

Department of English & Writing Studies

English 2033E (001)
Intersession 2016
M-F 11:00-1:30 PAB 34

Instructor: Dr. Gabrielle Ceraldi
Office: AHB 2G20
Email: gceraldi@uwo.ca

Office Hours:
T., Th. 1:30-2:30 or
by appointment

Schedule of Classes

May 16	Introduction to the Course
May 17	Fairy Tales and Nursery Rhymes Traditional Fairy Tales, <i>Folk and Fairy Tales</i> (see list on reverse)
May 18	Revisionist Fairy Tales, <i>Folk and Fairy Tales</i> (see list on reverse) Robert Munsch, <i>The Paper Bag Princess</i>
May 19	Nursery Rhymes (coursepack) Dennis Lee, <i>Alligator Pie</i> Cautionary tales (coursepack)
May 20	C.S. Lewis, <i>The Lion, the Witch and the Wardrobe</i>
May 23	Victoria Day (no class) Nonsense
May 24	Edward Lear, <i>Nonsense Poems</i> (coursepack)
May 25	Lewis Carroll, <i>Alice's Adventures in Wonderland</i> and <i>Through the Looking-Glass</i>
	Identity
May 26	Neil Gaiman, <i>Coraline</i>
May 27	Suzanne Collins, <i>The Hunger Games</i>
May 30	Adventure Robert Louis Stevenson, <i>Treasure Island</i>
May 31	Beatrix Potter, <i>The Tale of Peter Rabbit</i> J.M. Barrie, <i>Peter Pan</i>
June 1	John Boyne, <i>The Boy in the Striped Pajamas</i>
June 2	<i>The Boy in the Striped Pajamas</i> (film viewing and discussion)
June 3	Comparative Essays – Writing Workshop
June 6	The Domestic Novel Louisa May Alcott, <i>Little Women</i>
June 7	<i>Little Women</i> (film viewing and discussion)
June 8	L.M. Montgomery, <i>Anne of Green Gables</i>
June 9	Frances Hodgson Burnett, <i>The Secret Garden</i>
June 10	J.K. Rowling, <i>Harry Potter and the Philosopher's Stone</i>

June 13	Exceptional Children Louise Fitzhugh, <i>Harriet the Spy</i>
June 14	<i>Harriet the Spy</i> (film viewing and discussion)
June 15	Mark Haddon, <i>The Curious Incident of the Dog in the Night-time</i>
June 16	Essay Draft Workshop
June 17	Roald Dahl, <i>Matilda</i>
June 20	American Children Laura Ingalls Wilder, <i>Little House on the Prairie</i>
June 21	L. Frank Baum, <i>The Wizard of Oz</i>
June 22	E.B. White, <i>Charlotte's Web</i>
June 23	Lois Lowry, <i>The Giver</i>
June 24	review

Marking

Essay #1 (1500 words, due May 27)	15%
Film Discussions (3 x 250 words)	10%
Essay #2 (3000 words, due June 17)	30%
Participation	10%
Final Exam	35%

NOTE: As in all courses in the Department of English and Writing Studies, students must pass BOTH the term work and the final examination in order to pass the course.

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, both through speech (in class discussions) and in writing (through persuasive essays);
- Offer independent insights, beyond those outlined in class;
- Develop a specific, focused argument and support it with textual evidence

General Information

1. Regular attendance at lectures is essential. Absenteeism can result in debarment from writing the final examination, which in the Department of English and Writing Studies results in failure of the course.
2. Essays are due on the dates specified above, but each student will be allowed a total of FIVE grace days to be used at his/her discretion. Two percent per day (including weekends) will be deducted from late essays once the 5 grace days have been used up. No paper will be accepted later than two weeks after the due date.
3. All essays should be double-spaced and typewritten or printed in a standard font. Please follow MLA format (see attached guidelines). Essays should be handed in during class or dropped off in the Department of English Essay Drop-Off Boxes (located in the hall across from AHB 2G02). Do not leave essays under office doors.
4. Plagiarism: 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.
5. Plagiarism Checking: The University of Western Ontario uses software for plagiarism checking. Students may be required to submit their written work in electronic form for plagiarism checking.
6. The day after we watch a film, students are required to hand in a 250-word discussion of a single change that was made in the translation from text to film, analyzing its impact on the meaning of the story. If time permits, there will be an opportunity to brainstorm ideas with other students after we have finished watching the film as a preparation for this assignment.
7. The Participation Grade will reflect your presence in class and your lively participation in discussions.
8. All grades, once assigned and/or posted, are final. While formal appeal processes do exist in the Department of English and Writing Studies, grades will not be changed after the fact in response to emailed requests and/or GPA requirements, nor will the weighting of assignments be altered for individual students.

Scholastic Offences, including Plagiarism

The University Senate requires the following statements, and Web site references, to appear on course outlines:

“Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site: <http://www.uwo.ca/univsec/handbook/appeals/scholoff.pdf>.”

Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage of text 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 academic offence (see Scholastic Offence Policy as above).

“All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement currently between The University of Western Ontario and Turnitin.com (<http://www.turnitin.com>).”

Prerequisites

The University Senate requires the following statement to appear on course outlines:

“Students are responsible for ensuring that their selection of courses for ensuring that their selection of courses is appropriate and accurately recorded and that all course prerequisites have been successfully completed, and that they are aware of any antirequisite course(s) that they have taken. If the student does not have the requisites for a course, the University reserves the right to remove the student from the course and to delete it from the student's record. This decision may not be appealed. A student will receive no adjustment to his or her fees in the event that he or she is dropped from a course for failing to have the necessary prerequisites.”

Medical Accommodation Policy

For UWO Policy on Accommodation For Medical Illness, see:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/appealsundergrad.pdf

(downloadable Student Medical Certificate (SMC): <https://studentservices.uwo.ca> under the Medical Documentation heading)

Students seeking academic accommodation **on medical or other grounds** for any missed tests, exams, participation components and/or assignments **worth 10% or more of their final grade** must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation on medical grounds cannot be granted by the instructor or the Program in Writing, Rhetoric, and Professional Communication, and the Program requires students in these circumstances to follow the same procedure when seeking academic accommodation on non-medical (i.e. non-medical compassionate or other) grounds.

Students seeking academic accommodation **on medical grounds** for any missed tests, exams, participation components and/or assignments **worth less than 10% of their final grade** must also apply to the Academic Counselling office of their home Faculty and provide documentation. Where in these circumstances the accommodation is being sought on **non-medical grounds**, students should consult in the first instance with their instructor, who may elect to make a decision on the request directly, or refer the student to the Academic Counselling office of their home Faculty.

Students should also note that individual instructors are not permitted to receive medical documentation directly from a student, whether in support of an application for accommodation on medical grounds, or for other reasons (e.g. to explain an absence from class which may result in a grade penalty under an 'Attendance' policy in the course). **All** medical documentation **must** be submitted to the Academic Counselling office of a student's home Faculty.

Students who are in emotional/mental distress should refer to MentalHealth@Western <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

Grading Rubric:

Thesis	Excellent	Forceful, fresh and challenging
	Good	Clear development of a specific thesis
	Satisfactory	Reasonably clear thesis
	Poor Inadequate	Unclear, overgeneral
Argument (ideas)	Excellent	Original, analytical, persuasive, depth of insight
	Good	Analytical, persuasive, with some originality and depth
	Satisfactory	More descriptive than analytical, not fully persuasive
	Poor Inadequate	Plot summary or lengthy paraphrase, general observations
Organization	Excellent	Paragraphs focus on clearly articulated, meaningful topics
	Good	Paragraphs support thesis adequately
	Satisfactory	Most paragraphs support thesis; some problems with coherent paragraphing
	Poor Inadequate	Significant problems with paragraphing
Use of Sources (quotations)	Excellent	Detailed engagement with text, seamless integration, proper documentation
	Good	Adequately detailed reference to text, proper documentation
	Satisfactory	Effort to support points with reference to text and proper documentation
	Poor Inadequate	Overgeneralization with inadequate support, little effort at documentation
Style	Excellent	Graceful, rhetorically impressive, few if any errors
	Good	Clear writing style, errors relatively few and minor
	Satisfactory	Some problems with clarity, grammar, punctuation, or wordiness
	Poor Inadequate	Errors serious enough to interfere with understanding

A+ Outstanding 90+
 A Excellent 80-89
 B Good 70-79

C Satisfactory 60-69
 D Poor 50-59
 F Inadequate across several areas

Sample of MLA Format

Surname 1

Your Name

Dr. Gabrielle Ceraldi

English 2033E

15 November 2011

Moral Ambiguity in R. L. Stevenson's *Treasure Island*
and Emma Donohue's "The Tale of the Handkerchief"

Your title should indicate your topic and the works you will be discussing.

Titles of books should be *italicized*. Titles of short poems, articles, and short stories (including fairy tales) should be put in quotation marks.

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" (328). Use ellipses to indicate where you have omitted material. If you are using an online version of a novel which has no page numbers, you may use chapter numbers instead (ch. 13). 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. i.e. MacDonald uses Darwin's theory of evolution to explain the goblins' origin:

Those who had caught sight of them said that they had greatly altered
in the course of generations ... both in face and form. (ch. 1)

Do not include the author's name in the parenthetical reference if the identity of the author is already clear from the context. List all the works you have referred to in a Works Cited list at the end of your paper.

Works Cited

Bettelheim, Bruno. "The Struggle for Meaning." *Folk and Fairy Tales*. Ed. Martin Hallett and Barbara Karasek. 4th ed. Peterborough, Ontario: Broadview, 2009. 323-35. Print.

MacDonald, George. *The Princess and the Goblin*. *Page by Page Books*. Web. 11 Oct. 2011.

Traditional 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
“Ashputtle,” Jacob and Wilhelm Grimm (coursepack)
“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 Frog King, or Iron Heinrich,” Jacob and Wilhelm Grimm
“The Brave Little Tailor,” Jacob and Wilhelm Grimm
“Molly Whuppie,” Joseph Jacobs
“Puss in Boots,” Charles Perrault
“Bluebeard,” Charles Perrault
“Rumpelstiltskin,” Jacob and Wilhelm Grimm
“The Goose Girl,” Jacob and Wilhelm Grimm
- “The Struggle for Meaning,” Bruno Bettelheim
“Feminism and Fairy Tales,” Karen Rowe

Revisionist Fairy Tales

- The Paper Bag Princess*, Robert Munsch
The Merseyside Snow White (coursepack)
“When the Clock Strikes,” Tanith Lee
“The Wicked Stepmother’s Lament,” Sara Maitland
“The Tale of the Handkerchief,” Emma Donoghue
“The Company of Wolves,” Angela Carter
- “The End of Fairy Tales?: How Shrek and Friends Have Changed Children’s Stories,”
James Poniewozik