

LIT 4334: The Golden Age of Children's Literature
Class 19939, Summer 2023

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Course meeting time: MTWRF Period 6 3:30-4:45

Course website: [Canvas](#)

Office: Turlington 4413

Office Hours: MW 2-3

Class Location: Matherly 0113

Course Description:

The “Golden Age” of children’s literature tends to be defined as the period from the mid nineteenth century to the early twentieth century. It marked a shift in the kinds of literature being produced for children from morality tales to texts created with different ideas of what children want and need from their stories, giving more priority to enjoyment and entertainment. Many iconic children’s literature characters from the time still loom large in the cultural imagination, including Lewis Carroll’s Alice, J.M. Barrie’s Peter Pan, L. Frank Baum’s Dorothy, and L.M. Montgomery’s Anne.

In this course, we’ll examine the defining features of Golden Age children’s literature, put shifting ideas of childhood throughout the time period in context, question how and why such texts became part of the canon, and consider the effects these texts have on how we conceive of children’s literature today. This course will engage with a variety of materials, including but not limited to literature, visual culture, academic scholarship, and cultural commentary.

Course Texts:

Barrie, J.M.. *Peter and Wendy*

Baum, L. Frank. *The Wonderful Wizard of Oz* (from Dover with complete illustrations, ISBN: 978-0-486-20691-2)

Carroll, Lewis. *Alice in Wonderland*

Montgomery, L.M.. *Anne of Green Gables*

You should purchase the Dover edition with complete illustrations for *The Wonderful Wizard of Oz*. While you may use any edition of the other texts, make sure that the version you use is unabridged. If you are unsure which edition to get (and there indeed some sketchy ones out there), I recommend the Third Norton Critical Edition of *Alice and Wonderland* and the Oxford World’s Classics edition of *Peter Pan in Kensington Gardens* and *Peter and Wendy*. The Montgomery Estate keeps a pretty solid hold on Anne, so most editions of *Anne of Green Gables* are likely fine.

Grade Distribution:

Critical Response Paper 1	20%
Critical Response Paper 2	20%
Adaptation Project	50%
Attendance and Participation	10%

Assignment Descriptions:

Critical Response Papers (2)

Twice this semester, you will write a short, critical response paper to a text we are reading. After Add/Drop has ended, you will sign up for either Group A or B, which will designate which texts you will write your responses for. Group A will write responses for *Alice in Wonderland* and *The Wonderful Wizard of Oz*; Group B will write responses for *Peter and Wendy* and *Anne of Green Gables*. You may submit your response for any day of your assigned text before the start of class time. Response papers are designed to ready you for class discussion and to explore ideas you could develop further in your longer paper. In your response paper, you should not repeat previous class discussions or provide a summary of the reading. Instead, your response should begin to analyze the reading assigned for that class session, selecting an issue or theme or question you feel to be significant and analyzing how it functions in the text. Use close reading to support the analysis you do in your response. Because these papers are relatively short, you won't be able to look at the *entire* text, and your focus should be relatively narrow. I recommend that you select a word, phrase, image, or short quotation from the reading to initiate your response. If you would like help narrowing down appropriate topics for a response paper, feel free to come to my office hours or send me an e-mail running an idea by me.

Your response papers should be two pages in double-spaced, Times New Roman 12 pt. font. **Do not write more than two pages!** Part of the goal of this assignment is to make a concise, pointed argument in a short amount of space.

Adaptation Project

For this assignment, you have two options.

Option 1: For this option, you will select an adaptation of one of the texts we have covered in the class so from the collection in the Baldwin and analyze it. While your analysis may vary depending on the kind of adaptation you choose, questions you may consider include:

- What elements of the story were included? Which were left out?
- Does it use illustrations or other images of some kind? How effective are they?
- Who is the intended audience of this adaptation, and how do you know?
- How effective is this adaptation of the original of text?

For this option, you should write 4-5 double spaced pages in 12 pt. Times New Roman font.

Option 2: Building on the examples we see in the Baldwin, you will consider how you would create your own short adaptation of one of the texts from the course. You will need to create a mock-up of a picture book or pop-up book adapting one of these texts. In doing so, you will need to consider questions like:

- What elements of the story will you include? Which will you leave out?
- What style of illustrations will you use, and how many? What will they include?
- Who is the intended audience of your adaptation?

In addition to your mock-up of your adaptation, you will need to write a short explanation at least 2 double-spaced pages in length explaining the creative decisions behind your adaptation.

Course Policies:

1. You must complete *all assignments* to receive credit for this course.
2. *Attendance:* Attendance is mandatory and will be taken daily. You may miss up to three classes without penalty. After three unexcused absences, you will lose 3% off your final grade for each additional unexcused absence. **If you miss a full week of class (5 unexcused absences), you may automatically fail the course.** Arriving late to class three times will count as one absence. Absences will be excused only in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and those absences covered by UF's twelve-day rule (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>). Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class and for making up all assignments. Students are responsible for all work covered in class, all announcements, and all changes to the syllabus made in class.
3. *Paper Format & Submission:* All papers should be formatted per MLA standards (Times New Roman 12, double-spaced, one-inch margins, MLA header, and MLA citations) and submitted to the assignment on Canvas as a .doc or .docx file. Please note that failure of technology is not an excuse, so plan your time accordingly.
4. *Late Papers/Assignments:* Papers that are submitted late will lose ten percent off their final grade for each day that they are late. After three days, I will not accept late papers.
5. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
6. *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://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

7. 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.
8. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. *Grade Appeals*. Since this is an upper-division course, grade disputes should be addressed to Dr. Kenneth Kidd, the Undergraduate Coordinator. Grade appeals may result in a higher, unchanged, or lower final grade.
10. *Course Evaluations*. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course:
<https://ufl.bluera.com/ufl/>
11. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online:
<http://www.counseling.ufl.edu/cwc/Default.aspx>
12. *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://regulations.ufl.edu/wp-content/uploads/2013/03/1006.pdf>
13. *Policy on environmental sustainability*. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

Course Schedule:

Please note that this schedule is a guide and may change. *Always check Canvas!*

Wk	Day	Reading/Viewing Material	Due
Week 1: Introduction, Alice, and Nonsense			
1	M 5/15	Intro Day Introduction to <i>Keywords for Children's Literature</i> , 2 nd ed. (course reserves) "Childhood" (Keywords, course reserves) "Golden Age" (Keywords, available here)	
	T 5/16	Edward Lear, browse <i>Nonsense Songs, Stories, Botany, and Alphabet</i> (available here) <i>Alice's Adventures in Wonderland</i> , Ch. 1-6 "Nonsense" (Keywords, course reserves)	
	W 5/17	<i>Alice's Adventures in Wonderland</i> , Ch. 7-12	
	R 5/18	<i>Through the Looking Glass</i> , Ch. 1-5	
	F 5/19	<i>Through the Looking Glass</i> , Ch. 6-12 Kenneth Kidd, "Chapter 3," <i>Freud in Oz</i> , pg. 65-83 (available on Canvas) Explore <i>The Afterlives of Alice in Wonderland</i> Baldwin Exhibit: https://ufdc.ufl.edu/collections/alice	Critical Response 1: Group A
Week 2: Peter and Innocence			
2	M 5/22	<i>Peter and Wendy</i> , Ch. 1-5 "Innocence" (Keywords, course reserves)	
	T 5/23	<i>Peter and Wendy</i> , Ch. 6-9 "Boyhood" (Keywords, course reserves)	
	W 5/24	<i>Peter and Wendy</i> , Ch. 10-13 Debbie Reese, "How bout we all pan NBC's <i>Peter Pan</i> and Warner Bros <i>Pan</i> , too" (available here)	
	R 5/25	<i>Peter and Wendy</i> , Ch. 14-17 "Home" (Keywords, course reserves)	Critical Response 1: Group B
	F 5/26	Jacqueline Rose, "Introduction," <i>The Case of Peter Pan, or the Impossibility of Children's Fiction</i> (course reserves on Canvas) Marah Gubar, "Risky Business: Talking about Children in Children's Literature Criticism" (course reserves on Canvas)	
Week 3: Oz and America			

3	M 5/29	Memorial Day—No Class	
	T 5/30	<i>The Wonderful Wizard of Oz</i> , Ch. 1-5 “Fantasy” (Keywords, course reserves)	
	W 5/31	<i>The Wonderful Wizard of Oz</i> , Ch. 6-11 “Image” (Keywords, available here)	
	R 6/1	<i>The Wonderful Wizard of Oz</i> , Ch. 12-16 “Disability” (Keywords, course reserves) Guest Lecturer: Dr. Yvonne Medina	
	F 6/2	<i>The Wonderful Wizard of Oz</i> , Ch. 17-end Joshua R. Eyster, “Disability and Prosthesis in L. Frank Baum’s <i>The Wonderful Wizard of Oz</i> ” “‘Oz’ Family Apologizes for Racist Editorials,” <i>NPR</i> (available here)	Critical Response 2: Group A
Week 4: Anne and Realism			
4	M 6/5	<i>Anne of Green Gables</i> , Ch. 1-10 “Realism” (Keywords, course reserves)	
	T 6/6	<i>Anne of Green Gables</i> , Ch. 11-19 “Girlhood” (Keywords, course reserves)	
	W 6/7	<i>Anne of Green Gables</i> , Ch. 20-29 “Domesticity” (Keywords, course reserves)	
	R 6/8	<i>Anne of Green Gables</i> , Ch. 30-38 “Adult” (Keywords, course reserves)	
	F 6/9	Gavin White, “Falling Out of the Haystack: L.M. Montgomery and Lesbian Desire” (course reserves on Canvas) Watch: Episode 1 of <i>Anne with an E</i> (available on Netflix)	Critical Response 2: Group B
Week 5: The Archive and Adaptation			
5	M 6/12	“Adaptation” (Keywords, course reserves) “Archive” (Keywords, course reserves) “Introduction” and three chapters of your choice from <i>B is for Baldwin</i> (available here)	
	T 6/13	Baldwin Day— Meet in Smathers 100	
	W 6/14	Research and Writing Day (Instructor at Conference)	
	R 6/15	Research and Writing Day (Instructor at Conference)	
	F 6/16	Research and Writing Day (Instructor at Conference)	

Week 6: Whose Golden Age is it?			
6	M 6/19	Juneteenth—No Class	
	T 6/20	Reimagining the Golden Age Guest Lecturer: Dr. Jill Coste—"Reimagining the Golden Age" "A is for Anglophone" (from <i>B is for Baldwin</i>) "Empire" (Keywords, available here)	Adaptation Project Due at 11:59pm
	W 6/21	Selections from José Martí's <i>La edad de oro</i> (on Canvas) "La Edad de Oro" (available here) Brigitte Fielder, "Before the Brownies Book" (course reserves on Canvas) Paul Laurence Dunbar, "Little Brown Baby" (available here) Browse <i>The Crisis</i> , October 1914 (available here)	
	R 6/22	Selections from Sukumar Ray's <i>Abol Tabol</i> (available on Canvas) Poushali Bhadury, "Fantastic Beasts and How to Sketch Them: The Fabulous Bestiary of Sukumar Ray" (course reserves on Canvas)	
	F 6/23	Course Conclusion "Classic" (Keywords, course reserves)	
	M 6/26	Final Grades Due	

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

Note: A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

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

<http://www.isis.ufl.edu/minusgrades.html>

A: You have fulfilled all requirements and excellently met the purpose of the assignment with original and creative thought. You demonstrate complex, critical thinking skills and a willingness to engage analytically with the subject matter. Your writing uses specific examples to fully develop an argument and is organized in such a way that invites the reader to follow along. The prose is clear and interesting, and there are no errors in formatting, grammar, syntax, or spelling.

B: You have fulfilled all requirements and met the purpose of the assignment with fairly creative thought. You demonstrate critical thinking skills and some analytical engagement with the subject matter. Your writing uses examples to develop a mostly persuasive argument and is organized in such a way that is easy to follow. The prose is clear, and there are few errors in formatting, grammar, syntax, or spelling.

C: You have fulfilled most requirements and attempted to meet the purpose of the assignment, although some revision is needed to fully accomplish those goals. You demonstrate some critical thinking skills and attempt to engage analytically with the subject matter. Your writing uses some examples to develop an argument and generally follows an organizational structure, although it needs some major revisions to fully clarify and support the thesis. The prose is generally clear, but there are some errors in formatting, grammar, syntax, or spelling that may impede comprehension.

D: You have fulfilled some requirements, although your paper needs serious revision to fully meet the purpose of the assignment. You may attempt to engage analytically with the subject matter, but the paper includes a lot of summary or surface-level ideas. Your writing uses few or no examples, and the argument is unclear and/or unpersuasive. The organization is difficult to follow. The prose is unclear, and there are major errors in formatting, grammar, syntax, or spelling that impede comprehension.

E: You have not fulfilled the requirements of the assignment or met its purpose. You do not engage analytically with the subject matter or develop an argument. There is no support or organizational structure, and the prose is unclear or even unreadable, with major errors in formatting, grammar, syntax, or spelling that impede comprehension.

Or, you may have committed any one of the following failing errors: failure to meet the page count, plagiarism, or failure to address the prompt.