

**Rae Yan**

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LIT4334

Fall 2020

MWF 5 (11:45am - 12:35pm)

## LIT4334: Golden Age of Children's Literature



*illustration from Alice's Adventures in Wonderland, ill. John Tenniel (1865)*

The “Golden Age” of children’s literature in Britain and the United States ran from the mid-nineteenth century to the early twentieth century, producing some of the most enduring representations of children and childhood in our cultural imagination. Alice, Mowgli, Dorothy, and Peter Pan are just a few of the characters from that Golden Age who challenge readers to question their basic assumptions about class, education, gender, empire, and concepts of the self. In our course, we will turn to works of the Golden Age by Lewis Carroll, Louisa May Alcott, Rudyard Kipling, L. Frank Baum, and J. M. Barrie to explore the canonical construction of childhood and children’s literature during the Golden Age. We will also push against and past the boundaries of this literary canon to think about how we could reimagine a “Golden Age” of children’s literature that address the limitations and troubling implications of the “Golden Age of Children’s Literature” as it has been long conceived.

Over the course of the semester we will develop our skills as literary critics in practicing biographical, historical, generic, and theoretical approaches to studying texts. Please note that this is an upper-division class that requires active daily participation and the production of a substantial original research project using materials from the Baldwin Library of Historical Children’s Literature here at the University of Florida and/or other digital archives. You will produce a significant amount of writing as part of your thinking during this semester and will need to conduct yourself professionally in working regularly with the Baldwin Library of Historical Children’s Literature curator, Suzan Alteri ([salteri@ufl.edu](mailto:salteri@ufl.edu)), and other librarians in our UF library systems—plan for such a workload in your scheduling for the term accordingly.

## Our Semester During the COVID-19 Global Pandemic

The way we would usually communicate, learn, teach, and just *be* have been dramatically impacted by COVID-19. With that in mind, I have tried to slow down aspects of what I usually teach to give us more time to breathe, dig more deeply into our readings, and recognize the limitations on our attentions and bodies during this time. I know some of you need to work hours that affect your ability to stay engaged with the class, you may be the caretaker for family members or friends during classtime, and/or you may need to care for your health or others. **It is always okay for you to ask for help and to share as little as you want about your personal circumstances.** I do not judge you and hope you may extend the same grace to me.

You are encouraged to:

- ask me for clarity, to repeat myself, or to answer a question that may have been asked before
- request a 1-week extension on any assignment at least once a semester
- take 3 few days off from class during any point in the semester for your personal needs (but please email me to let me know you are safe)
- take a break during a synchronous class session and get air, stretch, get a drink of water, eat, use the restroom, etc.
- tend to a family member or friend as you participate in class

I know that it is hard to be *here* when here is a digital space. Let us try our best and make it a goal to be gracious and support each other.

## Primary Texts

All of the primary texts for this course may be accessed free online. Links to do so (usually via archive.org) are posted in the syllabus—see the Course Schedule section for links. Secondary readings will be provided for you as PDF in Canvas Files or Course Reserves. Please check both sources for readings.

If you prefer to read from physical copies of the books, I have listed the ISBNs of the suggested editions for purchase—note that any edition (such as the Dover, Penguin Classics, or Oxford World’s Classics) serves equally well for the Alice books and *The Jungle Books*.

### Readings

- Isaac Watts, *Divine Songs Attempted in Easy Language for the Use of Children* (1715)\*\*
- John Newbery, *A Little Pretty Pocket Book* (1744)\*\*
- James Halliwell-Phillip, *The Nursery Rhymes of England* (1843/44)\*\*
- Lewis Carroll, *Alice’s Adventures in Wonderland* (1865) and *Alice Through the Looking Glass* (1871)
  - ISBN 0199558299
- William Wordsworth, “Ode: Intimations of Immortality from Recollections of Early Childhood” (1807), “The Pet-Lamb: A Pastoral” (1800), “Lucy Gray” (1799), “We Are Seven” (1798)\*\*

- Kenneth Grahame, selections from *The Golden Age* (1895) \*\*
- Louisa May Alcott, *Little Women* (1868-9)
  - ISBN 1551111918
- Rudyard Kipling, selections from *The Jungle Book* (1894) and *The Second Jungle Book* (1895)
  - ISBN 0199536457
- Aesop's Fables and "Little Red Riding Hood" / "Little Red Cap"\*\*\*
- L. Frank Baum, *The Wonderful Wizard of Oz* (1900)
  - ISBN 9780688166779
- J. M. Barrie, *Peter and Wendy* (1911) and *Peter Pan in Kensington Gardens* (1906)
  - ISBN 9781551117935
- *The Crisis* (Children's Numbers from 1910-1920) and *The Brownies' Book* (1920-21) edited by W. E. B. Du Bois and Jessie Redmon Fauset \*\*
- *St. Nicholas Magazine* (1873 - until the 1905 editions) edited by Mary Mapes Dodge\*\*

\*\* Please note that if you are going to purchase a physical copy of *Peter and Wendy* you must buy the Broadview edition.

## Content Notice

You may be surprised to learn that Golden Age Children's Literature frequently takes up disturbing subject matter. We are here to work together during class discussions, to do the necessary work of confronting difficult topics such as child abuse, animal cruelty/death, classism, misogyny, racism and racial slurs, sexual assault, and many other forms of violence. Please prepare yourself knowing that this content will be part of all of our children's literature in this class. While these are difficult conversations to have, they are as necessary for our current moment as they were when the texts for our course were originally published.

## Assignments

### **I. Perusall Annotations (for every day with reading)**

For our class, we will be experimenting with the real time collaborative annotation tool Perusall as a way to stay engaged with the reading for this course and locate significant passages on which we can focus our studies and discussion. As you read the texts from our course in Perusall, use the annotation tools to highlight phrases or sentences that particular interest, bemuse, confuse, anger, or excite you and write notes/comments that attempt to stimulate discussion by making an argument about the textual evidence at hand, offering informative questions or comments, and/or helping others by addressing their questions or confusions. You will want to write in complete sentences and offer thoughtful and comprehensive arguments based on the textual evidence that you are pointing out to your classmates. When you ask questions, you may want to find ways to open up the topic for debate and not just simple "yes" or "no" answers. The goal for our class is to use these annotations as ways to come up with topics both for your future papers and discussions during synchronous sessions.

Your annotations will appear alongside classmates' annotations in real time, so you should feel free to engage and respond to others' annotations by "mentioning" a fellow classmate using the

@ symbol with their name. You will want to focus on *both* (a) annotating fully (annotating multiple parts of the reading, not just a couple of spots) and (b) providing deeply engaged, well-argued thoughts.

There are 42 total possible Perusall annotation assignments for which you could get points, I will take the scores from your top 35 Perusall annotation assignments to form your final grade for this semester.

Due: submitted by **11:59am** on the night before synchronous class sessions / by the time class would usually end on asynchronous class sessions

Deliverable: 35 Perusall annotation assignments (somewhere between 3 and 25 annotations per reading) that show deep engagement and thoughtful analysis of the readings

## **II. Argumentative Close-Reading Papers (complete 2 papers, 3 pages each)**

You will need to submit 2 short argumentative close-reading papers during the course of the semester. A handout on our Canvas site in the Files section provides a thorough guide on how to write these close-reading papers. As part of the assignment, you will need to submit a complete draft of your work for peer review. We will peer-review the draft, and then you will have until 11:59pm the day that we peer-reviewed to submit a final version of your work

Draft of Close-Reading Paper 1 Due: Tuesday, October 6, 11:59pm.

Final Version of Close-Reading Paper 1 Due: Sunday, October 11, 11:59pm.

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, 3 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

Draft of Close-Reading Paper 2 Due: Sunday, November 8, 11:59pm

Final Version of Close-Reading Paper 2 Due: Sunday, November 15, 11:59pm.

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, 3 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

## **IIIa. Workshop 1: Reviews of Archival Material (complete 2 reviews, 500-600 words total)**

Workshops are meant to help you structure your research for writing/composing your final project assignment. You will need to complete work before and during our workshops. More detailed worksheets guiding you through the workshops can be found on Canvas, but generally this workshop will progress as follows:

For this multi-day workshop, you will examine issues of *St. Nicholas* on and read through 2-3 issues from either the Children's Numbers of *The Crisis* or *The Brownies' Book* in addition to examining materials shown by Suzan Alteri. Your job at the end of the Workshop 1 period is to post a review of your 2 favorite unique "text" (a poem, essay, photograph, short story, novel) from your dive into the archive in Canvas Discussion. The review should be of texts you would consider writing on for your final project or that you would recommend someone else write on for their final project. For each text, include full MLA citation of bibliographic information, a brief summary or description of the text in question, and an argument for what would make this project particularly unique in terms of its aesthetic, topical and/or representative qualities.

Review Assignment Due: Sunday, October 18 at 11:59pm

Deliverable: 500-600 words total, MLA citation of materials reviewed, uploaded to Canvas Discussions

### **IIIb. Workshop 2: Preparation (complete 1 close-reading paper, 3 pages)**

Your submittable for Workshop 2 is a short close-reading paper on a text you plan to use for your final project of 3 pages. This paper will be a seed for your work in your scholarly introduction. If you have decided to pursue writing the more traditional research paper about one of the novels you did not address in either argumentative close-reading paper 1 or 2, then you may write your 3-page paper on the text you will be addressing in your final paper.

Draft of Final Project Close-Reading Assignment Due: Sunday, November 22 at 11:59pm.

Final Version of Final Project Close-Reading Assignment Due: Sunday, November 29 at 11:59pm.

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, 3 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

### **IIIc. Workshop 3: Contextual Research (complete an annotated bibliography with introduction and 5 cited annotations)**

In order to have a rich scholarly introduction you will need to conduct research on (1) the contexts behind the subject of your final project and (2) the work that has already been produced on your text, author, or topic.<sup>1</sup> To manage your notes you will need a productive note-taking method—in our case, an annotated bibliography of secondary (and possibly even other primary) materials—to help you keep track of the biographical, historicist, generic, and other literary critical work about your text that will enhance your analysis.

This is a three-day workshop where we will meet each day synchronously on Zoom. You will be expected to complete research on your project leading before our synchronous meetings.

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<sup>1</sup> The process of developing any research project is very similar to entering a conversation that began before you joined it. As the critic Kenneth Burke once wrote in *The Philosophy of Literary Form* (1941):

“Imagine that you enter a parlor. You come late. When you arrive, others have long preceded you, and they are engaged in a heated discussion, a discussion too heated for them to pause and tell you exactly what it is about. In fact, the discussion had already begun long before any of them got there, so that no one present is qualified to retrace for you all the steps that had gone before. You listen for a while, until you decide that you have caught the tenor of the argument; then you put in your oar. Someone answers; you answer him; another comes to your defense; another aligns himself against you, to either the embarrassment or gratification of your opponent, depending upon the quality of your ally's assistance. However, the discussion is interminable. The hour grows late, you must depart. And you do depart, with the discussion still vigorously in progress.” (Burke 110-11)

While Burke was writing in the 1940s—and thus perhaps alienates contemporary readers like us with his discussion of an old-fashioned parlor room meant for men of a specific class—his points about determining when to “put in our oar” within the stream of conversation still holds true.

Your submittable product for this workshop is an annotated bibliography that includes an introduction to your project as a whole and 5 cited annotations

Draft of Final Project Annotated Bibliography Due: Sunday, December 6 at 11:59pm  
Final Version of Final Project Annotated Bibliography Due: Tuesday, December 8 at 11:59pm.

Deliverable: annotated bibliography in either MLA or Chicago format with an introduction and 5 annotations minimum, Word document, 12 pt. font, Times New Roman or Cambria, single-spaced, 1-inch margins, uploaded to Assignments in Canvas.

#### **IV. Final Project (8-10 pages)**

As you may have noticed, the primary texts for our readings have fallen well within a specific, primarily English canon of the Golden Age. For our final project, you will be given the opportunity to expand on and/or challenge the conventions of the Golden Age canon that has been laid out by writing (a) a scholarly introduction of 8-10 pages about a work that should be included in the Golden Age OR (b) a more traditional research paper of 8-10 pages on a text we have read for class on which you did not write for either close-reading papers 1 or 2.

If you choose to pursue the **scholarly introduction**, you may choose to write on (a) a story or set of stories by the same author, (b) a poem or set of poems by the same author, (c) a regular column, OR (d) a set of illustrations/photographs from either *St. Nicholas*, *Children's Numbers* of *The Crisis*, or *The Brownies' Book*. This type of project is meant to provide context AND interpretation for a forgotten or under-read piece that should be brought to critical attention. Examples of scholarly introductions by undergraduate student authors who have taken this class may be found in Vol 1 No 2 of *SOURCE: The Magazine of the University of Florida George A. Smathers Libraries* here (<https://journals.flvc.org/source/issue/view/5290>) and as PDFs in our Canvas site's Files.

OR

If you choose to write a more **traditional paper**, you must produce a cogent and thoroughly-evidenced paper with an original thesis argument on a single text that you have not written about for either close-reading papers 1 or 2. You must provide both persuasive close-readings and also fully attend to the debates and ideas of literary critics who have written on your text before on the same or related subjects, defining how your argument moves beyond these other scholars' arguments.

For both papers it is important to note that you are offering your original *interpretations* of literary texts more so than you are trying to argue for their significance to general and academic readerships. For both final project options, you must incorporate a few methods of interpretation that we have practiced over the course of the semester (biographical analysis, historicist analysis, genre analysis, or reading with a theoretical perspective in mind) in your scholarly introduction or paper alongside close-readings. You must also use a minimum of 5 scholarly sources (peer-reviewed articles, books, or book chapters—NOT websites, unless they are also scholarly). Use

either MLA or Chicago format for your citations and include a Works Cited section at the end of your paper that will not count toward your final page count.

Due: Wednesday, December 16 at 11:59pm.

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, double-spaced, 8-10 pages, 1-inch margins, in either MLA or Chicago format, uploaded to Assignments in Canvas

## Peer-Reviewing

Students are expected to produce full drafts of all papers for asynchronous peer-review workshops. These workshops serve 4 primary intellectual purposes:

1. **To engage in regular scholarly practice of collegial peer-review.** Scholars regularly work in writing and/or accountability groups to ensure that work toward an intellectual project is produced in a timely manner and is reviewed for contextual and analytical rigor before final publication.
2. **To reflect on materials covered during semester.** Peer-reviewing someone else's work allows you to practice your own close-reading and argumentation skills. Offer your peers ideas to help them expand their readings given your understanding of the texts, challenge their arguments with your own interpretations, and do your best to reframe ideas that may not make sense as they are currently stated into terms that anyone could understand.
3. **To familiarize yourself with expectations for the assignment and method of assessment.** By using the rubric for the assignment to practice assessing someone else's writing, you will gain clarity about how you yourself will be assessed.
4. **To provide a brief break from reading to focus on paper-writing.** This break may be a good time to catch up on readings you fell behind on, meet with your professor in office hours to discuss your work towards your paper, and/or possibly get ahead on the next few days of readings.

*You are always welcome to ask Professor Yan to provide additional feedback on your papers at any stage of paper writing.* Email her at [raeyan@ufl.edu](mailto:raeyan@ufl.edu) to schedule an office hour meeting to discuss your paper.

## Need Help?

Whether you need assistance with understanding an assignment, improving your writing, learning how to research, learning useful tools to simplify your citation work, accommodation for accessibility needs, or finding a solution to a prolonged medical or extenuating circumstance, please note that your professor is here to aid you. **Do not hesitate to email Dr. Yan at [raeyan@ufl.edu](mailto:raeyan@ufl.edu) at any time.** You can also get in touch with her during her regular Zoom office hours or through Canvas' messaging options—she is only a short email or quick message away and always happy to hear from you and help if and when she can.

The Writing Studio at UF (<https://writing.ufl.edu/writing-studio/>) is another resource to seek if you need help with planning, improving, or revising writing. The best time to work with a writing tutor is always before you begin a project, to plan out your approach.

Suzan Alteri ([salteri@ufl.edu](mailto:salteri@ufl.edu)) is the curator of the Baldwin Library of Historical Children's Literature who can help you with accessing historical children's literary materials or answer questions about texts and topics to explore for your final project.

Jeanne Ewert ([jewert@ufl.edu](mailto:jewert@ufl.edu)) is the English department's liaison of Library West who can help you with general research work toward your annotated bibliography and final project. You can read her helpful library guide on researching for English majors here: <https://guides.uflib.ufl.edu/english>.

## Attendance

**You may miss up to 3 courses during the semester without penalty to your final grade or need for explanation.** But please let me know if you plan to miss class so that I know you are safe. University guidelines state that students who miss more than 7 courses will fail the term. University exemptions to this policy are those absences involving university-sponsored events, military duty, court-mandated responsibilities, and religious holidays. The official UF Attendance Policy can be found [here](#).

**Individual exemptions can be readily made for extenuating circumstances**, so please get in contact with me to discuss the matter via email (at [raeyan@ufl.edu](mailto:raeyan@ufl.edu)) or through Zoom office hour meeting in case of an emergency or illness. You should also consider getting in contact with a U Matter, We Care team to have them alert all your faculty members if such a case arises (email them at [umatter@ufl.edu](mailto:umatter@ufl.edu) or call them at 352-294-2273). Most often, I will email you after you miss 3 courses to check-in with you and discuss what we should do if you need to miss more coursework this term.

## Course Policies

All students must do the following to receive participation credit for this course:

- 1) **Abide by [the UF Student Honor Code](#).** The Honor Code requires students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation. Plagiarism is a serious violation of the Student Honor Code. Examples of plagiarism include presenting information from other resources as your own or citing phony sources or quotations to include in your assignments. Information on how to avoid plagiarism can be found on the Writing Studio's website [here](#). Assignments containing plagiarized materials will receive a zero. The Honor Code defines plagiarism violations as follows:

***Plagiarism.** A Student must 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. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.*
- 2. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.*
- 3. Submitting materials from any source without proper attribution.*
- 4. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.*

- 2) **Behave respectfully toward your classmates and instructor.** UF students come from diverse cultural, economic, and ethnic backgrounds. This means that you will likely encounter ideas that may differ from your own. Relish this by showing respect. Disrespectful behavior in class will result in dismissal from the class period and will be counted as an absence. Your professor should be addressed appropriately by her formal title as either Professor or Doctor Yan and communications with her should be professional.
- 3) **Abide by UF's policy regarding sexual discrimination and sexual harassment.** UF provides an educational and working environment that is free from gender discrimination and sexual harassment for its students, staff, and faculty. More about UF policies regarding harassment can be found [here](#).
- 4) **Notify the instructor of any need for specific accommodations at the beginning of the semester or as soon as necessity arises.** The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodations should first register with the Disability Resource Center (352-392-8565 or [website](#)) for access to resources and accommodations. Students should also be in contact with the Dean of Students through U Matter, We Care ([umatter@ufl.edu](mailto:umatter@ufl.edu)) regarding general accommodation needs across courses. If you have a serious family and/or medical emergency you should be timely about contacting both (1) the Dean of Students via U Matter, We Care and (2) Disability Resource Center so that all of your faculty are well-prepared to accommodate your need.
- 5) **Participate positively in class discussion and in-class activities.** Finish all assigned readings and reflections before class begins. You should prepare to positively engage in class discussion using your reflections and aim to participate at least once every other class. If you tend to be quieter in class, you might consider volunteering to read passages aloud or offer a suggestion for a passage you would like to discuss.
- 6) **Maintain good communication.** Keep up-to-date with Announcements in our Canvas site and emails addressed to you directly through your school email account or Canvas inbox. Ensure that you reach out and communicate with your instructor via her email ([raeyan@ufl.edu](mailto:raeyan@ufl.edu)) in case of emergency or any concern about the ability to meet goals or requirements in class as soon as possible.
- 7) **Complete submission of all assignments by their stated deadlines and in specified format.** Late assignments will receive a 10% grade deduction per 24 hours the assignment is late after the deadline. Incomplete assignments, including reflections, will receive partial credit appropriate to effort expended. Generally, you should submit final papers as a double-

spaced Word document, using 12-point font in either Times New Roman or Cambria. As a student, you are responsible for ensuring that you submit the complete, correct version of your assignment on time. Double-check your submissions after you have put them on Canvas to ensure you have uploaded the appropriate files. You may freely ask for a one-week extension on any major assignment once a semester, if you make a request for extension in advance of a deadline via email (email me at [raeyan@ufl.edu](mailto:raeyan@ufl.edu)). If you need additional extensions, please email me or schedule an office hour to discuss the matter.

- 8) **Silence electronic devices and refrain from checking non-class related sites or materials during class.** Working on non-class related material or consistent distraction will result in your being marked absent and asked to leave the class.
- 9) **Save instructor comments and feedback for yourself.** It is *your responsibility* to collect and save copies of your assignments with my comments and feedback. This is especially important if you believe you will need a letter of recommendation from me, as you will need to give me samples of your writing with the grades and comments that I gave you for these assignments before I will write you a letter.
- 10) **Complete online faculty evaluations** at the end of the course. These evaluations are conducted online [here](#).
- 11) **University policy about recorded courses:** Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

## Grading

Your **final grade for the course** is calculated out of 1,000 points as follows:

Points toward Final Grade	Assignment
90 points	Active Participation
210 points	Perusall Annotations (35 Perusall annotation assignments x 6 points each)
100 points	Argumentative Close-Reading Paper 1
100 points	Argumentative Close-Reading Paper 2
50 points	Workshop 1: Reviews of Archival Material
100 points	Workshop 2: Final Project Close-Reading
100 points	Workshop 3: Annotated Bibliography

250 points	Final Project
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The grading scale is as follows:

A = 4.00	940-1000	B- = 2.67	800-839	D+ = 1.33	670-699
A- = 3.67	900-939	C+ = 2.33	770-799	D = 1.00	640-669
B+ = 3.33	870-899	C = 2.00	740-769	D- = 0.67	600-639
B = 3.00	840-869	C- = 1.67	700-739	E = 0.00	0-599

Completing work for peer-review workshops will count for concrete points that get included in your participation. The remainder of your participation is based on general participation: how well you follow course policies, respect your classmates and instructor, and actively join in class discussion every day.

If you would like to talk to me about particular concerns regarding a grade on an assignment or your grade for the course, be timely and schedule an office hour appointment to meet with me one-on-one. I do not discuss particularities about grades over email as it is a violation of FERPA regulations.

## Course Schedule

The schedule for this course is subject to change according to necessity. You will be updated of such changes as soon as they are made. If there is an unexpected class cancellation, you should look for my direct communications.

### Week 1: Thinking About Children Before the Golden Age

#### Monday, 8/31: First Day

- Introductions + Syllabus

#### Wednesday, 9/2

- Philippe Ariès, selections from *Centuries of Childhood: A Social History of Family Life* (1960/62), translated by Robert Baldick, pp. 25-49, 128-133 (optional)
- Watts, “Song 20. Against Idleness and Mischief” and “The Sluggard” from *Divine Songs Attempted in Easy Language for the Use of Children* (1715)  
<https://www.gutenberg.org/cache/epub/13439/pg13439-images.html>
  - Note: scroll down or use browser search feature to find these 2 poems
- John Newbery, selections from *A Pretty Little Pocket Book* (1744)
  - o <https://www.loc.gov/item/22005880/>
    - read from Front Cover to page 23 closely; lightly skim everything after page 23 for general ideas

#### Friday, 9/4:

- James Halliwell-Phillipps, selections from *The Nursery Rhymes of England* (1843/44)
  - o <https://archive.org/details/nurseryrhymesof00halluoft>, read the following only:
    - Preface (vii-x)
    - LXVII (“Jack and Jill,” 48)
    - LXVIII, LXIX, & LXX (Aaron and Moses poems, 48-49)
    - CCVIII through CCXVII (“Lullabies” 124-127)

- LIII (“The lion and the unicorn...,” 37)
- CXXVIII (“There was a mad man...,” 95)
- CCLXIII-CCLXVII (Paradoxes, 157-58)
- CCLXXI-CCLXXXIII (3 “Literal” rhymes, 160)
- CCLXXXIV (“One, two, buckle my shoe...,” 161)
- CCLXXXV (“Pat-a-Cake,” 161)
- CCCXVIII (“Bah bah, black sheep,” 176)

## Week 2: Romantic Childhoods and *Alice’s Adventures in Wonderland*

Monday, 9/7: Labor Day, No Class

Wednesday, 9/9:

- Wordsworth, “Ode: Intimations of Immortality from Recollections of Early Childhood” (1807), “The Pet-Lamb: A Pastoral” (1800), “Lucy Gray” (1799), “We Are Seven” (1798)
- Linda M. Austin, “Children of Childhood: Nostalgia and the Romantic Legacy,” *Studies in Romanticism* 42.1 (2003), pp. 75-98
- Kenneth Grahame, “Prologue: The Olympians” (pp. 1-8) from *The Golden Age*
  - <https://archive.org/stream/goldenage01grahgoog>

Friday, 9/11:

- Carroll, *Alice’s Adventures in Wonderlands* (Ch 1 “Down the Rabbit Hole” through Ch 6 “Pig and Pepper”)
  - <https://archive.org/details/alicesadventures00carr>
    - **note:** please read the prefatory poem

## Week 3: *Alice Through the Looking Glass* and the Cult of the Child

Monday, 9/14:

- Carroll, *Alice’s Adventures in Wonderlands* (Ch 7 “A Mad Tea-Party” through Ch 12 “Alice’s Evidence”)

Wednesday, 9/16:

- Carroll, *Alice Through the Looking Glass* (Ch 1 “Looking-Glass House” through Ch 6 “Humpty Dumpty”)
  - <https://archive.org/details/alicesadventures00carr/page/130/mode/2up>
  - **note:** please read the prefatory poem

Friday, 9/18:

- Carroll, *Alice Through the Looking Glass* (Ch 7 “The Lion and the Unicorn” through Ch 12 “Which Dreamed It?”)

## Week 4: *Little Women*, Didacticism and Its Transcendence

Monday, 9/21:

- Alcott, *Little Women* (Part 1 Ch 1 “Playing Pilgrims” through Part 1 Ch 7 “Amy’s Valley of Humiliation”)
  - <https://archive.org/details/littlewomenormeg00alcouoft>

Wednesday, 9/23:

- Alcott, *Little Women* (Part 1 Ch 8 “Jo Meets Apollyon” through Part 1 Ch 14 “Secrets”)

Friday, 9/25:

- Alcott, *Little Women* (Part 1 Ch 15 “A Telegram” through Part 1 Ch 23 “Aunt March Settles the Question”)

## Week 5: *Little Women*, American Girls

### Monday, 9/28:

- Alcott, *Little Women* (Part 2 Ch 1 “Gossip” through Part 2 Ch 12 “Heartache”)
  - o <https://archive.org/details/littlewomenormeg00alcouoft/page/250/mode/2up>
- Angela M. Estes and Kathleen Margaret Lant, “Dismembering the Text: The Horror of Louisa May Alcott’s *Little Women*,” *Children’s Literature* 17 (1989), pp. 98-123
  - o *Note: significant spoilers for the end of the novel begin on page 116, skip the end of article if you want to avoid them*

### Wednesday, 9/30:

- Alcott, *Little Women* (Part 2 Ch 13 “Beth’s Secret” through Part 2 Ch 24 “Harvest Time”)
- Karen Sands-O'Connor, “Anything to Suit Customers: Antislavery and *Little Women*,” *Children’s Literature Association Quarterly*, 26.1 (Spring 2001), pp. 33-38

### Friday, 10/2:

- **Check-In Email due 10/2, 11:59pm**

## Week 6: Stories We Want to Tell

### Monday, 10/5:

- Greta Gerwig (dir.), *Little Women* (2019)
  - o Start a Free Starz account via Amazon Prime to watch, <https://www.amazon.com/Little-Women-Emma-Watson/dp/B082WKYDFG>, otherwise purchase for \$14.99
- Robert Stam, “Beyond Fidelity: The Dialogics of Adaptation,” *Film Adaptation* (2000), pp. 54-76
- Ebony Elizabeth Thomas and Amy Stornaiuolo, “Restorying the Self: Bending Toward Textual Justice,” *Harvard Educational Review* 86.3 (Fall 2016), pp. 313-338

### Wednesday, 10/7:

- **Draft of First Close-Reading Paper due Tuesday, 10/6, 11:59pm**
- No readings. Paper Workshopping.
- **Final Version of First Close-Reading Paper due Sunday, 10/11, 11:59pm**

### Friday, 10/9:

- Mary Mapes Dodge, “Children’s Magazines,” *Scribner’s Monthly* 6 (July 1873), pp. 352-354
- Suzanne Rahn, “*St. Nicholas* and Its Friends: The Magazine-Child Relationship,” *St. Nicholas and Mary Mapes Dodge: The Legacy of a Children’s Magazine, 1873-1905*, edited by Susan R. Gannon, Suzanne Rahn, and Ruth Anne Thompson, McFarland (2004), pp. 93-110

## Week 7: Discovery

### Monday, 10/12:

- Workshop 1: Exploration with Suzan Alteri, Curator of the Baldwin Library of Historical Children’s Literature

### Wednesday, 10/14:

- Workshop 1: Exploration with Suzan Alteri, Curator of the Baldwin Library of Historical Children's Literature

### Friday, 10/16:

- Workshop 1: Exploration
- **Reviews of Archival Materials due Sunday, 10/18, 11:59pm**

## Week 8: *The Jungle Book* and Fables of Empire

### Monday, 10/19:

- Laura Gibbs, "Introduction," *Aesop's Fables*, Oxford World's Classics (2008), pp. ix-xxxi
- Aesop, "The Wolf and the Lamb" from *Aesop's Fables*, read these 3 different versions:
  - o Caxton (1484) <http://mythfolklore.net/aesopica/caxton/12.htm>
  - o Sir Roger L'Estrange (1692) <http://mythfolklore.net/aesopica/lestrange/2.htm>
  - o George Fyler Townsend (1867) <http://mythfolklore.net/aesopica/townsend/1.htm>
- Bruno Bettelheim, "Introduction: The Struggle for Meaning," *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, Knopf (1976), pp. 3-22
- Jacob Grimm & Wilhelm Grimm, "Little Red-Cap," *Grimm's Household Tales*, Volume 1, trans. Margaret Hunt, George Bell & Sons (1905), pp. 110-114
- Charles Perrault, "Little Red Riding Hood," *Histoires ou Contes du Temps passé: Les Contes de ma Mère l'Oye* [originally published in French in 1696], trans. Charles Welsh, 1901, pp. 80-84

### Wednesday, 10/21:

- Kipling, selections from *The Jungle Book*
  - o <https://archive.org/details/junglebook00kipl2>
  - o read:
    - "Mowgli's Brothers"
    - "Kaa's Hunting"
    - "Tiger! Tiger!"
- Kipling, selection from *The Second Jungle Book*
  - o <https://archive.org/details/in.ernet.dli.2015.226022>
  - o read:
    - "How Fear Came"

### Friday, 10/23:

- Kipling, selections from *The Second Jungle Book*
  - o <https://archive.org/details/in.ernet.dli.2015.226022>
  - o read the following:
    - "Letting in the Jungle"
    - "The King's Ankus"
    - "Red Dog"
    - "The Spring Running"
- Mary Goodwin, "The Garden and the Jungle: Burnett, Kipling and the Nature of Imperial Childhood." *Children's Literature in Education* 42.2 (2011), pp.105-117

## Week 9: *The Wonderful Wizard of Oz* and Fictions of the American Heartland

### Monday, 10/26:

- Baum, *The Wonderful Wizard of Oz* (Ch I “The Cyclone” through Ch VIII “The Deadly Poppy Field”
  - o <https://archive.org/details/wonderfulwizaro00baumiala>

### Wednesday, 10/28:

- Baum, *The Wonderful Wizard of Oz* (Ch IX “The Winged Monkeys” through Ch XVI “The Magic Art of the Great Humbug”)

### Friday, 10/30:

- Baum, *The Wonderful Wizard of Oz* (Ch XVII “How the Balloons Were Launched” through Ch XXIV “Home Again”)
- Gretchen Ritter. "Silver Slippers and a Golden Cap: L. Frank Baum's *The Wonderful Wizard of Oz* and Historical Memory in American Politics," *Journal of American Studies* 31.2 (1997), pp. 171-202

## Week 10: The Origins of Peter Pan and Memories of a “Happy Home”

### Monday, 11/2:

- Barrie, *Peter Pan in Kensington Gardens* (pp. 287-341 in *Broadview Peter Pan*)
  - o <https://archive.org/details/peterpaninkensin00barr>

### Wednesday, 11/4:

- Barrie, *Peter and Wendy* (Ch 1 “Peter Breaks Through” through Ch. VIII “The Mermaid’s Lagoon”)
  - o <https://archive.org/details/peterwendy00barr>

### Friday, 11/6:

- Barrie, *Peter and Wendy* (Ch IX “The Never Bird” through Ch. XVII “When Wendy Grew Up”)
- Jacqueline Rose, “Introduction: The Return of Peter Pan,” *The Case of Peter Pan, or the Impossibility of Children’s Fiction*, 1983, pp. 1-11

## Week 11: Thinking Forward to Golden Ages and *The Brownies’ Book*

### Monday, 11/9:

- **Draft of Second Close-Reading Paper due Sunday, 11/8, 11:59pm**
- No readings. Paper Workshopping.
- **Final Version of Second Close-Reading Paper due Sunday, 11/15, 11:59pm**

Wednesday, 11/11: No Class, Veterans Day

### Friday, 11/13:

- Katherine Capshaw Smith, selections from “The Emblematic Black Child: Du Bois’s *Crisis* Publications,” *Children’s Literature of the Harlem Renaissance*. Indiana University Press, 2004, pp. 1-24
- Vol. 2, No. 7 (July 1921) edition of *The Brownies’ Book*
  - o <http://childlit.unl.edu/brownies.192107.html>
  - o Examine and read from Cover to page 205, which includes the following;
    - Cover
    - Frontispiece
    - Hughes, “The Gold Piece. A Play.”

- Graduates of 1921.
- Playtime.
- Funny Bunnies.
- The Judge.
- “Sunshine Sammy.” A Picture.
- Bagley, “The Little Pig’s Way Out”

## Week 12: A Vibrant Black Children’s Literary Culture

### Monday, 11/16:

- Katherine Capshaw Smith, selections from “The Emblematic Black Child: Du Bois’s *Crisis* Publications,” *Children’s Literature of the Harlem Renaissance*. Indiana University Press, 2004, pp. 25-43
- Remainder of Vol. 2, No. 7 (July 1921) edition of *The Brownies’ Book*
  - o <http://childlit.unl.edu/brownies.192107.html>
  - o Examine and read from 206 to end, which includes the following;
    - The Crow
    - The Jury
    - Chinese News
    - An Interview with Charles S. Gilpin
    - The Girl Reserves Conference
    - Sketch of Mary Binkley
    - Our Little Friends

### Wednesday, 11/18:

- Arna Bontemps and Langston Hughes (a 10 minute video)
- Bontemps and Hughes, *Popo and Fifina* (1931)

### Friday, 11/20:

- Violet J. Harris, “From *Little Black Sambo* to *Popo and Fifina*: Arna Bontemps and the Creation of African-American Children’s Literature,” *The Lion and the Unicorn*, 14.1 (1990), pp.108-127.

## Week 13: Breaking from the Golden Age

### Monday, 11/23:

- **Draft of Final Project Close-Reading Due Sunday, 11/22, 11:59pm**
- No readings. Paper Workshopping.
- **Final Version of Final Project Close-Reading Paper due 11/29, 11:59pm**

*Wednesday, 11/25: No Class, Thanksgiving*

*Friday, 11/27: No Class, Thanksgiving*

## Week 14: Contextual Research

### Monday, 11/30:

- Workshop 3: Contextual Research

### Wednesday, 12/2:

- Workshop 3: Contextual Research

### Friday, 12/4:

- Workshop 3: Contextual Research

Week 15: The End of a Golden Age

Monday, 12/7:

- **Draft of Final Project Annotated Bibliography Due Sunday, 12/6, 11:59pm**
- No readings. Project Workshopping.
- **Final Version of Annotated Bibliography due Tuesday, 12/8, 11:59pm**

Wednesday, 12/9: Last Day of Class

- Synchronous Meeting to Form Working Groups

**\*\*\*\*\* Final version of Final Project due Wednesday, 12/16, at 11:59pm. \*\*\*\*\***