Term Information

Effective Term  
Summer 2014

General Information

Course Bulletin Listing/Subject Area  
Education: Teaching & Learning

Fiscal Unit/Academic Org  
School of Teaching & Learning - D1275

College/Academic Group  
Education & Human Ecology

Level/Career  
Graduate, Undergraduate

Course Number/Catalog  
5992

Course Title  
Special Topics in Education

Transcript Abbreviation  
Topics in Ed

Course Description  
Special topics focused on education.

Semester Credit Hours/Units  
Variable: Min 1 Max 3

Offering Information

Length Of Course  
14 Week, 7 Week, 12 Week (May + Summer)

Flexibly Scheduled Course  
Sometimes

Does any section of this course have a distance education component?  
Yes

Is any section of the course offered  
100% at a distance
Greater or equal to 50% at a distance
Less than 50% at a distance

Grading Basis  
Letter Grade

Repeatable  
Yes

Allow Multiple Enrollments in Term  
Yes

Max Credit Hours/Units Allowed  
12

Max Completions Allowed  
4

Course Components  
Seminar

Grade Roster Component  
Seminar

Credit Available by Exam  
No

Admission Condition Course  
No

Off Campus  
Never

Campus of Offering  
Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites  

Exclusions  

Cross-Listings

Cross-Listings  

Subject/CIP Code

Subject/CIP Code  
13.0101

Subsidy Level  
Doctoral Course
Intended Rank

Junior, Senior, Masters, Doctoral

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

• To be determined by course topic

Content Topic List

• To be determined by course topic

Attachments

• OSUDisneyFairyTaleSyllFall2014.doc
  (Syllabus. Owner: Mercerhill, Jessica Leigh)

• OSUMurderOnlineCourseSummer2014.doc
  (Syllabus. Owner: Mercerhill, Jessica Leigh)

• OSUGraphicNovelsSyllSpring2015.doc
  (Syllabus. Owner: Mercerhill, Jessica Leigh)

Comments

Workflow Information

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<th>Date/Time</th>
<th>Step</th>
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<td>Submitted</td>
<td>Mercerhill, Jessica Leigh</td>
<td>12/08/2013 01:25 PM</td>
<td>Submitted for Approval</td>
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<td>Approved</td>
<td>Clark, Caroline Taylor</td>
<td>12/09/2013 06:03 AM</td>
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<td>Pending Approval</td>
<td>Achterberg, Cheryl L. Warnick, Bryan R. Odum, Sarah A. Zircher, Andrew Paul</td>
<td>12/09/2013 06:03 AM</td>
<td>College Approval</td>
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Walt Disney, the Fairy Tale Tradition, and American Childhood

While the adaptation of fairy tales onto film has had a powerful and irreversible impact on children’s literature, arguably no entity has been more influential than Walt Disney. A full-length animated adaptation of a classic fairy tale was the first movie that Disney released—Snow White and the Seven Dwarfs in 1937—and this genre remains the company’s signature in many ways.

Accordingly, in this course, we will examine some of the most critically acclaimed and commercially successful Disney films, and we will also read and discuss the print versions of the fairy tales on which they are based. During this process, we will see how Walt Disney—the individual, the company, and the cultural institution—changed not simply the fairy tale tradition but also the experience of American childhood.

Course Objectives:
1. Students will investigate a wide range of classic fairy tales and the feature-length animated films made about them by the Walt Disney Company
2. Students will analyze the various literary, visual and aesthetic components of these narratives
3. Students will develop an understanding of the artistic, cultural and narratological interaction that occurs among and between these printed and visual texts.
4. Students will examine and interpret a wide range of critical perspectives about both these fairy tales and their accompanying cinematic adaptations
5. Students will become aware of the history and values of literature for children by analyzing literary elements in multiple formats.
6. Students will develop their analytical writing skills, working on elements such as close textual reading, expository analysis, developing a sustained argument, mapping a progression of their ideas, incorporating an effective organizational plan and drawing on outside research.

Required Books [alphabetical by author]:

Disney Movies that You Will Need to Watch [listed in the order that we will discuss them]:
Snow White and the Seven Dwarfs (1937)
Cinderella (1950)
Sleeping Beauty (1959)
The Little Mermaid (1989)
Beauty and the Beast (1991)
The Princess and the Frog (2009)
Frozen (2013)
Recommended Books for Future Reading and Research [alphabetical by author]:

Course Requirements:
- Completed readings
- Completed assignments
- Compliance with all course policies, practices, and protocols

Assignments:
- Supplemental Text (25% of grade for the course)
  1. 5 – 7 page typed essay
  2. 15 – 20 minute oral presentation
- Final Research Project Assignment (55% of grade of the course)
  1. 12 – 15 page typed essay [75% of grade for this project]
  2. 15 – 20 minute oral presentation [25% of grade for project]
- Weekly Discussion Questions (10% of grade for the course)
  - each week, please bring in 3 typed discussion questions
    - NOTE: you do NOT need to bring in discussion questions the week that you present on your Supplemental Text

Protocol for Movie Screenings:
- Given the widespread popularity of Disney products, it is likely that you will have already seen some—or even all—of the films that we will be discussing. It is expected that you will re-watch these movies. Not only will you discover new details in the films upon re-screening, but you will also have new insights about them in light of the assigned readings and/or previous class discussions.
- All of the films that we will be examining are widely available via venues like Netflix, DVD sale, interlibrary loan, or rental via a public library or video store. You need not purchase any of these
movies, but it is your responsibility to plan ahead to secure a viewing copy. Being unable to locate the film in time does not excuse you from participating in class discussion for that week. To that end, our viewing schedule is clearly mapped out in the course calendar.

**Attendance Policy:**
- Attendance is mandatory and will be taken at the start of each session. Please be present at every class meeting. We cover important information from the moment that class begins until the minute that it ends. If you come late, leave early, or are absent for the entire period, I guarantee that you will miss out on essential course material. There is simply no substitute for being here.
- You are permitted one unexcused absence without penalty. Each further absence results in the loss of one-third of a letter grade from your final mark for the course (so, for example, an A becomes an A-, a B+ becomes a B). The rationale for this policy is that you have missed too much content to be able to say honestly that you have “taken” the full course. This is especially true since our class only meets once per week.
- Excused Absences: Excused absences require official documentation and include situations like verifiable confining illness, a documented family death, subpoenas, jury duty, military service, and participation in a scheduled activity of an official University organization. Excused absences will not affect your grade provided that sufficient documentation is submitted for an acceptable event and that a make-up assignment is completed. Ask for details regarding the makeup assignment as soon as possible.
- Lateness: Three incidents of tardiness, whether coming in late or leaving class early starting at 5 minutes, equals one absence.
- If you encounter a serious family or personal emergency that interferes with your ability to attend class, please contact the Office of Student Life, which is located 3034 Ohio Union 1739 N. High St. Columbus, OH 43210. Phone: (614) 292-9334. Email: questions@studentlife.osu.edu. Staff members in this office can assist you in a number of ways, including setting up appointments with a counselor, contacting your professors, and/or providing you with advice regarding whether you should carry on with your classes.

**Participation:**
Students are expected to engage in lively, meaningful conversation both with me and with their classmates about the course material throughout the semester. Class participation will most commonly take the form of traditional in-class discussions about the assigned texts, but it may also occur via group activities, short in-class writing assignments and brief oral presentations. By whatever means, class participation must be respectful and display common courtesy. If you are shy in group settings or become more introverted around unfamiliar people, this may be an area where you will need to challenge yourself to operate outside of your comfort zone.

**Cell Phones and Laptops**
Please turn off both your laptop and cellular phone and put them away at the start of each class. These items are simply too great of a distraction—both to you and to the students around you—to be out or in use during class. Please take class notes with a pen/pencil and paper. If I or my Graduate Assistant sees you texting during class—or if your cell phone rings and interrupts our class session—you will be marked absent for that day. If you have a personal emergency that necessitates your cell phone remaining on (but on silent/vibrate mode) during our meeting session, please see me before class begins. Likewise, if you have a documented disability that permits you to use a laptop during class as part of your academic accommodations, please let me know.

**Book and Reading Policy**
Please have read the entire text prior to the day that we are scheduled to discuss it in class. You are expected to bring your copy of the text with you to class the day that we will be discussing it, as we will be referencing specific passages from the book. Also, the Artist’s Statement that you will compose as part of Assignment #3 will ask you to make connections back to readings we have examined throughout the semester. So whether you
buy your books from the bookstore, rent them electronically, or borrow them from a library, please be sure that they are accessible to you for the duration of the semester.

**Special Needs:**
Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292 3307, TDD 292-0901; [http://www.ods.ohio-state.edu/](http://www.ods.ohio-state.edu/)

**Statement on Diversity:**
The College of Education and Human Ecology affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

**Plagiarism and Academic Integrity:**
It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee. (Faculty Rule 3335- 487).

In particular, anytime you are on a webpage and use copy & paste, you need to use a citation or you are committing plagiarism, a type of misconduct for which students have failed this course. "In an instructional setting, plagiarism occurs when a writer deliberately uses someone else's language, ideas, or other original material without acknowledging its source" (according to [http://cstw.osu.edu/handbook/plagiarism/defining](http://cstw.osu.edu/handbook/plagiarism/defining)). Rewording someone else’s ideas without a citation is also plagiarism unless it is common knowledge. Please be very clear about what are other people's ideas and what are your own. For additional information see the Code of Student Conduct [http://studentaffairs.osu.edu/csc/](http://studentaffairs.osu.edu/csc/)

**Calendar**

**Week 1.**
Please have read/watched: Janet Wasko, *Understanding Disney*
Andi Stein, *Why We Love Disney*

**Week 2.**
Please have read/watched: Documentary: *Mickey Mouse Monopoly*
Henry A. Giroux, Introduction, Chapter 1, and Chapter 3, in *The Mouse That Roared*
Douglas Brode, Introduction, Chapter 1, & Conclusion, *From Walt to Woodstock*

**Week 3.**
Please have read/watched: Linda Hutcheon, *A Theory of Adaptation* (2013)
Student Presentation: Kenny Mallan and Clare Bradford, eds., *Contemporary Children’s Literature and Film: Engaging with Theory* (2011)
Week 4.
Please have read/watched: Maria Tatar, “Introduction” to *Classic Fairy Tales*
Maria Tatar, “Introduction: Snow White,” in *Classic Fairy Tales*
All versions of “Snow White” in *Classic Fairy Tales*
Donald Haase, “Yours, Mine, or Ours?: Perrault, the Brothers Grimm, and the Ownership of Fairy Tales,” in *Classic Fairy Tales*
Maria Tatar, “Sex and Violence: The Hard Core of Fairy Tales,” in *Classic Fairy Tales*

Student Presentation: Bruno Bettelheim, *The Uses of Enchantment* (1975)
Student Presentation: Jack Zipes, *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tale* (1979)

Week 5.
Please have read/watched: Disney’s *Snow White and the Seven Dwarfs* (1937)
Zipes, “Breaking the Disney Spell,” in *Classic Fairy Tales*


Week 6.
Please have read/watched: Charles Perrault, “Cinderella” [handout]
Disney’s *Cinderella* (1950)
Tatar’s critical introduction about Cinderella in *Classic Fairy Tales*


Week 7.
Please have read/watched: Charles Perrault, “The Beauty Sleeping in the Woods” [handout]
Brothers Grimm, “Little Briar Rose” [handout]
Disney’s *Sleeping Beauty* (1959)
Elizabeth Bell, “Somatexts at the Disney Shop: Constructing the Pentimentos of Women’s Animated Bodies,” in *From Mouse to Mermaid* [on Blackboard]

Week 8.
Please have read/watched:  
Hans Christian Anderson, “The Little Mermaid” in *Classic Fairy Tales*  
Disney’s *The Little Mermaid* (1989)  
Hastings, A. Waller. “Moral Simplification in Disney’s The Little Mermaid,”  
*The Lion and the Unicorn*, 17. 1 (June 1993):  83 – 92.  [on Blackboard]

Student Presentation: Elizabeth Bell, Lynda Haas, and Laura Sells, eds. *From Mouse to Mermaid: The Politics of Film, Gender, and Culture*. (1995)

Student Presentation: Allan, Robin. *Walt Disney and Europe: European Influences on the Animated Feature Films of Walt Disney* (1999)

Week 9.
Please have read/watched:  
De Beaumont, “Beauty and the Beast,” in *Classic Fairy Tales*  
Disney’s *Beauty and the Beast* (1991)  

Susan Jeffords, “The Curse of Masculinity: Disney’s Beauty and the Beast,” in *From Mouse to Mermaid* [Project Muse]


Week 10.
Please have read/watched:  
Brothers Grimm, “The Frog King” in *Classic Fairy Tales*  
Disney’s *The Princess and the Frog* (2009)  

Full-text available here:  


Week 11.
Please have read/watched:  
Hans Christian Anderson, “The Snow Queen”  
Disney’s *Frozen* (2013)  
Student Presentation: Wolfgang Lederer, Hans Christian Anderson, *The Kiss of the Snow and Man's Redemption by Woman* (1986) [remains the only full-length text published to date on Anderson and this tale]


**Week 12.**

Please have read/watched:


Visit to a Disney store, if possible


**Week 13.**

Oral Presentations of Final Research Projects

**Week 14.**

Oral Presentations of Final Research Projects
Supplemental Text
While we will examine a great deal of both primary texts and secondary materials on Disney, the fairy tale tradition and American Childhood, we obviously won’t be able to consider everything. Hence, beginning with the second week of class, we will have at least one and sometimes two student presentations that will allow us to fold in additional items of interest.

Each of you will choose either a supplemental text from the choices included on the syllabus. If none of the items that I have listed interest you or if you have a good idea for an alternative one, I am open to suggestions. Once you have settled on a presentation text, you will read this narrative or view this film and then write a 5 – 7 paged typed paper and give an approximately 15 – 20 minute in-class oral presentation on it. First and foremost, both your written analysis and verbal talk should provide an informative overview and accurate synopsis of your material. What was your book, article, essay or film about? In what ways does it impact or inform our current discussion?

As you answer these questions though, be certain to do more than simply give a simple summary or straightforward recapitulation of your material. You should also engage in a sharp critical analysis of it. Below are some questions to consider:

- How interesting, compelling and persuasive did you find this item?
- Did you think it was smart, thought-provoking and creative?
- What areas did you find convincing or interesting, and in which ones did you see flaws or identify weaknesses?
- Would you recommend the book, essay, article or film to your peers?
- Do you think the material should be moved from being supplemental to being required for all students in the class?

Whichever topic or text you chose for your presentation, your written paper ought to begin with a concise and clearly-stated thesis and end with a thoughtful and relevant conclusion. In addition, it ought to be written in MLA style and include such elements as an interesting and creative title at the beginning and a Works Cited page at the end. Finally, you ought to incorporate an abundance of quotations from your printed or visual text along with the class materials to which it related to support your claims.

You may use your paper as a script for your presentation (reading it aloud like at an academic conference), or you may simply distribute it and speak extemporaneously. But, please bring copies of your typed paper for everyone in the class, not just me. While I will be the one marking your essay, your peers will also be reading it and adding it to their files.

Finally, feel free to bring in handouts, show video clips, construct a class activity, or make PowerPoint slides. I turn the classroom entirely over to you during this time, and you may do whatever you like to present your material in the most interesting and effective manner.
Final Research Paper Assignment

While we will examine a wide variety of fairy tales that have been made into Disney films during this course, our investigation is neither exhaustive nor all-inclusive. There are many other feature-length animated Disney movies in this same genre that we will not have time to explore.

This assignment will allow you to investigate another instance of the “Disneyfication” of the fairy tale tradition, and thus add to your knowledge about this phenomenon. For your final research paper, select a Disney film that is based on a fairy tale and that we did not already examine together in class, and provide a critical analysis of it.

To help get you started, I’ve made a chart below of some past and present Disney films that have been based on narratives that participate in the fairy tale tradition.

<table>
<thead>
<tr>
<th>Disney Film</th>
<th>Source Text</th>
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<tbody>
<tr>
<td><em>Pinocchio</em> (1940)</td>
<td><em>The Adventures of Pinocchio</em> (1883) by Carlo Collodi</td>
</tr>
<tr>
<td><em>Peter Pan</em> (1953)</td>
<td><em>The Little White Bird</em> (1902) and <em>Peter and Wendy</em> (1911), by J. M. Barrie</td>
</tr>
<tr>
<td><em>Tangled</em> (2010)</td>
<td>“Rapunzel” by the Brothers’ Grimm</td>
</tr>
<tr>
<td><em>Alice in Wonderland</em> (1951)</td>
<td><em>Alice’s Adventures in Wonderland</em> (1865) by Lewis Carroll</td>
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But don’t feel that you have to limit yourself to just my suggestions. You are free to choose any fairy-tale based Disney film that we have not examined together this semester. So, be creative, branch out on your own and tailor your project to your own interests and literary tastes.

In crafting your analysis, be certain that you do more than simply provide a compare-and-contrast summary about the similarities and difference between the text and the film. You should also engage in a close critical investigation of each of these narratives. Below are some questions to help guide your analysis:

• Did you think the film version was an interesting and faithful adaptation?
• Did you find that it accurately represented or inaccurately misrepresented the character, plot and themes of the original printed text?
• How did the Disney movie engage with the literary tradition of the fairy tale?
• In what ways does this film build on, as well as break from, the fairy tales and Disney films that we have discussed in class?
• How was the film received by both critics and audiences? Was it a popular and/or critical success?
• What does this cinematic adaptation add to our consideration of the relationship between Walt Disney and the fairy tale tradition?

Your paper ought to be 12 – 15 typed pages in length. In addition, you must draw on at least ten (10) credible, scholarly sources—such as critical books, journal articles, newspaper reviews, etc.—and then as many other references (such as blogs, fan pages, customer/reader reviews) as you’d like to support your claims.

Your paper ought to begin with a concise and clearly-stated thesis and end with a thoughtful and relevant conclusion. In addition, it ought to include an abundance of quotations from the text to support your claims. Finally, your essay ought to be in proper MLA style (following the format outlined in 7th edition) and include such elements as an interesting title and parenthetical citations.

Sometime during our final two weeks of class, you will give a 15 – 20 minute oral presentation about your essay. Your presentation will be evaluated by me and your classmates and it will be followed by a lively question-and-answer period. Your oral presentation will constitute 25% of your grade for this assignment.

If you have any questions about your final research paper at any point during the remainder of the semester, please don’t hesitate to contact me. I want to see each of you excel on this assignment, and I am happy to help in any way that I can.
Graphic Novels and Comics Storytelling

For over a century, comics as a mode of storytelling has embodied a literary and artistic mainstay for young people. Evidenced in everything from newspaper cartoons to dime-store comic books, comics has a long and rich history in both North American youth culture and its extant forms of print media. Then, in the closing decades of the twentieth century, the rise of contemporary graphic novels and webcomics gave this tradition new artistic outlets, as well as added public visibility.

This course will examine the origins, history and evolution of this genre. During this process, we will consider such issues as the interplay of word and image, the question of audience, and the merging of printed and visual forms of literacy. In addition, we will explore questions such as the following:

- the generic boundaries or literary parameters of children’s and YA comics, or whether there are mainstream and alternative designations within comics for young people
- Canon building, prizing, and young people’s comics: who decides which books ought to become classics, and which criteria are they using?
- Comics and/as a platform for social justice
- comics adaptations of formerly text-only books
- The banning, censoring and challenging of children’s and YA comics
- The portrayal of children and childhood in comics written for young people; the coming-of-age story as portrayed in comics
- Race, class, gender and sexuality in comics storytelling
- Historic forms of comics storytelling for young people, such as early twentieth century newspaper cartoons and comic books
- The role of comics storytelling in the creation of North American youth culture: how do these books help shape the social, cultural, literary, and artistic identity of the millennial generation?
- The gothic, supernatural and paranormal in comics
- Comics and memoir, autobiography, and family history
- Comics, technology and new media
- Children’s/YA comics and/as film

Through our consideration of these and other questions, students will acquire a firm understanding of this commercially successful as well as critically acclaimed narrative style.

Course Objectives:

1. Students will investigate the origins, history and evolution of graphic narratives and comic storytelling for young readers.
2. Students will analyze the various literary, visual, material, socio-cultural and aesthetic components of these narratives.
3. Students will develop their analytical writing skills, working on elements such as close textual reading, expository analysis, developing a sustained argument, mapping a progression of their ideas, incorporating an effective organizational plan and drawing on outside research.

Course Requirements:
- regular, on-time attendance (5% of grade)
- active class participation (5% of grade)
- readings completed before class
- completed assignments

Assignments:
- Supplemental Text (25% of grade for the course)
  1. 5 – 7 page typed essay
  2. 15 – 20 minute oral presentation
- Final Research Project Assignment (55% of grade of the course)
  1. 10 – 12 page typed essay
  2. 15 – 20 minute oral presentation
- Weekly Discussion Questions (10% of grade for the course)
  - each week, please bring in 3 typed discussion questions
  - NOTE: you do NOT need to bring in discussion questions the week that you present on your Supplemental Text

List of Required Texts:
Vera Brosgol, Anya’s Ghost (2010)
Barry Deutsch, Hereville: How Mirka Got Her Sword Back (2012)
Jeff Kinney, Diary of a Wimpy Kid (2007)
Sarah Oleksyky, Ivy (2011)
Marjane Satrapi, Persepolis (2000)
Art Spiegelman and Francis Moully, eds The TOON Treasury of Classic Children’s Comics (2009)
Mariko Tamaki and Jilliam Tamaki, Skim (2010)
Raina Telgemeir, Drama (2012)

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**Calendar**
Week 1: Welcome and Course Overview

**Reading Comics / Comics Reading:**
Week 2:
Grant Thomas, “Thinking Inside the Boxes: The Importance of Comic Books and Graphic Novels in Visual Arts Education,” *Visual Arts Research*, vol 38, no 1., iss. 74 (Summer 2012): 64 – 86. [Project Muse]

**Generic Boundaries: The Picture Books vs. The Graphic Novel**
Week 3.
Please have read/watched:


**Historical Antecedents: Classic Newspaper Cartoons and Comic Book Characters**
Week 4.
Please have read/watched: Art Spiegelman and Francis Moully, eds *The TOON Treasury of Classic Children’s Comics* (2009)

Student Presentation: Matthew Pustz, eds., *Comic Books and American Cultural History* (2012)

**Brave New World: Wordless Graphic Texts**
Week 5.
Please have read/watched: Shaun Tan, *The Arrival* (2006)
Shaun Tan, “The Accidental Graphic Novelist,” *Bookbird: An*

Student Presentation: Will Eisner, Comics and Sequential Art (1985)
Student Presentation: Will Eisner, Graphic Storytelling and Visual Narrative (1996)

“A Novel in Comics”
Week 6.
Please have read/watched: Jeff Kinney, Diary of a Wimpy Kid (2007)
Dir. Thor Freudenthal, Diary of a Wimpy Kid (2010)
Linda Hutcheon, A Theory of Adaptation (2013) [handout]

Student Presentation: Kenny Mallan and Clare Bradford, eds., Contemporary Children’s Literature and Film: Engaging with Theory (2011)

Family, History, Identity
Week 7.
Please have read/watched: Gene Luen Yang, American Born Chinese (2006)
Vera Brosgol, Anya’s Ghost (2010)

Student Presentation: Laurence Maslon and Michael Kantor, Superheroes!: Capes, Cowls and the Creation of Comic Book Culture (2013)

Challenging, Banning and Censorship
Week 8.
Please have read/watched: Mariko Tamaki and Jilliam Tamaki, Skim (2010)
Raina Telgemeir, Drama (2012)


Week 9. Spring Break; no class.

**From Text to Graphic Text: Adaptation for All Ages**

Week 10.

Please have read/watched:


**Graphic Memoir and Life Writing:**

Week 11.

Please have read/watched:

- Sarah Oleksyky, *Ivy* (2011)
- Joseph Darda, “Graphic Ethics: Theorizing the Face in Marjane Satrapi’s Persepolis,” *College Literature* 40.2 (Spring 2013): 31 – 51 [Project Muse]


Student Presentation: Jacqueline Danzinger-Russell, *Girls and Their Comics: Finding a Female
Week 12.

Please have read/watched:


**Oral Presentations of Final Projects**

Week 13.

**Oral Presentations of Final Projects**

Week 14.
Supplemental Text

While we will examine a great deal of both primary texts and secondary materials on graphic novels and comic storytelling this semester, we obviously won’t be able to consider everything. Hence, beginning with the second week of class, we will have at least one and sometimes two student presentations that will allow us to fold in additional items of interest.

Each of you will choose either a supplemental text from the choices included on the syllabus. If none of the items that I have listed interest you or if you have a good idea for an alternative one, I am open to suggestions. Once you have settled on a presentation text, you will read this narrative or view this film and then write a 5 – 7 paged typed paper and give an approximately 15 – 20 minute in-class oral presentation on it. First and foremost, both your written analysis and verbal talk should provide an informative overview and accurate synopsis of your material. What was your book, article, essay or film about? In what ways does it impact or inform our current discussion?

As you answer these questions though, be certain to do more than simply give a simple summary or straightforward recapitulation of your material. You should also engage in a sharp critical analysis of it. Below are some questions to consider:

- How interesting, compelling and persuasive did you find this item?
- Did you think it was smart, thought-provoking and creative?
- What areas did you find convincing or interesting, and in which ones did you see flaws or identify weaknesses?
- Would you recommend the book, essay, article or film to your peers?
- Do you think the material should be moved from being supplemental to being required for all students in the class?

Whichever topic or text you chose for your presentation, your written paper ought to begin with a concise and clearly-stated thesis and end with a thoughtful and relevant conclusion. In addition, it ought to be written in MLA style and include such elements as an interesting and creative title at the beginning and a Works Cited page at the end. Finally, you ought to incorporate an abundance of quotations from your printed or visual text along with the class materials to which it related to support your claims.

You may use your paper as a script for your presentation (reading it aloud like at an academic conference), or you may simply distribute it and speak extemporaneously. But, please bring copies of your typed paper for everyone in the class, not just me. While I will be the one marking your essay, your peers will also be reading it and adding it to their files.

Finally, feel free to bring in handouts, show video clips, construct a class activity, or make PowerPoint slides. I turn the classroom entirely over to you during this time, and you may do whatever you like to present your material in the most interesting and effective manner.
Final Research Project Assignment
This assignment consists of two parts:
1. 12 – 15 page typed essay (75% of grade)
2. 15 – 20 minute oral presentation about your written paper sometime during the final few weeks of class (25% of grade)

The topic for your project is very open-ended. I can imagine papers and accompanying presentations on the following issues:

- A graphic novel or comic text that we read and discuss together this semester sparked a new critical insight that hasn’t been explored in any previous criticism. Your essay would articulate this new analytical reading.
- A theoretical paper that explores the generic boundaries of graphic narratives as a whole.
- A close critical analysis of a graphic text that we did not have a chance to read and discuss together. Some possibilities include: Gene Luen Yang’s *Boxers* or *Saints*, Raina Telgemeir’s *Smile*, Madeline L’Engle and Hope Larson, *A Wrinkle in Time: The Graphic Novel*, and many others.
- A paper on the relationship of graphic narratives (as a whole or with regard to one specific text) to popular culture. Possible sub-topics might include something like the aesthetics of graphic novels and the marketing of graphic narratives.
- Graphic narratives and/as film: a paper that offers a critical examination of a movie version of a text like *Persepolis* (2007).
- A socio-cultural analysis of a graphic narrative, author or sub-category, like the presentation of race, ethnicity, sexuality or gender in one of these books or in the genre as a whole over time. How has it changed? How has it remained the same?
- A reading of a graphic text using critical theory: Marxism, psychoanalysis, deconstruction, etc.

These are only some suggestions to get you started. Don’t feel like you have to limit your paper topic to just the possibilities listed above. You are free to write about any topic, text, issue, idea or author related to graphic novels and comic storytelling that interests you. So, be creative, branch out on your own and tailor your project to your own theoretical bent, aesthetic interest and literary taste.

Whatever text, topic or focus you chose for your final research project assignment, your essay needs to be an argument-driven critical analysis that is in dialogue with the existing scholarship about the book, author of issue that you’re discussing. What is your essay adding to the body of knowledge about this subject? How does the argument in your paper build on previous critical discussions about this text, topic or author? Likewise, in what ways does your essay break from these extant critical analyses, pushing our literary understanding in a new and perhaps contradictory direction than prior readings?
For the written portion of your project, your essay ought to be roughly 12 – 15 typed double-spaced pages. I ask for this length because the idea is that, with some revision, your paper would make a great conference talk. My ultimate hope, of course, is that you would publish an extended version of your paper as a journal article. But, the first step in this process is writing a solid essay for presentation at a conference, so that is why I have selected this target length. I am privileging the quality of your ideas over the quantity of words written in this assignment.

Your essay ought to be written in MLA style and should draw on at least 10 critical and/or theoretical sources for support—like journal articles, book reviews, chapters in essay collections, single-author critical discussions, etc.

For the oral portion of your final project, be creative: make handouts, show video clips, play music, put on a skit, have a slide show, give a video report… the sky is the limit. I turn the classroom entirely over to you during this time, and you may do whatever you like to present your material in the most interesting and effective manner. Your oral report will be graded by myself and your classmates, and it will be followed by a lively question-and-answer period.

If you have any questions about the assignment at any point during the remainder of the semester, please don’t hesitate to send me an e-mail and/or come to my office hours. I want to see each of you excel on this assignment, and I am happy to help in any way that I can.
Given the long-standing belief that children ought to be shielded from disturbing life events, it is surprising to see how many stories for young people involve killing. This course will examine the pervasive theme of murder in children’s literature. Through examinations of well-known narratives, ranging from fairy tales like “Snow White” and fantasy texts such as *The Hunger Games* to popular series fiction such as *Goosebumps* and YA novels like *The Outsiders*, we will explore how acts of homicide connect these works with an array of previously unforeseen literary, social, political, and cultural issues. Topics range from changes in the America criminal justice system, the rise of forensic science, and shifting attitudes about crime and punishment to changing cultural conceptions about the nature of evil and the different ways that murder has been popularly presented and socially interpreted.

As we will discover, the homicide tradition in children’s literature adds to the body of inquiry into America’s ongoing fascination with violent crime. When narratives for children are considered along with other representations of homicide in the United States, they not only provide a more accurate portrait of the range, depth, and variety of crime literature, they also alter existing ideas about the meaning of violence, the emotional appeal of fear, and the cultural construction of death and dying.

**Course Objectives:**

1. Students will develop an understanding of the long history and rich tradition of criminal killing in books for young readers
2. Students will analyze the various literary, visual and aesthetic components of these narratives
3. Students will explore the way in which social issues both inform books for young readers and, in turn, offer their own critical commentary on pressing cultural concerns
4. Students will develop their analytical writing skills, working on elements such as close textual reading, expository analysis, developing a sustained argument, mapping a progression of their ideas, incorporating an effective organizational plan and drawing on outside research.

**Reading List [alphabetical by author]:**

- Lewis Carroll, *Alice’s Adventures in Wonderland* (1865; any edition)
- Carolyn Keene, *The Mystery of the Ivory Charm* (original version, 1936)

**Supplemental Texts (for further reading and research):**


**Course Requirements:**

- Completed readings
- Completed assignments
- Compliance with all course policies, practices, and protocols

**Assignments:**

1. **Virtual Discussion Posts** [30% of grade]: Each week during of our course, there is an accompanying Virtual Discussion (VD) post due. The posts are in response to a written prompt (see below). Each post should be 600 or more words, though longer posts are always invited. Your posts should be written in Word or some other processing software that allows you to spell check and edit yourself before posting your document to Carmen. Poorly edited documents will incur a grade deduction. Posts should also use MLA style rules for citation. For more information on MLA, see here: [http://owl.english.purdue.edu/owl/resource/747/02/](http://owl.english.purdue.edu/owl/resource/747/02/)

2. **Peer Reflection Posts** [30% of grade]: These posts provide you with an opportunity to enter into a conversation with your peers’ ideas in mind. Peer Reflection (PR) posts are your opportunity to question, challenge, modify, expand, and/or disagree with your peers' points as
they relate to your argument. PR posts should be a 2+ paragraph supplement to your original post, questioning, problematizing, and/or modifying your own argument with at least three of your peers' points/arguments in mind; solid paragraphs are at least 7 sentences long. In your synthesis, be sure to name whose posts you are referring to, then proceed to show your understanding of their points/arguments and how you are dealing with their ideas in relation to your own. Syntheses should be direct and clear but always respectful. PR posts are also posted on Carmen.

**Please Note:** To ensure privacy, I will be recording my evaluation of all of your posts in the Grade Book area on Carmen. Please check there to see your grades for both the Virtual Discussion and Peer Reflection posts.

3. **Final Exam** [30% of grade]: see more detailed explanation below on calendar  
- 7 – 9 page typed essay

**Special Needs:**
Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292 3307, TDD 292-0901; [http://www.ods.ohio-state.edu/](http://www.ods.ohio-state.edu/)

**Statement on Diversity:**
The College of Education and Human Ecology affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

**Plagiarism and Academic Integrity:**
It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee. (Faculty Rule 3335-487).

In particular, anytime you are on a webpage and use copy & paste, you need to use a citation or you are committing plagiarism, a type of misconduct for which students have failed this course. "In an instructional setting, plagiarism occurs when a writer deliberately uses someone else's language, ideas, or other original material without acknowledging its source" (according to [http://cstw.osu.edu/handbook/plagiarism/defining](http://cstw.osu.edu/handbook/plagiarism/defining)). Rewording someone else’s ideas without a citation is also plagiarism unless it is common knowledge. Please be very clear about what are other people's ideas and what are your own. For additional information see the Code of Student Conduct [http://studentaffairs.osu.edu/csc/](http://studentaffairs.osu.edu/csc/)
Grading Rubric for Virtual Discussion and Peer Reflection Posts:

- **A**: A great post: is creative and surprising with ideas that move way beyond the obvious/literal/typical while still clearly growing out of class conversations and adheres to the prompt; is organized and coherent with very few mechanical errors; uses cited, text based evidence from the novel--the general (paraphrasing) and the specific (quotations)--to directly support points; directly and thoroughly explores ideas; meets or exceeds page minimum requirement.

- **B**: A good post: reflects good ideas that move beyond the obvious and literal while still clearly growing out of class conversations and adheres to the prompt; is an organized, coherent essay with no distracting mechanical errors; uses text based evidence to support points, though perhaps more generally and/or less effectively than a /+ journal; directly explores ideas; meets or exceeds page minimum requirement.

- **C**: A weak post: is one in which ideas hardly move beyond the obvious or literal; the writer might demonstrate a general misunderstanding or misuse of course concepts, the prompt, and/or the book itself; the post meanders rather than gets right to the argument; the writer satisfies the minimum page requirement, but overlooks essential points that shouldn't be ignored; the essay does not adhere to MLA standards.

- **D**: A below-average post. It is missing a main point or argument, it ignores or does not engage the intended audience, it is fraught with mechanical and grammatical errors, and/or does not indicate much thought, and/or is clearly working in a vacuum. A post that is noticeably (but not considerably) shorter than the assigned length or does not make a discernible point is also a D-level post.

- **F**: No credit will be earned if the post is missing or is considerably too short (I consider “considerably” to mean half the required length or less); does not adhere to the prompt; is merely summary; is so poorly edited the document is hard to read. Likewise, posts that contain vulgarity, profanity, offensive terminology, or language that belies an insensitivity to issues of race, class, gender, sexual orientation, etc. will also not receive credit.

It is expected that your posts will include language that reflects course conversations and should include multiple examples of cited textual evidence to support each claim. Posts should use MLA rules for in-text citations but should be formatted like this:

Your Name
Post #
Word Count: XXX
Title

The body of your text should be here, regular indented paragraphs with no spaces between paragraphs. It doesn't matter if it is single or double spaced since it is the word count that matters. All cited info should be MLA style, “And should look like this” (Abate 7).

**Some elements to avoid in your posts (unless the prompt explicitly asks for it):**

1. Summary for summary’s sake (retelling plot)
2. Evaluation (“This book is great because...”)
3. Opinion (“I believe/I think/I feel...”)
4. Moral Judgments (“That character should have been punished more because...”)


5. Authorial Intention ("The author didn't expect her novel to be read by college students, thus...")
6. Speculating About Events that the Text Cannot Support ("The reason she acts that way is because she probably wasn’t read to as a child.")
7. Appropriateness ("The book shows teens drinking, which is not appropriate behavior, so...")
8. Generalizations ("The novel is too complicated for teens” or “Boys will be boys” or “Teens are self-centered.”)

Posting Policies:
- The Virtual Discussion posts as well as the Peer Reflection posts that you will be composing throughout the semester are designed to be cumulative: they are intended to build on discussions that we have had previously and increase in intellectual depth and critical complexity as our course progresses. Consequently, you will not be permitted to post your Virtual Discussions in advance: you must follow the posting schedule outlined below. You may not post a new Virtual Discussion or Peer Reflection until after the due dates for both the VD and PR assigned for the previous segment of our class has passed. Any posts that are submitted ahead of this schedule will not be counted.
- Late Posts: Virtual Discussion and Peer Reflection posts that are submitted after the due date will receive one full letter grade reduction.
- I generally check the Carmen site as well as my email quite regularly. That said, I will not be online 24/7. You can expect a response from me both to emails and to course posts by the next business day.
- Technology Competencies: It is expected that students enrolled in this course have basic computing skills that include using Microsoft Word to write papers, accessing online research databases, navigating the Carmen website, and corresponding by email. Knowledge of the use of technology-supported multimedia, such as PowerPoint and other audio/video resources, is a plus. PLEASE NOTE: Carmen is linked to your OSU email address. In addition to checking our Carmen site often, please check your email inboxes regularly (at least once per day) so as not to miss important course correspondence.
- Finally, I expect both your Virtual Discussion and Peer Reflection posts to be respectful and to display common courtesy. They should be free of vulgarity, profanity and offensive comments regarding issues of race, class, gender, sexual orientation, religion, etc. If your comments are rude, demeaning, insensitive or hurtful (to the professor or other students) you will fail that week’s posting assignment.

Calendar
Week 1.
Please have read: Abate, “Introduction,” Bloody Murder

Virtual Discussion Prompt #1: After reading the introduction to my book Bloody Murder, and after reflecting on your own experience with murder-themed facets of American print, visual and material culture, what surprised you most about the homicide tradition in the United States? What area or aspect of this phenomenon did you find interesting or unexpected—if anything? Feel free to discuss the homicide tradition as it relates to American popular culture in general as well as children’s literature in particular.
Virtual Discussion post due by 11:59pm EST on Tuesday, June 17th.
Peer Reflection post due by 11:59pm EST on Thursday, June 19th.

**Week 2.**
Please have read:
- Maria Tatar’s critical introduction to *Classic Fairy Tales*
- Grimm Brothers, “Snow White” in *Classic Fairy Tales*
- Grimm Brothers, “Little Red Cap,” in *Classic Fairy Tales*
- Grimm Brothers, “Cinderella,” in *Classic Fairy Tales*
- Perrault, “Donkeyskin,” in *Classic Fairy Tales*
- Perrault “Bluebeard” in *Classic Fairy Tales*
- Grimm Brothers, “Hansel and Gretel,” in *Classic Fairy Tales*
- Anderson, “The Little Mermaid,” in *Classic Fairy Tales*
- Abate, Chapter 1: “You Must Kill Her…,” in *Bloody Murder*

**Virtual Discussion Prompt #2:** You have read my thoughts about the point or purpose of homicide in “Snow White.” Do you think these same observations apply to other fairy tales? What function do you think acts of corporeal violence serve in these narratives? Are they “integral” or “necessary” to the plot? Could the murderous elements in these texts be removed—or would doing so alter them too drastically. If the homicidal elements in these tales are essential, what role do they play in the audience appeal, cultural attraction and ongoing cultural popularity of these stories? Is it a coincidence that some of the most popular and enduring fairy tales are also the most murderous?

Virtual Discussion post due by 11:59pm EST on Tuesday, June 24th.
Peer Reflection post due by 11:59pm EST on Thursday, June 26th.

**Week 3.**
Please have read:  
- Lewis Carroll, *Alice’s Adventures in Wonderland* (1865; any edition)
- Abate, Chapter 2, in *Bloody Murder*

**Virtual Discussion Prompt #3:** I have been directing much of the discussion thus far. Therefore, for this post, I’d like to borrow the theme from one of my favorite series of books when I was young and invite you to “Choose Your Own Adventure.” Please compose your own discussion prompt about a question, topic or idea concerning the materials that you read for this session. State your issue clearly at the start of your post, and then discuss it.

Virtual Discussion post due by 11:59pm EST on Tuesday, July 1st.
Peer Reflection post due by 11:59pm EST on Thursday, July 3rd.

**Week 4.**
Please have read:  
- Edgar Rice Burroughs, *Tarzan of the Apes* (1912, 1914)
- Rudyard Kipling, *The Jungle Book* (1894)
- Abate, Chapter 3, in *Bloody Murder*

**Virtual Discussion Prompt #4:** Edgar Rice Burroughs’s *Tarzan of the Apes* offers one of the most famous depictions of a young boy raised by wild animals, but it is certainly not the only
one to do so. Nearly two decades before, Rudyard Kipling published a narrative with a similar plot line, *The Jungle Book*.

What role does various acts of killing (be it by animals against animals, animals against humans, humans against animals, or humans against humans) play in Kipling’s text? How does it differ from the murders in *Tarzan of the Apes*? Both *The Jungle Book* and *Tarzan of the Apes* are commonly considered “boys’ books”? What do these two texts say about the role of violence in the construction of adolescent masculinity?

Virtual Discussion post due by 11:59pm EST on Tuesday, July 8th.
Peer Reflection post due by 11:59pm EST on Thursday, July 10th.

**Week 5.**

Please have read:  
Keene, *The Mystery of the Ivory Charm* (1936)—Nancy Drew  
Abate, Chapter 4, in *Bloody Murder*

**Virtual Discussion Prompt #5:** All of the books that you read for this session are commonly seen as belonging to the more commercially minded—and more widely popular—branch of children’s literature. To be sure, the Nancy Drew Mystery Series, The Hardy Boys, The Baby Sitters’ Club, and the Goosebumps series have sold millions of copies to generations of young readers. Do you think that the portrayal of murder (be it actual or merely threatened) in these mass marketed works differs from their more canonical, “literary” counterparts? After all, the primary goal of texts like the Goosebumps series and the Baby Sitters’ Club is to offer entertaining stories that will sell copies and make money, not necessarily to make an important contribution to the narrative artistry or intellectual complexity of children’s literature. Given this focus, do you think homicide is presented or used differently in these narratives? If so, how and in what way(s)?

Virtual Discussion post due by 11:59pm EST on Tuesday, July 15th.
Peer Reflection post due by 11:59pm EST on Thursday, July 17th.

**Week 6.**

Please have read:  
S. E. Hinton, *The Outsiders* (1967)  
Abate, Chapter 5, in *Bloody Murder*

**Virtual Discussion Prompt #6:** “Choose Your Own Adventure.” Please compose your own discussion prompt about a question, theme or idea concerning the materials that you read for this session, state this issue clearly at the start of your post, and then discuss it.

Virtual Discussion post due by 11:59pm EST on Tuesday, July 22nd.
Peer Reflection post due by 11:59pm EST on Thursday, July 24th.
Week 7.
Please have read/watched:
Please have read: Walter Dean Myers, *Monster* (1999)
Abate, Chapter 6, in *Bloody Murder*
Select Two Books from Choices Below:

Virtual Discussion Prompt #7: My chapter about *Monster* makes a case that Walter Dean Myers is trying to change societal opinions about the causes of crime and the nature of evil. Do you think that this book is alone in this effort? For this week, you read several other novels that feature homicidal characters of various sorts. What commentary (if any) do these books offer about popular attitudes concerning crime and criminals? Do they attempt to alter long-establishing societal beliefs that individuals who engage in corporeal violence (or, at least, wish to do so) are depraved, deranged, and even demonic?

Virtual Discussion post due by 11:59pm EST on Tuesday, July 29th.
Peer Reflection post due by 11:59pm EST on Thursday, July 31st

Final Exam: Looking Forward, Looking Back
Please have read/watched: Suzanne Collins, *The Hunger Games* (2008)

Final Exam Prompt: Of course, many of the murder-themed works of children’s literature that we have been examining this semester have been made into feature-length films. For your post this week, compare and contrast the representation of homicide in the book and the movie version of *The Hunger Games*—and the possible significance of the differences between them.

As an interesting trivia note, the film version of *The Hunger Games* was originally given an “R” rating by the Motion Picture Association of America (MPAA). The movie was subsequently edited in order to receive its current PG-13 rating. But, had the original R-rating remained in place, it would have ironically meant that much of the young adult audience for whom the original novel had been intended would not have been permitted to see the film. As the MPAA explains about this rating on its official website: “R — Restricted. Children Under 17 Require Accompanying Parent or Adult Guardian.” What does this situation say about the status of homicide-themed materials in American culture in the early twenty-first century, if anything? Do we have different attitudes about corporeal violence when it is presented in a printed book as opposed to when it is portrayed in a live-action motion picture? Why—or why not? Does it matter?

What (if anything) does the current popularity of *The Hunger Games* say about the present literary state and societal status of homicide in both American culture and the literature that it produces for its young readers? Do these messages differ from previous murder-themed books for children that we have examined this semester? How? In what say(s)? Or, alternatively, if not, maybe why not?
Your final exam essay ought to be 7 – 9 typed pages in length. It should begin with a concise and clearly-stated thesis and end with a thoughtful and relevant conclusion. In addition, it ought to draw direct quotations from a minimum of five (5) of the previous books, essays, and articles that we have examined this semester. Finally, your paper ought to be in MLA style (following the format outlined in 7th edition) and include such elements as an interesting title and parenthetical citations.

Final Exam paper due by 11:59pm EST on Wednesday, August 6th.