

➤ Questions of Representation in Literature for the Young Child ◀

"In an important sense, all picture books are puzzles. The details of pictures invite attention to their implications. The unmoving pictures require viewers to solve the puzzle of what actions and motions they represent.... The pleasure of picture books is not just in the stories they tell but also in the game of figuring out what those stories are."

– Perry Nodelman & Mavis Reimer, *The Pleasures of Children's Literature*, page 298

"And what is the use of a book," thought Alice, "without pictures or conversation?"

– Lewis Carroll, *Alice's Adventures in Wonderland*, page 1

"Monsters are our children. They can be pushed to the farthest margins of geography and discourse, hidden away at the edges of the world and in the forbidden recesses of our mind, but they always return.... These monsters ask us how we perceive the world, and how we have misrepresented what we have attempted to place.... They ask us why we have created them."

– Jeffrey Jerome Cohen, *"Monster Culture (Seven Theses),"* page 20

Course Details

Instructor:	Kathryn Hampshire	Course:	Literature 4332
Email:	khampshire@ufl.edu	Details:	Section S219, Class #30946
Office Hrs:	MW period 4 (10:40-11:30am) & by appt.	Meetings:	MWF period 3 (9:35-10:25am)
Office:	Turlington Hall (TUR) 4363	Delivery:	Face-to-Face
Zoom Link:	https://ufl.zoom.us/j/3602176508	Location:	Matherly Hall (MAT) 011

General Information

Course Description

In all forms of literature, representation matters. This is especially true in picture books, where the stories are visual as well as textual and the readers are often young children as well as adults. In this class, we will examine the multiple layers and facets of representation that make these texts so generative for young readers and scholars alike. Why is diverse representation important in children's literature, and how do picture books seek to meet this need? How do picture books use representational beings like monsters to embody abstract and invisible experiences? What formal elements of the picture book influence how they represent stories through word and image? In what ways do picture books attempt to re-present stories in a new way to a new audience?

As we search the pages of picture books for answers to these questions, we will apply analytical frameworks from literary theory to these texts to further explore their generative and representational potential. This class will also include research in UF's Baldwin Library of Historical Children's Literature, creative projects, and examinations of specific categories of picture books, like pop-up books, parody books for adults, controversial texts, and recent Caldecott Medal candidates.

A Note on our Current Circumstances

Right now, we are collectively dealing with a lot: fighting the ongoing pandemic, protesting police brutality and racism against BIPOC (Black, Indigenous, & People of Color), struggling with financial instability, adapting to less-than-ideal learning environments, coping with mental and physical health concerns... the list goes on. The fact that these "unprecedented" circumstances have now lasted so long adds a further layer to our collective burden as we struggle with fatigue and burn-out. It almost goes without saying that we are facing extraordinary and painful times, and these circumstances tend to disproportionately impact those who already face challenges to academic achievement.

Please know that I recognize that many of you are facing financial, emotional, and/or physical uncertainty right now, and while I may not be able to understand everything you are going through, it is my goal to listen, empathize, and support you to the best of my ability. As your instructor, it is my job to support you in your learning journey this semester; please reach out if you encounter (or are already dealing with) outside circumstances that impact your ability to learn and/or work, and together we will find the best path forward for you.

UF Statement on COVID-19, Masking, & Vaccination

In alignment with the recent Centers for Disease Control (CDC) guidance, we are expecting **everyone to wear face coverings in all UF facilities**. Regardless of vaccination status, masks are required while inside any area of our academic health center across UF Health's Gainesville, Jacksonville and Central Florida campuses and in our clinical facilities statewide. Preventing transmission of COVID-19 is the responsible thing to do and vaccination and mask usage is the best way to do it.

More than ever, now is the time to reaffirm your commitment to protecting your health and the well-being of others. Wear a face mask when indoors and in public settings near people with whom you do not reside. **If you have not been vaccinated, please start the process now.** It is perfectly fine to get your first dose in your hometown and your second dose on campus. For those in Gainesville, you can schedule your vaccination appointment at ONE.UF. Being vaccinated for COVID-19 is the best way to protect yourself and others from life-threatening side effects of the variant. **Both mask usage and the vaccine are critical components** in our fight against the challenges posed by the virus, and your full support and direct action are vital.

**This statement comes directly from the Message from the Vice President for Student Life on 13 August 2021.*

Class Accessibility and Inclusion

This course is designed to be a place where you (yes, you) are able to learn effectively—this includes those with mental, physical or cognitive disabilities, illness, injuries, visible or invisible impairments, personal/family circumstances, or any other condition that tends to negatively affect one's equal access to education. If you need any kind of reasonable (or even unreasonable) accommodation, please let me know and I'll try to make it happen.

If you have a diagnosis, you can request accommodations by contacting the [Disability Resource Center](#), which will provide documentation you can give your professors to ensure accommodations in all of your courses. If you don't yet have a diagnosis or accommodation letter or have encountered barriers to doing so, please contact me as soon as possible so that I may intervene on your behalf.

Course Texts: What to Purchase/Rent/Print & What's Free Online or on Canvas

Required Texts

- *Picture This: How Pictures Work* by Molly Bang (any edition) ISBN: 978-1-58717-030-0
- *Alice's Adventures in Wonderland* by Lewis Carroll, Dover Thrift (Unabridged) ISBN: 978-0-486-27543-7

Various selected readings via Course Reserves & Canvas PDFs:

- *The Pleasures of Children's Literature* by Nodelman & Reimer excerpts (abbreviated N&R in schedule)
- *Reading Children's Literature* by Hintz & Tribunella excerpts (abbreviated H&T in schedule)
- *Literary Criticism: An Introduction to Theory and Practice* by Bressler excerpts
- Chapter 9 from *Literature: A Portable Anthology* edited by Gardner et al. (abbreviated LPA9 in schedule)
- "[10 Principles of Disability Justice](#)" by Sins Invalid from *Skin, Tooth, and Bone*
- "[Monster Culture \(Seven Theses\)](#)" by Cohen from *Monster Theory: Reading Culture* edited by Cohen
- Pages from Purdue OWL's "[Literary Theory and Schools of Criticism](#)" site (abbreviated OWL in schedule)

Picture Books (available online but consider purchasing/borrowing any of particular interest to you)

Unit One

- Selected Shell Silverstein Poems Canvas PDF
- *The Cat in the Hat* by Dr. Seuss [PDF link](#) [read-along video](#)

Unit Two

- *Not So Different* by Shane Burcaw [read-along video](#)
- *Why Johnny Doesn't Flap* by Clay & Gail Morton [read-along video](#)
- *Unraveling Rose* by Brian Wray [read-along video](#)
- *And Tango Makes Three* by Richardson & Parnell [read-along video](#)
- *Jacob's New Dress* by Sarah & Ian Hoffman [Story Time w/ Drag Queens](#)
- *I Am Jazz* by Jessica Herthel & Jazz Jennings [Jazz's author reading](#)
- *The Snowy Day* by Ezra Jack Keats [official read-along video](#)
- *The Proudest Blue* by Ibtihaj Muhammad [read-along video](#)
- *Nursery Tales Around the World* by Judy Sierra excerpts Canvas PDF
- *The Arrival* by Shaun Tan [PDF link](#) [flip-through video](#) (3:00-13:15)
 - ▲ NOTE: Wordless text; physical copy recommended
- *We Are Water Protectors* by Carole Lindstrom [read-along video](#)
- *A Stone Sat Still* by Brandon Wenzel [PDF link](#) [read-along video](#)
- *I'm Not a Plastic Bag* by Rachel Hope Allison excerpts Canvas PDF

Unit Three

- *Our Subway Baby* by Peter Mercurio & Leo Espinosa [read-along video](#)
 - ▲ "On the Way to Dinner" ep. of *This is Love* Podcast Podcast apps
- *The True Story of the Three Little Pigs* by Jon Scieszka [episode #33 link](#)
- *Things About Me* by Jenny Slate & Dean Flescher-Camp [read-along video](#)
 - ▲ "Marcel the Shell with Shoes On" YouTube video [read-along video](#)
- *The Giving Tree* by Shel Silverstein [video link](#)
- *The Paper Bag Princess* by Robert Munsch [PDF link](#) [read-along video](#)
- *The Girl who Thought in Pictures* by Julia Finley Mosca [read-along video](#)
 - ▲ Temple Grandin: "The World Needs All Kinds of Minds" [TED Talk link](#)

Unit Four

- *Brave Molly* by Brooke Boynton-Hughes Canvas PDF
 - ▲ NOTE: Wordless text; physical copy recommended
- The WorryWoo Monsters series by Andi Green [website](#) [YouTube channel](#)
- *You've Got Dragons* by Kathryn Cave & Nick Maland [read-along video](#)
- *Where the Wild Things Are* by Maurice Sendak [read-along video](#)
- *Struwwelpeter* by Heinrich Hoffman [PDF link](#) [eBook link](#)
- *Goodnight Moon* by Margaret Wise Brown [PDF link](#) [read-along video](#)
 - ▲ Parody: *Goodnight Goon* by Michael Rex [read-along video](#)
- *The Very Hungry Caterpillar* by Eric Carle [PDF link](#) [read-along video](#)
 - ▲ Parody: *The Very Thirsty Vampire* by Teitelbaum [read-along video](#)
 - ▲ Parody: *The Very Hungry Zombie* by Tietelbaum [read-along video](#)
- *Pat the Bunny* by Dorothy Kunhardt [read-along video](#)
 - ▲ Parody: *Pat the Beastie* by Henrik Drescher [flip-through video](#)
 - ▲ NOTE: Touch & feel books; physical copies recommended
- *Go the F**k to Sleep* by Adam Mansbach [Samuel L. Jackson's reading](#)

Assignments

Collaborative Class Notes (two x 25pts each = 50pts)

Twice this semester, you (and whoever else signs up for that day) will be responsible for taking notes over that class meeting to share with everyone. Your notes will help synthesize and recap the information we discuss that day, make the class more accessible, demonstrate diverse methods of notetaking, and provide notes to anyone who may need to miss class that day. Please submit your notes to the appropriate assignment portal **due by midnight two days after** your selected class period; for example, if you are taking notes on a Wednesday, your deadline is that Friday by midnight. I will then copy and share your notes with the rest of the class anonymously. There is also the opportunity to earn **up to twenty points of extra credit** by submitting one or two additional days of class notes for **10pts each**.

Journal (twelve x 10pts each – two lowest scores = 100pts total)

Journaling is an important method of reflecting on one's experiences, digesting new information, and envisioning the future; in this course, you will maintain a weekly journal in which you will reflect on that week's readings and discussions in whatever format makes the most sense for you. This can be a digital or physical journal, and your entries can take a variety of forms: freewriting, doodling, word mapping, question asking/answering, dreaming, characterizing, charting/graphing, keyword musing, reminiscing, etc. This is your space, so feel free to redact sections before submitting if there's anything you'd rather I not see.

These journals are due by midnight on the Friday of each week (indicated as journal checks, or JCs, in the schedule below). To submit, you will need to either copy & paste text or upload file(s) (Word/PDF/pictures/scans/etc.) of your journal entries to Canvas. There are twelve opportunities to submit JCs throughout the semester, but **you only need to submit ten** because I will drop the lowest two scores. This gives you a bit of flexibility if there are any weeks when you either forget or would prefer not to share your journaling for personal reasons.

Micro Response Papers & Presentations (500-word minimum/5min; 2 x 100pts each = 200pts total)

Over the course of the semester, you will write two short response papers, each focusing on a different course text and accompanied by a short presentation. You will have the opportunity to choose what days/texts you would prefer at the beginning of the semester. For each, you will write a micro response paper based on the assigned reading for that day; you must anchor your argument in the assigned text (or portion of the text) we are reading for that day, but beyond that, you can choose a variety of different approaches for your papers, including:

- Choose an important, interesting, or intriguing quote from that section of the text and perform a close reading of it; questions to consider may include: Where does it fall in the narrative? What character's perspective does this quote reflect? What key words do you notice? How do those words connect with the rest of the text and/or the topic of neurodiversity?
- Analyze a single character and their character development.
- Identify what you see as the most important scene and analyze the interaction; questions to consider may include: What is literally happening? What seems to be going on below the surface? Why is this interaction significant to the character(s) and the narrative? What power dynamics are at play?
- Connect something from this portion of the text to another text we have read this semester. What is the connection you see here? Why is it significant? How does this connection help us see further below the surface within this text?
- For picture books, you may choose to write your paper about something interesting you notice about the art style, use of space, color, connection between words and images, etc.

You will submit your paper before midnight the day before your selected class. Then, in class, you will have approx. **five minutes to present** your paper; this presentation should include your **thesis statement** and a **brief summary** of main points, then end with a **discussion question** you'd like us to consider during our conversation that day.

FINAL: Academic Paper OR Creative Project (300pts; 30% of final grade)

➤ *Option #1: Academic Paper (1000-word minimum)*

If you choose to write a final paper, you will construct an in-depth exploration of an issue and/or text(s) relating to your own interests with the texts we have explored together this semester. There is a fair amount of flexibility with this paper, but the basic requirements are that it engage in a scholarly discussion about your argument with peer-reviewed sources that you'll find for the annotated bibliography prep assignment, that it present a unique argument regarding your chosen text(s), and that it meet the 1000-word minimum length requirement.

We will discuss this assignment in more depth prior to your proposal prep assignment, but be sure to make note of the texts, concepts, and questions that stand out to you throughout the semester. Your paper could take the form of:

- ▲ an analysis of a single text and how it engages with course themes;
- ▲ a theory-based argument (i.e., reader-response, feminist, post-colonial, psychological, cultural poetics, etc.);
- ▲ an examination of how a collection of texts seek to address a single issue you notice they have in common;
- ▲ an analysis of a medium or genre of picture books and how that medium/genre presents narratives;
- ▲ a creative nonfiction essay that combines research and personal experience to explore one of these issues;
- ▲ a pedagogical essay on how or why to teach a particular text (including any other picture books we did not read together);
- ▲ a syllabus proposal in which you design a course or individual unit on picture books, including a course description and a proposal essay in which you discuss your approach to designing the class and the pedagogical approaches you would use;
- ▲ or any other argument that you'd like to make based on what you've learned and read in this class.

➤ *Option #2: Picture Book Creative Project*

This option asks you to create a picture book of your own. There are **three main approaches** you may want to take toward this project: adding diversity that is personally significant to you into a classic fairy tale, retelling an experience (based on memory and/or interviews) through creative nonfiction, or re-presenting a story not currently in picture book form as a picture book. As with all creative projects in this class, you will not be graded on your artistic ability, but rather your creative approach to the project and how well you meet the assignment prompt. After completing your book, you will also write a brief (~2pg) **reflection** on your creative process and the experience of crafting a picture book.

Some considerations with this project include:

- ▲ whether to diversify a fairy tale, retell a nonfiction story, or re-present a non-pictorial story for your narrative;
- ▲ whether to bind your own hand-made book, buy a blank book to fill, or create a digital book;
- ▲ whether to hand-draw, paint, photograph, collage, clip-art, or use another approach to your images;
- ▲ whether to hand-letter, stencil, or use digital fonts for your text (unless you go the wordless route); and

NOTE: You may choose to do this project with a **partner** as a writer and illustrator pair. If this is the route you choose, make sure to meet with me early so we can discuss how to approach division of labor and expectations. You will also need to add about one page to your reflection in which you discuss the collaborative process.

Final Paper/Project Preparation Assignments (two x 50pts each = 100pts total)

To prepare for your final paper, you will complete four preparation assignments: a proposal, an annotated bibliography, a rough draft, and a peer review memo. These assignments will help you build toward your final paper and will require you to brainstorm, practice literary research, and provide feedback for a peer (and receive feedback in return).

➤ *Prep #1: Final Paper/Project Proposal (1-2pgs; 50pts)*

In one to two pages, outline the **basic idea** of what you'd like to do for your final project. This can be relatively informal in tone but should still take the form of an academic essay; no citations necessary, but be sure to point

out any specific texts that you find relevant to your idea or that are inspiring your creative project. For the **paper option**, summarize what you know so far about the topic, what you hope to learn by writing the paper, and what you still need to find out to move forward.

For the **creative project option**, summarize the story you'd like to tell, what you still need to determine about the story, what medium/media you may use for the artwork, and a plan for your artistic process. Those seeking to do the creative project with a **partner** must still write two separate proposals and make sure to also address your specific role/responsibilities.

➤ *Prep #2: Final Paper/Project Annotated Bibliography (2-3pgs; 50pts)*

For the **paper option**, using the library databases, find 3-5 **scholarly, peer-reviewed** sources related to your topic and compile them into an annotated bibliography. Each entry should at minimum include the source's MLA citation, a brief summary of its argument, and an analysis of how you intend to use it in your paper.

For the **creative project option**, find 2-3 scholarly, peer reviewed sources on your topic and 2-3 picture books that you are using as inspiration for your project. The scholarly entries should follow the instructions above; the picture books should include a summary of their textual and visual components and an analysis of how you are drawing inspiration from this book for your project. Those seeking to do the creative project with a **partner** must still write two separate annotated bibliographies, each focusing on sources relevant to your specific role/responsibilities.

There is no specific length requirement for each entry since some sources will undoubtedly be more useful/interesting than others, but you should end up with at least **two pages** of annotations.

Attendance/Participation (100pts)

At the end of the semester, your attendance and participation in class will factor into your final grade. See the Attendance and Participation section of the syllabus for more information on the expectations in this department.

In-Class Activities (150pts)

Throughout the semester, we will have a variety of opportunities to engage with course content that will fit under this category: freewrites, reading quizzes, creative exercises, etc.

Point Break-Down Summary			
<i>Assignment Type</i>	<i>Quantity</i>	<i>Points</i>	<i>%*</i>
Collaborative Class Notes	Two x 25pts each	50	5%
Journal Entries	Ten x 10pts each	100	10%
Micro-Response Papers & Presentations	Two x 100pts each	200	20%
Final Paper OR Project	One x 300pts	300	30%
Final Prep Assignments (proposal, ann. bib.)	Two x 50pts each	100	10%
Attendance/Participation	One holistic score	100	10%
In-Class Activities	TBD throughout semester	150	15%
<i>Total</i>		<i>1000</i>	<i>100%</i>

**All assignment categories are weighted equally.*

Assessment Policies

Grading, Feedback, & Course Credit Policies

Although letter grades are rarely a comprehensive measure of a student's efforts or progress in their learning, I recognize the importance of them for students to keep track of "where they're at" and "how they're doing" in their

coursework. More important than the letter grades and point values, though, is the feedback you will receive on your written work in this class. I will provide you with constructive feedback on your assignments that are intended not only to help you understand the grade you received, but also to help you improve on future assignments and grow as a critical reader and writer. You will receive this feedback through Canvas, and I encourage you to read it carefully and talk to me about anything you don't understand; I will show you how to access my comments after I've graded the first major assignment.

While the turnaround time for grades for each assignment will vary slightly based on their length and complexity, I will usually get you feedback within a couple days for minor assignments, and within about a week for major assignments. If there is a significant deviation from this timeline, I will let you know in advance so you know when to expect feedback!

This course follows the standard grade scale for UF, as presented below; because the course's point total for the semester is 1000, you can easily find the percent "weight" of each assignment by moving the decimal over one to the left (e.g., 200pts = 20%; 30pts = 3%); all assignment categories are weighted equally, so no assignment's points are worth more than another. Let me know if you have any questions about the grading policies for this course or if you have specific queries about a grade you earn on any given assignment.

Grading Scale

<i>Letter</i>	<i>A</i>	<i>A-</i>	<i>B+</i>	<i>B</i>	<i>B-</i>	<i>C+</i>	<i>C</i>	<i>C-</i>	<i>D+</i>	<i>D</i>	<i>D-</i>	<i>E</i>
<i>GPA</i>	4.00	3.67	3.33	3.00	2.67	2.33	2.00	1.67	1.33	1.00	0.67	0.00
<i>Percent</i>	93-100	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	0-59
<i>Points</i>	930-1000	900-929	870-899	830-869	800-829	770-799	730-769	700-729	670-699	630-669	600-629	0-599

For the major writing assignments in this course (the three close-reading papers and the three essays), here is a general guideline for understanding the meaning of each letter grade:

- **A:** Exceeds expectations in nearly all categories; offers a thoughtful, unique perspective on the text; contains sufficient textual evidence with insightful explication of all quotes; contains few (if any) mechanical errors.
- **B:** Meets expectations in nearly all categories of assessment; offers a decently creative perspective on the text; contains adequate textual evidence, although there may be either a bit too much or too little and/or the explication could use some work; contains a handful of mechanical errors.
- **C:** Meets most expectations for assessment but falls short of several; offers a surface-level reading of the text; contains either very little or far too much textual evidence with little to no explication; contains frequent mechanical errors, suggesting a lack of proofreading.
- **D:** Meets few (if any) expectations; offers no real substantive reading of the text; either offers zero textual evidence or contains more quoted text than original writing; mechanical errors significantly impede readability.
- **E:** Does not address the assignment requirements at all; automatic grade for plagiarism.
- A letter grade modified with a plus or minus indicates that the work is either on the high or low end of that letter grade's expectations, respectively.

You will receive further guidance on the expectations for individual assignments when we discuss them in class (see course schedule below for when each major assignment gets introduced in the "topic" column).

University Grade-Related Policies

- **Departmental Policy on Completion:** You must complete all assignments to receive credit for this course.
- **UF Grading Policies:** <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
- **Grade Appeals:** In 3000- and 4000-level courses, students may appeal a final grade by filling out a form available from Dr. Kenneth Kidd, the department's Associate Chair and Undergraduate Coordinator, at kbkidd@ufl.edu. Grade appeals may result in a higher, unchanged, or lower final grade.

Schedule

Unit One: Introduction to Picture Books

Wk	Date	In Class	Reading to Complete for Today	Assignment Due
1	{W} Jan. 5	Intro; Sendak	Read through syllabus before class	Sign up for conf.
	{F} Jan. 7	<i>No readings/class; meet with Kathryn for individual conferences</i>		None
2	{M} Jan. 10	Pictures	<i>Picture This: How Pictures Work</i> by Bang	None
	{W} Jan. 12	Picture books	"Ch. 12: Picture Books" by N&R (pp. 274-301)	None
	{F} Jan. 14	Intro to lit theory	"Reading in the Context..." by N&R (pp. 218-219); intro to LPA9 (pp. 1267-1268); The Cat in the Hat by Dr. Seuss	JC#1; Sign up for presentations

Unit Two: Representing Diversity: #WeNeedDiverseBooks

Wk	Date	In Class	Reading to Complete for Today	Assignment Due
3	{M} Jan. 17	<i>No readings/class due to university holiday.</i>		None
	{W} Jan. 19	CDS intro	"Critical Disability Studies" on OWL ; "10 Principles" by Sins Invalid ; <i>Not So Different</i> by Burcaw	None
	{F} Jan. 21	CDS cont'd	<i>Why Johnny Doesn't Flap</i> by Morton; <i>Unravelling Rose</i> by Wray	JC#2
4	{M} Jan. 24	Intro to sexuality & queer theory	"Ch. 11: Genders and Sexualities" by H&T excerpts (pp. 384-392 & 405-413); "Queer Theory" in LPA9 (p. 1270); <i>And Tango Makes Three</i> by Richardson	None
	{W} Jan. 26	Queer texts	<i>Jacob's New Dress</i> by Hoffman	None
	{F} Jan. 28	Queer texts	<i>I Am Jazz</i> by Herthel & Jennings	JC#3
5	{M} Jan. 31	Intro to race + ethnicity	"Multiculturalism" by N&R (pp. 168-177); "Critical Race Theory on OWL" ; <i>The Snowy Day</i> by Keats	None
	{W} Feb. 2	Race cont'd	<i>The Proudest Blue</i> by Muhammad	None
	{F} Feb. 4	Racist texts	Baldwin visit: banned, racist, & problematic books	JC#4;
6	{M} Feb. 7	Postco crit. intro	"Ch. 10: Postcolonialism" by Bressler (pp. 197-209) & "Post-Colonial Criticism" on OWL ; <i>Nursery Tales Around the World</i> by Sierra excerpts	None
	{W} Feb. 9	Postco texts	The Arrival by Tan	None
	{F} Feb. 11	Postco texts	<i>We Are Water Protectors</i> by Lindstrom	JC#5
7	{M} Feb. 14	Intro to Ecocriticism	"Ch. 13: Ecocriticism" by Bressler (pp. 230-238) and "Ecocriticism" on OWL ; <i>Water Protectors</i> cont'd	None
	{W} Feb. 16	Eco cont'd	A Stone Sat Still by Wenzel	None
	{F} Feb. 18	Eco cont'd	<i>I'm Not a Plastic Bag</i> by Allison excerpts	JC#6

Unit Three: Re-presenting Narratives: Nonfiction, Adaptations, and Flipping the Script

Wk	Date	In Class	Reading to Complete for Today	Assignment Due
8	{M} Feb. 21	Reader-response theories intro	"Reader-Response Theories" by N&R (pp. 219-222) & in LPA9 (pp. 1275-1276); <i>Our Subway Baby</i> by Mercurio; "On the Way to Dinner" episode of This is Love podcast	None
	{W} Feb. 23	RR cont'd	The True Story of the Three Little Pigs by Scieszka	None
	{F} Feb. 25	RR cont'd	<i>Things About Me</i> by Slate & Flescher-Camp; "Marcel the Shell with Shoes On" YouTube video	JC#7
9	{M} Feb. 28	Feminist & gender criticism intro	"Feminist and Gender Criticism" in LPA9 (p. 1269); "Surfacing Assumptions..." by N&R (pp. 157-160); The Giving Tree by Silverstein	None
	{W} Mar. 2	FGC cont'd	<i>The Paper Bag Princess</i> by Munsch	None
	{F} Mar. 4	FGC cont'd & final project	<i>The Girl who Thought in Pictures</i> by Mosca; Temple Grandin TED talk ; "Life Writing" by H&T (pp. 278-283)	JC#8
10	Mar. 5-13	No readings/class due to university holiday (Spring Break).		None
11	{M} Mar. 14	Alice intro	"Reading Critically: Alice..." by H&T (pp. 74-78); <i>Alice's Adventures in Wonderland</i> by Carroll	None
	{W} Mar. 16	Alice + Marxist crit.	<i>Alice's Adventures</i> cont'd; "Marxist Criticism" on OWL & in LPA9 (pp. 1270-1271)	None
	{F} Mar. 18	Alice versions	Baldwin visit: collection of <i>Alice</i> books	JC#9

Unit Four: Representational Beings: Monstrous Picture Books

Wk	Date	In Class	Reading to Complete for Today	Assignment Due
12	{M} Mar. 21	Monster theory intro	"Monster Culture (Seven Theses)" by Cohen ; <i>Brave Molly</i> by Boynton-Hughes	None
	{W} Mar. 23	MT cont'd	The WorryWoo Monsters series by Green	None
	{F} Mar. 25	MT cont'd	<i>You've Got Dragons</i> by Cave & Maland	JC#10
13	{M} Mar. 28	Cultural studies intro	"Cultural Studies" by N&R (pp. 243-246) & in LPA9 (pp. 1271-1272); Where the Wild Things Are by Sendak	Sign up for conf.
	{W} Mar. 30	CS cont'd	Struwwelpeter by Hoffman (choose three excerpts)	None
	{F} Apr. 1	No readings/class; meet with Kathryn for individual conferences to discuss your final paper proposal.		JC#10; Proposal (at time of conf.)
14	{M} Apr. 4	Intro to Psych. crit.	"Psychoanalytic Theories" by N&R (pp. 223-228) & in LPA9 (pp. 1274-1275); start watching <i>The Babadook</i>	None
	{W} Apr. 6	<i>Babadook</i>	<i>The Babadook</i> (cont'd)	None
	{F} Apr. 8	<i>Babadook</i>	<i>The Babadook</i> (cont'd)	JC#11; Ann. Bib.
15	{M} Apr. 11	Formalist crit. intro	"Formalism and New Criticism" in LPA9 (p. 1268) & on OWL ; <i>Goodnight Moon</i> by Brown; <i>Goodnight Goon</i> by Rex	None
	{W} Apr. 13	Form. cont'd	The Very Hungry Caterpillar by Carle ; <i>The Very Thirsty Vampire</i> & <i>The Very Hungry Zombie</i> (both by Tietelbaum)	None
	{F} Apr. 15	Form. cont'd	<i>Pat the Bunny</i> by Kunhardt; <i>Pat the Beastie</i> by Drescher	JC#12

Unit Five: Course Conclusion

Wk	Date	In Class	Reading to Complete for Today	Assignment Due
16	{M} Apr. 18	Form. cont'd	<i>Go the F*ck to Sleep</i> by Mansbach	None
	{W} Apr. 20	<i>Class cancelled to allow for conf. as needed & work on final paper.</i>		None
	{F} Apr. 22	<i>No class/readings due to university holiday (Reading Day).</i>		None
17	{M} Apr. 25	<i>No class/readings due to Finals Week.</i>		Final Project
	{W} Apr. 27	<i>No class/readings due to Finals Week.</i>		None

➤ *This schedule and the contents of this syllabus are subject to change; we will discuss any significant alterations in a class meeting, but check our Canvas page daily for potential updates.* ⬅

Course Policies

Deadlines & Mode of Submission

All assignments, discussion boards, papers, and essays are due to the corresponding submission portal on Canvas by midnight (11:59pm) on the date listed on the course schedule (see above). I do accept late submissions, although there is a penalty of one letter grade per day late; for example, turning in a 100pt assignment one day late would incur a -10pt penalty to whatever grade it would have received, whereas a 10pt assignment two days late would be deducted two points from its score. Please submit all documents in the form of Microsoft Word (doc/docx) files or raw text files (rtf) because Canvas isn't a huge fan of other document types (e.g., Pages).

Although I would encourage you to try to stick to all assigned deadlines because they are designed to keep you on track and prevent work from piling up, I do understand that sometimes life throws you a curveball and it ends up being impossible to do your best work due to those circumstances. For this reason, I allow each of you **one no-questions-asked extension of 48hrs** on any assignment, no questions asked; the only requirement I have is that you let me know before the deadline that you would like to use your extension on that particular assignment. For instance, if an essay is due by midnight that Friday, you would just need to email me before 11:59pm that night notifying me that you're using your extension on that assignment; if you do that, your new deadline would be that Sunday by 11:59pm. Do not wait until after a deadline has passed to request an extension. If you have any questions about this policy, feel free to ask!

Attendance & Participation

Attendance is mandatory, and active participation is even more important in order to get the most out of this course due to our unusual circumstances. Make sure to: arrive to class on time, be present for the full class time (besides restroom breaks), participate in conversation regularly; practice active listening; and adhere to behavior expectations.

That being said, you may miss up to one week of class meetings with no penalty to your grade; since we meet three times a week, that means you only have three unexcused absences for the semester. However, I strongly encourage you to only use these in an emergency—[attendance is one of the strongest indicators of student success](#). Absence is not an excuse for incomplete assignments; your work will still be due to Canvas on the specified deadline. **A student missing two weeks of class meetings will receive an automatic failure.**

Behavior Expectations

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate **respect** for ideas that may differ from your own. Disrespectful behavior

will result in dismissal, and accordingly absence, from the class. For ODBs, keep in mind that behavior expectations for online interactions, often known as “**netiquette**” within online learning, will be essential to ensuring a positive, productive learning environment. Also please note that **texting** during class is prohibited and will count against your attendance and participation grade.

Plagiarism

Plagiarism is a serious violation of the Student Honor Code, which prohibits plagiarism and defines it as follows:

Plagiarism: A student shall not represent as the student’s own work all or any portion of the work of another.

Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

Keep in mind that plagiarism can also include submitting your own previous work from another class as new work for a current course unless you have received explicit permission from the instructor to include such prior writing in a new assignment. It is also possible to plagiarize without copying any words directly from someone else’s work: if you mimic someone else’s argument or just change words out for synonyms, you are still plagiarizing their ideas even if you are using your own words. Whenever paraphrasing someone else’s ideas, make sure to include a citation so you are clearly distinguishing between your ideas and those of other writers.

In addition to the section on plagiarism, UF students are responsible for reading, understanding, and abiding by the entire Student Honor Code: sccr.dso.ufl.edu/students/student-conduct-code/.

➤ *Pro Tip:* Never copy & paste something from the Internet without providing the exact location from which it came. ◀

Other Course Policies

- **Paper maintenance responsibilities:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
- **UF’s policy on Sexual Harassment:** The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>
- **Policy on environmental sustainability:** Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County Friends of the Library annual book sale.)
- **Course evaluations:** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://evaluations.ufl.edu/evals/Default.aspx>
- **Accommodations:** Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give your instructor early in the semester.

Campus, University, & Online Resources

Writing Assistance

I strongly encourage you to take advantage of the free services offered through the University Writing Studio! Tutors are available to work with you by appointment at any stage of your process, from brainstorming to final revisions. When working on written work for this class (or any other, for that matter), consider seeking assistance from the [University Writing Studio](#) and online resources like the [Purdue OWL website](#).

Students in Distress

For guidance during distressing situations, especially right now during the pandemic, please contact U Matter We Care or the Dean of Students Office. They can help students navigate resources and academic procedures for personal, medical, and academic issues. Please refer to the following list of resources available to you on campus and remotely:

- *U Matter We Care*: <http://umatter.ufl.edu>, umatter@ufl.edu, (352) 294-2273 (CARE)
- *Dean of Students*: dso.ufl.edu/, 202 Peabody Hall, (352) 392-1261
- *Counseling and Wellness Center*: counseling.ufl.edu/, 3190 Radio Road, (352) 392-1575
- *Field and Fork Pantry*: fieldandfork.ufl.edu/, located near McCarty B, (352) 294-2208
- *Student Health Care Center*: shcc.ufl.edu/, multiple locations, (352) 392-1161

Counseling and Wellness Center (CWC)

The CWC believes that the college years are a time for change, growth, inquiry, and development. They strive to help students learn the skills to cope with the stresses of change and growth so they are better able to learn and thrive after their time as a student is over. Their services include short-term counseling, group, and couples' therapy as well as consultation, crisis services, outreach, referrals, self-care, and more.

If you feel like these services could benefit you, consider contacting them at (352) 392-1575 or on their website to set up an appointment: <https://counseling.ufl.edu/services/>. They also offer crisis support for those in need of immediate assistance: <https://counseling.ufl.edu/services/crisis/>.

Other Mental Health Resources

National Resources

- Any emergency, including mental health: 911
- National Suicide Prevention Hotline: 1-800-273-8255
- Spanish-Language National Suicide Hotline: 888-628-9454
- Deaf or Hard of Hearing National Suicide Hotline: 800-799-4889
- Asian LifeNet 24hr Hotline (offering Cantonese, Mandarin, Japanese, Korean, Fujianese): 1-877-990-8585
- LGBTQ+ Hotline: Call 866-488-7386 or text 202-304-1200
- Crisis Text Line (24/7): text HOME to 741741

Local Resources

- Alachua County Crisis Center: 352-264-6789
- Counseling and Wellness Center (CWC): 352-392-1575 (NOTE: You can call the CWC or walk into the CWC office WITHOUT an appointment if you experience a mental health crisis.)

Further Information

- Urgent Services at the CWC: <https://counseling.ufl.edu/services/crisis/>
- Trevor Project (LGBTQ+ support): <https://www.thetrevorproject.org>
- Suicide Warning Signs: <https://www.sprc.org/about-suicide/warning-signs>

Covid-19 Resources & Help

General Updates:

- University of Florida Health Updates: <http://www.ufl.edu/health-updates/>
- Center for Disease Control: <https://www.cdc.gov/coronavirus/2019-ncov/index.html>

Financial Assistance:

- City of Gainesville Cares: <https://www.cityofgainesville.org/GNVCares.aspx>
- Aid-a-Gator: <https://www.sfa.ufl.edu/aidagator/>
- Needy Meds One-Stop COVID-19 Resource Center: <https://www.needymeds.org>
- HealthWell Fund for COVID-19 Ancillary Costs: <https://www.healthwellfoundation.org/fund/covid-19-fund>

Mental Health Amidst a Pandemic:

- National Alliance on Mental Illness COVID-19 Guide: <https://www.nami.org/covid-19-guide>
- Anxiety & Depression Association of America Coronavirus Anxiety – Helpful Tips & Resources: <https://adaa.org/finding-help/coronavirus-anxiety-helpful-resources>
- American Psychological Association Guide to Finding Local Mental Health Resources during the COVID-19 Crisis: <https://www.apa.org/topics/covid-19/local-mental-health>

Masks/Personal Protective Equipment (PPE):

- Request free Floridian-made masks here (one of many groups offering these; search Facebook for free mask groups in your area on Facebook): <https://docs.google.com/forms/d/e/1FAIpQLScLeVF8knynQK01it2XzfoJHTU3R7KajVLo6NbA4ttaXwIY6A/viewform>
- Center for Disease Control DIY cloth face coverings guide: <https://www.cdc.gov/coronavirus/2019-ncov/prevent-getting-sick/diy-cloth-face-coverings.html>
- Surgeon General explains how to make a face mask: <https://www.youtube.com/watch?v=tPx1yqvJgf4>