

Syllabus

for course at advanced level

Children's Literature II

Barn- och ungdomslitteratur II. Att läsa och tolka klassiker

7.5 Higher Education

Credits

7.5 ECTS credits

Course code:	LV1006
Valid from:	Spring 2009
Date of approval:	2008-05-28
Department	Department of Culture and Aesthetics
Subject	General and Comparative Literature/Literary Studies

Decision

This course syllabus is established by the board of the Department of Literary Studies and History of Ideas 2008-05-28.

Prerequisites and special admittance requirements

Course structure

Examination code	Name	Higher Education Credits
1006	Reading and Interpretation of Literary Classics	7.5

Course content

The course examines different interpretations of a number of central works in the history of Children's Literature, which are tied to modern criticism and theory. Different literary categories of importance for the development of the genre, as for example the fairy-tale, the girl-book, the boy-book, the fantasy story and the picture-book will be examined through two or more works, chosen from the time-span between the 1800th and early 2000th century. We will also compare these books with more modern works. Different aspects of the tradition of Children's Literature, in connection to theoretical concepts as intertextuality, self-consciousness and gender is the point of focus.

Learning outcomes

After having completed the course the student has demonstrated an ability to

- outline different aspects of the scientific discussion concerning some central works in the history of Children's Literature
- discuss and question the historical aspects of some of the categories in Children's Literature
- discuss the applicability of modern theoretical concepts on a number of chosen works
- independently apply different scientific aspects on works in the field of Children's Literature in the scope of larger research projects

Education

The form and extent of the education applied, could be adjusted to both the number of the attending students as well as the economical situation at the department.

Forms of examination

- a. The examination will be orally or in written form.
- b. Grades are given according to a criterion referenced seven-point scale:

A = Excellent
B = Very Good
C = Good
D = Satisfactory
E = Adequate
Fx = Insufficient
F = Fail

c. The grading criteria for this course are to be distributed at the beginning of the course.

d. In order to obtain at least a grade of E, a student who has received an F or Fx has the right to go through an additional four tests provided the course is still offered. A student who has received a grade of E or higher may not take the test again in order to get a higher grade. A student who has received the grade of Fx or F twice on a given test and by the same examiner can, on application, be granted a new examiner, unless there are specific reasons against it. The application should be addressed to the board of the department.

Interim

When the course is no longer offered or its contents have been essentially revised, the student has the right to be examined according to this course syllabus once per semester for a three-semester period. However, the restrictions above under 21 d still hold. For information about transitional rules for courses in the older pre-Bologna system the student counsellor or director of studies at the Department of Literary Studies and History of Ideas should be contacted.

Limitations

This course cannot be accounted for at the same time as equivalent courses at other universities.

Required reading

I Gåsmor and Grimm

Perrault, Charles, *Les Contes de ma mère l'Oie* (Sw. transl. *Gåsmors sagor*, Julius Humble/Hjalmar Gullberg): *Prinsessan i den sovande skogen*, *Askungen*, *Måsterkatten*; Grimm, bröderna, *Kinder und Hausmärchen* (preferably the transl. by Ernst Lundquists): *Törnrosa*, *Askungen*

Bettelheim, Bruno, *The Uses of Enchantment. The Meaning and Importance of Fairy Tales*, 1975, chapter on *Törnrosa och Askungen* (Sw. transl. *Sagens förtrollade värld*, Stockholm 1979); Westin, Boel, *Fram och tillbaka i sagan*. Hjalmar Gullberg och Perraults *Gåsmors sagor*, *Frändskaper*. Hjalmar Gullberg som översättare, Hjalmar Gullberg-sällskapet skrifter 3, p. 81-97; Zipes, Jack, *Fairy Tales and the Art of Subversion. The Classical Genre for Children and the Process of Civilization*, 1983, chapter 2 on Perrault, 3 about Grimm, (Sw. transl. *Saga och samhälle*, Stockholm 1984, p. 22-85) and Kamenetsky, Christa, *The Brothers Grimm and their Critics. Folktales and the Quest for Meaning*, Athens 1992 (chosen parts).

II Gender and Reading: Feministics

Alcott, Louisa, M., *Little Women*

Montgomery, L.M., *Anne of Green Gables*

Read also: Lindgren, Astrid, *Pippi Långstrump*

Alcott: Foster, Shirley and Simons, Judy, *What Katy Read. Feminist Re-Readings of Classic Stories for Girls*, Iowa 1995, chapter on *Little Women*; Trites, Roberta, *Twain, Alcott and the Birth of the Adolescent Reform Novel*, Iowa 2007 (chosen parts); Wyatt, Jean, *Reconstructing Desire. The Role of Unconscious in Womens Writing and Reading*, Chapel Hill/London 1990, chapter *The Two Stories of Little Women*, p. 51-63; and Wilkie-Stibbs, Christine, *The Feminine Subject in Children's Literature*, New York 2002, the introduction.

Montgomery: Foster & Simons, *What Katy Read*, chapter on *Anne of Green Gables*; Åhmansson, Gabriella, *A Life and Its Mirrors. A Feminist Reading of L.M. Montgomery's Fiction*, Uppsala 1991, chapter 6-7, p. 74-142.

III Gender and Reading: Mobile Masculinity

Defoe, *Robinson Crusoe*

Twain, Mark, *The Adventures of Huckleberry Finn*

Twain: *Huck Finn*, ed. Harold Bloom, New York 1990, the following analyses: Susan K Harris, *Huck Finn*, p. 73-81, Millicent Bell, *Huckleberry Finn and the Sleights of Imagination*, p. 108-125; Trites, Roberta, *Twain, Alcott and the Birth of the Adolescent Reform Novel*, Iowa 2007 (chosen parts)

Defoe: Rask, Anna, *Robinsonaden – en överlevare i berättartraditionen*, TFL 2003: 4, p. 20-34, Rogers, Pat, *Robinson Crusoe*, London 1979, p. 73-109; Watt, Ian; *Robinson Crusoe as a Myth*, Daniel Defoe. *Robinson Crusoe. An Authoritative Text, Backgrounds and Sources, Criticism*, ed. Michael Shinagel, New York 1975, p. 311-331, eller Watts *The Rise of the Novel*, chapter 3 and Hourihan, Margery, *Deconstructing the Hero. Literary Theory and Children's Literature*, London/New York 1997, p. 1-51; Phillips, Richard, *Mapping Men and Empire. A Geography of Adventure*, 1997 (chosen parts)

IV Imaginary worlds

Carroll, Lewis, *Alice in Wonderland/Through the Looking-Glass*

Milne, A., *Winnie-the-Pooh*

Read also: Jansson, Tove, *Trollkarlens hatt*

Carroll: Coats, Karen, "Looking-Glasses and Neverlands", *Looking-Glasses and Neverlands. Lacan, Desire and Subjectivity in Children's Literature*, University of Iowa Press, 2004, p. 77-95; Deleuze, Gilles, *The Schizophrenic and Language: Surface and Depth in Lewis Carroll and Antoin Artaud*, *Literature and Psychoanalysis*, ed. Edith Kurzweil and William Phillips, New York 1983, p. 324-339; Rackin, Donald, *Alice's Adventures in Wonderland and Through the Looking-Glass. Nonsense, Sense and Meaning*, New York 1991, p. 35-87

Milne: Crews, Frederick, *Postmodern Pooh*, New York 2001, analysis *Just Lack a Woman, The Importance of Being Portly*, p. 47-79; Wall, Barbara, *The Narrator's Voice. The Dilemma of Children's Fiction*, Basingstoke 1991 (chosen parts).

V Beskow and the Picture

Beskow, Elsa, *Blomsterfesten i täppan, Tomtebobarnen, Solägget*,

Read also: Arosenius, Ivar, *Kattresan*

Hammar, Stina, *Solägget. Fantasi och verklighet i Elsa Beskows konst*, Stockholm 2002 (chosen parts, the debate on Tomtebobarnen); Schaffer, Barbro, *Från skog till hav. Naturgestaltningen hos Elsa Beskow*, Elsa Beskow. *Vår barndoms bildskatt*, Stockholm 2002, p. 147-167; Werkmäster, Barbro, *Kvinnan manipulerad även i bilden (the part Tomtebolycka i bilderboken, p. 84-87)*; *Textanalys från könsrollssynpunkt*, ed. Karin Westman Berg, Stockholm 1976; Westin, Boel, *Beskows biotoper, Vänbok till Sonja Svensson*, Stockholm 2008, p. 163-169.