

## LIT 4334—The Golden Age of Children’s Literature, Spring 2015

Section 187A

MWF Period 6 (12.50-1.40 pm)

RNK 0106

Class Blog: [www.goldenageuf.blogspot.com](http://www.goldenageuf.blogspot.com)

**Instructor:** Poushali Bhadury

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### COURSE DESCRIPTION

The first so-called “Golden Age” of children’s literature in Britain and the United States (roughly between 1865-1925) produced a literary canon that was instrumental in shaping contemporary cultural notions of the child and childhood, and that continues to influence ways in which we regard these crucial categories even today. This course explores the “classic” literary texts that emerged during this period, and grounds its readings in sociocultural and historical analysis. In the process, we will question the very idea of a “golden age,” as well as look into critical positions on a “Second Golden Age” of children’s literature post the mid-20<sup>th</sup> century. Class discussions will also delve into the varied and often-culturally-pervasive afterlives of these canonical children’s texts—ranging across different editions, (cross-media) adaptations and retellings, varied forms of commodification, etc. We shall also consider the status of the books we read as material objects in their own right, and students are encouraged to look at the various editions and textual instantiations thereof, specifically drawing on the rich collection housed at UF’s Baldwin Library of Historical Children’s Literature. Apart from primary (literary) texts, required class readings will include relevant scholarly articles from academic journals as well as chapter-length studies from theoretical and critical books on children’s literature and culture.

This is a discussion-based seminar; students are expected to be engaged and active participants in class discussions and bring in their own readings and interpretations of the literary and theoretical texts into the conversation. In the spirit of engagement and exploration, I will also suggest additional readings/viewings to supplement required class materials as the semester progresses (these are strictly optional, however). Please feel free to add your own suggestions to the list.

### REQUIRED TEXTS

#### **Primary Texts**

The following texts are **required**; any **complete and unabridged** version (including digital versions on various e-readers/via Project Gutenberg, etc.) is acceptable. The only exceptions to this are the texts marked with asterisks (\*\*) below—for these, you need to buy the specific editions I mention. All the required texts have been ordered at the UF bookstore and are readily available online. I have included ISBN numbers for reference where necessary.

Books should be read in full for the first day they are listed on the syllabus and brought to class for all discussion days thereafter. If you are reading a digital copy, you need to bring your laptop/tablet/e-reader to class (No cell-phones, please).

1. Lewis Carroll, *Alice's Adventures in Wonderland* (1865). We will read this text in conjunction with Sukumar Ray's nonsense novella *Ha-Ja-Ba-Ra-La* (1921)—to be provided by instructor.
2. Louisa May Alcott, *Little Women* (1868)
3. George MacDonald, *The Princess and the Goblin* (1872)
4. Rudyard Kipling, *The Jungle Book* (1894)
5. Helen Bannerman, *The Story of Little Black Sambo* (1899). We will read this text in conjunction/comparison with the revised version below.
6. \*\*Helen Bannerman, *The Story of Little Babaji* (illus. Fred Marcellino) (1996; rpt 2002) **ISBN: 0060080930**
7. L. Frank Baum, *The Wonderful Wizard of Oz* (1900)
8. Gene Stratton-Porter, *A Girl of the Limberlost* (1909)
9. Frances Hodgson Burnett, *The Secret Garden* (1911).
10. \*\*J.M. Barrie, *Peter Pan* (1904/1911) – please use the 2009 *Oxford World's Classics* edition of this text (entitled *Peter Pan in Kensington Gardens and Peter and Wendy*) even if you own another version. The Oxford edition has both the novel and the stage-play—we'll be looking at both. **ISBN: 0199537844**
11. Mary Norton, *The Borrowers* (1952)
12. Philippa Pearce, *Tom's Midnight Garden* (1958)
13. Louise Fitzhugh, *Harriet the Spy* (1964)

**Secondary texts** (available on UF course reserves/online databases)

N.B. Please note that the list below is NOT exhaustive—for some novels, the accompanying scholarly articles are TBA.

Alberghene, Janice M., Beverly L. Clark. "Introduction." *Little Women and the Feminist Imagination: Criticism, Controversy, Personal Essays*. Eds. Alberghene, Janice M., Beverly L. Clark. 1999; rpt. New York: Routledge, 2013. xv-liv. Print.

Bader, B. "Sambo, Babaji, and Sam." *The Horn Book Magazine* 72.5 (Sept-Oct 1996): 536-547. Print.

Brooker, William. "A Mess of Souvenirs." *Alice's Adventures: Lewis Carroll in Popular Culture*. NY: Continuum, 2004. xiii-xviii. Print.

Carpenter, Humphrey. "Prologue: The Road to Arcadia." *Secret Gardens: A Study of the Golden Age of Children's Literature*. Boston: Houghton Mifflin, 1985. 1-22. Print.

Griswold, Jerry. "Introduction." *Audacious Kids: Coming of Age in America's Classic Children's Books*. New York: Oxford UP, 1992. 1-25. Print.

Gubar, Marah. "Introduction: Six Impossible Things Before Breakfast." *Artful Dodgers: Reconceiving the Golden Age of Children's Literature*. New York: Oxford UP, 2009. Print.

- Hopkins, Chris. "Arrietty, Homily, Pod: Home, Size, Gender, and Relativity in *The Borrowers*." *Children's Literature Association Quarterly* 25.1 (Spring 2000): 21-29. Print.
- Jeyathurai, Dashini. "The Complicated Racial Politics of *Little Black Sambo*." *South Asian American Digital Archive*. 4 April 2012. Web. <<https://www.saadigitalarchive.org/tides/article/20120404-703>>
- John, Judith G. "The Legacy of *Peter Pan and Wendy*: Images of Lost Innocence and Social Consequences in *Harriet the Spy*." *Children's Literature Association Quarterly* (1991 proceedings): 168-173. Print.
- Kidd, Kenneth. "Three Case Studies: Alice, Peter Pan and The Wizard of Oz." *Freud in Oz: At the Intersections of Psychoanalysis and Children's Literature*. Minneapolis: U Minnesota P, 2011. 65-102. Print.
- . "Wolf-boys, Street Rats, and the Vanishing Sioux." *Making American Boys: Boyology and the Feral Tale*. Minneapolis: U Minnesota P, 2004. 87-110. Print.
- Mikkelsen, Nina. "*Little Black Sambo* Revisited." *Children's Literature* 29 (2001): 260-266. Print.
- Phillips, Anne K. "Of Epiphanies and Poets: Gene Stratton-Porter's Domestic Transcendentalism." *Children's Literature Association Quarterly* 19.4 (Winter 1994): 153-158. Print.
- Pilgrim, David. "The Picaninny Caricature." *Jim Crow Museum of Racist Memorabilia*. October 2000. Ferris State University. Web. <<http://www.ferris.edu/jimcrow/picaninny/>>
- Quimby, Karin. "The Story of Jo: Literary Tomboys, *Little Women*, and the Sexual-Textual Politics of Narrative Desire." *GLQ: A Journal of Lesbian and Gay Studies* 10.1 (2003): 1-22. Print.
- Rose, Jacqueline. "Introduction." *The Case of Peter Pan, or, The Impossibility of Children's Fiction*. Philadelphia: U Pennsylvania P, 1984. 1-11. Print.
- Sircar, Sanjay. "Little Brown Sanjay and *Little Black Sambo*: Childhood Reading, Adult Rereading; Colonial Text and Postcolonial Reception." *The Lion and the Unicorn* 28.1 (Jan 2004): 131-156. Print.
- Smith, Rita. "Caught up in the Whirlwind: Ruth Baldwin." *The Lion and the Unicorn* 22.3 (1998): 289-302. Print.
- Sorby, Angela. "Golden Age." *Keywords for Children's Literature*. Ed. Philip Nel and Lissa Paul. 96-99. New York: NYU Press, 2011. Print. ([Available via Google Books](#))

## COURSE POLICIES AND CLASSROOM BEHAVIOUR

### Readings

You are required to bring the assigned books/secondary readings to class every day, whether in hard copy or digital format. This is non-negotiable.

### Absences

As a member of this class, your input is valued, and regular attendance is expected. You are allowed a total of FIVE absences: excuses are neither needed or accepted. If you miss a class, you are still responsible for the work assigned and material covered—it is **your** responsibility to make yourself aware of all class discussion and announcements. You are also still responsible for turning in assignments on time (in my Turlington mailbox and on e-learning), even on days you are absent from class. **Missing more than five classes means you fail, automatically.** Religious holidays and participation in university events are the only things that count as excused absences. Please notify me in advance if you will miss a class for either of the excused reasons, OR if you anticipate having a prolonged absence for any reason.

Missed daily work, in-class assignments, quizzes, and participation reflect negatively on those components of the final grade, and cannot be made up. If you come in more than 15 minutes late to a class, it counts as an absence. Three tardies constitute one absence.

(N.B. 1 – Illness is NOT an excused absence. If you have some medical condition that requires you to miss the class for extended periods of time, I would encourage you to drop the class instead. Prolonged absences, even for medical reasons, will not be excused, as class discussions of reading and writing assignments are a key part of the course content.)

(N.B. 2 – Student athletes may have excused absences for participation in University athletic events, but they must make up the work. In addition, the English Department extends this same courtesy to students in the band or theater who need to travel for a university-sponsored event. However, you need to consult me in advance about an absence and/or how to make up the work.)

### Late Assignment Submission

I do not grade late assignments. If you miss a deadline, you miss that grade. If you have a legitimate reason for requesting an extension on an assignment, please notify me well in advance. I rarely ever grant extension requests, but may be persuaded depending on the circumstances.

### Plagiarism (the unofficial version)

Plagiarism is bad. Don't do it. (This includes self-plagiarism). I will cover the issue in detail, so there will be absolutely no reason for you to plagiarize, intentionally or unintentionally. If you do plagiarize in this class, you are liable to automatically fail it and face disciplinary action from UF. If allowed to continue, you will face major penalties to your grades. Seriously, don't do it!

### Plagiarism (the official version): Statement on academic honesty

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>

### Technology

E-readers/laptops/tablets are allowed in the classroom. This does not include cell phones, which must be put away and on silent during class. Cell phones should not be answered during class time. If your phone rings, I answer it.

Please don't read newspapers or other materials not related to class and/or surf the web/check Facebook/play games/text, etc. during class. Students who violate these rules will be asked to leave the class and will incur an absence. Needless to mention, repeat offences will reflect significantly in your class participation grade. Simply put, you need to be present in the class in body AND mind to receive credit for participation.

### Classroom Courtesy

UF students come from diverse socio-cultural, economic, religious, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diverse student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Harassment of any kind will not be tolerated. For more about The University of Florida policies regarding harassment, see the University of Florida Student Conduct Code: <http://www.dso.ufl.edu/judicial/conductcode.php>

Failure to adhere to these basic courtesies could require you to leave the class and be marked absent for the day.

### Statement of student disability services

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see:

<http://www.dso.ufl.edu/drc/>

### Statement on harassment

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see:

<http://www.hr.ufl.edu/eo/sexharassment.htm>

## ASSIGNMENTS AND GRADING

1. 5 Structured Reading Responses (min. 2 pp)
2. Mid-term Paper (5-6 pp/1500-1800 words)
3. Final Research Paper Proposal (300-500 words)
4. Annotated Bibliography (5-6 pp)
5. Final Research Paper (9-10 pp)
6. Weekly homework (blog discussion questions)
7. Class Participation

Your course grade will be based on the above assignments. There will be no written exams in this class—your entire grade comes from your writing, as well as class participation. This class is primarily discussion based, and we shall be reading a lot of primary and theoretical texts. As such, I don't plan to devote class time to writing issues, but I'm available during office hours (or by appointment) for help, or for reading over drafts.

## 1. Structured Reading Responses [min. 2 d-s pp each]

Over the course of the semester, you will write 5 structured reading responses of 2 double-spaced, typed pages each (minimum), in Times New Roman 12-point font and with 1-inch margins. You may write these at any point in the semester, beginning with the second week, but you may not do more than one structured response per week. **I will accept them in-class only on Wednesdays, handed over in person.** (STAPLE your papers, please!) **Do not email them to me or leave them in my mailbox.** I will return them the following week. You are responsible for ensuring that you submit all 5 of the structured responses. If you are absent on a Wednesday, don't turn in a structured response for that week.

Your reading response should offer an analytical rejoinder to the book as a whole and to any article also assigned for that week; don't turn one in if you haven't finished all of the reading. You may address a number of issues or focus more in-depth on one or two; just be as specific as you can, and support your responses with examples and details from the text. For instance, you may choose some element (a setting, passage, or character) from one of the assigned texts and analyze its significance with respect to the text as a whole or an issue that the corresponding assigned article addresses. In case of this particular example, what this means is you will have to perform a close reading of a specific section of the text in question and to argue for your interpretation of that section. This is just *one* possible approach to these responses; I encourage you to be creative in your critical outlook.

These structured responses are not journal entries. They must be well-organized and polished explications of a clearly articulated thesis. Please do try to correct spelling and typing errors. If you like, you may make use of outside readings and visual elements (biographical sketches, scholarly articles, websites, illustrations, etc.). This assignment is designed to stimulate class discussion, and to help you remember the texts and generate final research paper ideas.

## 2. Mid-term Paper [5-6 d-s pp/1500-1800 words]

For your mid-term paper, you will write on any Golden Age primary text(s) that you access from the collection of UF's Baldwin Library of Historical Children's Literature. These may include individual titles, or issues of iconic children's periodicals like *St. Nicholas*, easily the most important children's magazine of the nineteenth century. I encourage you to explore the Baldwin's extensive collections, and work on lesser-known literary texts, ie, those other than the (mostly) canonical ones assigned for class readings. Your topic is an open one, as long as you are engaging with the source text(s) in a critical fashion. In other words, your paper cannot be purely descriptive in spirit, but needs to examine and comment on specific textual issues, focusing on questions of narrative, textual sophistication, audience, genre, reception, specific thematic elements, the ideologies contained therein, or whatever else seems appropriate. I shall be looking for some kind of organizing argument or analytical insight that you then support via concrete textual examples. Papers that compare various editions or abridgements, etc. of a single Golden Age literary text (say, *Alice's Adventures in Wonderland*) and comment on the significance of the work in its various textual instantiations are also very welcome, as are papers that concentrate on analyzing the art/illustrations that make up such a vital component of these literary texts.

You are not required to include outside scholarly sources for this paper, but are encouraged to do so. Please include a Works Cited page, formatted according to MLA citation

guidelines, even if it is only to cite your primary texts. In-text citations should also follow the MLA style.

We shall discuss this assignment more in class, but feel free to get in touch for discussing paper ideas. You should also seek out **Suzan Alteri** ([salteri@ufl.edu](mailto:salteri@ufl.edu)), the curator of the Baldwin, for help sourcing texts, etc.—she is the best resource to aid you in exploring and navigating the Baldwin’s vast collections.

**Submission format/extra credit:** You may write a traditional paper – in which case, it should be 5-6 double-spaced, typed pages, in Times New Roman 12-point font and with 1-inch margins. These should be handed over to me in class on the due date, as noted on the class schedule below.

**Alternatively**, for **extra credit** (15 points), you may also choose to present your paper content in a format that is suitable for inclusion on the UF Baldwin website. These should be about 1500-1800 words in length. Since your work will showcase elements of the Baldwin’s collection, you should incorporate appropriate audio-visual elements (photos of illustrations or differing editions, interesting images, any suitable video clips, etc.) along with your analytical textual content, and professionally present your work in a web-friendly format. Suzan has generously agreed to assist students who may choose this option, in terms of both providing web space and with uploading etc. issues.

If you choose this extra credit option, please notify me well in advance so I may facilitate the technical aspects of the assignment. The assignment due date remains the same. I may consider an extension of up to a week for web content uploading purposes ONLY, but the main text/images/AV elements of the mid-term paper should be submitted via email/Sakai on the same due date, as listed on the course schedule.

### 3. Final Research Paper Proposal [1-2 s-s pp/300-500 words]

Submit a professional abstract/proposal of your final project, outlining the research question you plan on investigating. Your proposal should include the working title of your paper, should make clear what your primary text(s) is, what elements of it you are interested in examining and what theoretical/critical models you plan on employing for your analysis. A strong proposal should also provide a working thesis or outline of your proposed argument (you are not entirely beholden to this in your final paper, but it should be in the general vicinity), and make clear the research stakes involved—in other words, why does your research matter? Why is it important? How does it contribute to/participate in the critical conversation so far?

Writing a professional abstract is a useful skill that you might employ in future during conference presentations, grant applications, etc. This assignment is designed to help familiarize you with a specific academic writing genre. Your proposal should be 1-2 single-spaced, typed pages each (ranging from approximately 300-500 words), in Times New Roman 12-point font and with 1-inch margins.

### 4. Annotated Bibliography (5-6 d-s pp. Each annotation=250 words minimum)

This assignment will help in preparation for the final research paper. You will conduct secondary research on the literary text(s) you will be using for your final paper and write a

short **250-words (minimum)** summary and evaluation of each scholarly source (books/book chapters/journal articles, etc.), summarizing the article/source's thesis and how each source relates to your final paper topic/argument. Each entry should also discuss your critique of the article (positive or negative or both), and outline how your various sources "talk" to each other (agree, disagree, support, contradict, etc.), i.e., how they participate in the general critical conversation surrounding your research topic. Your annotated bibliography should consist of **5 outside academic sources** (you may not use any of the assigned secondary readings for class as an outside source). The document will open with your proposed/tentative thesis to that point. The bibliographical entries should be arranged in alphabetical order according to last name of author, and follow the MLA citation style. We will discuss format etc. in more detail during class; I will also provide you with sample annotated bibliographies that you may take as models for your own.

Treat this assignment as a research tool; while it lets you explore relevant scholarship, you are not obligated to use any/all of these sources for your final research paper. Of course, it is likely that you might, but it is not a requirement.

### [5. Final Research Paper \[9-10 d-s pp\]](#)

Your essay will present a clear literary argument about a chosen text or texts from the course, or any other Golden Age text(s) of your choice. You may work with as few or as many primary texts as you like, including those that relate to the "afterlife" of the original literary text across a range of media (plays, films, games, comics, graphic novels, etc.). The topic is open literary/cultural analysis, but there should be some effort to engage with a theme or issue that we discuss in class. You may develop one of the Structured Response Papers into a longer essay, but in any case, the essay must articulate a thesis and defend the thesis with evidence from the text(s), as well as incorporating a minimum of 5 outside scholarly sources (articles, books or book chapters -- NOT websites, unless they're also scholarly) as part of your research. In other words, the only requirement is that you focus on literature from the period we're exploring (or spin-offs/adaptations/transformations thereof) and that in your analysis, you make use of relevant scholarship. Your paper should be 9-10 double-spaced, typed pages, in Times New Roman 12-point font and with 1-inch margins.

Ideally, even beyond fulfilling the requirements of this class, you should be able to present this research paper at a scholarly conference in the field of Children's Literature and Culture Studies (9-10 d-s pp is standard conference paper length), and/or submit to venues like UF's own *Journal of Undergraduate Research* [<http://ufdc.ufl.edu/JUR>].

### [6. Weekly Homework \(discussion questions on class blog\)](#)

The class blog is here: [www.goldenageuf.blogspot.com](http://www.goldenageuf.blogspot.com)

For each week's reading assignment, write **TWO possible discussion questions** based on the reading. You should have discussion questions centered on both the primary texts and secondary sources we are reading that week. These should be open-ended questions, but they should not be purely speculative; rather, they should elicit plausible answers that can be supported with details from the text. I will frequently use the questions you ask of the texts to generate conversations in class; in other words, I am invested in your take on the materials we read. **These questions are to be submitted to the class blog** (you will require

a Google ID for this, because I use blogspot as the hosting website), so that others in class may also see the comments/questions you have on the text. Homework is due by 9 am on class days. The day on which you post, however, depends on your group.

I will divide the class members into three groups: A, B and C. To begin with, Group A members comment on Mondays, Group B on Wednesdays, and Group C on Fridays. I'll switch around the posting order of the groups once we're further into the semester.

You are also required to comment on **at least 10** blog entries of your classmates throughout the semester, responding to their discussion questions/comments/observations. In other words, please treat the blog as an extension of the classroom discussion space. (You are also encouraged to post anything that you think might be related or of interest to the class interests and issues more broadly; this is optional, however.)

## 7. Class participation

It's really simple: you are either here or you are not. You cannot get credit for contributing to a class discussion or activity if you are not there to participate. Additionally, you are expected to come to class prepared for the day's work (readings completed, required drafts brought, etc.). You will receive credit for participating if you contribute anything at all to the discussion on a given day: a complex thought, clarification, any kind of valid question related to the assignment, etc. If you do not participate in the discussion, you will receive no credit.

Provided that you actually participate in the abovementioned fashion, regular attendance and punctuality also reflect positively on the grade. Participation points also hinge on your helpfulness and collegiality towards your fellow-classmates. This means, for instance, that when you do online peer reviews for mid-terms and final research papers, I will grade the quality of your responses with respect to how detailed, thorough and helpful you are.

I reserve the right to give pop quizzes if I feel that students are not completing their daily reading assignments satisfactorily. If you miss a quiz, you cannot make it up. Pop quiz points fold into your class participation points; simply put, if you don't come prepared to class, haven't read all your assigned materials and are unable/unwilling to take part in active, robust discussion, you are not participating adequately. Class participation constitutes 10% of your final course grade.

## Assignment Submission Protocols

- As a general rule, papers must be typed and double-spaced with 1-inch margins and 12-point font, in Times New Roman. Please refer to the individual assignment description above for specific formatting directions, however.
- All sources (including primary/literary sources) must be documented according to MLA conventions, viz. via in-text, parenthetical citations and a Works Cited page.
- Papers must be stapled. No exceptions.
- Formal submission of an assignment means handing in a paper (hard) copy of your assignment to me during class. I do not grade/accept papers via email.

You do, however, have to upload back-up copies of your papers on Sakai. Please note that these DO NOT constitute formal submission. However, they are a mandatory requirement.

- If you are absent from class on a day an assignment is due, you still need to submit it in my mailbox in the English department mailroom in Turlington by the end of the

class period on that day. Please notify me via email if you have left an assignment in my mailbox, so I know to go pick it up. You are expected to catch up on any missed work.

### GRADE DISTRIBUTION

Final Research Paper	--- 250 points
Annotated Bibliography	--- 150
Mid-term Paper	--- 150
5 Structured Reading Responses	--- 250 (50x5)
Final Research Paper Proposal	--- 50
Weekly Homework	--- 50
Participation	--- 100
<b>Final Grade</b>	<b>1000 points</b>

### Grading Scale

A	93-100
A-	90-92
B+	87-89
B	83-86
B-	81-82
C+	77-80
C	73-76
C-	71-72
D+	67-70
D	63-66
D-	61-62
E	60 or below

### Grading Rubric

A brief overview of how I arrive at the grades for all major assignments is below. We will discuss each assignment in more detail as it arrives.

In each paper, I will evaluate:

- 1) content, including argument, development, and support
- 2) organization, including paragraph structure, overall flow of ideas, transitions
- 3) mechanics, including grammar and style.

You should strive to excel in all three areas; more specific grade breakdowns are as follows:

A = A highly original paper worthy of revision for publication or entry in a student essay contest.

A- = An original, well-organized, well-narrated paper that makes a compelling, thought-provoking argument and supports it with substantial evidence (and discussion of such evidence) from the primary text.

B+ = A well-written and well-organized paper that supports its argument with ample documentation from the primary text.

B = A well-written and well-organized paper that sufficiently defends its thesis.

B- = A well-written paper with a clearly defined thesis, and that has one key area (content, organization, mechanics) notably in need of revision.

C = An essay that adequately addresses the concerns of the assignment.

D = An essay that meets the minimum concerns of the assignment.

F = An essay that does not meet the concerns of the assignment.

### **English Department Procedures for Complaints about Grades**

Complaints about grading on individual assignments **should be addressed to the instructor**, NOT the Director of Writing Programs, nor the Chair. A student who is sure his or her final grade is lower than deserved may appeal a final grade by filling out a form available from **Carla Blount**, Program Assistant.

Students must submit 1) completed forms, 2) all graded assignments, 3) a record of absences, and 4) a review of class participation to the Program Assistant. A committee of faculty members will review each student's work and determine the final grade. Grade appeals may result in a higher, unchanged, or lower final grade; the decision is final.

### **(Tentative) COURSE SCHEDULE**

\*This schedule is **subject to change** and is not a complete list of assignments. **Students will be required to complete additional reading and writing assignments**, including (but not limited to) in-class writing assignments, online peer reviews and/or pop quizzes that contribute to the class participation grade.

\*Assignments must be completed **BEFORE** the class period for which they are assigned.

***Please have each selection read BEFORE the class period it is due. For novels, please finish reading the full novel by the first reading day.***

#### **Week 1**

**W Jan 7** Course introduction and syllabus

**F Jan 9** Read the entry "Golden Age" from *Keywords for Children's Literature* (available via Google Books/UF course reserves); Griswold, "Introduction"

#### **Week 2**

**M Jan 12** Gubar, "Introduction: Six Impossible Things"; Carpenter, "Prologue"

**W Jan 14** **Baldwin Visit with Suzan Alteri**; Smith, "Caught up in the Whirlwind"

**F Jan 16** Start Carroll, *Alice*; Brooker, "A Mess of Souvenirs"

#### **Week 3**

**M Jan 19** **No classes-- Martin Luther King Day**

**W Jan 21** *Alice* contd.; Ray, *Ha Ja Ba Ra La*

**F 23 Jan** *Alice* contd.

#### **Week 4**

**M Jan 26** Start Alcott, *Little Women*

**W Jan 28** *Little Women* contd.; Alberghene and Lyons Clark, "Introduction"

**F Jan 30** *Little Women* contd.; Quimby, "The Story of Jo"

#### **Week 5**

**M Feb 2** Start MacDonald, *The Princess and the Goblin*

**W Feb 4** *Princess* contd.; (Essay TBA)

**F Feb 6** Golden Age Illustrators

**Week 6**

**M Feb 9** Start Kipling, *The Jungle Book*

**W Feb 11** *Jungle Book* contd.; Kidd, “Wolf-Boys, Street Rats”

**F Feb 13** *Jungle Book* contd.

**Week 7**

**M Feb 16** Start Bannerman, *Little Black Sambo* and *Little Babaji*; Jeyathurai, “Complicated Racial Politics”; Mikkelsen, “*Little Black Sambo* Revisited”; Pilgrim, “The Picaninny Caricature”

**W Feb 18** *Sambo* and *Babaji* contd.; Bader, B. “Sambo, Babaji, and Sam”;

**F Feb 20** *Sambo* and *Babaji* contd.; Sircar, “Little Brown Sanjay”

**DUE: Mid-term paper (Baldwin)**

**Week 8**

**M Feb 23** Start Baum, *Wizard of Oz*

**W Feb 25** *Oz* contd.; Kidd, “Three Case Studies” (skip the *Peter Pan* section—we’ll come back to it later)

**F Feb 27** *Oz* contd.

**Week 9**

**No classes—Spring Break**

**Week 10**

**M Mar 9** Independent Research Day

**W Mar 11** Start Stratton-Porter, *Limberlost*;

**F Mar 13** *Limberlost* contd.; Phillips, “Of Epiphanies and Poets”

**DUE: Final Research Paper Proposal**

**Week 11:**

**M Mar 16** Start Burnett, *The Secret Garden*

**W Mar 18** *The Secret Garden* contd.; (Essay TBA)

**F Mar 20** *The Secret Garden* contd.

**Week 12**

**M Mar 23** Start Barrie, *Peter Pan in Kensington Gardens*

**W Mar 25** Barrie, *Peter Pan and Wendy*; Kidd, “Three Case Studies” (Peter Pan section)

**F Mar 27** *Peter Pan and Wendy* contd.; Rose, “Introduction”

**Week 13**

**M Mar 30** Start Norton, *The Borrowers*

**W Apr 1** *Borrowers* contd.; Hopkins, “Arrietty, Homily, Pod”

**F Apr 3** *Borrowers* contd.

**Week 14**

**M Apr 6** Start Pearce, *Tom’s Midnight Garden*

**DUE: Annotated bibliography**

**W Apr 8** *Tom* contd.; (Essay TBA)

**F Apr 10** *Tom* contd.

**Week 15**

**M Apr 13** Start Fitzhugh, *Harriet the Spy*

**W Apr 15** *Harriet* contd.; John, "Legacy of *Peter Pan and Wendy*"

**F Apr 17** *Harriet* contd.

**Week 16**

**M 20 Apr** Final paper in-class peer review

**W 22 Apr** Course wrap-up and evaluations

**Final research papers due April 25 in my Turlington mailbox (and uploaded on Sakai as back-up)**