GLOBAL CHILDREN’S LITERATURE IN THE COLLEGE CLASSROOM

Edited by
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Appendices for Global Children’s Literature in the College Classroom

Chapter 1

Appendix A

Description of Selected Philippine Lower Mythology Creatures

1. *Kapres* are described as massive, black, and hairy “spirit beings mostly guardians of nature” (Cruz-Lucero, 2013, p.114), living in a tree and smoking. The literature described them as neither good nor evil but can be vengeful to those who hurt them or destroy their home (Cortez, 2017). In some cases, descriptions of these creatures include possession of enchanted objects (e.g., belt, stone) “that should any person gain possession of this, the kapre would grant them a wish” (Hosalla, 2018, para 10).

2. *Tiyanaks*, as monsters, take the form of infant children hiding in the darkness that lure travelers from safety (Barok and Takya, 2020). They prey on human flesh and blood after transforming into small hideous creatures “with sharp teeth and incredible strength who mauls and eats its victim” (Diamante, 2019, para 9).

3. *Tikbalangs* live in the mountains and are described as having “long, stretched human limbs and the head of a horse” (Hosalla, 2018, para 16). The half-man and half-horse creatures are considered mischievous and “can trick you into losing your way in the forest, trapping you forever by making you walk around endlessly in circles” (Barok and Takya, 2020, number 1 para 3).

4. *Duwendes* are little creatures that can give humans good fortune or bad fate (Cortez, 2017) and are also known as goblins, hobgoblins, elves, or dwarfs, and “live in houses, trees, underground, termite-like mound or hill, and rural areas” (para 6). *Duwendes* can be excellent or mischievous to the people they live with. Sometimes they might take things but give them back later. They get offended easily and would inflict illnesses or misfortune on those who cross them. However, if it befriends, you—you may enjoy good fortune and prosperity.

5. *Aswangs* are the “most common of Filipino monsters” (Cortez, 2017, para 4) and the most feared “viscera-sucking creatures in Philippine mythology” (Traveloka PH, 2017, number 2 para 1). Given their popularity, they are known by different regional names, which include “tik-tik,” “wak-wak” and “sok-sok.” Others described these creatures as “shapeshifters who are human by day and then at night turn into a dog, a pig, a bat or a cat” (Cortez, 2017, para 5). According to the literature, *aswangs* are known to “break into funeral homes and steal corpses” (para 4) and “enter homes to drink human blood like vampires and can turn people into aswang by deceiving the human to bite them in return” (para 5).
Appendix B

Interview Questions

1. Tell us your name, school, position, etc.
2. Tell us about the courses you taught with specific subject matters/constructs. What is your favorite class to teach?
3. What are the objectives of the course? What do you want your students to learn specifically?
4. Are there any assignments and learning activities in the course/s you teach (aligned with major assignments/products)? Please elaborate.
5. How do you teach this course? Approach, strategies?
6. What resources/materials do you use? What kind of materials would you like to use?
7. The clarificatory question, how long have you taught this course? How many times have you taught it?
8. What motivates you to teach this course well? What do you like about teaching this course?

Chapter 2

A *Little Pretty Pocket-Book*

<table>
<thead>
<tr>
<th><em>Heidi</em> (Chapter XII: A Ghost in the House)</th>
<th>Johanna Spyri</th>
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<tr>
<td>“The Story of the Grandmother”</td>
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<td>“Instructions”</td>
<td>Neil Gaiman</td>
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<td><em>The Giving Tree</em></td>
<td>Shel Silverstein</td>
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<td>“The Boy Who Talked with Animals”</td>
<td>Ronald Dahl</td>
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<td><em>Let’s Talk About Race</em> &amp; “Long Journey Home”</td>
<td>Julius Lester</td>
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<tr>
<td><em>The House on Mango Street</em></td>
<td>Sandra Cisneros</td>
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<td>“How Dirmit Started Writing Poems”</td>
<td>Latife Tekin</td>
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<td><em>Awake Not Sleeping Tales</em> <em>Cinderella</em></td>
<td>UN Women Initiative</td>
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<td>Anne Sexton</td>
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<td>James Thurber</td>
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Figure 1: Assigned readings and authors ING103 Short Stories Syllabus
Chapter 3

Intro Critical Race and Ethnic Studies

Brief Description of the Course:
This course will introduce students to the core concepts and theories used in the critical study of race and ethnicity. It will examine historical and contemporary formations of race, ethnicity, and indigeneity to provide an understanding of how social difference is made, reinforced, and challenged in local, national, and global contexts. Topics include: theories of race and ethnicity; settler colonialism and slavery; citizenship and inequality; immigration and segregation; multiculturalism and colorblindness; decolonial and anti-racist struggles; and globalization and new racisms.

Learning Outcomes:
Students will:
- Understand the historical construction of race and ethnicity in shaping the contemporary U.S. landscape, and the development of identity, resistance, and protest movements in the context of racial and ethnic marginalization in the U.S.
- Engage with the political, economic and social dimensions of race and ethnicity, and the ways in which power gets embedded in these relationships.
- Research the role of symbolic and aesthetic expressions of traditionally underrepresented racial/ethnic communities in the U.S., particularly as they serve to maintain, resist, and/or transform privilege and oppression.
- Define keywords in critical race and ethnic studies.
- Demonstrate an understanding of ethnicity as it intersects with sexuality, race, class, disability, and other variables.

Required Materials:
Indian No More by Charlene Willing McManis and Traci Sorell 1620148390
How to Hide an Empire: A History of the Greater United States by Daniel Immerwahr 1250251095
Racial Formation in the United States: From the 1960s to the 1990s 3rd Edition by Michael Omi and Howard Winant 9780415520317

Grading:
Class participation and Quizzes: 10%
News Analysis Essay 10%
Keywords for Critical Ethnic Studies Entry: 25%
Digital notebook: 25%
Media Review: 10%
Creative Project: 20%

Course Requirements:
Class Participation and Quizzes: Students are expected to carefully and thoroughly read all of the assigned material. You will be expected to regularly contribute to class discussion and quizzes. Class participation is a requirement for successful completion of this course.

Keywords for Critical Ethnic Studies Entry:
You will each choose one critical term or methodology, research it, and write an entry (1200-1500 words) for a class encyclopedia, offering information on the history and use of the term, significant or current writers in the field, and where your classmates might go to find more information about. We will build up to the encyclopedia entry with research practice, reviews, and drafts that help you synthesize information and carefully sculpt an overview of these terms that is both accessible to others and informative. You may choose any word from this list to define: activism, agency, alien, anarchy, archive, art, bureaucracy, canon, child, commodity, consent, country, creativity, development, disciplinary, education, elite, equality, evolution, experience, expert, folk, food, hegemony, heritage, individual, intellectual, justice, liberty, literacy, local, manufacture, minority, mission, native, opinion, patriotism, performativity, pluralism, policy, poverty, pragmatism, representation, republicanism, reservation, resistance, revolution, security, segregation, settler, sovereignty, subaltern, tourism, tradition, trauma, wealth, welfare, work. You may also choose another word with prior approval from me.

Digital Notebooks:
You will be expected to contribute to class discussion boards weekly as a digital notebook, keeping track of your thinking throughout the semester. Notebook posts should be about a paragraph (6 sentences) in length and may include questions, quotations from the reading, links to relevant pop culture, articles, or other elements you find interesting or relevant. These entries are mainly for your use in preparing for quizzes or the final project, but keep in mind that your classmates and I can read them.

News Analysis Essay Assignment: The purpose of these assignments will be for you to use the information presented in the readings to critically think about the social world. Find a current news story (local or national newspaper, television news, magazine, or internet news site) that relates to issues of race and ethnic studies and write a short (500-750 words) essay that uses the concepts learned in this course to offer an analysis. Please link to the news story in your essay and feel free to quote the story, articles, or the course readings in your analysis.
Media Review:
You will choose one piece of media (book, television show, film, video game, social media creator, etc.) this semester and write a short review (500-750 words) that briefly outlines the content and evaluates its merit. You should point out what is good and bad about the media and how it intersects with our class materials. You should be clear about how your choice fits into our class materials and discussion. We will also post these reviews to the class discussion board.

Creative Project:
This project may cover any concept we have discussed this semester and why it is important to you. Your project may take any creative form you choose, a website, Padlet, painting, comic book, playlist, film trailer, cookbook, museum exhibit, etc. Projects will be graded on the quality of ideas, interpretation of material, and clarity of argument. You must also include a 500-word reflection essay including both a detailed explanation of your concept and at least 1 outside scholarly source. Your reflection should outline the choices you made during the course of the project, why you made them, and how they demonstrate your learning.

Chapter 4

English 256: British Literature 1900-Present

Course Description:

“Representative works of British literature from the twentieth century to the present. Authors will include W. B. Yeats, James Joyce, Virginia Woolf, D. H. Lawrence, W. H. Auden, Samuel Beckett, Stevie Smith, Zadie Smith, and others.” (from the course catalog)

This semester, we will be reading texts in a variety of forms and genres: novels, poetry, nonfiction, literary criticism, and a few other fun things. As we read, we will explore the following questions: Which writers and works are included (and traditionally excluded!) from the canon of twentieth century British Literature? How do these writers and works represent key literary, social, political, and cultural movements and shifting ideas throughout the century? How are traditions of form and genre both retained and reinvented in works by modern and contemporary writers? Where, when, and how does the work of modern and contemporary British authors influence transnational and transgenerational literary communities? What is the role of the scholar of British literature AND what is the role of British literature in the field of literary scholarship?

Course grades will be based on class participation, weekly writing activities, an abstract for the final project (due at midterms), and the final project itself.
Course Outcomes:

· Identify historical and artistic movements and periods within British Literature, 1900-Present.
· Investigate the work, lives, and cultural/historical contexts of individual writers of fiction, poetry, and nonfiction.
· Practice critical and close reading and analysis of texts across a number of genres.
· Develop original ideas and arguments about course texts while engaging with processes of research and writing toward a scholarly essay.
· Think critically about modern and contemporary British Literature (as well as examples of postcolonial literatures) as a category. Why group texts and authors this way? What do we gain and lose by this separation?
· Think critically about the apparent “gaps” in critical discourse about British Literature. What texts, genres, issues, writers, etc. receive little critical attention? Why do these gaps exist? And how might we, as scholars, address them?

Required Texts:

Free Digital Texts Through Project Gutenberg:
*The Wind in the Willows*

Books to Buy


*Additionally, links and pdfs of readings and other supplementary readings will be provided through the course website.*

**GRADED COMPONENTS**

Reading/Class Participation: This class is designed as a reading course. Students are expected to carefully and thoroughly read all of the assigned material. You will be expected to regularly contribute to class discussion. Class participation is a requirement for successful completion of this course. Obviously, if you do not attend class on a regular basis, you will be unable to participate; repeated absences during the semester (i.e., more than 3) will adversely affect your final participation grade. Also, please keep in mind that if you miss class it is your responsibility to get the assigned readings from me and see if there have been any changes in assignments.

Weekly Posts (12 total): For each week in which we explore assigned readings, I will ask you to compose a 200-word, informal write-up of your thoughts, lingering questions, and ideas to explore further. I am looking for a paragraph or collection of fragments that summarizes your reactions, not only to the texts themselves, but also to our in-class conversations and activities. The purpose of this weekly assignment is two-fold. First, your write-up allows for the instructor to observe the ways in which you are engaging with the material through writing (knowing that
some of us express and advocate for our ideas differently in writing than in conversation). And second, your post should become an archive and record of the ideas that are important to you leading up to the final project. Take the writing seriously when you do your post. You should start to notice threads of interest and inquiry, themes across your observations, which will help you narrow and contextualize a subject for the final project. Your weekly posts will be due no later than 11:59 pm each Friday.

A Research Proposal/Abstract: A proposal of your final research project must outline your topic, argument, and at least 2 critical sources in MLA format. We will spend some time in class looking at scholarly Calls For Papers (CFPs). This will help us frame ideas within the context of presentation or publication at academic conferences and in journals. Proposals will be turned in electronically at Midterms.

Teacher-Student Conference Participation: You will be required to schedule a time to meet with the instructor (Steve) between midterms and the last day of class to discuss your plan for the final project. This will be an informal, approx. 15-minute conversation during student hours (or by appointment outside of student hours!) in which you should plan to “walk me through” your research, argument, and questions about the project.

Final Project:

Option 1: ESSAY—This essay will follow your research proposal and will make an argument about any text or texts we have read this semester. The instructor will distribute some current Calls for Papers requesting critical analysis of modern and contemporary British Literature. Write an essay of at least 10 pages in response to one of the CFPs. Your essay must refer to at least two pieces of critical work. Essays will be graded on the quality of ideas, interpretation of material, and clarity of argument.

Option 2: ESSAY/CREATIVE PROJECT HYBRID—This project is a variation on Option 1. Write a short critical essay focusing on a component of a selected author’s craft, contributions, formal innovations, or treatment of subject matter. Pair this critical essay with your own original fiction, poems, creative nonfiction, or dramatic writing in conversation with the efforts of the selected author. Here, the required essay length is 5 pages. The length of the creative writing component will require individual discussion and agreement with the instructor.

GRADING
Reading/Class Participation 20%
Weekly Posts 15%
Teacher-Student Conference 15%
Research Proposal/Abstract 20%
Final Project 30%
Chapter 5

Appendix A

ENGLISH 112A Syllabus

Course Description:
English 112A is an upper division course designed to introduce the literature of childhood experience to adult readers. Although children are the central characters and the targeted readers, writers of this genre still structure their works using the same complex literary devices and themes found in adult literature. We will therefore apply standard literary techniques in analyzing the readings for this class.

Course Theme:
Crossing Borders: Contemporary Children’s Literature from the Periphery

“Touch the sea and at once you are joined to its farthest shore.” – Salman Rushdie

During this course students acquire an understanding of how children’s literature functions in an international context and how cultural diversity may be reflected in children’s books. This course will focus on a range of contemporary transnational literatures, either originating from or set in various locales around the world. In the study of these texts, students will gain insight into diverse human experiences, helping to broaden their perspectives by offering windows into other cultures. Thematically, we will focus on borders and how by crossing borders or though the journey itself protagonists strengthen or redefine individual, cultural, and national identities. Furthermore, students will be introduced to concepts and contexts that define borders as physical spaces (such as mountains, seas, outer space), ideological spaces (such as national borders), conceptual spaces (such as the past, the future), and imaginary spaces (such as myth, fantasy). With these concepts in mind, texts will be evaluated as literature with the goal of building greater cross-cultural understanding.

The course is designed to meet the subject matter requirement for those considering a teaching credential. The information and curriculum approaches we will explore should be helpful for elementary, middle, and/or secondary levels of instruction. Nevertheless, this is a literature course, not an educational methodology course.

Course Format: Online & Asynchronous
This course adopts an online delivery format. Although this course is asynchronous and does not require a weekly meeting, it is required that students check in weekly to view lectures and complete assignments. Pre-recorded lectures will be posted weekly on Canvas.

English Department Program Learning Objectives (PLO)
Upon successful completion of this course, students will be able to:

1. Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of children’s literature.

2. Show familiarity with major literary works, genres, periods, and critical approaches to children’s literature.
3. Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, context, and the nature of the subject.
4. Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively.
5. Articulate the relations among culture, history, and texts.

Required Texts/Readings:
Seven novels plus selected short stories and picture books. Other Non-fiction essays and video TED Talks as assigned. See individual modules and weekly assignments for details. All of the novels listed below are available in e-book and paperback editions through the campus bookstore or other online venues.

Novels

Fleischman, Paul. *Seedfolks* (US; 1997)

Ihimaera, Witi. *Whale Rider* (New Zealand; 1987)


Selected short stories are available on the author’s website.

Pausewang, Gudrun. *Traitor* (Germany; 1995)
E-copies of this text are available through the university library.

Rushdie, Salman. *Haroun and the Sea of Stories* (India; 1990)

Picture Books
*My Little Round House.* Written and Illustrated by Bolormaa Baasansuren (Mongolia; 2009).

*I Know Here* by Laurel Croza. Illustrated by Matt James (Canada; 2010).

*The Blue Sky.* Written and Illustrated by Andrea Petrlik Huseinović (Croatia; 2001).
Nei! sagði litla skrímslið (No! Said Little Monster) by Áslaug Jónsdóttir, Rakel Helmsdal & Kalle Güettler (Faroe-Iceland; 2004).

Memories of Survival. Written by Esther Nisenthal Krinitz and Bernice Steinhardt. Illustrated by Esther Nisenthal Krinitz (Poland-US; 2005).


Herr Meier und Herr Müller. Written and Illustrated by Birte Müller (Germany; 2001).

Mohammed’s Journey: A Refugee Diary. Written by Anthony Robinson and Anne-Marie Young. Illustrated by June Allan (Iraq-UK; 2009).

Migrant. Written by Maxine Trottier. Illustrated by Isabelle Arsenault (Mexico-Canada; 2011).

The Park in the Dark. Written by Martin Waddell. Illustrated by Barbara Firth (UK; 1989).

Description of Assignment

Module Quizzes (total of 3)
Module quizzes will be taken online in Canvas and will be available during a seven-day window at the conclusion of each module (see schedule for details). Once the window is closed, no one may take the exam except with a university approved excuse (illness, etc.) Module quizzes will consist of 10 questions at one half point (0.5) each. Module quizzes will contain a selection of matching, multiple choice, and short answer questions. Study guides and practice quizzes will be available. (PLO 2)

Short Essay (approx. 4 pages, or 1000 words)
Students will demonstrate their ability to critically evaluate literature and defend a position in a three-to-four-page critical essay. Some additional research will be required, and essays must quote from credible academic sources with citations. Successful essays will have a clear thesis, present ideas in an organized, logical, and coherent form, and use Standard English grammar, punctuation, spelling, and usage. Formal assignment prompts and grading rubrics will be distributed at the time the essays are assigned. The essay will be due at the conclusion of Module 2. (PLO 1-5)

Team Project (Audio/Visual)
Students will complete a team project as part of a collaboration with a team of two or three other students. Student teams will be expected to set up a regular meeting schedule to discuss a project plan, assigned roles, and expected outcomes. Student teams may utilize email, phone calls, Zoom, Discord, or other technology of their choice to conduct their meetings, depending on individual schedules. Students will be graded individually on their roles as a team member and their contribution to the overall project. Grading criteria will include: 1) analysis of overall project; 2) analysis of personal contribution to project; 3) analysis of another team project. Formal assignment prompts and grading rubrics will be distributed at the time the project is assigned. Student teams will confirm their project plan with the instructor. The Team Project assignment will be due at the conclusion of Module 1. (PLO 3-5)
Book Talks (Audio/Visual)
Students are required to research one international picture book not assigned in class and present a 10-minute Book Talk to their peers. In their Book Talks, students will provide brief biographical information about the author and artist, some cultural background about the country/culture in which the book is published, any interesting textual history about the publication of the book, a summary of the book’s contents and plot, an evaluation of the text including a connection to one of the themes discussed in this course, and a recommendation about pairing that text with others we have read for use in teaching or study. Every student will present one Book Talk in a recorded video format on Canvas. A sample Book Talk and a rubric will be distributed on Canvas upon assignment. Book Talk books do not need to be purchased, but may be ordered from the library. Book Talk books must be approved by the instructor. Book Talks may be submitted early but no later than the conclusion of Module 3. (PLO 1, 2, 4, 5)

Side Trips (Participation Badges; 20 minimum required)
Each week students will be given the opportunity to complete “Side Trips” to earn participation credit, as well as other rewards. Side Trips will consist of a selection of small activities in which the student may demonstrate additional knowledge or skills based on the current module’s assignments. The completion of one Side Trip = one badge. Over the 16-week semester, students are required to achieve 20 badges to earn participation credit. However, students may earn more badges to gain additional privileges, such as raising a quiz or essay grade. Activities include: illustrating a text, watching and responding to a TED Talk, responding to a scholarly article, attending a Zoom meeting, and more. See Side Trips in Canvas for more details. (PLO 1-5)

Final Examination
The Final Exam will be taken online in Canvas and will be available during a seven-day window during Finals Week. Once the window is closed, no one may take the exam except with a university approved excuse (illness, etc.) The Final will consist of 20 questions at one point each. The Final will contain a selection of matching, multiple choice, short answer questions. A Study Guide will be provided. (PLO 2, 3)

Grading
Module Quizzes (15%)
Essay (15%)
Team Project (15%)
Book Talk (15%)
Participation (20%)
Final Exam (20%)

Appendix B
Assignment Prompt

TEAM PROJECT: MAPPING ANNA’S WORLD
Literary Map Project Description: Working collaboratively, students will complete a Literary Map as part of a Team Project, along with an individual analysis of the project. Projects will be submitted as a presentation to the class via the Discussion Board (PowerPoint or other) to demonstrate completion of the project. For a selection of FIVE concept map ideas and resources, please view “Five Concept Map Ideas & Resources.”

TIMELINE:
WEEK 2: (BEGIN MODULE 1)
WEEK 3: (SIDE TRIP: THE STORY OF THE BLUE PLANET) Team Practice
WEEK 4: (SIDE TRIP: THE CROW-GIRL) Team Practice
WEEK 5: (TEAM CHECK-IN): Team Coordinator email instructor.
WEEK 6: (TEAM PROJECT WORK WEEK)
WEEK 7: (TEAM PROJECTS DUE): All team members must approve final project with team coordinator. Team coordinator will submit the final project.
WEEK 8: (ANALYSIS DUE): All team members will provide feedback on another team’s project and submit their final analysis for grade.

ROLES:
Team Coordinator/Copyeditor: Maintains communication with team members; arranges meetings on Zoom or other; logs meeting details and decisions; communicates with instructor regarding team progress and any issues such as project delays or member conflicts; provides writing, research and/or design support; finalizes presentation for submission with team approval.

Artistic Designer: Lead person responsible for the visual appearance of the map and overall presentation; confirms details with other members and maintains overall accuracy. Map may be illustrative or digital but must contain original work to meet assignment requirements.

Copywriter/Researcher: Provides written content for PowerPoint, with assistance from other team members; confirms details with other members to maintain overall accuracy. Written content must be original work. Reviews final document for grammar, punctuation, and spelling.

REQUIRED COMPONENTS:
PART 1. COMPLETED PROJECTS WILL BE SUBMITTED TO THE DISCUSSION BOARD
The class will have the opportunity to see each Team Project and respond with likes and applause. This portion will not affect your grade.

PART 2. Although the Literary Map and presentation will be completed as a team, students will be graded individually on an analysis that explicitly explains how maps provide context for Traitor. Students are also expected to reflect on their own performance as a team member and provide an analysis of their contribution to the team project. Finally, teams will be partnered with another team to provide feedback on overall appearance and adherence to the requirements of the prompt.

GRADING CRITERIA & RUBRIC (15 points total; 15% of overall grade)
This portion is Private and Individually Graded.
Team Project grades will be based on your analysis of the following:
1. (5 pts) Submit one paragraph (approx. 250 words) describing and justifying your team’s choices. Answer the questions: Why did your Team select this particular focus? (Answer must be more than merely “we liked it”). What thoughts or motivations went into the development of your literary map? Describe your team’s reasoning when exploring the selected literary map concept. Did your team set up regular meeting times? How did you maintain communication and how often? What sort of obstacles or challenges arose and how did your team resolve them?
2. (5 pts) Submit one paragraph (approx. 250 words) describing your overall contribution to the project. Answer the questions: What was your role in the project? What portions of the project did you contribute? What did you learn about yourself in the team environment? What skills were your strengths? What skills do you need to improve? What skills do you think will be useful in future classes, projects, or jobs? Which elements of teamwork and team building do you think were the most essential for the overall success of the project? What portion of the project are you especially proud of?
3. (5 pts) Submit one paragraph (approx. 250 words) examining the overall appearance and presentation of another team’s project. Is the Project complete and does it meet all criteria? Assess the appearance and presentation of provided PowerPoint, etc. Does the literary map illustrate both time and space? Does the team fully explore one of the five suggested concepts? Describe what you like about the project and what you think needs improvement. Did you learn anything interesting? Rate the project on a scale of 1 to 5 with 5 being the best.

Chapter 6

English 3311 Children’s and Adolescent Literature

Course Description
In English 3311 you will interpret and evaluate literature written for children and adolescents in various genres including picture books, and various forms of fiction. The course is a reading and writing intensive course.
In this course, we will align the following course objectives with a number of teaching and learning activities.

Course Outcomes
In this course, students should acquire and demonstrate the following:
1. define children's and adolescent literature (discussion questions, exam)
2. describe the history of children's and adolescent literature (discussion question, exam)
3. identify the different genres of children's and adolescent literature (discussion question, papers, exam)
4. cultural literacy, specifically critically assess the value of literature as social critique, pedagogical tool, and more (lectures, papers, exam)
5. critical literacy, specifically evaluating picturebooks, and novels for children and adolescents (essay analyses, exam)
6. demonstrate college-level writing skills (discussion posts, essay analyses, exam)
Required Books (Not the reading order)

(Note: Several of these have movie versions, while you are welcome to watch them this does not substitute for reading the books—many have been changed significantly from the original!)

Black Beauty, Anna Sewell, (978-1420952681) This can be found free through Project Gutenberg online
Little Town on the Prairie, Laura Ingalls Wilder (978-0060581862)
My Side of the Mountain, Jean Craighead George, (978-0142401118) alternatively A Kestrel for a Knave, Barry Hines, (9781941147887)
Who Will Comfort Toffle?, Tove Jansson, (978-1770460171)
The Snowy Day, Ezra Jack Keats, (978-0140501827)
Last Stop on Market Street, Matt de la Peña/Christian Robinson, (978-0399257742)
Julian is A Mermaid, Jessica Love (978-0763690458)
Maus I: A Survivor's Tale: My Father Bleeds History, Art Spiegelman, (978-0394747231)
The Arrival, Shaun Tan, (978-0439895293)
Charmed Life, Diana Wynne Jones, (978-0688155469)
The Midwife's Apprentice, Karen Cushman, (978-0547722177)
I Am Not Your Perfect Mexican Daughter, Erika L. Sánchez (978-1524700515)
The View From Saturday, E.L Konigsburg, (978-0689817212)

Assignments

PowerPoints: Each week I will post a short lecture accompanied by a PowerPoint on that week’s topic. You should set aside time to watch these each week, and to take notes from them. They are not long but do contain important information for the course and texts.

Weekly Discussions: Each week you will post one discussion question for class before Friday at midnight. These discussion questions will need to be more than a yes or no, or basic plot points, but instead should spark in-depth discussions. Discussion questions should be accompanied by a relevant quote from the text. You do not need to answer the question, that is for your classmates to do.

You in turn will answer at least two classmates by Sunday at midnight.

Analysis Essays: Every couple of weeks you will be expected to take a number of texts and examine them for a theme. You may choose the theme (examples include: love, death, war, etc.) and compare and contrast how the theme is used in each text. There is one essay for picturebook (and comics) analysis, and another for fiction.

Final Essay: Choose a text that influenced you as a child or adolescent. Re-read that text with the skills you have learned in this course. Identify genre, era, purpose, and literary themes. Critically analyze the text as an academic, and as an older version of the person who was originally influenced. Answer the following questions: What did the text mean to you? Why? How did the text accomplish that? How does the text fit into the genealogy of C/YA that we have studied? Are there clear pedagogical aims in the text? If so, describe them. If not, what might some
pedagogical aims be? Is there an underlying argument to the text? Were you aware of these aims and arguments the first time you read it?

Final Exam: This will be cumulative and will consist of short answer questions, multiple choice, and short essay answers. The only way to prepare for this is to have done all the reading and listened to the lectures!

Schedule (Subject to change! Keep an eye on course Announcements)

Week 1: 8/22-28 Introduction to course and Children’s/ Adolescent’s literature
  - Read *Black Beauty* and post a discussion question for it by Friday at noon.
  - Answer two classmates by Sunday at midnight.
  - Watch and listen to the lecture: discussion on the genres C/A.

Week 2: 29-9/4 History of C/A literature
  - Read *Little Town on the Prairie* and post a discussion question for it by Friday at noon.
  - Answer two classmates by Sunday at midnight.
  - Watch and listen to the lecture: discussion on the history of C/A literature.

Week 3: 5-11 Mimetic Adolescent literature
  - Read *My Side of the Mountain* and post a discussion question for it by Friday at noon.
  - Answer two classmates by Sunday at midnight.
  - Watch and listen to the lecture: discussion on adventure tales, realistic C/A literature.

Week 4: 12-18 Diverse Picturebooks
  - Read *The Last Stop on Market Street, The Snowy Day, Julian is a Mermaid* and post a discussion question for them by Friday at noon.
    - When there are multiple texts you can ask a question on just one, some, or all of them combined for one question.
  - Answer two classmates by Sunday at midnight.
  - Watch and listen to the lecture: discussion on diversity in C literature.

Week 5: 19-25 International C/A literature
  - Read *Who Will Comfort Toffle?, The Arrival* and post a discussion question for them by Friday at noon.
  - Answer two classmates by Sunday at midnight.
  - Watch and listen to the lecture: discussion on international C/A literature.

Week 6: 26-10/2 Difficult Topics in Children’s / Adolescent Literature
• Read *Maus I* and post a discussion question for it by Friday at noon.
• Answer two classmates by Sunday at midnight.
• Watch and listen to the lecture: discussion on the place of topics like the holocaust and refugee crises in C literature.

Week 7: 3-9 Picture Book Analysis Due 10/9

Week 8: 10-16 Fantasy Literature

• Read *Charmed Life* and post a discussion question for it by Friday at noon.
• Answer two classmates by Sunday at midnight.
• Watch and listen to the lecture: discussion on the history of fantasy in C/A literature.

Week 9: 17-23 Historical Fiction

• Read *The Midwife’s Apprentice* and post a discussion question for it by Friday at noon.
• Answer two classmates by Sunday at midnight.
• Watch and listen to the lecture: discussion on the teaching of history through C/A literature.

Week 10: 24-30 Popular Fiction

Literary Analysis Due 10/30

• Watch and listen to the lecture: discussion on the phenomena of C/A literature’s increasing popularity.

Week 11: 31-11/6 Horror/ The Gothic in C/A

• Read *The Graveyard Book* and post a discussion question for it by Friday at noon.
• Answer two classmates by Sunday at midnight.
• Watch and listen to the lecture: discussion on “fright” in C/A literature.

Week 12: 11/7-13 Diverse Literature for Adolescents

• Read *I Am Not Your Perfect Mexican Daughter* and post a discussion question for it by Friday at noon.
• Answer two classmates by Sunday at midnight.
• Watch and listen to the lecture: discussion on the diversity, or not, of Adolescent literature.

Week 13: 14-20 Award Winning C/A Literature

• Read *The View From Saturday* and post a discussion question for it by Friday at noon.
• Answer two classmates by Sunday at midnight.
• Watch and listen to the lecture: discussion on the Newbery and Caldecott Awards.
Chapter 7

Appendix A

International Project Guidelines

The world surrounds our classrooms and our students. Teaching is all about hope and the possibility of changing the future. Teaching can truly make a difference in a child’s view of the world, community, and home. Corapi and Short (2015) describe global literature as a “window for readers to see and experience cultures outside their own personal contexts” (5), and as a mirror, “reflecting back human experiences and helping us understand ourselves and our lives better” (5). For this international inquiry project there are four parts with several different due dates. Please check the syllabus for the exact dates.

Everyone will write a 1-page proposal identifying the articles/chapters and the global children’s literature titles you will read for this project. In addition, provide a timeline for completing the project. Check the syllabus for the due date.

First: Read four articles/chapters on international or global children’s literature published in peer-reviewed journals (such as Worlds of Words, Journal of Children’s Literature, Language Arts, The Reading Teacher, or Bookbird). The articles need to focus on international/global children’s literature or global issues such as immigration, transnationalism, gender equality, women’s schooling, or displacement.

Second: Select five children’s literature selections from the USBBY Outstanding International Book List or the Mildred L. Batchelder Award. Titles should be published between 2000 to 2021 and cannot include the literature circle books that we read or discuss in class. It is highly recommended that you choose a genre, theme, issue, or continent/region/country to find five books to comprise a text set, such as fantasy, historical fiction, immigration, war, death/grief, environment, war, Europe, Africa, Asia, Central America, etc. After you read each book, write a 1-page analysis including a 2-sentence summary of the book and use Short’s (2016) cultural authenticity checklist.

Third: Write a 4–5-page paper to accompany the five analyses of the global literature selections. In this paper, explain the importance of infusing global literature in the elementary/middle school classroom making extensive in-text citations to the four articles/chapters that you read. Be sure to use APA to cite all professional resources and
children’s literature titles that you utilized to complete this project. Close the paper with a reference section. Your paper also needs to address the following:

- a) Define in your own words what encompasses a global citizen and educator.
- b) What are the benefits of including global/international literature in the curriculum?
- c) How do you plan to integrate international books in your future classroom?
- d) What wonderings and inquiries do you have for future explorations?

Fourth: Create a rehearsed and engaging 8-minute presentation to share at our final class. It is expected that you will display the book covers (images of the books) and share the results of your cultural authenticity. Make sure you unpack and discuss one title following Short’s cultural authenticity checklist.

**Appendix B**

**Cultural Authenticity Guidelines**

**Literary Qualities**
- How well does the author tell the story? Is it high-quality literature?

**Origin of book**
- What is the origin of the book? Who was the original publisher and in what country?
- Who is the author? Illustrator? Translator? What are their backgrounds?

**Authorship**
- How do the author’s experiences connect to the setting and characters in this book? What are the experiences and/or what is the research on which the book is based? Why might the author have chosen the story to tell?

**Believability**
- Is this story believable? Could it happen? In what ways does it feel real/authentic? Are the characters larger than stereotypes but less than “perfect” heroes?

**Accuracy of details and authenticity of values**
- What are the inaccuracies within the details of the book? What values are at the heart of the book? How do these values connect to the actual lives of people within the culture? Does this book reflect a specific cultural experience, or could it happen anywhere?

**Perspectives**
- Whose perspectives and experiences are portrayed? Who tells the story? What is the range of insider perspectives?

**Power Relationships**
- Which characters are in roles of power or significance within the book? Who takes action? How is the story resolved? Where does the story go and how does it get there? Who takes it there? Why?

**Audience**
- Who is the intended audience? Is the book written for children from that country or to inform children in other parts of the world about that country or culture?

**Relationship to other books**
- How does this book connect with other books about this cultural experience? Do the available books about this culture reflect a range of perspectives and experiences within that culture?
Chapter 8

Appendix A

Growing Up Global

In the twenty-first century, children are often cast as “global citizens” who embody the flexible form of identity needed to survive in a time when changes in migration patterns and advances in technology are increasingly requiring adults to interact with people of other nationalities and cultures. When tracing the origins of global citizenship, however, it becomes evident that this concept has often been deployed as a means of securing and expanding national power rather than as a means for building a world community. This module will consider the emergence and development of the child as a global citizen within literary, historical, educational, and other materials targeted for children. We will also examine a number of important works of theoretical and literary criticism as a way of deepening your understanding of the primary resources discussed in the module.

The module will offer an introduction to American children’s literature, with some attention to international texts. You will have the opportunity to read a range of texts published for children, considering as you do how children are constructed as global citizens. We will also explore digitized archival material from multiple US collections with strengths in childhood and children’s literature, paying close attention to archival records created and produced by children that document their experiences of global citizenship education and the children’s books used in this curriculum.

At the end of this module you should be able to:
1. Understand how and why childhood is a site of extensive cultural and social interest
2. Interpret texts for children in a nuanced and critically appropriate way
3. Contextualise these texts within wider cultural, social, and historical ideas about the child.

Intended Knowledge Outcomes
Students will develop knowledge and understanding of the following: the historical and social contexts of childhood in the 20th and 21st century; a wide range of books for children, in a variety of genres and addressing different age groups; critical debates concerning the social roles and aesthetic forms of children’s literature; approaches and methodologies for the critical analysis of children’s literature; the role of the figure of the
child in shaping national and global forms of identity, especially in relation to American culture

Intended Skill Outcomes
The module will develop skills in:
- reading and analyzing a range of texts and documents
- using secondary material critically
- giving informal oral presentations
- producing appropriate kinds of academic writing
- producing material for public audiences
- working with a group of colleagues on a common task
- participating in debate and discussion

Required Texts

• *The Wonderful Wizard of Oz*, L. Frank Baum
• *The Birchbark House*, Louise Erdrich*
• *Young Fu of the Upper Yangtze*, Elizabeth Foreman Lewis
• *The House of Sixty Fathers*, Meindert DeJong
• *Inside Out & Back Again*, Thanhha Lai
• *A Long Walk to Water*, Linda Sue Park
• *Wild Child*, Chang Ta-Chun
• *A Spoonful of Murder*, Robin Stevens
• *The Light in the Lake*, Sarah Baughman

*Note: Multiple copies of *The Birchbark House* are available in the University library.

Module Structure

Week 1-3: What is a Global Citizen?: Thinking Beyond the Nation

We’ll begin by exploring some key critical concepts about the child and global citizenship, considering how these concepts relate to questions of citizenship and belonging as we do so. What are the qualities associated with childhood that make the child an ideal figure for global citizenship? How do ideas of child development, education, psychology, etc., shape and inform literary constructions of childhood in the nineteenth and early twentieth centuries? How, also, do we begin to see the emergence of a global child in works of children’s literature?

Weeks 4-8: Transnational Ties, Global Migration, and the World Market

In the second section of the module, we’ll draw on the critical framework we established in section 1 to think in more detail about how children’s literature both constructs a fictional global child and invites real young people to adopt a global mindset (e.g., through paratextual material). How do prize-winning children’s books, in particular, attempt to achieve this task? In our readings from this section, we will look at various scenarios where the child stretches the
boundaries of national identity, including transnational adoption and refugees, as well as stylistic methods for creating more global works, paying particular attention to the Cold War climate that led to the emergence of these depictions of the child as part of a world community.

Weeks 9-11: Global Books for Global Issues

In the final section of the module, you’ll draw on sections 1 & 2 to consider how twentieth- and twenty-first century children’s books build on or challenge historical representations of the global child in order to better speak to modern issues arising from globalization. In particular, we will consider children’s books that position children as global activists and/or employ new genres to explore familiar topics such as migration. We will consider how these topics are complicated when children are envisioned as global citizens, with ties to multiple nations. Our readings will primarily be informed by scholarship in children’s literature and childhood studies, but there are many other scholarly voices that will appear in lectures, such as Arjun Appadurai and Lawrence Buell, that draw from other fields of research.

Module Schedule
Week 1: Introduction: The Global Child
Primary Texts:
The Wonderful Wizard of Oz
Secondary Texts:
Day Good, “A Wonderland of Devices” from Bring the World to the Child

Week 2: Heritage or History?
The Birchbark House
Schwebel, Introduction from A Child-Sized History; Kaplan, Introduction from The Anarchy of Empire

Week 3: The Anarchy of Children’s Archives: Unsettling Narratives of Global Childhood
Selected material from children’s archives (1920-30s)
Sanchez-Eppler, “In the Archives of Childhood”; Marcus, “‘Outside Over Where?’: Foreign Picture Books and the Dream of Global Awareness”

Week 4: The “Foreign Background”
Story and Liberal Cosmopolitanism Citizenship Education
Young Fu of the Upper Yangtze
Kidd, “Interpreting Elizabeth Foreman Lewis’s Young Fu of the Upper Yangtze”

Week 5: Transnational Ties and the Rhetoric of Familial Love
The House of Sixty Fathers
Klein, “Family Ties and Political Obligation” from Cold War Constructions

Week 7: The Child as Global Consumer
A Long Walk to Water
Ventura, “Post-Fordist Nation” from The Nation in Children’s Literature
Week 8: A Mashup of East and West: Reading Beyond Borders
*Wild Child*
Gutierrez, “The Emergence of Global Subjectivities” from *Subjectivity in Asian Children’s Literature and Film*

Week 9: Detecting Global Citizenship in Crime Fiction
*A Spoonful of Murder*
Nels Pearson and Marc Singer, “Open Cases: Detection, (Post)Modernity, and the State” from *Detective Fiction in a Postcolonial and Transnational World*

Week 10: The Environmental Imagination and Other Global Issues for Children
*The Light in the Lake*
Lawrence Buell, “Ecoglobalist Affects: The Emergence of U.S. Environmental Imagination on a Planetary Scale” from *Shades of the Planet*

Assessments
*Please Note: Electronic Submission Applies.*

This module will include several forms of assessment, including a skills-based essay (formative), a portfolio, and a final research paper.

Formative Essay (1200 words): There are many differing opinions about the best way to “raise a global child,” and experts and enthusiasts in children’s literature represent just one of the many voices in this heated debate. In this essay, you will write an article for *The Horn Book magazine* (a popular children’s literature magazine) about a topic related to global children’s literature that is aimed at the children’s literature specialists, teachers, librarians, and parents that make up the magazine’s main audience. As part of this assignment, you will need to review articles from *The Horn Book* to adapt your writing style to the guidelines set out by the magazine’s editors. You will also need to include images/illustrations that complement your argument in this short piece.

Portfolio (1200 words, 20%): The best way to really understand the topic of global citizenship and how children’s literature addresses this topic is to really dig up more information. In your portfolio, I encourage you to read and document as much as you can to help prepare for your final research essay. This could include the following:

2. Archive Research: If you liked Week 3, then get digging. Look into digital archives and explore materials that portray children as global citizens. You might like looking at other historical materials such as print journals (W.E.B. Du Bois’s *The Brownies’ Book* is all online, for instance). Some collections you might find useful are the De Grummond Children’s Literature Collection, the Kerlan Collection of Children’s Literature, and the Baldwin Library of Historical Children’s Books, all of which of have a substantial amount of digital material. There are many more archive collections to explore though!
3. Critical Essay/Book Review: Take a look at some scholarship we have not read in class. This might be something from the recommended reading list, or a book/essay you found on
your own. I’m also happy to recommend reading if you are feeling stuck. Once you’ve read the book/essay, write a short review and evaluate the author’s argument. Do you agree with their viewpoint about global citizenship and/or global children’s books?

4. Author Interviews: Author interviews are a great type of material to explore to enrich your final essay. You can either write a review of an existing interview, or you might try writing an author yourself—they might even actually respond! Be sure to leave plenty of time if you choose the latter option.

You will need to complete four entries for your portfolio that are approximately 300 words in length. These should be completed on the following timeline: Week 2/3, Week 4/5, Week 7/8, Week 9/10. There is flexibility built in here, so plan according to your schedule to avoid getting behind on work.

*Note: These are just a few ideas for how you might use your portfolio. If you have a good idea that you want to pursue, ask me and if it is appropriate then you are welcome to go ahead. The main point is for the portfolio to be a space to pursue inquiry and creativity in response to the module themes and questions.

Research Essay (2500 words, 80%): You will submit a revised and expanded version of your formative essay that is longer in length and more informed by the critical scholarship discussed on the module. The expectation is that you will draw on research from your portfolio to pull outside material into this revised essay and demonstrate your expertise on your chosen topic. Because this is a final essay, the expectation is that you will include material from the second half of the semester in this revised piece. This does not have to take the form of a comparative essay but should demonstrate that your argument is clearly informed by ideas explored in Weeks 7-10. The same style guidelines as the formative assessment apply to this essay.

Appendix B

Innocents Abroad: Youth, National Identity, and the Travel Narrative

Description
In 1867, Ralph Waldo Emerson declared that “We go to Europe to be Americanized.” Emerson was referring to the tendency for young wealthy Americans to study abroad in order to finish their education and become cultivated individuals who were prepared to contribute to American society. His observation, though, suggests that travel enables us to learn more about ourselves, particularly our national identity. In this Perspectives on Humanities course, we will explore how travel can serve as a lens for understanding national identity and how it works in the twenty-first century, particularly for young people. We will study both traditional travel narratives, where the protagonist strengthens her national identity through her travels, as well as more contemporary
travel narratives that encourage young people to adopt a cosmopolitan perspective. The course will also focus on a range of national literatures but will place a special emphasis on American and Chinese texts as a way of considering our own unique position in a Sino-American educational institution.

Texts
- *The Innocents Abroad*, Mark Twain
- *The Coral Island*, R.M Ballantyne
- “Observations on a Trip to America,” Liang Qichao
- *My Life in China and America*, Yung Wing
- *Letters from a Chinese Student at Wellesley*, Bing Xin
- *The House of Sixty Fathers*, Meindert DeJong
- *Young Fu of the Upper Yangtze*, Elizabeth Foreman Lewis
- *American Born Chinese*, Gene Luen Yang
- *Dumpling Days*, Grace Lin

Assignments

This course will include several forms of assessment, including reading quizzes and responses, class participation, a midterm project (writing component included), and a final research paper. Below is an outline of the course activities and assignments:

Reading Responses (2 pages double spaced): Throughout the semester you will be required to write five reading responses as a way of developing your skills using a set of analytical methods: character analysis, close reading, and comparative analysis.

Character Analysis
Pick a character and track their presentation throughout your chosen text. Why do you think this character is important? What is their role within the story? How does this character aid in the development of the larger message of the text? This type of analysis works best for novels, although it can be used for short stories as well.

Close Reading
Pick a short passage from one of your assigned texts. You should pay particular attention to diction and syntax when conducting a close reading and note any repetitions that seem important. This type of analysis works well for any type of text, but it is especially useful for analyzing poetry.

Comparative Analysis
There are several ways of conducting a comparative analysis. For this course, I would like you to compare the text we are reading for that week to a previous text. How are some of the author’s ideas similar to the previous text you are comparing it to? What themes do they share? How is it different (and what might be the cause of this difference)? This type of analysis works best when comparing texts that share similar themes or have some other type of similarity (e.g., form or time period).
Memoir Project: You will write a short 3-4 page journal entry where you remember or recall a significant moment of travel from your childhood or youth. Because memoirs are often accompanied by pictures or other archival material, I encourage you to find images or objects that will enhance your textual narrative. However, these images or objects should add meaning to your project and should not simply serve as decoration. You will also be required to submit a short 4-5-page response that explains how your journal entry explores the thematic content of our course. For example, how do you draw upon or break conventions of the travel narrative? Why did you make these decisions? The response should be formal and demonstrate your understanding of the key concepts from Units 1 and 2 in the course. In preparation for this assignment, you will be required to submit a short 2-page proposal, which will be worth 5% of your midterm project grade.

Research Paper (6-8 pages): You will write a research paper that works with some of the major issues and themes discussed in this course. This paper requires a minimum of two outside sources (not including primary texts). We will discuss possible ways of approaching this paper in class. You should also keep in mind that you can (and should) think of your reading responses as possible topics for this longer research paper.

Reading Schedule (Subject to Change)
UNIT 1: Introduction to the Travel Narrative

Week 1 (August 29-September 2)-Introduction

August 29-Syllabus Review and Course Introduction

August 30-Screening of Starry, Starry Night (星空) in Room 101 from 6:30-8:30pm

August 31-Discuss Starry, Starry Night

Week 2 (September 5-9)-Transnational Twain (130 pages)

September 5-Read Ch. 1-10 from Innocents Abroad

September 7-Read Ch. 11-20 from Innocents Abroad

Week 3 (September 12-16)-Childhood and Imperialism (100 pages)

September 12-Read Ch. 32-38 from Innocents Abroad; Reading Response 1 Due

September 14-Read Chapters 1-2; 13-18 from Coral Island

UNIT 2: Memoir as Travel Narrative

Week 4 (September 19-23)-Studying Abroad in America

September 19-Read Chapters 19-28 from Coral Island
September 21-Read Chapters 29-End from *Coral Island*

Week 5 (September 26-30)-Letters to Little Friends

September 26-”Observations on a Trip To America” and Ch. 1-X of *Life in China and America* (focus on America portion); Reading Response 2 Due

September 28-Ch. X-X from *Life in China and America*; Midterm Proposal Due

Week 6 (October 3-7)

October 3-NO CLASS (Golden Week)

October 5-NO CLASS (Golden Week)

Week 7 (October 10-14)-

October 10-Ch. X-X from *Letters from a Chinese Student*

October 12-Ch. X-X from *Letters from a Chinese Student*; Reading Response 3

UNIT 3: Fictionalizing China

Week 8 (October 17-21)-Occident or Orient?

October 17-Yu Dafu’s “Sinking”

October 19-Read Ch. X-X from *The House of Sixty Fathers*

Week 9 (October 24-28)-Assimilating the Other

October 24-Read Ch. X-X from *The House of Sixty Fathers*

October 26-Read Ch. X-X from *The House of Sixty Fathers*; Midterm Project Due

Week 10 (October 31-November 4)-Colonial Views of China

October 31-Read Ch. X-X from *Young Fu*

November 2-Read Ch. X-X from *Young Fu*

Week 11 (November 7-11)-Award-Winning or Just Plain Racist?

November 7-Read Ch. X-X from *Young Fu*; Reading Response 4

November 9-Read Ch. X-X from *Young Fu*

UNIT 4: Forming a Global Identity
Chapter 11

Children’s Literature in an International Perspective

Covers, Translations, and Ethnic-Cultural Identity

Preparation  Read the following text(s) in preparation for class:
Assignment

Search the internet for three (or more) covers of one and the same book (e.g. different editions, translations). This assignment works best with an older book, or a recent book that has been translated into several different languages.

How do the covers compare? What image of the story do they conjure up? Do the covers allow you to situate the narrative in space and time? Pay attention to the ethnicity and race of the characters portrayed on the cover.

Make notes and bring these to class.

Class

In this class, we delve into the impact of the design of a book’s cover on its reception. We pay attention to the commercial considerations behind the choice for certain cover designs as well as trends in cover design. We also bring into play the practice of “ethnic whitewashing” (viz. the covering up or leafing over of a protagonist of color’s ethnic identity in order to not jeopardize book sales), as a segue into the topics we cover in the next few classes.

Supplementary Readings


Ethnic-cultural Identity and Representation

Preparation

Read the following text(s) in preparation for class:


Class

This class is devoted to the notion of ethnic-cultural identity and the importance of representation. We use the case of Roma and Sinti characters in Dutch children’s books to illustrate the role of stereotypical imaging in the perception of certain ethnic-cultural identities.

Supplementary readings


**Imagology and “Culturally-Critical Literacy”**

**Preparation**

Read the following text(s) in preparation for class:


**Assignment**

Select a book that is set in Morocco, in which a Moroccan character plays a significant role, OR a non-fiction book about Morocco.
Analyze this book from an imagological standpoint. For that purpose, make use of:

1. the core questions from O’Sullivan and Immel’s chapter:
   - “Who is seeing?”
   - “What (or Who) is Seen?”
   - “How Are They Represented?”
   - “Why Are They Represented that Way?”

2. the analytical concepts from Van den Bossche’s chapter:
   - narration
   - focalisation
   - schemas/scripts
   - stereotypes
   - identification
   - empathy
   - alienation

Make notes and bring these to class.

Class

In this class, we build on the insights the previous classes on ethnic-cultural diversity and representation garnered. We make ourselves acquainted with the principles of imagology, the field that studies the images concerning cultural groups. We carry out a literary analysis by means of imagological tools, thus developing our “culturally-critical literacy.”

Supplementary Readings


Afrofeminism and Inclusive Children’s Literature

**Preparation**

Read the following text(s) in preparation for class:


**Class**

This class takes us across language and national borders and beyond the Dutch- and English-language debates concerning ethnic-cultural diversity and inclusion. We explore what the discourse surrounding these topics in France and Germany looks like. Among other things, we probe the tension between activism and aestheticism in culturally-aware children’s literature.

**Supplementary Readings**


International Politics in Children’s Books

**Preparation**

Read the following text(s) in preparation for class:


**Class**

This class is devoted to a number of hot topics within children’s literature (studies): how do we tackle signs of e.g. racism, imperialism, or xenophobia in children’s books? In what way can we bring up these sensitive issues with young readers and how can we defuse them? This class offers some concrete pointers as to how to approach these matters. Pippi Langkous in Taka-Tukaland [Pippi in the South Seas] serves as a case in point.

**Supplementary Readings**


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**Chapter 12**

**FREN 4630 : Monstrueusement humain: La monstruosité dans les contes de fées**

Le PROGRAMME

Dans ce cours, nous allons examiner la notion de monstruosité dans les contes de fées (terme créé par Marie-Catherine d’Aulnoy en 1697) français classiques et contemporains en étudiant les métamorphoses monstrueuses, c’est-à-dire la métamorphose d’être humains en bêtes ou en monstres. Les contes de fées puisent dans l’imaginaire populaire et médiéval, les contes populaires transmis de génération en génération et racontés au coin du feu, ainsi que dans la mythologie gréco-romaine où les monstres abondent (le Minotaure d’Apollodore ; le Cyclope, les Sirènes, Charbyde et Scylla dans L’Odyssée d’Homère ; Lycaon, l’homme-loup, Persée et le monstre marin, Arachné, la femme-araignée dans Les Métamorphoses d’Ovide, la Gorgone/Méduse, etc.). À l’instar de la Bête dans le conte « La Belle et la Bête » de Jeanne-Marie Leprince de Beaumont, les monstres habitent notre imaginaire, peuplent nos nuits et errent dans les bois à la recherche d’une âme pure qui pourra les libérer d’un mauvais sort. Ces monstres humains qui souvent, sont en quête de rédemption, nous interrogent quant aux limites de notre propre humanité et nous invitent à explorer la notion d’altérité. En effet, la figure atemporelle du monstre questionne la notion de norme. Nous allons donc nous interroger sur la figure du monstre et des diverses représentations de la monstruosité : Qu’est-ce qu’un monstre ? Pourquoi depuis la nuit des temps éprouvons-nous le besoin d’inventer des monstres ? Qui est le monstre dans un conte de fée ? À quoi ressemble-t-il ? Pourquoi nous terrifie-t-il ? Ces créatures terrifiantes sont-elles aux antipodes de l’humanité ou, au contraire, incarnent-elles une facette de l’âme humaine ? Dans les contes, chaque humain métamorphosé conserve des caractéristiques humaines en plus de ces traits animaliers nouvellement acquis (cf. la bête dans La Belle et la Bête de Madame Leprince de Beaumont). Si la plupart des monstres sont terrifiants parce qu’ils sont dangereux et
physiquement ou moralement hors normes, il existe aussi des monstres gentils (par exemple le gentil petit diable de Pierre Gripari ou encore le bossu Quasimodo dans Notre-Dame de Paris de Victor Hugo parmi bien d’autres). Nous allons étudier des notions-clés développées par divers folkloristes ainsi que la notion d’intertextualité, car tout écrit se situe par rapport à un écrit antérieur et peut lui-même devenir une référence traversant d’autres textes/films. Ce cours est divisé en cinq unités thématiques : 1) Loups, ogres et autres prédateurs 2) Les parents ingrats ; 3) Sorcières, diables et génies ; 4) Les familles monstrueuses ; 5) Humains et animaux. Qui plus est, nous allons réécrire des contes de fées et étudier des variantes de contes de fées (adaptations cinématographiques, reprises parodiques ; illustrations et représentations iconographiques, adaptations en bandes dessinées, etc.).

EXIGENCES DU COURS

- Participation, présence, assiduité, devoirs: 30%
- Exposé oral de 15 à 20 minutes sur le thème de la monstruosité (dans un film, un conte, une bande dessinée ou autre adaptation d’un conte « monstrueux »): 20%
- Cinq interros Canvas (une interrogation par unité): 10%
- Deux rédactions de deux pages: 20%
- Projet final (au choix - individuel ou travail en équipe): essai critique comparatif de 5 à 7 pages, adaptation d’un conte en bande dessinée, réécriture d’un conte lu en classe (5 à 7 pages), adaptation filmique (court métrage d’environ 5 à 10 minutes): 20%

LIVRES REQUIS

- Contes, Charles Perrault, éditions Petits Classiques Larousse
- Le Belle et la Bête et autres contes, éditions Petits Classiques Larousse

Available for purchase at campus bookstore or on amazon.com, amazon.fr
Supplementary readings and films will be made available in the language lab (OM 004).

OBJECTIFS « IDEA CENTER »

- Develop critical thinking and analytical skills through discussions and close readings of fairy tales and film adaptations and critical assessment thereof in historical and contemporary contexts.
- Practice and improve French by participating in group discussions.
- Transform theoretical comprehension into creative and scholarly expression
- Present ideas clearly in oral presentations, writing assignments, group discussions

BARÈME DE NOTATION

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Le Programme

(1) Semaine du 29 août
ma 30/8 Introduction ; présentation du programme ; Charles Perrault et le classicisme
Glossaire des monstres ; L’enquête : Les personnages des contes ont-ils existé ?
Lexique du conte et schéma narratif

(2) Semaine du 5 septembre - Unité 1 - Loups, ogres et autres prédateurs
ma 6/9 « Comment le loup vint au monde » ;
   « Le lai du Bisclavret » (vers 1160) Marie de France (1145-1198)
je 8/9 « Le Petit Chaperon rouge » (Perrault) ; Bettelheim ; Kristeva ; Lüthi ; Propp

(3) Semaine du 12 septembre
ma 13/9 « Le Loup » (Marcel Aymé), « Le rat et la râtesse », « Le loup et l’enfant », «
   Conte de la mère-grand », « Le petit chaperon vert »
je 15/9 « La Barbe bleue » (Charles Perrault)

(4) Semaine du 19 septembre
ma 20/9 Barbe bleue (Amélie Nothomb) ; « Barbe bleue et le secret du conte » (Michel
   Tournier)
je 22/9 « L’Ogrelot » ; « Le chêne de l’ogre »

(5) Semaine du 26 septembre - Unité 2 - Les parents ingrats
ma 27/9 « Maître Chat ou Le Chat botté » (Charles Perrault) ; Dino Battaglia (BD)
je 29/9 Si Perrault m’était conté, Jacques Bacqué (1966)

(6) Semaine du 3 octobre
ma 4/10 « Le Petit Poucet » (Charles Perrault)
je 6/10 Le Petit Poucet (Louis et Jean-Louis Le Hir, BD)

(7) Semaine du 10 octobre
ma 11/10 Le Petit Poucet (Olivier Dahan)
je 13/10 « Le Mqîdech, la ghoule, la fille du roi et le dragon »
   https://gallica.bnf.fr/ark:/12148/bpt6k1004226b?rk=85837;2

(8) Semaine du 17 octobre - Unité 3 - Sorcières, diables et génies
ma 18/10 « La fille du serpent vert » (Algérie) ; « Aïcha, la fille du dragon » (Algérie)
je 20/10 « Les Belles Histoires de Mémé Chaprot » ; « La Sorcière amoureuse » (Bernard
   Friot, Histoires Pressées)

(9) Semaine du 24 octobre
ma 25/10 « La Sorcière du placard aux balais » (La sorcière de la rue Mouffetard, Pierre
   Gripari) ; Pierre Gripari & Françoise Dupré
je 27/10 « Le Joueur de flûte de Hamelin » (Prosper Mérimée); « Le diable prisonnier », «
   Saint Pierre, la femme et le diable » (Henri Pourrat, Le Trésor des Contes: Le diable et ses

(10) Semaine du 31 octobre
ma 1/11 « Le gentil petit diable » (Pierre Gripari)
je 3/11 « Les génies des jours de la semaine » (Scelles-Millie, Jeanne, Contes arabes du Maghreb, 223-227); « Histoire d’Aladdin ou la lampe magique » (extraits)

(11) Semaine du 7 novembre- Unité 4: Pères, frères monstrueux et marâtres
ma 8/11 « Peau d’âne » (Perrault); Peau d’âne (réal. Jacques Demy, 1970)
je 10/11 « Loundja, plus belle que la lune » (Algérie); « Zalghoum, la belle promise » (Algérie)

(12) Semaine du 14 novembre
ma 15/11 « Les fées » (Charles Perrault);
je 17/11 « La salade blanche et la salade noire » (Lorraine);
« La veillée dans le puits » (Nivernais); « Les trois vieilles filles » (Périgord)

(13) Semaine du 21 novembre - Thanksgiving
ma 22/11 Visite des archives (Fife Folklore archives, Merrill Cazier Library)

(14) Semaine du 28 novembre - Unité 5: Humains et animaux
ma 29/11 « La fée du robinet » (in La sorcière de la rue Mouffetard, Pierre Gripari)
je 1/12 « La Belle et la Bête » (Jeanne-Marie Leprince de Beaumont)

(15) Semaine du 5/12/22
ma 6/12 La Belle et la Bête (réal. Jean Cocteau, 1946)
je 8/12 Exposés et projets

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Chapter 14

Pinocchio and Beyond: Modern Italian History Through Children’s Literature

First-Year Seminar: Italian 083S

Course Description and Goals:
This course will introduce students to modern Italian culture through the lens of books written for juvenile audiences. Beginning in the period of Italy’s creation as a unified nation (1860), the class will consider such issues as regional diversity, especially between Northern and Southern Italy; the rise and fall of fascism and the effects of World War II; the role of the political Left; and historical conflicts between Church and State. The children’s books we consider will provide the opportunity to review and refine strategies of literary analysis. For example, we will discuss how the authors create suspense, design engaging characters, and weave moral lessons into entertaining stories. Even texts that seem entirely “innocent” can convey multiple, sometimes contradictory, and often political messages. Therefore, heavy emphasis will be placed on student participation in class discussions. As a First-Year seminar, the class will provide the students with the opportunity to familiarize themselves with Penn State’s academic resources and to develop research and writing skills. Conducted in English.
Required Texts

DeAmicis, Edmondo. *Heart: A School-Boy’s Journal*.

Requirements:

**Class participation.** (25%) Active participation in class discussions and activities forms the core of this seminar. This exchange of ideas requires that the students read the assigned material before coming to class. Students are expected to arrive on time, to contribute to discussion and to respect the views of their peers. Please be sure to read and understand the attendance policy below, which applies to all scheduled class activities.

**Collodi Project:** (15%) Students will watch a film version of the novel. Thinking about such issues as the historical context of production, intended audience, and cinematic vs. written text, students will consider and analyze the differences between Collodi’s novel and the film version. To be held as a threaded discussion on the Angel website.

**Calvino Project:** (15%) Each small group adopts one Italian region (Sicily, Liguria, Tuscany, etc.) and reads the tales identified by Calvino as native to this region. Students prepare a class presentation in which they describe their tales (motifs, lessons, narrative voice, etc) and report on their region’s special characteristics (geography, history, dialect samples, proverbs, etc.) Audio-visual material strongly recommended.

**Buzzati & Salgari project:** (15%) Following the ironic lead of Lemony Snicket, students write a full-page review of one of these stories, to be posted on Amazon.com. Would you recommend that parents buy this book for their children? Does the book provide educational or entertainment value, or both? What are the most intriguing or unique points of the story? How would you evaluate Buzzati’s illustrations? What are the questionable, offensive, stereotyped, or boring elements?

**DeAmicis Project:** (15%) Choose one of the great men of history that De Amicis profiles in his book (Garibaldi, Mazzini, Cavour, Victor Emmanuel, King Umberto). Research this figure, using at least four sources, and write a paper in which you both summarize your findings and assess the portrayal of this figure in *Cuore*. How accurate is DeAmicis’ profile? What aspects does it emphasize? What details does it omit? Is it an effective and engaging historical summary for children? What agenda does it serve? 2 pages.

**Rodari Project:** (15%) Drawing on the *Grammar of Fantasy* as a guide, write and illustrate an original children’s story. Students will share drafts of their stories with their peers for revision suggestions and submit final copies to instructor by May 2.
Extra Credit Options: Earn two points toward class participation for each activity:
Take a tour of Pattee & Paterno Libraries (www.libraries.psu.edu/news/tours/)
OR attend the Library Open House in late January (details TBA)
Attend the lecture on European Modernism at the Palmer Museum. April 14.

Provisional calendar:

Week One: Welcome!
Jan 10: Introduction to the course
Jan. 12: The changing map of the Italian peninsula

Week Two: “Making Italians”
Jan. 17: Collodi, *Pinocchio* (1883)
Jan. 19: Pinocchio

Week Three:
Jan. 24 Pinocchio
Jan. 26 Pinocchio

Week Four: “A Sentimental Education”
Jan. 31: Research methods with libraria
Feb. 2: DeAmicis, *Heart* (1886)

Week Five:
Feb. 7: Heart
Feb. 6: Heart

Week Six: “Pirates of the Caribbean?”
Feb. 14: Salgari, *The Tigers of Momprocem* (1884)
Feb. 16: Tigers

Week Seven:
Feb. 21: Tigers
Feb. 23: Tigers

Week Eight: Italy between Unification and World War II
Feb. 28: political and social developments
March 2: cultural and artistic movements

Week Nine: “Powers of Allegory, Allegories of Power”
March 14: Buzzati, *The Bears’ Famous Invasion of Sicily* (1945)
March 16: Bears

Week Ten:
March 21: Bears
March 23: Bears

Week Eleven: “Into the Woods”
March 28: Calvino, *Italian Folktales* (1956)
March 30: Folktales

Week Twelve:
April 4: Folktales
April 6: Folktales

Week Thirteen: “Happily Ever After”
April 11: Rodari, *Grammar of Fantasy* (1973)
April 13: Rodari

Week Fourteen:
April 18: Rodari
April 20: Rodari

Week Fifteen:
April 25: Exchange of Children’s Books

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**Chapter 15**

**Appendix A**

*Translation of Children’s Literature Course Syllabus (2013 Academic Year)*

Course objectives: to learn translation methods and strategies in translation of children’s literature from practical work and theoretical discussion, to enhance students’ ability to understand the source text with accuracy and express that meaning in the target text with precision and fluency, and to stress to the students the fact that the readers of these texts are children, which ought to be reflected in translation strategy.

Instruction method: lectures, reading and reporting of academic texts, actual practice and discussion of translation work.

Schedule:
1. 09/18 Lecture: General theories in the translation of children’s literature
2. 09/25 Translation work: *Chester’s Way* (Picture Book)
3. 10/02 Reading: *Written for Children: An Outline of English-Language Children’s Literature*
4. 10/09 Translation work: *Yeh-Shen* (Fairy Tale)
5. 10/16 Reading: *Introducing Children’s Literature: From Romanticism to Postmodernism*
6. 10/23  Translation work: *Old Mother West Wind* (Chapter Book)
7. 10/30  Reading: *Poetics of Children’s Literature*
8. 11/06  Translation work: *The Borrowers* (Fantasy)
9. 11/13  Reading: *Children’s Literature in Translation*
10. 11/20 Translation work: *Keesha’s House* (Realistic Fiction)
11. 11/27  Reading: *The Translation of Children’s Literature*
12. 12/04  Translation work: *So Far from the Bamboo Grove* (Historical Fiction)
13. 12/11  Reading: *Translating for Children*
14. 12/18  Translation work: *Uncover a Shark* (Informational Books)
15. 12/25  Reading: *Comparative Children’s Literature*
16. 01/01  Holiday: Founding Day of the Republic of China
17. 01/08  Translation work: *Over in the Meadow; Don’t Forget the Bacon* (Poetry)
18. 01/15  Final report

Classwork and grading:
1. Presentation on an academic text: 20%
2. Translation work: 40%
3. Final report: 20%
4. Attendance and class participation: 20%

List of Readings:

### Appendix B

**Translation of Children’s Literature Course Syllabus (2021 Academic Year)**

Correlation of the course with core curriculum competencies
Figure 2: Assignment breakdown for Translation of Children’s Literature Course Syllabus

<table>
<thead>
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<th>Core curriculum competencies</th>
<th>Correlation</th>
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<tbody>
<tr>
<td>Possesses professional knowledge and research skills in English education</td>
<td>20%</td>
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<tr>
<td>Able to write academic papers</td>
<td>30%</td>
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<tr>
<td>Able to reason and argue logically, capable of independent judgment, able to engage in scientific research</td>
<td>40%</td>
</tr>
<tr>
<td>Possesses professional skills in fields related to English instruction or other industries/services</td>
<td>10%</td>
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I. Course summary
This course is meant to help students learn translation methods and strategies in translation of children’s literature from practical work and theoretical discussion, to enhance students’ ability to understand the source text with accuracy and express that meaning in the target text with precision and fluency, and to stress to the students the fact that the readers of these texts are children, which ought to be reflected in translation strategy.

II. Course objective
1. Understand strategies for translation of children’s literature
2. Understand common errors in the translation of various genres of children’s literature
3. Learn techniques for translation of children’s literature
4. Develop ability to discuss translation issues

III. Course schedule
1. 09/22 Lecture: Introduction to the translation of children’s literature
2. 09/29 Translation work: Chester’s Way (Picture Book)
3. 10/06 Translation work: So Far from the Bamboo Grove (Historical Fiction)
4. 10/13 Translation work: Keesh’s House (Realistic Fiction)
5. 10/20 Reading: “Children’s Literature and Translation” in Ideological Manipulation of Children’s Literature Through Translation and Rewriting: Travelling Across Times and Places (23 pages)
7. 11/03 Reading: “Translating Children’s Literature and Translating for Children” in Translating for Children (27 pages)
8. 11/10 Reading: “Approaches to the Translation of Children’s Literature” in Target 14:2 (49 pages)
9. 11/17 Midterm exam
10. 11/24 Thesis reading: Lin Chia-ling, “Translation and Adaptation of Arrietty” (118 pages)
Nightmare” (107 pages)
12. 12/08 Thesis reading: Chang Wen-ting, “Translation and Adaptation of The BFG” (120 pages)
13. 12/15 Research paper writing: subject materials, translation examples (the instructor providing subject materials for each group to find translation examples)
14. 12/22 Research paper writing: literature review, methodology (the instructor guiding students to find relevant literature and consider methods)
15. 12/29 Research paper writing: outline, results (the instructor guiding students to give an outline list and write results)
16. 01/05 Final oral and written report
17. 01/12 Final oral and written report
18. 01/19 Final oral and written report

IV.
Assessment methods (select at least three):

I. Assessment methods (select at least three):

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<th>Description</th>
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<td>1.</td>
<td>Written assessment</td>
<td>Regular quizzes, midterm exam, final exam</td>
<td>✔</td>
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<tr>
<td>2.</td>
<td>Written work appraisal</td>
<td>Various work and practice</td>
<td>✔</td>
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<td>3.</td>
<td>Project report assessment</td>
<td>Information collection, analysis of problems, organization, overall arrangement, and communication and reporting</td>
<td>✔</td>
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<td>4.</td>
<td>Portfolio assessment</td>
<td>Collection of data from course of study and results and compilation of learning materials into portfolios</td>
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<td>5.</td>
<td>Practice assessment and field work</td>
<td>Operation, experiments, design work, real-world problem solving</td>
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<td>6.</td>
<td>Appraisal of works</td>
<td>Appraise and review students’ complete works by reference to standards or other works</td>
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<td>7.</td>
<td>Observation and practicum assessment</td>
<td>Practicum performance at institutions, exhibit of results, or report of experience</td>
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<td>8.</td>
<td>Volunteer service and workshop assessment</td>
<td>Participation in volunteer service or workshop activities</td>
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<td>9.</td>
<td>Examination and certification assessment</td>
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<td>Graduation exhibit/performance assessment</td>
<td>Graduation assessment for English instruction or art curriculum (not applicable to general education)</td>
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<td>11.</td>
<td>Graduation thesis assessment</td>
<td>Individual or group graduation thesis (not applicable to general education)</td>
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<td>12.</td>
<td>Other</td>
<td>Participation and attendance, group and cooperative study</td>
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Figure 3: Assessment methods for Translation of Children’s Literature Course
V. Teaching materials and reference books, ordered by occurrence in class schedule


VI. Requirements and Assessments

1. The finished translation should be uploaded to ee-class by Sunday midnight.
2. Presenters should prepare a PPT file and print it as the handout for the class.
3. Translation assignments are discussed in class. Errors, misuse of rhetoric, or incorrect styles are pointed out, but good translation is also appreciated.
4. A late assignment leads to a deduction of 10 points from the grade of that assignment. Any late assignment handed in after the beginning of the class may not be accepted.
5. A leave of absence should be asked, via email or phone or text message, by the student himself/herself before the beginning of the class. Failing to comply with this procedure leads to a deduction of 5 points from the final grade. Late to class for more than 20 minutes leads to a deduction of 1 point from the final grade. Two leaves of absence are the maximum for the whole semester. After that, each leave leads to a deduction of 2 points from the final grade.
6. The above-mentioned rules are negotiable in case of emergency, but the professor has the right to make the final decision on the basis of documents students provide.
7. Raising and discussing questions: 10%, translation work: 30%, oral book report: 30%, midterm exam: 10%, final oral & written reports: 20%.
Appendix C

Discussion Questions

10/20 Discussion questions

1. Analyze the abstract and see how the author uses different sentence patterns to describe her six major points, while avoiding a robotic enumeration of the points using words like “firstly, secondly, thirdly, fourthly, fifthly, finally.”
2. Is the abstract exactly the same as the first paragraph of the paper proper? Is this a good way of writing a paper? Why or why not?
3. What kind of troubles can authors or translators encounter in children’s literature aiming at dual readers?
5. Why are toys and anthropomorphic animals so successfully used in children’s literature?
6. What two factors led to the rise and development of children’s literature?
7. Analyze the major differences among these three periods of children’s literature: Middle Ages, 16th-17th centuries, 18th century to today.
8. What are the differences in view on children’s literature between Locke and Rousseau?
9. Select three of the nine forms of cultural adaptation according to Klingberg (1986:18) and describe them using examples.
10. What are the two major reasons for Lathey seeing differences between translation of children’s literature and adult literature?
11. What are the two major functions of children’s literature identified by Puurtinen (1995)?
12. What are the two sensible reasons for manipulation of a text by a translator according to Shavit (2006)?
14. Which factors or persons play decisive roles in the translation and publication of children's literature?

10/27 Discussion questions

1. Analyze the introduction (first three paragraphs) in terms of content and structure.
2. Whose definition of “children’s literature” do you most agree with? Why?
3. What are the differences between children’s literature and adult literature?
4. The 19th century saw children as small adults; that so, which genres of literature did Locke believe children should and should not read?
5. What differences are there with respect to views on children and childhood between modern Western society and the 19th century?
6. According to McDowell, what differences exist in books written for children and adults?
7. Oittinen says that the term “children’s literature translation” means “translating for children,” but the author believes it means “translating children’s literature”. What is the difference?
8. Explain Skopos Theory.
9. When translating, what possible ethical issues must children’s literature translators consider?
10. How can postcolonial theory be used to describe the relationship between adults and children in children’s literature?
11. How can the concept of “hegemony” be used to describe children’s literature?
12. What are the differences between colonialism and post-colonialism?
13. When the author says, “Children are also translations,” what does the author mean?
14. When the author says, “Children’s books can serve both to be translated and also to translate,” what does the author mean?
15. Do you believe that the translator can preclude ideology from entering into the translation process? Why or why not?
16. What do the terms “denotation” and “connotation” refer to? Can you provide examples of each?
17. Do you believe that children can understand expressive language? Why or why not?
18. Describe and provide examples for three types of expressive language selected from table 1.
19. Describe and provide examples for three types of translation strategy selected from table 2.
20. Analyze the conclusion in terms of content and structure.
21. Using this text as an example, why does an author need to use footnotes? (What is the function of using footnotes?)

11/03 Discussion questions

1. Oittinen does not agree with Venuti’s view. Which parts of his view does she not agree with?
2. Why do most people have a negative view of adaptation?
3. Does Oittinen believe that translation and adaptation are the same? Why or why not?
4. How many types of translation are there according to Eugene Nida and Jan de Waard? How is each defined?
5. Which two types of adaptation are there according to Eugene Nida and Jan de Waard? Give an example of each.
6. Why is Harold Bloom suspicious of the existence of the original and that each work is actually an adaptation?
7. What are George Steiner’s views on adaptation?
8. What are the differences in view of Bettelheim and Oittinen when it comes to adapting books to films?
9. Oittinen has a different view on loyalty. Explain her view.
10. Shavit gives a negative view of adaptation using the example of Little Red Riding Hood. Do you agree? Why or why not?
11. Klingberg objects to purification and modernization. Do you agree? Why or why not?
12. Oittinen holds a view that is slightly different from those of Shavit and Klingberg. Explain the differences.
13. Oittinen believes that in Alice in Wonderland the mismatch of the color (blue or green) of the caterpillar between the text and the picture does not really do much harm. What do you think?
14. Please try to identify and analyze Oittinen’s important concepts in this chapter.

11/10 Questions for Discussion
1. What does the author mean when he talks about a shift of focus in the studies of translation? What is the traditional focus? What is the new focus?
2. Does the author talk about his research scope or limitations? If so, what are the limitations?
3. If you see a section of a paper titled “The import of children’s books into Taiwan,” what do you expect to read in this section? (You may refer to the second section of this paper: “The import of children’s books into various countries.”)
4. When American children’s books are published in Britain, or when British children’s books are published in America, how come the deviations from the source text still happen when the young audience in both countries read English?
5. What are the differences of the picture-text relation between Anthony Browne’s and Tony Ross’s picture books?
6. What challenges would a translator possibly face when he/she needs to handle the playful use of language? Explain with examples.
7. What challenges would a translator possibly face when he/she needs to handle culture-specific phenomena? Explain with examples.
8. Please elaborate the concepts of adequacy and acceptability from Toury’s perspective.
9. Both norms and ideology influence translation. Are they synonyms? Or are they different?
10. What are the differences between case studies and period studies? What are their respective features?
11. Tiina Puurtinen admits the limited validity of her own research project, but why does the author recognize and appreciate her realization of incompleteness?
12. O’Sullivan shows that there are three voices in translation. Which three voices are these? Use examples to explain.
13. The text mentions several research papers that look at the translator's experience. Which research methods did those authors use in their research papers?
14. Please identify the bibliographic writing of three different forms of information from the bibliography and illustrate the order of items in the three bibliographic entries with examples.

Appendix D
Course Questionnaire Suggestions
Figure 4: Course questionnaire suggestions | English 2nd Yr. Master’s Program | Translation of Children’s Literature

1. The instructor’s arrangement of the entire course was very structured, beginning with practice of translation, then, in the middle of the course, we built up professional knowledge, lastly, there was an assessment of our knowledge. While the course was really tough, stressful, and required lots of brainwork, the result gave me a sense of success. I would like to thank the instructor for her detailed planning.

2. The instructor’s course was varied and rich. The difficulty level was really high, but thanks to the instructor’s explanations, especially for the final mini thesis, we had more understanding about the structure of the thesis.

3. The instructor’s guidance for the final report was really great. She helped us know in advance how to create a simple academic paper. I also learned a lot about translation and adaptation in the beginning phase of the course.

4. I would like the instructor to provide mostly positive encouragement to help students in their studies, which would give the students more self-confidence and more interest in study. Thank you!

5. I think the one-semester course is really well arranged. It was very clear what we were expected to study and complete each week.

6. The final report was a major challenge, but the instructor was able to give timely assistance and suggestions.

7. The instructor used fitting metaphors when explaining course content, which helped me better understand it.

8. The instructor speaks reasonably and orderly and is very professional. Thank you!

9. The design of the final report gives students a sense of success.

10. The instructor is very conscientious in teaching and is capable of providing guidance to
students.
11. A bit too much homework and classwork…
12. No opinion.