

Dr. Kenneth Kidd
LIT 4930
T 7/R 7-8
Fall 2013

kbkidd@ufl.edu
Office: TUR 4008
Hours: T 8-9, R9
& by appointment

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This syllabus also posted here: kbkidd.org and on the Sakai portal.

Texts

Pierre Bayard, *How to Talk About Books You Haven 'tRead*

*Carlo Collodi, *Adventures of Pinocchio*

James English, *The Economy of Prestige*

Norton Juster, *The Phantom Tollbooth*

Frank Kermode, *The Classic*

Laura Miller, *The Magician 's Book*

William Pène du Bois, *The Twenty-One Balloons*

*Free here: <http://www.gutenberg.org/ebooks/500>

Books specified on the UF Textbook Adoption site. You may of course buy them anywhere, and any format is fine, too.

There are also readings on e-reserves, under LIT4930/Kidd. Go to <https://ares.uflib.ufl.edu/> and follow the prompts. **Please bring to class or otherwise have available these readings when we're discussing them (paper or electronic form), or be able to recall in detail. All readings on the schedule below will be from e-reserves, except for the books above, or the two essays here, which are available free on the web:

T. S. Eliot, "What Is a Classic?": <http://bracchiumforte.com/PDFs/tseliot.pdf>

Sainte-Beuve, "What is a Classic?": <http://classiclitterature.about.com/library/bl-etexts/csaintebeuve/bl-csaintebeuve-classic.htm>

We will use eLearning in Sakai for essay submission and return. You can also access the ARES system through Sakai. Go to <https://elearning2courses.ufl.edu/>

Overview

Classic is an overdetermined and elastic term. It tends toward seemingly contradictory things: timelessness and finitude, exceptionality and the commonplace, the remote and the familiar, the organic and the manufactured. Moreover, *classic* tends toward children's literature as much as away from it. The notion of a children's classic amplifies the contradictions of *classic* more broadly, especially to the degree that children's literature has been devalued. The idea of the children's classic has helped legitimize children's literature and has thus proven useful; at the same time, *classic* continues to signify a traditional faith in aesthetics, and as such engenders skepticism alongside faith. No matter: J. M. Coetzee writes that "the interrogation of the classic,

no matter how hostile, is part of the history of the classic, inevitable and even to be welcomed."

This course attends to the making (even forging) of the children's classic. We will begin with classic definitions of the classic: Sainte-Beuve, Matthew Arnold, T. S. Eliot, Frank Kermode. We will take up the classic in relation to popular and academic culture, reading on such subjects as book and publishing history, canonicity and "great books", bestsellerdom, middlebrow culture, the public sphere, literary prizing, and anticensorship work. We'll consider the classic as an object of fantasy and/or valuation: the good object, the bad object, the object that endures.

Attendance Policy

Your participation is vital, and attendance is mandatory. You are allowed to miss two class sessions without explanation. For each subsequent missed class without a doctor's note I reserve the right to reduce your final course grade one-half of a letter grade. If you are not here when I take attendance — usually at the beginning of class, but sometimes at the end — you will be counted absent. If you are late, you will be marked absent. If you have attendance challenges, or are often late, please do not sign up for this class.

Academic Honesty

All students are required to abide by the Academic Honesty Guidelines which have been accepted by the University. The academic community of students and faculty at the University of Florida strives to develop, sustain and protect an environment of honesty, trust and respect. Students are expected to pursue knowledge with integrity. Exhibiting honesty in academic pursuits and reporting violations of the Academic Honesty Guidelines will encourage others to act with integrity. Violations of the Academic Honesty Guidelines shall result in judicial action and a student being subject to the sanctions in paragraph XIV of the Student Conduct Code. The conduct set forth hereinafter constitutes a violation of the Academic Honesty Guidelines (University of Florida Rule 6C 1_4.017). For more information about academic honesty, including definitions of plagiarism and collusion, see:

<http://www.dso.ufl.edu/judicial/academic.php>.

Students with Disabilities

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. Staff at the Disability Resource Center will assist any student who registers as having a disability. Official documentation of a disability is required to determine eligibility for appropriate classroom accommodations. The professional employees at the Disability Resource Program serve as full-time advocates for students with disabilities ensuring students have physical and programmatic access to all college programs. For more information about Student Disability Services, see: <http://www.ufl.edu/disability/>

Harassment

It is the policy of The University of Florida to provide an educational and working environment for its students, faculty and staff that is free from sex discrimination and sexual harassment. In accordance with federal and state law, the University prohibits discrimination on the basis of sex, including sexual harassment. Sex discrimination and sexual harassment will not be tolerated, and individuals who engage in such conduct will be subject to disciplinary action. The University

encourages students, faculty, staff and visitors to promptly report sex discrimination and sexual harassment. For more, see: <http://www.dso.ufl.edu/sccr/> and <http://www.hr.ufl.edu/eo/harassment.htm>

Electronic Media

You may bring a laptop, ebook reader, or tablet to class for the purpose of note-taking and reviewing assigned articles. Please do not surf the web, check email, check Facebook, etc. If I discover such activity happening you will be forced back into the dark ages of traditional print. Phones on silent; no texting.

Assignments and Grading

| | |
|-----------------|---------------|
| Memos | 10% |
| Reading quizzes | 10% |
| 3 Essays | 25%; 25%; 30% |

No late work accepted.

Memos. You will write 5 reading responses of 1-2 ss-typed pages each, to be turned in during class (not sent electronically) on Thursday meetings of your choice. The memo is simply a short meditation on the assigned reading. Your memo should offer a response to the reading for the week. 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. Focus on the text as a text, on the author's narrative and rhetorical strategies, and on the implications of the material for our collective concerns. This assignment is designed to stimulate class discussion, help you remember the texts, and generate ideas. On Thursdays I may call on one or two people who have written memos to present their ideas in class. Each memo will be letter graded.

Analytical Essays. In each of the below options, your essay should run 5-7 d-s pp., and you should use scholarly (peer-reviewed) sources as specified below. You may choose each of these options **once**.

They are due by the specified due dates below (Essay 1, 2, 3) BUT you can turn drafts in earlier, and if you do that, I will respond and make suggestions for revision. I will grade it when either the deadline approaches, or when you tell me it's finished.

Option 1. Reread a children's or young adult classic that you read first when younger, and reflect on the experience and what you learn/wonder from it, drawing explicitly upon Spacks' chapter "Always a Stranger?" A more speculative approach is fine, but you should draw on the terms and categories of Spacks' chapter. Your only required source for this option is Spacks, but you might also consider drawing on Weikle-Mills or Stimpson.

Option 2. Read a book that you haven't read but feel like you know anyway, as described in Bayard's *How to Talk About Books You Haven't Read*. Write about your experience reading that book, drawing on terms and categories from Bayard's account.

Option 3. Pick any alleged children's classic and speculate about how it got be understood as such. Research the author, the genre, the book's reception and institutional history. Look at reviews, critical articles, and other materials; draw on whatever theoretical work is useful. What are the cultural terms of this book's classicism - who understands it that way, under what conditions, for how long, and with what consequences? Use at least 2 scholarly sources.

Option 4. Pick any current or historical children's book that is not (yet) considered a classic, and speculate about why it hasn't (yet) enjoyed such status, performing the same kind of analysis you would undertake above. You could choose from something that's still in print or otherwise available, through libraries or perhaps the Baldwin Library of Historical Children's Literature: <http://cms.uflib.ufl.edu/baldwin/Index.aspx> Use at least 2 scholarly sources.

Option 5. Write an analysis of the adaptation or translation of a children's literary classic into another medium (tv, film, videogame, etc.). This should not be a simple comparison - the book does X, the film does Y ; even if you think the newer form is lacking, focus on what's gained and lost with respect to the text's classicity - that is, focus on the processes and consequences of classic "transfer" or the attempt at such. You might want to draw on adaptation studies such as McFarlane, *Novel to Film*, and Aragay, *Books in Motion*. Use at least 2 scholarly sources.

Option 6. Select any prize-winning title, and analyze the title in relation to the prize that it won. What qualities do or don't seem to meet the prize's criteria? Draw also on some of the terms and categories of English's *The Economy of Prestige*. English is sufficient but you may draw from other scholarly sources as needed.

Option 7. There are many guides for adults on the subject of "best books for children." Pick one such guide, and do an analysis of the guide's literary/cultural investments or ideologies. What constitutes the best, how is such identified/negotiated/presented, and what are the possible consequences? Use at least two scholarly sources.

Option 8. In consultation with me, develop your individual research project on the children's classic. I must approve the topic and we should meet to discuss the research plan.

Grade Scale. I give A's to essays using an original and spirited argument to illuminate complexities of language and theme. *You need an argument.* I give B's to well-organized, well-developed, relatively error-free essays with sparks of originality or daring, and B-'s to competent essays needing more complex development and/or clearer focus. Lower grades mean greater problems with development, structure, and grammar. Recurrent grammatical errors lower the grade; occasional spelling errors and typos don't. The best essays sustain complex and or audacious arguments; a good B essay capably summarizes and compares themes.

I give all assignments letter grades, but will calculate grades numerically, then translate back into UF equivalencies. To determine your grade, I use the following table:

| | | | |
|----|-----|----|----|
| A+ | 100 | C | 75 |
| A | 95 | C- | 70 |
| A- | 90 | D+ | 67 |
| B+ | 87 | D | 65 |
| B | 85 | D- | 60 |
| B- | 80 | E | 0 |
| C+ | 77 | | |

Final letter grades now have certain point equivalences at UF. See <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

You can access grades on eLearning as assignments are graded.

Reading Schedule

August

- R 8/22 Introductions.

 T 8/27 **Classic Definitions.** Sainte-Beuve; Eliot; Calvino.
 R 8/29 Continued. Kermode, *The Classic*, Chapters 1&2.

September

- T 9/3 Kermode, Ch. 3.
 R 9/5 **Tour of the Baldwin Library**, with Curator Suzan Alteri. Meet on the second floor of Library East (Smathers). O'Malley.

 T 9/10 Kermode, Ch. 4; Coetzee; Mukherjee.
 R 9/12 **Books of My Heart.** Weikle-Mills; McDowell; Stimpson; Spacks.

 T 9/17 **Something About the Author.** Woodmansee.
 R 9/19 Bayard, *How to Talk About Books You Haven't Read*.

 T 9/24 **Theorizing the Children's Classic.** Kidd, "Classic"; Stevenson, both essays.
 R 9/26 Cech; Demers; Natov and DeLuca; Smith. Essay 1 due.

October

- T 10/1 **Adapting the Classic.** Maynard et al.; Hatfield.
 R 10/3 **The Case of Narnia.** Miller, *The Magician's Book*, Part 1.

 T 10/08 Miller, Part 2.
 R 10/10 Miller, Part 3.

 T 10/15 **When Classics Go Bad.** Arac.
 R 10/17 **Literary Prizing.** English, *The Economy of Prestige*, Intro and Part 1.

 T 10/22 English, Part 2.
 R 10/24 English, Part 3. Part 4 is optional.

 T 10/29 **On Bestsellers.** Fitzsimmons.
 R 10/31 No class. Essay 2 due.

November

- T 11/5 **Test Case 1: Pinocchio.**
 R 11/7 *Pinocchio.* O'Sullivan.

 T 11/12 **Test Case 2: The Twenty-One Balloons.**
 R 11/14 *The Twenty-One Balloons*, Kidd, "Prizing... "

T 11/19 Test Case 3: *The Phantom Tollbooth*.
 R 11/21 *The Phantom Tollbooth*, book and movie. Read the book. For the movie, watch:
<http://www.youtube.com/watch?v=Llg5VODW6n4>

T 11/26 Continued.
 R 11/28 Thanksgiving.

December

T 12/3 What was a classic? Essay 3 due. No exceptions.

Select References

- Arac, Jonathan. *Huck Finn as Idol and Target: The Functions of Criticism in Our Time*. Madison: University of Wisconsin Press, 1997.
- Beam, Alex. *A Great Idea at the Time: The Rise, Fall, and Curious Afterlife of the Great Books*. New York: Public Affairs, 2008.
- Mickenberg, Julia, and Lynne Vallone, eds. *The Oxford Handbook of Children's Literature*. New York: Oxford UP, 2011.
- Andrew O'Malley, *Children's Literature. Popular Culture, and Robinson Crusoe*. New York: Palgrave Macmillan, 2012.
- Rotskoff, Lori, and Laura L. Lovett, eds. *When We Were Free to Be: Looking Back at a Children's Classic and the Difference It Made*. Chapel Hill: UNC Press, 2012.
- Sims, Michael. *The Story of Charlotte's Web: E. B. White's Eccentric Life in Nature and the Birth of an American Classic*. New York: Walker & Company, 2011.
- Wunderlich, Richard and Thomas J. Morrissey. *Pinocchio Goes Postmodern: Perils of a Puppet in the United States*. New York: Routledge, 2002.
- Zipes, Jack. *Why Fairy Tales Stick: The Evolution and Relevance of a Genre*. New York: Routledge, 2006.

The Lion and the Unicorn, Vol. 3, No. 1, is dedicated to children's classics