

LIT4334: The Golden Age of Children's Literature

Instructor: Mary Roca Email: mdroca@ufl.edu Office hours: M + W 3:30-4:30PM and by appointment	Section: 17762 MTWRF per 5 (2:00-3:15PM) <i>This course will have both synchronous and asynchronous sessions.</i>
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COURSE DESCRIPTION

Beginning in the mid-nineteenth century, the “Golden Age” of children’s literature produced some of the most recognizable U.S. and British child protagonists, many of whom are still popular today: Carroll’s Alice (1865), Alcott’s Jo March (1868), Twain’s Tom Sawyer (1876), and Barrie’s Peter Pan (1911), among others. Such works aimed to entertain and delight, marking a shift away from the explicit didacticism of earlier children’s materials. And yet in writing about and for children, these authors still intervened in conversations about childhood ideals, appropriate behavior, and acceptable norms. Although we often discuss the Golden Age as ending in the early twentieth century, many of these works continue to be reproduced and reimagined today—from modern updates like *Black Sails* (2015) and *Peter Rabbit* (2018) to period pieces like *Anne With an E* (2017) and *Little Women* (2019). With its canonical status and ongoing cultural presence, the Golden Age of children’s literature continues to influence the ways we conceptualize and understand childhood.

In this course, we will examine canonical children’s literature produced during the “Golden Age” and put it into conversation with archived materials as well as contemporary adaptations. We will investigate how children’s literature both reacts to its cultural contexts and informs conceptions of childhood, while reflecting on our own preconceived notions about childhood. We will consider such questions as: what do these works suggest about children and childhood in their own moments? How are these representations and ideals impacted by gender, race, class, nationality, and age? What are the ways in which these texts, as well as the child protagonists and childhoods they represent, continue to resonate in the twenty-first century?

SUMMER B 2020 + COVID-19

In recognition of our extraordinary circumstances, this class is designed to be flexible while still providing an effective educational experience. We will have both synchronous and asynchronous sessions. Synchronous sessions are highlighted on the [course schedule](#).

Synchronous sessions will be discussion-based and require active student participation to facilitate an experience similar to face-to-face learning. Asynchronous sessions will involve responding to provided materials and posting your own course-related research. Asynchronous class work will be due before the next synchronous session. Should extenuating circumstances arise that prevent you from regularly attending synchronous sessions, contact me as soon as possible. See the [attendance policy](#) for more information.

I recognize that online learning comes with its own set of challenges, some of which we cannot predict until they occur. Across the semester, I strongly encourage you to email, visit office hours, and schedule appointments, particularly if struggling with the online format. My goal is to see everyone succeed in this course, and the best way to do that is to keep in regular contact.

GOALS AND OUTCOMES

By the end of LIT4334, students will be able to:

- Read, write, and think critically about children’s literature, historical conceptions of childhood, and different forms and genre of children’s materials
- Discuss the historical and critical contexts of various texts and media as well as communicate their own ideas and analyses of these materials
- Conduct formal research on texts, media, and other cultural materials
- Establish and support significant historical, literary, and critical or theoretical claims

REQUIRED TEXTS

All assigned readings will be available online and provided on Canvas (either as PDFs or links). Should students prefer paper copies, below are the texts we will read in full. I listed ISBN numbers for Penguin/Puffin Classics, but you can choose any unabridged version. Check with me if you are not sure about the version!

Frances Hodgson Burnett, *Little Lord Fauntleroy* (1886) - ISBN 9780141330143
 Beatrix Potter, *The Tale of Peter Rabbit* (1901) – ISBN 9780723267690
 L. Frank Baum, *The Wonderful Wizard of Oz* (1900) - ISBN 9780451530295
 J.M. Barrie, *Peter and Wendy* (1911) - ISBN 9780142437933

ASSIGNMENTS (Total Points Possible: 500)

Participation (50 points)

LIT4334 is a discussion-based course. Students are expected to prepare for and actively participate in all sessions. This is particularly important since the class is online! This course will be most effective (and interesting!) if everyone contributes. During Week 1, we will develop a rubric for participation in our class.

In general, participating in class includes speaking during discussions; making relevant comments on the Zoom chat; contributing to group activities; asking questions after panel presentations; completing assigned readings before class; and other actions demonstrating engagement during synchronous class sessions. Be prepared for unannounced quizzes on the assigned readings, which will contribute to your participation grade. If you struggle with participation in class discussion, talk to me during office hours for advice.

Office Hour Visit (5 points)

Each student is required to attend office hours (or make an individual appointment) with the instructor at least once during the summer B semester.

Asynchronous Discussion Posts (70 points)

For each asynchronous session, students will post on the session’s discussion board. Posts must respond to the specific materials and/or prompts in at least 3-4 sentences. Each post is worth 10 points. Discussion posts will be due before the next synchronous session. (For example, your response to the Tuesday 7/14 prompt will be due by 2pm Wednesday 7/15). **Students are not required to post the week of their panel presentations but are still**

responsible for reading or watching any instructor-provided materials that week.

Discussion board #10 is optional and will replace your lowest discussion board grade.

The goal is to deepen our understanding of the week's theme and develop a rich collection of related materials. Tuesday asynchronous sessions will usually involve reading or watching instructor-provided materials and posting a response. Most Thursday asynchronous sessions will ask students to share an example of the Golden Age's influence in the twenty-first century relevant to that week's theme. This influence should be understood broadly: adaptations, advertisements, themes in modern materials, etc. Include an explanation of the example, how it relates to the Golden Age, and, when possible, a link!

Panel Paper (100 points)

Students will write and present panel papers to help guide class discussion. Each panel will have 4 or 5 students presenting on different aspects of the assigned text. Panel papers should be about 3 pages and will be read out loud to the class during synchronous sessions.

This assignment is an opportunity to explore aspects of the text you find the most interesting or important as well as to get feedback on your writing in preparation for the final paper. Your presentation can provide historical information on a text or issue; explore one theme in the text; or perform a close reading of a specific scene, passage, or image. Secondary research is strongly encouraged, especially when providing historical context.

Each student will share their topic with the instructor and their panel the class session before their presentation to avoid repetition. Papers will be due by 2pm on the presentation day. After the presentation, students will have until 11:59pm to submit a final version, should they choose to revise after class discussion. (For example: panelists presenting Wednesday 7/15 must submit topics by 2pm Monday 7/13. They will submit papers by 2pm Wednesday 7/15 and then have until 11:59pm Wednesday to submit a final version). **In Week 1, students will sign up for panels. Due to limited time, presentations cannot be rescheduled barring extreme extenuating circumstances.**

Panel Presentation (25 points)

As noted above, students will present panel papers exploring an area of interest related to an assigned text. Presentations should be around 6 to 7 minutes and presented in a style meant to engage their audience. After each panel, we will have a brief Q&A session in which panelists should be prepared to discuss their papers.

Online presentations can be challenging, but the goals of this assignment are to share interesting ideas, generate discussion, and practice important presentation skills. Guidance on presentations will be provided in class and students are encouraged to make an appointment or visit office hours to discuss topics, practice presentations, and get feedback.

Final Paper Proposal (50 points)

In preparation for the final paper, students will write a brief proposal for their topic (1-2 pages). This proposal will present a summary of the argument, with a clear thesis and key examples from the text and/or secondary readings. Each proposal must include references for at least two secondary sources you will use in your final paper.

Peer Review Workshop (50 points)

During Week 6, students will exchange final paper drafts with 2 classmates and provide detailed feedback on those drafts. Peer review partners will be randomly assigned. Students will use the assignment rubric to structure their feedback in addition to commenting on the drafts. In addition to completing the peer review on Canvas, students are encouraged to discuss their feedback via email or Zoom. After the workshop, students will submit a peer evaluation based on their experiences. This assignment is an opportunity to share ideas, get an outside perspective on your papers, and strengthen your drafts before submission.

Final Paper (150 points)

Students will write a research paper (7-8 pages) engaging with the course themes. The paper should be a sustained, formally researched analysis in which students make an original argument about one or more assigned texts through a theoretical, historical, or critical lens. Students will develop a topic of their own choosing, subject to instructor's approval. The paper should incorporate both primary and secondary texts and offer evidence of the student's critical thinking and interpretive abilities.

Students are encouraged to take advantage of UF's digital resources, particularly the digitized holdings of the Baldwin Library of Historical Children's Literature (<https://ufdc.ufl.edu/juv>).

COURSE SCHEDULE

This schedule is tentative and subject to change, but any changes will be discussed in advance. ***The most up-to-date version of the schedule will be on Canvas.*** Assignments and readings are due on the day they are listed below. **Synchronous sessions are highlighted and in bold.**

All readings will be provided via Canvas either as PDFs or permalinks (both when possible). Most, if not all, links include an option for "text-only view." If you cannot access a reading or need an alternative version, please let me know as soon as possible.

Week 1: Introduction to the Golden Age of Children's Literature

M 7/6	Course Introduction Hintz and Tribunella, "Introduction for Students" and "Historicizing Childhood"	
T 7/7	Hintz and Tribunella, "The Early History of Children's Literature" and Sorby "Golden Age"	
W 7/8	Susan Warner, excerpt from <i>The Wide, Wide World</i> (1850) https://hdl.handle.net/2027/du11.ark:/13960/t29908v36	<i>Introductory survey due by 2pm</i>
R 7/9	Watch recorded lecture and post on Discussion Board (DB) #1 <i>Topic: Defining 'Classic' Children's Literature</i>	

F 7/10	Lewis Carroll, excerpt from <i>Alice's Adventures in Wonderland</i> (1865) https://hdl.handle.net/2027/hvd.hwhs7b Explore <i>The Afterlife of Alice in Wonderland</i> Baldwin exhibit: https://ufdc.ufl.edu/alice/specexhibit	<i>DB #1 due by 2pm</i>
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Week 2: Verse and Innocence in the Golden Age

M 7/13	Edward Lear, excerpt from <i>Nonsense Songs, Stories, Botany, and Alphabet</i> (1871) https://hdl.handle.net/2027/hvd.32044086849130 Heymann and Shortsleeve, "Nonsense"	
T 7/14	Watch recorded lecture and post on DB #2 <i>Topic: Imagining Childhood Innocence and Play</i>	
W 7/15	PANEL #1 Robert Louis Stevenson, excerpt from <i>A Child's Garden of Verses</i> (1885) https://hdl.handle.net/2027/hvd.hwp4zk	<i>DB #2 due by 2pm</i> <i>Presenters only: Papers due by 2pm</i>
R 7/16	Explore this week's theme and post on DB #3 Browse <i>St. Nicholas Magazine</i> (October 1897) https://ufdc.ufl.edu/UF00065513/00330/1j	
F 7/17	PANEL #2 Paul Laurence Dunbar, "Little Brown Baby" (1895) https://www.loc.gov/poetry/poetry-of-america/american-identity/afaamweaver-paullaurencedunbar.html Browse <i>The Crisis</i> (October 1914) https://modjourn.org/issue/bdr519286/ Brigitte Fielder, "Before <i>The Brownies' Book</i>"	<i>DB #3 due by 2pm</i> <i>Presenters only: Papers due by 2pm</i>

Week 3: Stories for Boys and Girls

M 7/20	Mark Twain, excerpt from <i>The Adventures of Tom Sawyer</i> (1876) https://hdl.handle.net/2027/uc2.ark:/13960/t2x34nk8m Louisa May Alcott, excerpt from <i>Aunt Jo's Scrap Bag</i> (1872-1882) https://hdl.handle.net/2027/nc01.ark:/13960/t71v6hr4x https://hdl.handle.net/2027/pst.000000018173	
T 7/21	Watch recorded lecture and post on DB #4 <i>Topic: The Gender Division of Children's Literature</i>	

W 7/22	PANEL #3 Frances Hodgson Burnett, <i>Little Lord Fauntleroy</i> (1886) https://hdl.handle.net/2027/hvd.hw1z6p	<i>DB #4 due by 2pm</i> <i>Presenters only: Papers due by 2pm</i>
R 7/23	Explore this week's theme and post on DB #5	
F 7/24	PANEL #4 Frances Hodgson Burnett, "Sara Crewe: or, What Happened at Miss Minchin's" (1888) https://hdl.handle.net/2027/nc01.ark:/13960/t6640s964	<i>DB #5 due by 2pm</i> <i>Presenters only: Papers due by 2pm</i>

Week 4: Illustrations, Animals, and Nature

M 7/27	Lim, "“And What Is the Use of a Book... without Pictures or Conversations?”: The Text-Illustration Dynamic in <i>Alice's Adventures in Wonderland</i>" Holterhoff and Lobdell, "Illustration and Gender: Drawing the Nineteenth Century"	
T 7/28	Watch recorded lecture and post on DB #6 <i>Topic: Illustration and Interpretation</i> <u>Optional reading:</u> Golden, "Beatrix Potter: Naturalist Artist"	
W 7/29	PANEL #5 Beatrix Potter, <i>The Tale of Peter Rabbit</i> (1901) https://hdl.handle.net/2027/mdp.49015001317172	<i>DB #6 due by 2pm</i> <i>Presenters only: Panel Papers due by 2pm</i>
R 7/30	Explore this week's theme and post on DB #7	
F 7/31	PANEL #6 Rudyard Kipling, excerpt from <i>Just So Stories for Little Children</i> (1902) https://hdl.handle.net/2027/nc01.ark:/13960/t34182040	<i>DB #7 due by 2pm</i> <i>Presenters only: Papers due by 2pm</i>

Week 5: Fantasy, Genre, and Form

M 8/3	L. Frank Baum, <i>The Wonderful Wizard of Oz</i> (1900) https://hdl.handle.net/2027/osu.32435018120113	<i>Proposal due by 2pm</i>
T 8/4	Watch recorded lecture and post on DB #8 <i>Topic: Adaptation and Transmedia</i> <u>Optional reading:</u> Meyers, McKnight, and Krabbenhoft, "Remediating Tinker Bell: Exploring Childhood and	

	Commodification through a Century-Long Transmedia Narrative”	
W 8/5	PANEL #7 L. Frank Baum, <i>The Wonderful Wizard of Oz</i> (1900)	<i>DB #8 due by 2pm</i> <i>Presenters only: Papers due by 2pm</i>
R 8/6	Explore this week’s theme and post on DB #9	
F 8/7	PANEL #8 J.M. Barrie, <i>Peter and Wendy</i> (1911) https://hdl.handle.net/2027/coo.31924013211432	<i>DB #9 due by 2pm</i> <i>Presenters only: Panel Papers due by 2pm</i>

Week 6: The End of the Golden Age

M 8/10	Peer Review Workshop	<i>Peer Review Draft due 11:59pm Sunday, 8/9</i> <i>Peer Review Feedback due 11:59pm Monday</i>
T 8/11	Conferences – schedule with instructor	
W 8/12	Conferences – schedule with instructor	<i>Final Paper due by 11:59pm</i>
R 8/13	Read A.A. Milne, excerpt from <i>The House at Pooh Corner</i> (1928) and post on DB #10 (optional)	
F 8/14	Course wrap-up	<i>DB #10 due by 2pm</i>

CLASS POLICIES

Attendance

This class requires students to participate as active members—and only through active participation will students really get the most out of this class. Each student can miss up to **three** synchronous class sessions without penalty. Each unexcused absence beyond the first three will lower your overall grade by 10 points per absence. **If you miss seven or more synchronous class sessions, you will automatically fail the course.**

Tardiness: students must join the class Zoom meeting by 2pm for synchronous sessions. Joining late disrupts the class and can cause you to miss crucial information. There is no penalty for individual tardies, but consistent tardiness (5 or more instances) will result in a 10-point penalty. *If you arrive more than 15 minutes after class starts, you will be considered absent (rather than tardy).*

Excused absences: the University exempts absences involving university-sponsored events (for example, athletics and band) and religious holidays. Please inform me as early as possible if you will need to miss class for these reasons.

COVID-19 contingencies: this semester, it is more likely than ever that our situations might

change drastically or unexpectedly. If circumstances arise that prevent you from attending class or meeting deadlines, please contact me as soon as possible. We will develop a plan for you to continue with the course and accommodate whatever complications arise.

Synchronous class sessions will be recorded on Zoom, but please note that these recordings will not be made available except to students with documented excused absences. Students' panel presentations will *not* be recorded unless the speaker specifically requests it.

Class Behavior and Expectations

Students are expected to actively participate in all class sessions; complete assignments and readings; and treat each member of the class with respect. Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own and courtesy for your classmates.

Online Etiquette: during synchronous class meetings via Zoom, students who are not presenting or speaking for extended periods of time are not required to use video, though you are expected to be attentive to what is being discussed. In addition, to limit external distractions, all students should place their microphones on mute unless they wish to speak.

Name changes: the class will address you by your preferred name and pronouns. Students can now change their display names on Canvas. To change your Canvas display name, log onto one.uf and select the directory profile option from the upper right icon. Under the name section, select the display name to edit it. To change or remove a GatorLink username: <https://itsa.ifas.ufl.edu/account/modifyaccount.shtml>

Distractions and devices: as our class is online, students will be required to use electronic devices. However, keep in mind how technology can distract not only yourself but also others. Please silence or turn off any unnecessary devices and stay focused on class during synchronous sessions. Web browsing, emailing, chatting, texting etc. unrelated to the class are inappropriate.

Discrimination and harassment: Racism, sexism, and other bigotry are not included under the umbrella of "ideas that may differ from your own." Disrespectful behavior, including language, will result in dismissal from the class. Conduct that disrupts the learning process or creates a hostile environment may lead to disciplinary action.

The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards all members of the community. For more about UF policies regarding harassment, see: <https://hr.ufl.edu/forms-policies/policies-managers/sexual-harassment/>

Formatting and Submission

All written assignments must be typed in 12-point Times New Roman, double-spaced with 1" margins on all sides, and submitted as Word (.doc) or PDF. Format, citations, and documentation must follow MLA style. **Assignments must be submitted on Canvas by**

the posted deadline. Emailed assignments will *not* be accepted.

Make sure to retain all returned, graded work until the semester is over. Should the need arise for a resubmission or a review of graded work, you will need to be able to provide that material. (*Since our class is online this summer, this will likely not be an issue. However, in general it is a good practice to keep all records of your work through the end of a course!*)

Late work: late assignments will **not be accepted** unless you have made specific arrangements with the instructor before the deadline. Failure of technology is not an excuse for missing deadlines. Contact me *before* the deadline should a technological issue arise.

Make-up work: Students are responsible for reaching out to the instructor about make-up work. For both excused and unexcused absences, you are still responsible for turning assignments in on time and must submit missed in-class work within 48 hours. If absent due to unexpected circumstances, contact me asap (ideally within 24 hours) to arrange extensions, as needed.

Extensions: Extensions will be considered on a case-by-case basis. To request an extension, contact the instructor at least 24 hours before the assignment is due. Barring emergencies, new deadlines must be agreed upon before the original deadline. To best keep up with the fast summer pace, extensions will be set within a week of the original deadline.

Grading

Grading for this course will be rigorous. All assignments must successfully execute the requirements and reflect a strong engagement with the course. Students are encouraged to meet with the instructor to discuss ideas, approaches, and writing concerns. While I cannot line-edit your papers, I am happy to be a resource as you develop your projects!

For information on UF Grading policies, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Grade Scale:

A:	93-100%	C:	73-76.0%
A-:	90-92.9%	C-:	70-72.9%
B+:	87-89.9%	D+:	67-69.9%
B:	83-86.9%	D:	63-66.9%
B-:	80-82.9%	D-:	60-62.9%
C+:	77-79.9%	E:	0-59.9%

Grading Rubric:

Below are brief summaries of how assignments will be evaluated. Specific rubrics and guidelines for each assignment will be provided via Canvas.

- A** The assignment meets and/or exceeds all requirements, meaning it presents an original, thought-provoking position or argument, supports it with effective evidence, and organizes the information logically. A-range papers demonstrate thorough engagement with the text(s) as well as the themes, concepts, and contexts discussed in class. They also contain strong prose and few to no errors.

- B** The assignment meets the requirements but falls noticeably short in one to two of the criteria listed above. B-range papers present effective, engaging arguments that could be strengthened with minor revision.
- C** The assignment is complete but falls short in two or more criteria listed above. C-range papers require revision in terms of content and/or organization, but still express original ideas and an engagement with the course.
- D** The assignment does not meet most of the requirements and/or falls short in most of the criteria listed above. D-range papers are generally disorganized, underdeveloped, and/or incomplete, thus requiring significant revision.
- E** The assignment does not fulfill all or almost all requirements. Work in this range demonstrates a disregard for the goals of the assignment and/or the course.

Grade Questions: University policy prohibits discussions of grades via email. If you have a question about a grade, schedule an appointment to meet with me via Zoom to discuss it.

Grade appeals: If you want to appeal your final grade, please consult Dr. Kenneth Kidd, Director of Undergraduate Studies (kbkidd@ufl.edu). Grade appeals may result in a higher, unchanged, or lower final grade.

Plagiarism

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits plagiarism and defines it as follows:

Plagiarism. A student shall 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. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code, which can be found at <https://sccr.dso.ufl.edu/students/student-conduct-code/>.

All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if you fail to understand and use proper documentation techniques. When in doubt, ask for help!

Students with Disabilities

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Peabody 202 (<https://disability.ufl.edu/>). That office will provide documentation to the student and instructor with information about accommodations. Students needing accommodations should follow this procedure as early as possible in the semester.

Students in Distress

For guidance during distressing situations, please contact U Matter We Care or the Dean of Students Office. They can help students navigate resources and academic procedures for personal, medical, and academic issues.

U Matter We Care: <http://umatter.ufl.edu>, umatter@ufl.edu, 352-294-2273 (CARE)

Dean of Students: <https://dso.ufl.edu/>, (352) 392-1261

Counseling and Wellness Center: <https://counseling.ufl.edu/>, (352) 392-1575

University Resources**Academic:**

E-learning technical support: learning-support@ufl.edu, 352-392-4357

Computing Help Desk: <http://helpdesk.ufl.edu/>

Writing Studio: <https://writing.ufl.edu/writing-studio/>

Disability Resource Center: <https://disability.ufl.edu/>

COVID-19:

E-learning Keep Learning: <https://elearning.ufl.edu/keep-learning/>

UF COVID-19 Updates: <http://www.ufl.edu/health-updates/>

COVID-19 and Academic Policies: <http://undergrad.aa.ufl.edu/for-students/covid-19-and-academic-policies/>

Health and Wellness:

U Matter, We Care: umatter@ufl.edu, 352 392-1575

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc>, 352 392-1575.

Sexual Assault Recovery Services (SARS): Student Health Care Center, 392-1161.

Student Health Care Center: <http://shcc.ufl.edu/>, (352) 392-1161

Field and Fork Pantry: <https://fieldandfork.ufl.edu/>

Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.