Novella** Grimes *Bronx Masquerade* (2011-2041)

Th 12: Grimes *Bronx Masquerade* (2042-2065)

T 17: **Book Response 4 due** (Book Response must be in one of the following genres: historical fiction; school stories; verse novella; play; problem novel); begin watching *Whale Rider*.

Th 19: finish watching *Whale Rider*

T 24: **Domestic Fiction/Historical Fiction:** Taylor *Roll of Thunder, Hear My Cry* (Chapters 1-6, 2289-2345)

Th 26: *Roll of Thunder, Hear My Cry* (Chapters 7-12, 2345-2400)

December

T 1: **Play** Yep “Dragonwings” (1390-1414)

Th 3: **Creative Projects 2 due;** study topics for exam distributed.

Exam date: TBA

IX. Teaching Strategies

The class will be discussion oriented; however, key concepts will be introduced by the professor in lecture as well as handouts. In-class free writes will be employed to generate original reflections prior to group discussions during some classes.

Students will also generate handouts that include questions for discussion, and will be responsible for oral presentations on key genres and selected works of children’s literature. Some small group work will also be involved as students introduce primary

texts they will read and analyze outside of the classroom.

X. Bibliography.

- Carpenter, Humphrey and Mari Prichard, eds. *The Oxford Companion to Children's Literature*. New York: Oxford University Press, 1984.
- CLWG: *The Children's Literature Web Guide: Internet Resources Related to Books For Children and Young Adults*. Online.
<<http://www.ucalgary.ca/~dkbrown/index.html>>
- Cullinan, Bernice E. and Diane G. Person, eds. *The Continuum Encyclopedia of Children's Literature*. New York: Continuum, 2003.
- Hamilton, Virginia. *Her Stories: African American Folktales, Fairy Tales, and True Tales*. New York: Scholastic/Blue Sky Press, 1995.
- Knoepflmacher, U.C. *Ventures into Childland: Victorians, Fairy Tales, and Femininity*. Chicago: The University of Chicago Press, 1998.
- O'Keefe, Deborah. *Readers in Wonderland: The Liberating Worlds of Fantasy Fiction from Dorothy to Harry Potter*. New York: Continuum, 2003.
- Surlalune Fairy Tales: Annotated Fairy Tales, Fairy Tale Books, and Illustrations*. Online. <<http://www.surlalunefairytales.com>>
- Watson, Victor, ed. *The Cambridge Guide to Children's Books in English*. Cambridge: Cambridge University Press, 2001.
- Zipes, Jack, ed. *The Oxford Companion to Fairy Tales*. Oxford: Oxford University Press, 2000.