

**Carleton University
Full Summer 2011
Department of English**

**Course and Section No: ENGL 2006 V
Course Title: Children's Literature**

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Office hours: By appointment only

Course Description:

A historical and critical study of children's literature. The course introduces you to critical analysis and assessment of a number of acknowledged classics of children's literature. The course is organized in part historically, beginning in Term 1 with fairy tales, running through classics of the late 19th and early 20th centuries, ending with animal stories. The second term is intended to introduce mainly mid- to late 20th century novels.

Academic Accommodations:

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by the last official day to withdraw from classes in each term.

You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at <http://carleton.ca/equity/accommodation>

Plagiarism

See the Undergraduate Calendar for definitions and penalties re plagiarism.

Grade Review

Grade review follows the Calendar guidelines, see "Grades, Review of" in the Undergraduate Calendar. Remember a review may raise or lower your mark--no guarantee of improvement.

COURSE OUTLINE—AND TEXTS.

The anthology for most texts in the first term is **Classics of Children's Literature** by Griffiths and Frye (hereafter referred to as **Classics**). *However this text is not required.* The novels we read in it are available on the web, so do not feel obliged to buy this rather expensive book.

You do not need a specific text for the fairy tales. Because they are translations, versions of the tales will vary from text to text. However, be sure not to use abridged versions (or "modernized" ones). Read about a dozen of the tales—do the major ones, such as Cinderella, Sleeping Beauty, Red Riding Hood, Puss and Boots, Hansel and Grettel, etc. The idea is to get a strong, general idea of the popular tales. There are no exam questions about specific tales, any fairy tale questions on exams are ones about fairy tales in general.

First Term

Class 1	Introduction to Fairy Tales. Read a dozen or so tales by the Grimms and Perrault.
2	Fairy Tales (continued)
3	Anne of Green Gables (in Classics)
4	The Secret Garden
5	Peter Pan. Alice in Wonderland. (both in Classics or the web)
6	The Wizard of Oz. Winnie-the-Pooh
7	Kipling (not on exam). Charlotte's Web (both in Classics or web)
8	Wind in the Willows. (Classics or web)
9.	The Lion, the Witch and the Wardrobe.
10.	Treasure Island (Classics or web)
11.	Angel Square.

12. Review

MID-YEAR EXAM (2 Hours)

Second Term

Class 1 Watership Down

2 Watership Down

3 The Hobbit

4 Silverwing

5 Smith

6 Tom's Midnight Garden

7 Carrie's War. Tuck Everlasting

8 Jacob Have I Loved. The Borrowers

9 The Giver

10 Golden Compass

11 Golden Compass (continued)

12 Review (this class may not meet if review was done in week 11)

Final Examination (3 Hours)

COURSE REQUIREMENTS:

NOTE: The Mid-year and Final examination are given in the regular University time slot for exams. **YOU MUST WRITE THE EXAMINATION AT THE SCHEDULED TIME** (unless you have an official conflict with another exam at the same time). **Only illness or another such formal excuse will allow you to write at a different time.** (Remember, our exam times, set by the University, may be during the day.)

Mid-Year exam (June 24-29), Date TBA. 2 Hrs. 30%

Final exam (Aug. 18-23), Date TBA. 3 Hrs. 45%

In-Class Essays. Essay #1, Wed. June 15, 7-10 p.m. 10%

Essay #2, Wed. Aug. 3, 7-10 p.m. 15%

Mid-year exams and essays are handed back in Loeb 299. Distance students' work will be mailed back. Final exams must be kept in the Department for a year— but you may make an appointment to look over your final exam.

N.B. Questions about mid-year exam and/or essay marks must be raised by 2 weeks after the papers are returned.

In-Class Essays: These are open book, notes allowed. I will give you 4-5 topics two weeks before the essay date, to prepare for the essays. When you arrive to write, I will pick 2 topics from those 4-5 and you can choose either of the 2 to write your essay on. Essays will be around 1,200 words or 5-6 pages. Lap tops are allowed, even encouraged, but hand-written work is fine as long as it is easily readable. These are essays so you should certainly proof read your work and construct your essays carefully.

Some notes and observations about the class:

I do not intend to offer "formal" lectures. My aim is to suggest ways of reading or "grasping" the text. I try to vary the approach to a book based upon the book itself so that you can see several ways of studying a text. We may spend some time on a biographical point or two, if the biography is relevant to the text; however, that relevance is what we want to establish. We may look at the historical moment of the book. We often look at particular images used by the author and why they are used this or that way in a children's book. Sometimes we examine archetypes in a text, or stereotypes, or the use of formulas by a writer.

One of the main purposes of the course is to offer you a wide knowledge of the types and craft of children's books. Therefore, the reading list is quite long and varied. Used texts are often available in Ottawa second-hand bookstores. I hope you meet several writers you have not read before and gain some idea about children's books of the last 20 years as well as the long tradition of writing for children stretching back for our purposes to Alice in Wonderland and books of the 1890's and early 1900's--often called the golden years of children's books.

Of course, any list of books for a given study could have been different. There is a little poetry studied, but no fables, myths, picture books, etc. We will touch on some of these genres as we go, but the focus is on the story book and the ages of the child reader for our purposes is from 7 or 8 through 15.

What I ask of you and what seems to me mandatory if you are to benefit from the course is that you read each book at least once. I will emphasize that merely reading the texts and listening to the lectures are not in themselves guarantee a "good" mark on the examinations. I try on the exams to make sure you have read all the books because I feel this is an essential part of a course that has such a long list of books, but my questions ask

you to read carefully, to analyze what you read, and to reflect on how texts compare. You may begin to feel sometime in mid-November or mid-February that perhaps you might just skip a text or simply "look at it" quickly, etc. Don't do it. Read every text with care and attention; read, reflect and analyze.

You may find yourself a bit uncertain about what to study in a novel and what to look for as you read. When we study any body of material we go through a process of analysis, synthesis, comparison, classification, etc. We begin slowly to see how parts relate to parts and all this to the whole. I have tried to arrange the books to make it easier to see how they relate to each other. We study each text itself but not in isolation--but in relation to other texts.

Required Texts

(Alphabetical order--for order of reading see the course outline)

These texts are usually the cheapest available, but if you have a different edition that is fine; just be certain you have an unabridged version of the novel.

Adams, R.: Watership Down (Penguin)
Babbit, N.: Tuck Everlasting (FS & G)
Barrie, J. Peter Pan*
Baum, F.: The Wonderful Wizard of Oz
Bawden, E.M.: Carrie's War (Penguin)
Burnett, F.H.: Secret Garden (Penguin)
Carroll, Lewis: Alice in Wonderland *
Doyle, B.: Angel Square
Garfield, L.: Smith (Penguin)
Grahame, K.: Wind in the Willows*
Lewis, C.S.: The Lion, The Witch and The Wardrobe (Penguin)
Lowry, Lois: The Giver
Milne, A.A. Winnie-The-Pooh
Montgomery: Anne of Green Gables*
Norton, M.: The Borrowers (Harbrace)
Oppel, Kenneth. Silverwing
Paterson, K. Jacob Have I Loved (Harper)
Pearce, P. Tom's Midnight Garden (Penguin)
Pullman, Philip. The Golden Compass
Stevenson, R.L.: Treasure Island*
Tolkien, J.: The Hobbit (Methuen)
White, E.B.: Charlotte's Web *

Griffiths and Frye, Classics of Children's Literature (anthology)

This text is quite expensive, so I would suggest that the titles that we use from this book you can get online. They are all in the public domain. You need not buy this book, unless you want to have it.

*These books are in the Griffiths and Frye **Classics**

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BIBLIOGRAPHY (not required reading, for interest only).

Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. New York, 1976.

Blishen, Edward, ed. *The Thorny Paradise: Writers on Writing for Children*. Harmondsworth, 1975.

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Carpenter, Humphrey. *Secret Gardens*. Boston, 1985.

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Crouch, Marcus. *The Nesbit Tradition: The Children's Novel in England 1945-1970*. London, 1972.

Darton, Harvey. *Children's Books in England: Five Centuries of Social Life*. 2nd ed. Cambridge, 1970.

Egoff, Sheila. *Only Connect: Readings in Children's Literature*. 2nd ed. Toronto, 1980.

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Ellis, John. *One Fairy Story Too Many*. Chicago, 1983.

Eyre, Frank. *British Children's Literature in the Twentieth Century*. New York, 1971.

Fisher, Margery. *Intent upon Reading: A Critical Appraisal of Modern Fiction for Children*. Leicester, 1961.

Fox, Geoff, ed. *Writers, Critics and Children*. London, 1976.

Green, Roger L. *Tellers of Tales*. Rev. ed. London, 1965.

Haviland, Virginia, ed. *Children and Literature: Views and Reviews*. New York, 1973.

Heins, Paul, ed. *Crosscurrents of Criticism: Horn Book Essays, 1968-1977*. Boston, 1977.

Inglis, Fred. *The Promise of Happiness: Value and Meaning in Children's Fiction*. Cambridge, 1981.

Lukens, Rebecca. *A Critical Handbook of Children's Literature*. 4th edition. New York, 1990.

Luthi, Max. *Once Upon a Time: on the Nature of dairy Tales*. New York, 1970.

Meek, Margaret, ed. *The Cool Web: The Pattern of Children's Reading*. London, 1977.

Meigs, Cornelia, ed. *Critical History of Children's Literature*. New York, 1953.

Nodelman, Percy,ed. *Touchstones*. Vols. 1 and 2. 1985.

Rees, David. *The Marble in the Water*. Boston, 1980.

Sale, Roger. *Fairy Tales and After: From Snow White to E.B. White*.Cambridge, Mass., 1978.

Tatar, Maria. *The Hard Facts of the Grimm's Fairy Tales*. Princeton, 1987.

----- . *Off With Their Heads!* Princeton, 1992.

Townsend, John Rowe. *Sense of Story: Essays on Contemporary Writers for Children*. London, 1971.

Townsend, John Rowe. *Sounding of Storytellers*. London, 1979.

Townsend, John Rowe. *Written for Children: An Outline of English-Language Children's Literature*. Rev. ed. Harmondsworth, 1974.

Tucker, Nicholas. *The Child and the Book: Psychological and Literary Exploration*. Cambridge, 1981.