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CRN 26967
101 Allen Hall, MWF 2-2:50 pm

Co-Requisite: ENG 404 CRN 22201
"Intern Comm Literacy"

University of Oregon Literacy Initiative

ENG 313: TEEN AND CHILDREN'S LITERATURE ENG 404: INTERNSHIP IN COMMUNITY LITERACY

This course explores a wide variety of young adult and children's literature, from recent bestsellers to ancient fairy tales. We'll experience comics, science fiction, picture books, folktales, young adult novels, and the voices and ASL poetry of real people. The class focuses on three kinds of interplay: The interplay between the books we read and your internship experiences working with actual teens and children; the interplay between fantasy and realism; and the interplay between the visual and the verbal arts. We also focus on many aspects of social identity, including gender, ability, class, and race. This course counts for the English major, Comics Studies minor and Disability Studies minor, but not for Arts and Letters.

This course is part of the UO Literacy Initiative, a service learning program of the UO English Department. In Literacy Initiative courses, students do volunteer work in the community and compare their community experiences to their reading and classroom learning. English 404, your co-requisite internship, is 3-12 hours per week (1-4 credits), teaching and mentoring kids from babies to age 21 (your choice of age group). You have your choice of sites from the public schools to homeless shelters and juvenile detention. You should have received an email and internship site selection list from Dr. Wheeler and Mr. Dier after you enrolled in the class. You should make contact with a site supervisor and start your placement by the second week of class at the latest, and preferably before then. Internship contracts are due Friday of Week 2.

PARTICIPATION This class depends upon your active participation in the classroom and community. You must pass both ENG 313 and ENG 404 to pass either one. If problems interfere with your performance or attendance, please let Dr. Wheeler or Ms. Dier know immediately. We are no fans of mysterious disappearances.

DISABILITY Glad to remove barriers and accommodate. Just let Prof. Wheeler know whenever it becomes an issue, even late in the term. Official diagnosis and/or accommodation letter not required. Handy contacts: Accessible Education Center, 541-346-1155; <http://aec.uoregon.edu>. Counseling Center: 541-346-3230; <http://testing.uoregon.edu>.

READING LIST

Books are for sale upstairs at UO Bookstore. There are many books for this course, and they can get expensive. It is OK to share books or use library copies instead of buying books. All our course books are on reserve at Knight Library.

PDFS ON THE ENG 313 CANVAS SITE UNDER "FILES"

- The Brothers Grimm, "Cinderella" and "Snow White"
- Diana Purkiss, excerpt from *The Witch in History*
- Perry Nodelman, excerpts from *Words About Pictures*
- Rosemarie Garland-Thomson, "Misfits"
- Mark Dery, "Black to the Future: Afro-Futurism 1.0"
- Literacy Training Handout
- "Ten Roads to Good Reading"
- Scott McCloud, *Understanding Comics* excerpts and Comics Lecture
- Carol A. Padden, "Talking Culture: Deaf People and Disability Studies"
- Virginia Hamilton, stories from *The People Could Fly*
- Stephen Joseph, editor, stories from *The Me Nobody Knows*
- Enguádanos and Ruíz, "Shared Reading for Older Emergent Readers in Bilingual Classrooms," pp. 8-16
- Lizbet Simmons, "End of the Line: Tracing Racial Inequality from School to Prison"
- Julie Passanante Elman, "Crazy by Design," from *Chronic Youth: Disability, Sexuality, and U.S. Media Cultures of Rehabilitation*
- Emily M. Phillips, excerpt from *Red Dawn (Monatyei) Plateau Indian Legends*
- Sarche and Spicer, "Poverty and Health Disparities for American Indian and Native Alaskan Children"

ONLINE

- Sterling Cunio, "Let Me Be Clear" and "Life Story," <http://www.hear-i.com/experience-1.html>

BOOKS

- Louie and Young, *Yeh-Shen: A Cinderella Story from China*
- Maurice Sendak, *Where the Wild Things Are*
- David Small, *Imogene's Antlers*
- Sherry L. Smith, *Orleans*
- Naoki Higashida, *The Reason I Jump*
- Francisco X. Stork, *Marcelo in the Real World*
- Cece Bell, *El Deafo*
- Faith Ringgold, *Tar Beach*
- Ezra Jack Keats, *The Snowy Day*
- Geoffrey Canada and Jamar Nicholas, *Fist Stick Knife Gun*
- Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*

ASSIGNMENTS

ENG 404 INTERNSHIP PAPERWORK DEADLINES *Paperwork posted on the ENG 313 Canvas site under "Files"*

Internship Contract	Due Friday, Jan 15
Midterm Hours Log	Due Friday, Feb 12
Supervisor's Final Evaluation	Due Friday, March 11
Final Hours Log	Due Friday, March 11

WRITING ASSIGNMENTS

10% **Weekly Reflections**, due Weeks 1-10. Post to Canvas Discussions by 8 am on Fridays.

25% **PAPER 1**, 7-10 pages, due to Canvas Assignments by 2 pm Friday, Jan 22 (Week 3). Write your own fairy tale, fantasy story, or work of magical realism.

30% **PAPER 2**, 3-5 pages, due to Canvas Assignments by 2 pm Friday, Feb 12 (Week 6). Compare and/or contrast your internship experience with 1 or more works from Weeks 1-6 of the class; OR compare and/or contrast 2 or more works from Weeks 1-6 of the class.

25% **PAPER 3**, 3-5 pages, due to Canvas Assignments by 2 pm Friday, March 11 (Week 10) . Compare and/or contrast your internship experience with one work from Weeks 7-10 or with a work found through your own research.

10% **Attendance and In-Class Writing Assignments.**

Writing Assignments include weekly reflections as well as 3 major papers. This course will give you the opportunity to sharpen your writing skills. Each paper should appear in polished final-draft form. We expect you to devote at least 16 hours to each of the papers. The care you take with your own writing reflects on you as literacy tutor and role model. A word to the wise: Take notes on your internship experiences when they are fresh, as you will use them in Paper 3 and your weekly reflections and possibly in Paper 2.

Late Paper Policy: We accept only one late paper per term, so please use this option wisely. "On time" for Papers 1-3 means posted to Canvas Assignments before class begins at 2 pm on the day the paper is due. "On time" for weekly reflections means posted to Canvas Discussions by 8 am Friday. If you choose to turn in a paper late, you must notify Professor Wheeler ahead of time by phone, email, or in person, before 2 pm the day the paper is due. Late papers are due by 2 pm the day of the following class session, unless you arrange with Prof. Wheeler otherwise. We reserve the right to refuse an unnotified late paper or a second late paper.

WEEKLY REFLECTIONS ASSIGNMENTS

Week 1: Social Ethics. Please describe your own social ethics. You may answer different questions from the ones that follow or choose only one or two questions. What social issues are most urgent to you? What experiences, traditions, authors, or mentors have influenced your thinking the most? Do you see a link between your social ethics and your academic work? Do you see yourself as a citizen (of the U.S. or another country), and if so, do you see that citizenship carrying particular responsibilities?

Week 2: Please write something about your internship or search and something about the week's reading.

Week 3: Fantasy. Do you see imagination, fantasy, and make-believe at work at your internship? How does fantasy interact with the realities of kids' lives? What roles did fantasy play in your own childhood?

Week 4: Community Problem Solving. Please see the "Community Problem-Solving Dialogue" included below. Answer Question #1 and Questions 3-7 in writing. Come to class prepared to discuss this exercise in a small group.

Week 5: Describe a relationship you're developing with a kid or adult at your site.

Week 6: Culture. Reflect on the culture where you are doing your internship. You may answer different questions from the ones that follow. These are intended as guidelines. What can you tell about the site's goals and ideals? How does the organization present itself and its goals to the outside world (for instance, through a website or fundraising literature)? Do you think the site meets these goals? How does the culture of your site relate to the natural and/or built environment? How do you adapt/fit in/stand out? What are your moments of greatest ease/discomfort there? Would you organize things similarly or differently? Does the culture of your site reflect concepts or realities in our wider local, regional, or national culture?

Week 7: Please read pages 8-16 of the "Shared Reading" article. Have you had a "poetic moment" at your internship? By this I mean not just a link to poetry, but a moment of intensity and/or beauty in daily life. If that description doesn't fit, just tell us an internship story.

Week 8: Please write something about your internship and something about the week's reading.

Week 9: Final Reflection. Please reflect on your internship experience as a whole. What did you learn from the parts of your internship that didn't go so well? What did you learn from the parts that did go well? What will you take away with you from this experience? What tips would you give to a future volunteer at your site? If you could give a gift to your site, what would it be? Does your site reflect the dynamics, challenges, or politics of the larger society?

Week 10: Social Ethics Revisited. Has your volunteer work changed or confirmed your social ethics? What lessons or experiences from your own childhood have affected your work with kids now?

A COMMUNITY PROBLEM SOLVING DIALOGUE

This exercise comes from the Community Literacy Center and Carnegie Mellon University, both in Pittsburgh, PA. At this program, college student mentors help youth learn new writing skills by talking and then writing about the youth's own lives and the daily problems they face and solve in their community. Please answer question 1 and questions 3-7 in writing. Then be prepared to do question 2's activity in a small group in class.

1. Please discuss an important problem involving young people that's on your mind. It should be an issue of local, regional, or national significance. It could come from your internship.
2. In class: Each group member describes the problem they chose. Then the group should choose one story to explore first.
3. What's the story behind the story of this problem? What motivates people's views?
4. Does the "standard response" miss something important about the situation?
5. Rival Views: Examine the problem from all possible different points of view.
6. Options and Outcomes: Come up with different options for solving the problem and the pros and cons of each. What are the potential outcomes for each situation?
7. Create a plan for a solution, even if it requires tons of money or utopian social change.

EXPECTATIONS FOR PAPER 1

- 1) A compelling story.
- 2) Vivid writing: Show, don't tell.
- 3) Polished, well-revised prose with no grammatical or spelling errors.

Paper 1 asks you to write your own fairy tale, fantasy story, or work of magical realism. The challenge here is to be creative with a story or genre repeated over centuries. Be as original as you like and make your own contribution, but don't worry about being completely original. To give new meaning, you can place the story in a modern setting, use a different type of voice, or write from the viewpoint of a minor character. Consciously use and play around with the existing forms.

EXPECTATIONS FOR PAPERS 2 AND 3

- 1) Originality.
- 2) Thoughtful, detailed close reading of quotations and visuals.
- 3) A clear, strong enthymeme (AKA: main point, thesis statement).
- 4) Clear linkage of each paragraph to the main point.
- 5) Polished, well-revised prose with no grammatical or spelling errors.

A.) What are these papers? These papers are traditional college essays. Each should have an original argument that hangs together well and has a clear main point. There are a million ways to interpret our readings and internships, and I want to know what YOU think. For the readings, the evidence you use to prove your arguments will come from your own close readings of text and visuals. For Paper 3, and if you so choose, for Paper 2, you'll combine literary close reading with examples from your internship. Every time you make a point about a text, back up that point with a quotation, long or short, and your interpretation of that quotation. Show your readers the connection between the point you are making and the lines you have quoted. Every time you make a point about a picture in a graphic novel or picture book, take our hands, lead us to the picture, and explain to us what you see. This process is called close reading. You can develop your argument out of your close reading, or decide on your topic first and then look for textual and visual examples to prove it. Either way can work. Extra credit for applying the theories from our course readings and your own research. Papers should be typed, double-spaced, with the pages numbered.

B.) How to do a close reading:

Choose a picture or set of quotations that catches your imagination and gives you something to say. Sit down to write with the book or pdf in front of you. Look at your chosen example very carefully and thoroughly and

write down all the ideas that occur to you. For visuals, make use of “How to Read a Picture Book” included with your syllabus, the summary from Perry Nodelman, and the comics lecture notes. For words, really set your eyes on the page and dig into the meanings. Don’t be afraid to “go out on a limb” with your ideas and interpretations. What do you notice first? What do you notice second? Do the two things go together or contradict each other? Look closely at the vocabulary, images, figures of speech, rhythm, and point of view. What is the relationship between what is being said and how it’s being said? What is left unsaid? Does the passage appeal to the five senses? What does the passage reveal about the characters? Is there symbolism, or literal language that could be read symbolically? What mood does the passage leave with you? What do the artistic and literary elements teach us about the work as a whole? Could the passage serve as a microcosm of the work as a whole? Include the quotations or passage in your paper, either woven into your commentary, placed before the start of your argument, or between 2 paragraphs of argument. For visuals, you can include a photocopy of the example, or refer readers to the correct page number in the book.

C.) Tips on structuring your paper:

1. **Originality.** It is OK (and more than OK: highly desirable) if you choose a paper topic that others probably won’t choose.
2. **Your introduction** should do 3 things:
 - a. Present your thesis statement;
 - b. Briefly introduce your topic;
 - c. Provide a road map for the rest of the paper.
3. **Strengthen your thesis statement through attention to counterarguments.** Think about possible objections to your argument and respond accordingly.
4. **Extra Credit** for making **relevant** use of secondary readings like Purkiss, Nodelman, Dery, Garland-Thomson, Padden, Enguídanos and Ruíz, Simmons, Sarche and Spicer.
5. **Organization of paragraphs.** Each paragraph of your paper should illustrate a different subpoint that supports your main point. If some ideas/sentences just don’t seem to fit, cut them out, or make their relevance to the main point clearer. Add a topic sentence to each paragraph, stating the paragraphs’s main point and linking this paragraph’s point to the main point of the essay. **Each paragraph must have a topic sentence.** Go over the essay carefully, making sure each paragraph connects to the introduction and the other paragraphs. Add connector sentences and expand on your thoughts.
6. **No plot summary.** Don’t summarize the story--you can assume we’ve read the work and remember what’s going on. Organize your essay according to the logic of *your* argument, not according to the order of the story itself. Instead of summarizing information, substitute a direct quotation or picture from the text combined with your own close reading and interpretation.
7. **Revise several times.** Identify the essay’s key concepts. Make sure the introduction and conclusion refer to all of them. Make sure every paragraph relates to at least one of them. Cut needless words and word repetitions. Break run-on sentences into several smaller thought-clusters. Read your whole paper aloud and make the prose flow.
8. **Spelling and grammar count.** Make sure your essay is free of errors. **About spelling:** Your computer’s spellcheck is not sufficient to eliminate spelling errors. Please proofread yourself, too. **About grammar:** Please look at the Errors in Grammar sheet and your class notes.

9. Correct Quotation. Make sure the quotations are properly punctuated. Long quotes should be indented 1 inch on the left margin with no quote marks around them. Shorter quotes of no more than 4 lines should be integrated with your prose and have quote marks on both ends. For books and pdfs from our assigned course readings, you don't have to footnote or attach a Works Cited page. Just put page numbers in parentheses after quotations. If you cite sources not included in the assigned course readings, please do add a Works Cited page in MLA style.

SYLLABUS

PART ONE: MAGIC REALISM

Week 1: Magic Realism in Fairy Tales

Monday Jan 4: Introduction

Wednesday Jan 6:

Ai-Ling Louie and Ed Young, *Yeh-Shen: A Cinderella Story from China*

The Brothers Grimm, "Cinderella" and "Snow White"

Please think about the study questions for today on the last page of the syllabus.

You don't need to write down your answers.

Friday Jan 8:

Diana Purkiss, *The Witch in History* excerpt

Please think about the study questions for today on the last page of the syllabus.

You don't need to write down your answers.

Weekly Reflection #1 due. Please write answers to the discussion questions included with the syllabus. Post responses to Discussions on ENG 313 Canvas site by 8 am Friday.

Week 2: Modern Magic Realism

Monday Jan 11:

Where the Wild Things Are

Imogene's Antlers

Read "How to Read a Picture Book" (on the last page of this syllabus) and

Perry Nodelman, excerpts from *Words About Pictures* (on Canvas)

Wed Jan 13:

Sherry L. Smith, *Orleans*

Fri Jan 15:

Weekly Reflection #2 due.

Internship Contract due.

Sherry L. Smith, *Orleans*

Mark Dery, "Black to the Future: Afro-Futurism 1.0"

PART TWO: DISABILITY AND DEAF STUDIES

Week 3: Disability Studies

Mon Jan 18: Martin Luther King, Jr. Holiday: No Class

Wed Jan 20

Naoki Higashida, *The Reason I Jump*

Fri Jan 22: Weekly Reflection #3 due.

PAPER 1 due in class.

Also: Read training handout and “10 Roads to Good Reading” on Canvas.
Literacy volunteer training day

Week 4: Disability Studies

Mon Jan 25:

Francisco X. Stork, *Marcelo in the Real World*

Rosemarie Garland-Thomson, “Misfits”

Wed Jan 27: Francisco X. Stork, *Marcelo in the Real World*

Fri Jan 29: Weekly Reflection #4 due.

Week 5: *El Deafo*

Mon Feb 1: Cece Bell, *El Deafo*

Excerpts from *Scott McCloud, Understanding Comics*
Comics Lecture; *Batman*

Wed Feb 3: Cece Bell, *El Deafo*

Fri Feb 5: Weekly Reflection #5 due.

Week 6: Disability and Deafness in Visual Arts

Mon Feb 8: Disability in Picture Books

Wed Feb 10: *Deaf Jam*

Padden, “Talking Culture: Deaf People and Disability Studies”

Fri Feb 12: Finish *Deaf Jam*

Weekly Reflection #6 due

PAPER 2 due

Signed Midterm Hours Log due

PART THREE: SITES OF RACIAL IDENTITY

Week 7: Black Children in the City

Mon Feb 15:

Virginia Hamilton, stories from *The People Could Fly*
Faith Ringgold, *Tar Beach*

Wed Feb 17:

Ezra Jack Keats, *The Snowy Day*
Stephen Joseph, editor, stories from *The Me Nobody Knows*

Fri Feb 19: Enguítanos and Ruíz, “Shared Reading for Older Emergent Readers in Bilingual Classrooms,” pp. 8-16

Poetry Gallery day

Weekly Reflection #7 due.

Week 8: African American Youth: The School to Prison Pipeline

Mon Feb 22:

Canada and Nicholas, *Fist Stick Knife Gun*
Lizbet Simmons, “End of the Line: Tracing Racial Inequality from School to Prison”
Julie Passanante Elman, “Crazy by Design,” from *Chronic Youth: Disability, Sexuality, and U.S. Media Cultures of Rehabilitation*

Wed Feb 24: *Fist Stick Knife Gun*

Fri Feb 26:

Weekly Reflection #8 due
Sterling Cunio, “Serving Life”

Week 9: Spokane Literature and Legends

Mon Feb 29: Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*

Wed March 2:

Emily M. Phillips, excerpt from *Red Dawn (Monatyei) Plateau Indian Legends*

Fri March 4: Weekly Reflection #9 due.

Week 10: The Absolutely True Diary of a Part-Time Indian

Mon March 7:

Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*
Sarche and Spicer, “Poverty and Health Disparities for American Indian and Native Alaskan Children”

Wed March 9: Story Theater Day

Fri March 11: ALL DUE TODAY: Weekly Reflection #10, PAPER 3, Supervisor Evaluation, and Signed Final Hours Log.

CLASS DISCUSSION ASSIGNMENTS

Questions for Week 1 on Yeh-Shen, Grimm's Fairy Tales, and "The Witch in History"

For Wednesday:

1. What does magic contribute to the 3 stories? What does realism contribute?
2. How do disability, bodily transformation, and bodily difference appear in the tales?
3. What elements does a story need to be a Cinderella story?
4. Why do you think Cinderella stories can be found around the world?

For Friday:

1. How can we apply Purkiss's *The Witch in History* to help understand the Grimm Brothers' versions of "Snow White" and "Cinderella"?
2. Why are there so many female villains in fairy tales?

How to Read a Picture Book: For class discussion Monday Week 2.

The first principle: Picture books do not flow. The pictures are a series of isolated episodes. The illustrator picks and chooses which scenes from the story to show.

To analyze the grammar of the pictures themselves, start by "reading" the book without the words, then "read" the pictures again upside down.

1. What story do the pictures tell without the words?
2. What reader's knowledge does the book assume?
3. What do you notice most about the illustration style?
4. What emotional response does the book call forth?
5. What attitude does the book call forth towards the characters?
6. Do the words and pictures flow together or is there tension or contradiction?
7. What do pictures reveal that words don't, and vice versa?
8. More generally, what's the relationship like between words and pictures in this book?