



## LIT 4334: Golden Age of Children's Literature

Kelsey Carper <a href="mailto:kelseycarper@ufl.edu">kelseycarper@ufl.edu</a> Office: TBA; temporarily on Zoom – info on Canvas Office Hours: TR 12:30pm–1:30pm	Fall 2021 Section: 8014 Class #: 21558 MAT0113 MWF Period 4 (10:40am–11:30am)
--	---

### COURSE DESCRIPTION

The Golden Age of children's literature, spanning from the mid-nineteenth century to the early twentieth century, marks a major shift in the genre. Before this period, children's literature was more focused on adapting adult stories for a younger audience rather than appealing to the imagination of a child. However, writers during the Golden Age began to develop works focused more specifically on children's interests and considered children's development outside of the morality tales seen in previous generations. In this class we will examine the impact that Golden Age children's literature had on the world and consider how the world was reflected back in these stories. We will work together throughout the semester to define exactly what separates children's literature from what we consider adult literature. This class will revisit many stories we are all familiar with in the hopes of providing a fresh perspective on beloved children's classics.

During this semester we will read notable works from J. M. Barrie, A. A. Milne, L. M. Montgomery, J. R. R. Tolkien, C. S. Lewis, and more in conjunction with secondary academic sources, which will allow us to approach these classics from numerous fields. In addition to the assigned primary texts, we will also look at more modern adaptations of these works, such as Netflix's *Anne with an E*, Peter Jackson's *The Hobbit: An Unexpected Adventure* (2012), and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) film. This will allow us to consider and discuss why these Golden Age tales are still so prevalent in media and culture today.

Utilizing the University's Baldwin Library of Historical Children's Literature, we will be able to get up close and personal with a variety of archived texts, toys, and other ephemera that was published/created during the Golden Age. Students will then create a blog post about a chosen work or item from the archive and connect it to our larger class discussions. Assignments will also include brief discussion posts, a close reading essay, a casual class presentation, and a final creative project or research paper. Since this is a discussion-based seminar class, participation and attendance will also be important.

## REQUIRED TEXTS

### Primary Texts

Please note that *almost* all the texts for this course are available online for free, however, if you would like to purchase any physical copies, I've listed below the recommended editions for the class (any different edition you may already have or want to purchase will be completely acceptable). *Any text highlighted in blue can be accessed digitally for free and links to these readings will be available on our Canvas page.* \*All secondary readings will be accessible on Canvas\*

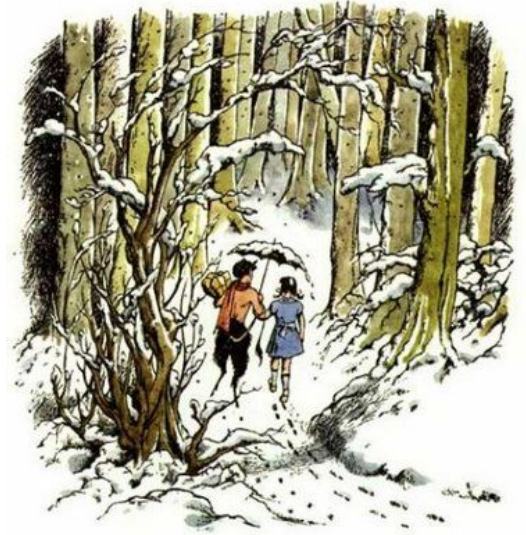
- ❖ *Peter Pan in Kensington Gardens and Peter and Wendy* by J. M. Barrie, Broadview Press
  - ISBN: 1551117932; Amazon: <https://tinyurl.com/p4en7fnk>
- ❖ *When We Were Very Young* by A. A. Milne, Dutton Books
  - ISBN: 0525444459; Amazon: <https://tinyurl.com/4pks9sv4>
- ❖ *The Tale of Peter Rabbit* by Beatrix Potter, Warne
  - ISBN: 9780723247708; Amazon: <https://tinyurl.com/ajp3p8hu>
- ❖ *The Tale of Mrs. Tiggy-Winkle* by Beatrix Potter, Warne
  - ISBN: 0723247757; Amazon: <https://tinyurl.com/28zhwe8d>
- ❖ *The Tailor of Gloucester* by Beatrix Potter, Warne
  - ISBN: 0723247722; Amazon: <https://tinyurl.com/2sxn2dj>
- ❖ *The House at Pooh Corner* by A. A. Milne, Puffin Books
  - ISBN: 0140361227; Amazon: <https://tinyurl.com/srmsyr29>
- ❖ *Anne of Green Gables* by L. M. Montgomery, Puffin Books
  - ISBN: 9780147514004; Amazon: <https://tinyurl.com/vjhrpwsr>
- ❖ *The Wind in the Willows* by Kenneth Grahame, SeaWolf Press
  - ISBN: 1949460479; Amazon: <https://tinyurl.com/52tm2n3c>
- ❖ *The Lion, the Witch and the Wardrobe* by C. S. Lewis, Harper Collins
  - ISBN: 9780064404990; Amazon: <https://tinyurl.com/5dzyzhx8>
- ❖ *The Hobbit, or There and Back Again* by J. R. R. Tolkien, Houghton Mifflin Harcourt
  - ISBN: 054792822X; Amazon: <https://tinyurl.com/bfjzpu8k>
- ❖ *Adventures of Huckleberry Finn* by Mark Twain, Norton
  - ISBN: 0393966402; Amazon: <https://tinyurl.com/4cx8pn48>



### Viewing Material

- ❖ *Anne with an E* (TV Show)
  - “Memory Has as Many Moods as The Temper,” Season 2, Episode 7
    - Available on Netflix with a subscription: <https://www.netflix.com/title/80136311>

- Available for purchase/rental on Amazon Prime Video: <https://tinyurl.com/5s696nd9>
  - “I Am Fearless and Therefore Powerful,” Season 3, Episode 5
    - Available on Netflix with a subscription: <https://www.netflix.com/title/80136311>
    - Available for purchase/rental on Amazon Prime Video: <https://tinyurl.com/5s696nd9>
- ❖ *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Film, 2005)
  - Available on Disney+ with a subscription: <https://tinyurl.com/ae48y2s>
  - Available for purchase/rental on Amazon Prime Video: <https://tinyurl.com/mscx5d86>
- ❖ *The Hobbit: An Unexpected Journey* (Film, 2012)
  - Available on Peacock with a subscription: <https://tinyurl.com/y8cchtr7>
  - Available for purchase/rental on Amazon Prime Video: <https://tinyurl.com/5xummu76>



## COURSE POLICIES

1. You must complete *all assignments* to receive credit for this course.
2. **Attendance:** Attendance is required and a vital part of this class. **You are allotted three unexcused absences in this class for the entire semester. Once you accrue more than three unexcused absences, your overall grade for the course will drop five points for each continued absence. If you miss more than six classes, you will fail the course.** Absences can be excused with proper documentation of illness / family emergencies or if you are attending a mandatory official university event. You are not required to provide me any explanation or documentation for your three unexcused absences, but if you are going to miss class, I would really appreciate it if you would just reach out and let me know.
  - ❖ More information about UF attendance policies can be found here: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>
3. **Classroom Behavior:** 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. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

4. **Paper Format & Submission:** All papers will be submitted as MS Word (.doc) documents to E-learning/Canvas. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.
5. **Late Papers/Assignments:** **Late assignments will receive a 10% deduction for each day the assignment is submitted past the due date.** If you feel you may need an extension on a paper or an assignment, you need to contact me *at least 24 hours before the due date*.
6. **Paper Maintenance Responsibilities:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
7. **Academic Honesty and Definition of Plagiarism:** Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students.
  - ❖ All students must abide by the Student Honor Code:  
<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>
  - ❖ 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): a. Quoting oral or written materials, whether published or unpublished, without proper attribution. b. 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, Student Honor Code, 15 Aug. 2007)
  - ❖ **If you feel like you are in a position where you think plagiarizing is your only option, please reach out to me and we can discuss some alternatives. Plagiarism is a serious violation and *any assignments containing plagiarized materials will receive a zero.***
8. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give the instructor.
9. For information on UF Grading policies, see:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
10. **Course Evaluations:** Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course, which can also be accessed here:  
<https://evaluations.ufl.edu/evals/Default.aspx>
11. **Grade Appeals:** Students may appeal a final grade by contacting Dr. Kenneth Kidd ([kbkidd@ufl.edu](mailto:kbkidd@ufl.edu)), the English Department's Undergraduate Advisor. Grade appeals may result in a higher, unchanged, or lower final grade.
12. *Students who are in distress* or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF's

Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>

13. *UF's Policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <https://titleix.ufl.edu/about/title-ix-rights/>

## ASSIGNMENTS

### Class Attendance and Participation (50 points for Attendance, 50 for Participation; 100 points total)

- ❖ This class relies heavily on you coming to class and being attentive as well as contributing to our class discussions. I expect and encourage you to have read the assigned reading and come to class with questions and issues to raise.

### Discussion Posts (10 posts total, ~200 – 300 words each; 20 points each; 200 points total)

- ❖ Over the course of the semester, you will need to complete a total of 10 brief discussion posts about our class readings. Discussion post prompts will vary based on the reading and range from casual creative assignments to more traditional discussion questions. Each of these discussion boards will require you to get a bit inspired and engage with other students while we try to break down our assigned readings as a class.
  - **Deliverable:** 10 discussion posts, ~200 – 300 words each, submitted on Canvas discussion board

### Class Presentation (350 – 500 words; 75 points)

- ❖ During the first week of class, you will sign up to informally lead our class discussion on any available class meeting date of your choosing. You will present a 350 – 500-word response to the class that focuses on an aspect of the assigned reading(s) on your chosen date that you found interesting or striking. You can consider writing about the author's personal background in relation to the text, a particular passage that stood out to you, or a theme you want to expand upon. You are giving us, as a class, more context and insight into the text and explaining to us why it matters. Your presentation should be stimulating and help shape our class discussion of the work.
- ❖ Your presentation will also include 5 discussion questions that we can talk about as a class.
- ❖ *Please note that these presentations are as stress-free as possible and do not require you to be a master at public speaking at all. If you have any concerns about this, do not hesitate to reach out to me and let me know.*
  - **Deliverable:** 350 – 500-word, 12pt Times New Roman font, Word Document (.doc, .docx) submitted through Canvas **before class on your presentation date**

### Close Reading Analysis (3 pages; 100 points)

- ❖ For this paper, you are using your own analysis to delve into any particular text that has been assigned in our syllabus up to the point this paper has been assigned. You will need

to rely on your own ideas and analysis of the primary text and then form an argument that discusses your chosen text critically and relevantly. You will be pulling quotes and information from your text and applying it to an argument you have developed through your own personal close readings. It is encouraged to take inspiration from our class discussions, but this assignment is not merely a summary of what we have talked about; you will be expected to provide your own claims about the material.

- **Deliverable:** 3 double-spaced pages, 12pt Times New Roman font, Word Document (.doc, .docx) submitted through Canvas

### Archive Blog Post (500 words; 150 points)

- ❖ During the semester we will have the opportunity to peruse and handle some of the archived collection of Golden Age texts, toys, and other ephemera from the Baldwin Library of Historical Children's Literature (<https://baldwin.uflib.ufl.edu>). As a class we will visit the special collection library (<https://sasc.uflib.ufl.edu>) and whilst there, you will select a specific text or item to contextualize in a 500-word blog post. Your blog post will need to explain any important historical information behind your chosen object as well as draw connections to the works we have read for class. You may also make connections to more modern media and include relevant personal anecdotes. The style and visual creativeness of your blog post will also be evaluated.
  - **Deliverable:** 500-word blog post *including images*, may use any program or blog-hosting website, *submitted document or link to blog* through Canvas

### Proposal and Bibliography (300 words; 125 points)

- ❖ For the final project in the class, you will be turning in a proposal and a bibliography. Your proposal will address which final project you've chosen to complete (see below assignment) and which text(s) you have chosen to write about. The proposal will introduce your basic thesis and argument for your research paper or creative project. You will write 300 words discussing your ideas about the text(s) and justify your decision to choose this topic.
- ❖ Your bibliography will need to have *at least three relevant secondary scholarly sources* that you intend to use in your blog post.
  - **Deliverable:** 300-word double-spaced proposal and an MLA formatted Works Cited, 12pt Times New Roman font, Word Document (.doc, .docx) submitted through Canvas

### Final Project (250 points)

For the final project in this course, you can choose between completing a creative adaptation project or a traditional research paper. Below are brief descriptions for each option:

- ❖ The **creative adaptation project** will require you to take a piece of media (book, movie, television show, etc.) created for adult audiences and adapt it into a work for children using the themes and techniques we have explored throughout the semester. Your creative project could potentially take the form of a 10-page picture book, a 6-page work of fiction mimicking the style of an author we have read, or an animated short. The creative project can be a digital creation or a physical one and the shape it takes is open, *but your project proposal will need to be approved by me.* I encourage you to have fun and get experimental with this. In addition to

your creative submission, you will also need to submit a 4-6-page paper that explores your creative process and argues why your adaptation is suitable for child audiences. The paper should show how your adaptation connects to the historical conceptions of Golden Age childhood we have discussed in class. You will need to use specific examples from the course texts that inspired your work as well as 3 secondary scholarly sources that support your arguments.

- **Deliverable:** Approved Creative Adaptation Project (*may take various forms*) and 4-6 double-spaced page, 12pt font Word Document (.doc, .docx) submitted through Canvas

*or*

- ❖ The **traditional research paper** for the course must be on a topic of your choosing using one or more of the texts we have read in the entirety of the course. I encourage you to choose a topic that you are interested; looking through your class notes is a good place to start exploring topics. You are more than welcome to choose a paper topic based on any of our class discussions or discussion posts, but you may also write about something you feel we didn't get a chance to talk about. Your paper must be 8-10 pages and will resemble the more formal, academic style of the secondary sources we have read all throughout the semester. You will need to have a clear argument and thesis that you will support through analysis of the primary text(s) as well as at least 3 secondary scholarly sources.

- **Deliverable:** 8-10 double-spaced pages, MLA formatted Works Cited, 12pt font Word Document (.doc, .docx) submitted through Canvas

## GRADING

<u>Assignment</u>	<u>Points</u>
Class Attendance and Participation	100
Discussion Posts	200
Class Presentation	75
Close Reading Analysis	100
Archive Blog Post	150
Prospectus and Bibliography	125
Final Project	250

**1,000 Points Total**

---

## Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

## Rubric

An **A grade** results from consistent detailed and researched work as well as thoughtful participation in class discussions. A-level papers will follow MLA guidelines and have a thesis that is clearly articulated, original, and well-supported.

~

A **B grade** will also result from consistent researched work throughout the course and decent participation in class discussions. However, B-level grades may have more grammatical errors, less developed arguments, and MLA mistakes.

~

A **C grade** will result from average work throughout the semester that meets some of the course requirements. A C-level paper or assignment may not have a strong and clear argument. C grades may also be missing sources and MLA formatting. C-level writing is disorganized but may have a few instances of making good textual connections.

~

**D and below grades** do not meet most assignment requirements. D-level and below papers are usually disorganized, unrelated to assignment/paper topic, and riddled with grammatical errors. D and below writing is unresearched and vague.





## COURSE SCHEDULE

Schedule is subject to change. If any changes are made, students will be notified. *The readings listed below are what we will be discussing on that day;* in other words, the assigned reading needs to be completed by the day it is listed.

### Unit One: The Invention of Childhood



#### Week One – Introductions and The Child Before “Childhood”

Date	Readings	Assignments
Monday 8-23	Introductions and Syllabus Review	
Wednesday 8-25	-“Children’s Literature” by Peter Hunt from <i>Keywords for Children’s Literature</i> (Canvas) - <i>The Boy’s Guide to Usefulness</i> excerpts by William Alcott (Canvas) - <i>Tommy Thumb’s Song-Book</i> by Nurse Lovechild (Canvas)	
Friday 8-27	-“The Golden Touch” and “The Paradise of Children” by Nathaniel Hawthorne from <i>A Wonder-Book for Girls and Boys</i> (Canvas or Yesterday’s Classics)	<b>Discussion Post 1 due Friday, 8-27 at 11:59pm</b>

**Week Two – Defining the Golden Age and *Peter Pan*'s Role Within It**

Date	Readings	Assignments
Monday 8-30	-“Golden Age” by Angela Sorby from <i>Keywords for Children’s Literature</i> (Canvas) -Chapters One and Two from <i>Peter Pan in Kensington Gardens</i> by J. M. Barrie (Canvas or Broadview)	
Wednesday 9-1	-Chapters Three through Seven from <i>Peter Pan in Kensington Gardens</i> by J. M. Barrie (Canvas or Broadview)	
Friday 9-3	-Chapters One through Four from <i>Peter and Wendy</i> by J. M. Barrie (Canvas or Broadview)	<b>Discussion Post 2 due Friday, 9-3 at 11:59pm</b>

**Week Three – Never Growing Up: *Peter Pan*'s Influence on Perceptions of Childhood**

Date	Readings	Assignments
Monday 9-6	<b>No Class (Holiday)</b>	
Wednesday 9-8	-Chapters Five through Eleven from <i>Peter and Wendy</i> by J. M. Barrie (Canvas or Broadview)	
Friday 9-10	-“Introduction: The Return of Peter Pan” by Jacqueline Rose from <i>The Case of Peter Pan, or The Impossibility of Children’s Fiction</i> (Canvas) -Chapters Twelve through Seventeen from <i>Peter and Wendy</i> by J. M. Barrie (Canvas or Broadview)	<b>Discussion Post 3 due Friday, 9-10 at 11:59pm</b>

**Unit Two: The Original #Cottagecore: Nature, Domesticity, and the “Wild” Child**

*“Wherever they go, and whatever happens to them on the way, in that enchanted place on the top of the forest, a little boy and his Bear will always be playing.” – A. A. Milne, *The House at Pooh Corner**



**Week Four – Anthropomorphism: The Good, the Bad, and the Potentially Harmful**

Date	Readings	Assignments
------	----------	-------------

Monday 9-13	-“Nature” by Peter Hollindale from <i>Keywords for Children’s Literature</i> (Canvas) -“Spring Morning” and “The Mirror” by A. A. Milne from <i>When We Were Very Young</i> (Canvas)	
Wednesday 9-15	- <i>The Tale of Peter Rabbit</i> by Beatrix Potter (Canvas) -“The Three Foxes” and “Teddy Bear” by A. A. Milne from <i>When We Were Very Young</i> (Canvas)	
Friday 9-17	-“A Wildness Inside: Domestic Space in the Work of Beatrix Potter” by M. Daphne Kutzer (Canvas) - <i>The Tale of Mrs. Tiggy-Winkle</i> and <i>The Tailor of Gloucester</i> by Beatrix Potter (Canvas)	<b>Discussion Post 4 due Friday, 9-17 at 11:59pm</b>

**Week Five – Nature, Nostalgia, and the Utopic Hundred Acre Wood**

Date	Readings	Assignments
Monday 9-20	-Chapters One, Three, and Five from <i>The House at Pooh Corner</i> by A. A. Milne (Puffin Books)	
Wednesday 9-22	-“ <i>Winnie The Pooh</i> Through a Feminist Lens” by Carol A. Stanger (Canvas) -Chapters Eight through Ten from <i>The House at Pooh Corner</i> by A. A. Milne (Puffin Books)	
Friday 9-24	-Chapters One through Ten from <i>Anne of Green Gables</i> by L. M. Montgomery (Puffin Books)	<b>Close Reading Analysis due Sunday, 9-26 at 11:59pm</b>

**Week Six – “There’s such a lot of different Annes in me”: The Landscape of Conflicting Gender in *Anne of Green Gables***

Date	Readings	Assignments
Monday 9-27	-“Domestic” by Claudia Nelson from <i>Keywords for Children’s Literature</i> (Canvas) -Chapters Eleven through Twenty from <i>Anne of Green Gables</i> by L. M. Montgomery (Puffin Books)	
Wednesday 9-29	-Chapters Twenty-One through Thirty-Two from <i>Anne of Green Gables</i> by L. M. Montgomery (Puffin Books)	
Friday 10-1	-“‘Bloom in the Moonshine’: Imagination as Liberation in <i>Anne of Green Gables</i> ” by Paige Gray (Canvas) -“Memory Has as Many Moods as The Temper,” Season 2, Episode 7 from <i>Anne with an E</i> (Netflix) -“I Am Fearless and Therefore Powerful,” Season 3, Episode 5 from <i>Anne with an E</i> (Netflix)	<b>Discussion Post 5 due Friday, 10-1 at 11:59pm</b>

**Week Seven – Archives and Annes**

Date	Readings	Assignments
Monday 10-4	** <u>Baldwin Special Collections Library Visit</u> **	
Wednesday 10-6	-Chapters Thirty-Three through Thirty-Eight from <i>Anne of Green Gables</i> by L. M. Montgomery (Puffin Books)	
Friday 10-8	<b>No Class (Homecoming)</b>	<b>Archive Blog Post due Sunday, 10-10 at 11:59pm</b>

**Unit Three: Messing About in Boats: Queer Childhood**

“Believe me, my young friend, there is nothing - absolutely nothing - half so much worth doing as simply messing about in boats.” – Kenneth Grahame, *The Wind in the Willows*



**Week Eight – Introducing Queer Theory and Reexamining the Readings Through a Queer Lens**

Date	Readings	Assignments
Monday 10-11	-“Queer□” by Philosophy Tube, Abigail Thorn ( <a href="https://www.youtube.com/watch?v=5Hi6j2UXEzM&amp;t=123s">https://www.youtube.com/watch?v=5Hi6j2UXEzM&amp;t=123s</a> ) -“Queer” by Kerry Mallan from <i>Keywords for Children’s Literature</i> (Canvas)	
Wednesday 10-13	-“Queer Theory’s Child and Children’s Literature Studies” by Kenneth Kidd (Canvas) -“Bosom Friends: Lesbian Desire in L. M. Montgomery’s Anne Books” by Laura Robinson	

Friday 10-15	-Chapters One through Four from <i>The Wind in the Willows</i> by Kenneth Grahame (Canvas)	<b>Discussion Post 6 due Friday, 10-15 at 11:59pm</b>
--------------	--	---

**Week Nine – The Queer Domesticity of *The Wind in the Willows* and Previewing Unit Four**

Date	Readings	Assignments
Monday 10-18	-Chapters Five through Eight from <i>The Wind in the Willows</i> by Kenneth Grahame (Canvas)	
Wednesday 10-20	-“Introduction: Lesbian/Gay Literature for Children and Young Adults” by Kenneth Kidd (Canvas) -Chapters Eight through Twelve from <i>The Wind in the Willows</i> by Kenneth Grahame (Canvas)	
Friday 10-22	-“Allegory of the Cave” by Plato from <i>Republic</i> (Canvas) - ““What is an Allegory?”: A Literary Guide for English Students and Teachers” by Oregon State University ( <a href="https://www.youtube.com/watch?v=4IOsFCieGQA">https://www.youtube.com/watch?v=4IOsFCieGQA</a> ) -“What is Real? (Plato's Allegory of the Cave) - 8-Bit Philosophy” by Wisecrack ( <a href="https://www.youtube.com/watch?v=1VDSgyi3xE">https://www.youtube.com/watch?v=1VDSgyi3xE</a> )	<b>Discussion Post 7 due Friday, 10-22 at 11:59pm</b>

---

**Unit Four: Allegory and Adaptation: Tolkien and Lewis**



**Week Ten – “Some day you will be old enough to start reading fairy tales again”:  
Exploring Lewis’ Narnia**

Date	Readings	Assignments
Monday 10-25	-Chapters One through Five from <i>The Lion, the Witch and the Wardrobe</i> by C. S. Lewis (Harper Collins)	
Wednesday 10-27	-Chapters Six through Ten from <i>The Lion, the Witch and the Wardrobe</i> by C. S. Lewis (Harper Collins)	
Friday 10-29	-Chapters Eleven through Fourteen from <i>The Lion, the Witch and the Wardrobe</i> by C. S. Lewis (Harper Collins)	

**Week Eleven – Daughters of Disney and Sons of Walden: Allegory, Adaptation, and the Commercialization of Narnia**

Date	Readings	Assignments
Monday 11-1	-“Inside the Wardrobe: Is 'Narnia' a Christian Allegory?” by Robert H. Bell (Canvas) -Chapters Fifteen through Seventeen from <i>The Lion, the Witch and the Wardrobe</i> by C. S. Lewis (Harper Collins)	
Wednesday 11-3	- <i>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe</i> (2005)	
Friday 11-5	-“The Lion, the Witch, and the War Scenes: How <i>Narnia</i> Went from Allegory to Action Flick” by Megan Stoner from <i>Fantasy Fiction Into Film: Essays</i> (Canvas) <i>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe</i> (2005)	<b>Discussion Post 8 due Friday, 11-5 at 11:59pm</b>

**Week Twelve – Lewis vs. Tolkien: Allegory**

Date	Readings	Assignments
Monday 11-8	-“Disparaging Narnia: Reconsidering Tolkien's View of <i>The Lion, the Witch and the Wardrobe</i> ” by Josh B. Long (Canvas) -Chapters One through Four from <i>The Hobbit, or There and Back Again</i> by J. R. R. Tolkien (Houghton Mifflin Harcourt)	
Wednesday 11-10	-Chapters Five through Nine from <i>The Hobbit, or There and Back Again</i> by J. R. R. Tolkien (Houghton Mifflin Harcourt)	
Friday 11-12	-Chapters Ten through Fourteen from <i>The Hobbit, or There and Back Again</i> by J. R. R. Tolkien (Houghton Mifflin Harcourt)	

**Week Thirteen – *The Hobbit*: From One Book to Three Films?**

Date	Readings	Assignments
Monday 11-15	-Chapters Fifteen through Nineteen from <i>The Hobbit, or There and Back Again</i> by J. R. R. Tolkien (Houghton Mifflin Harcourt)	

Wednesday 11-17	- <i>The Hobbit: An Unexpected Journey</i> (2012)	
Friday 11-19	-“From Children's Book to Epic Prequel: Peter Jackson’s Transformation of Tolkien’s <i>The Hobbit</i> ” by Frank P. Riga, Maureen Thum, and Judith Kollmann (Canvas) -“Peter Jackson’s <i>The Hobbit: A Beautiful Disaster</i> ” by Marek Oziewicz (Canvas) - <i>The Hobbit: An Unexpected Journey</i> (2012)	<b>Discussion Post 9 due Friday, 11-19 at 11:59pm</b>

### Unit Five: Race in the Golden Age of Children’s Literature

“All right, then, I’ll go to hell.” – Mark Twain, *Adventures of Huckleberry Finn*



#### Week Fourteen – Discussions of Race in Works for Children

Date	Readings	Assignments
Monday 11-22	-“Race” by Katharine Capshaw Smith from <i>Keywords for Children’s Literature</i> (Canvas) -Chapters One through Ten from <i>Adventures of Huckleberry Finn</i> by Mark Twain (Canvas or Norton)	
Wednesday 11-24	<b>No Class (Holiday)</b>	
Friday 11-26	<b>No Class (Holiday)</b>	

#### Week Fifteen – Contentious Portrayals of Black Characters in *Huckleberry Finn* and *Little Black Sambo*

Date	Readings	Assignments
------	----------	-------------

Monday 11-29	-Chapters Eleven through Twenty-Eight from <i>Adventures of Huckleberry Finn</i> by Mark Twain (Canvas or Norton)	<b>Proposal and Bibliography due Monday, 11-29 at 11:59pm</b>
Wednesday 12-1	-“Unsettling the ‘White Savior’ Narrative: Reading <i>Huck Finn</i> through a Critical Race Theory / Critical Whiteness Studies Lens” by Jeanne Dyches and Deani Thomas (Canvas) -Chapters Twenty-Nine through Forty-Three from <i>Adventures of Huckleberry Finn</i> by Mark Twain (Canvas or Norton)	
Friday 12-3	- <i>The Story of Little Black Sambo</i> by Helen Bannerman (Canvas)	<b>Discussion Post 10 due Friday, 12-3 at 11:59pm</b>

**Week Sixteen – Establishing African-American Children’s Literature and Wrap-Up**

Date	Readings	Assignments
Monday 12-6	-“Before <i>The Brownies’ Book</i> ” by Brigitte Fielder (Canvas) - <i>The Brownies’ Book</i>	
Wednesday 12-8	Last Day of Class – Course Wrap-Up	<b>Final Project due Monday, 12-13 at 11:59pm</b>



