

*Note:  
Extraneous information has been excised from this version of the  
Fall 2018 LIT4334 syllabus for public review.*

## LIT4334: Golden Age of Children's Literature

The "Golden Age" of children's literature in Britain and the United States ran from the mid-nineteenth century to the early twentieth century, producing some of the most enduring representations of children and childhood in our cultural imagination. Alice, Mowgli, Dorothy, and Peter Pan are just a few of the characters from that Golden Age who challenge readers to question their basic assumptions about culture, economics, gender, politics, society, and understandings of the self. In our course, we will turn to works of the Golden Age by Lewis Carroll, Robert Louis Stevenson, Rudyard Kipling, L. Frank Baum, Kenneth Grahame, J. M. Barrie, W. E. B. Du Bois, Langston Hughes, and A. A. Milne to explore the construction of childhood during the Golden Age. Additionally, we will contextualize this formative era in children's literature by dipping into other literary traditions. For example, we may want to ask: how does Golden Age literature respond to earlier Augustan (eighteenth century) and Romantic (early nineteenth century) configurations of children and childhood? How and why do references to Classical literature impact the interpretation of this Golden Age? In what ways do traditions of periodical or serial publication shape the production of children's literature?



*illustration from Wind in the Willows,  
ill. E.H. Shepherd (color, 1970)*



*illustration from Alice's Adventures in Wonderland, ill. John Tenniel (1865)*

Please note that this is an upper-division seminar-style class that requires presenting, active daily participation, and a research project. This course is developed with your growth as a scholar and researcher in mind.

Over the course of the semester we will be developing our skills as literary critics in practicing biographical, historical, generic, and theoretical approaches to studying texts.

Additionally, students will conduct original, independent research with materials from the Baldwin Library of Historical Children's Literature here at the University of Florida and/or other digital archives

### Primary Texts

All of the books for this course may be accessed free online. Links to do so (usually via archive.org) are posted in the syllabus—see the Course Schedule—and on our Canvas site. Students should plan to bring either a laptop or tablet to view digital materials in class.

If you prefer to read from physical copies of the books, I have listed the ISBNs of the editions I would suggest you purchase—note that for the Alice books, *Treasure Island*, and *The Jungle Books*, any edition (such as the Dover, Penguin Classics, or Oxford World’s Classics) would serve equally well.

### Readings

- Aesop’s Fables
- Isaac Watts, *Divine Songs Attempted in Easy Language for the Use of Children* (1715)
- John Newbery, *A Little Pretty Pocket Book* (1744)
- James Halliwell-Phillip, *The Nursery Rhymes of England* (1843/44)
- William Wordsworth, “Ode: Intimations of Immortality from Recollections of Early Childhood” (1807)
- William Blake, selections from *Songs of Innocence and Experience* (1789, 1794)
- Lewis Carroll, *Alice’s Adventures in Wonderland* (1865) and *Alice Through the Looking Glass* (1871)
  - ISBN 0199558299
- Robert Louis Stevenson, *Treasure Island* (1883)
  - ISBN 0199560358
- Rudyard Kipling, selections from *The Jungle Book* (1894) and *The Second Jungle Book* (1895)
  - 0199536457
- L. Frank Baum, *The Wonderful Wizard of Oz* (1900)
  - ISBN 9780688166779
- Kenneth Grahame, selections from *The Golden Age* (1895)
- Kenneth Grahame, *The Wind in the Willows* (1908)
  - ISBN 9780689713101
- J. M. Barrie, *Peter and Wendy* (1911) and *Peter Pan in Kensington Gardens* (1906)
  - ISBN 9781551117935 \*\*
- A. A. Milne, *Winnie the Pooh* (1926) and *The House at Pooh Corner* (1928)
  - ISBNs 0142404675 and 0140361227 †
- *The Crisis* (Children’s Numbers from 1910-1920) and *The Brownies’ Book* (1920-21) edited by W. E. B. Du Bois and Jessie Redmon Fauset \*\*
- *St. Nicholas Magazine* (1873 - until the 1905 editions) edited by Mary Mapes Dodge \*

\*\* Please note that if you are going to purchase a physical copy of *Peter and Wendy* you must buy the Broadview edition.

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† You can access a free, digitized version of *Winnie the Pooh* online, but you will need to buy *The House at Pooh Corner* (the cheapest is available as paperback on Amazon: <https://www.amazon.com/House-Pooh-Corner-Winnie-Pooh/dp/0140361227>)

In addition to texts, **please buy and bring to class 1 pack of index cards.**

### Assignments

#### I. Class Notes (every class w/ readings)

Keeping regular notes will help you participate in class discussion, which is especially important in this class. You are expected to keep notes on your readings throughout the semester. For each class day where we have readings, submit 1 page of hand-written or typed notes in hard copy. You have 3 passes should you miss a day of turning in notes, so you only need to turn in notes on 29 out of the 32 days with readings. Class notes are the only assignment that cannot be turned in “late” for a 10% grade reduction, as noted in the Course Policies section.

You should take notes in a way that is useful to practicing literary analysis and interpretation. I suggest that you start by noting the chapter numbers & page numbers of passages that evoke strong interest—passages that you are deeply confused by, profoundly angry at, uncharacteristically enraptured to read, etc. In your notes, you could then go on and write arguments and questions on why you thought the passage was important for the text’s interpretation.<sup>1</sup> You could also be more artistic and try diagramming what interests you in the passage by linking together the passages, major questions, plot points, characters, and themes in a visualization (i.e., a “mind map” or other brainstorming diagram). Regardless of what approach you take, these notes should be helpful for daily discussion and should be more than just copy-pasted block quotes.

Due: on class days when we have readings, hand in hard copy of notes to me directly at end of class

Deliverable: up to 1 page (standard 8.5x11 paper) of hand-written or typed notes in hard copy

#### II. Presentation (7 minutes)

Part of being a scholar requires teaching others what you have learned. Thus, I am asking you to prepare a 7-minute presentation based off of research that you conduct into the biographical,

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<sup>1</sup> A note that one could write might look like this:

Provocative passage from *Middlemarch* Book I, Ch. VI: “Even with a microscope directed on a water-drop we find ourselves making interpretations which turn out to be rather course... In this way, metaphorically speaking, a strong lens applied to Mrs Cadwallader’s match-making will show a play of minute causes producing what may be called thought and speech vortices to bring her the sort of food she needed” (p. 55). Here it seems like Eliot is showing her reader a little science experiment, one of a few I’ve seen so far. Mrs Cadwallader, the town busy-body, is depicted as a microscopic creature who seems active under a weak lens and passive under a strong lens. What’s the real difference between the weak and strong lens? Why is Eliot interested in looking through the microscopes?

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historical, generic, or theoretical contexts that enrich our understanding of a text. This exercise is meant to both help you practice scholarly research methods and help the class contextualize some of the ideas behind the works we studied.

You will need to first sign up for a presentation slot by choosing a text and general topic that you find interesting. For example, if you are majoring in history, you might want to think about signing up to present on history during our *Peter and Wendy* week. After you have determined your presentation text and general topic, reference the Presentation Sub-Topics handout in Canvas to help you determine 1 subtopic to focus your presentation. Then, conduct independent research and prepare a presentation that connects your findings from credible resources to our understanding of the text. If you find that there is another person presenting on the same day that you are presenting, you should coordinate with each other to avoid overlapping material.

For full credit, you will also need to produce a 1 to 2-page handout summary or outline of your findings and a bibliography of resources you used to share with your classmates.

Due: on day you signed up to present

Deliverable: 7-minute presentation in front of the class AND submit 1 to 2-page handout to Discussions in Canvas (Microsoft Word document or PDF, 12 pt. font, Times New Roman, 1-inch margins)

### **III. Workshops (3 workshops, variable quantity of writing)**

Workshops are meant to help you structure your research for writing/composing your final project assignment. You will need to complete work before and during our workshops. For many of these workshops, you will be working in small groups of 4-5 people. More detailed worksheets guiding you through the workshops can be found on Canvas, but generally the workshops progress as follows:

#### Workshop 1 – Discovery

This is a three-day workshop. For this workshop, you will go to the library to look at issues of *St. Nicholas* on day one and read through 2-3 issues from either the Children's Numbers of *The Crisis* or *The Brownies' Book* on day two. Your job on these 2 discovery days is to find a piece of material that you want to write about—that is, you want to see if you can find something exciting that could serve as either the primary subject of your final project OR (if you plan on writing on one of our class texts) as contextual or comparative information for your final project. On the third day of workshop, you will bring a 300-word topic proposal on the subject and peer-review/revise it with groupmates before submitting your discovery to me.

Final Workshop 1 Assignment Due: Monday, September 10 at 11:59pm.

Deliverable: 300-word topic proposal, Word document, 12 pt. font, Times New Roman or Cambria, double-spaced, 1-inch margins, uploaded to Assignments in Canvas.

#### Workshop 2 – Contextual Research

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This is a two-day workshop. In order to have a rich scholarly introduction you will need to conduct research on the context behind the subject of your final project. To keep track of your research, you will create an annotated bibliography of primary and secondary material that you plan on using to enhance the biographical, historicist, and/or generic analysis of your text. Before day one, you will use the library's online databases to find and then collect at least 3 contextual resources on your subject from the library stacks or download the files that you need to bring with you to class. On day one, we will meet in the library so you can learn about the resources at your disposal. After, you will write annotations for some of the resources that you have found. On day two, you will get in peer review groups and review the annotations for the resources that you have collected.

Final Workshop 2 Assignment Due: Sunday, October 7 at 11:59pm.

Deliverable: annotated bibliography with 3 annotations minimum, Word document, 12 pt. font, Times New Roman or Cambria, single-spaced, 1-inch margins, uploaded to Assignments in Canvas.

### Workshop 3 – Collecting Literature Criticism

This is a two-day workshop. For this workshop, you will continue to add to the annotated bibliography you created in Workshop 2 by finding and reading literary criticism related to your subject. Before day one, you will use the library's online databases to find 3 solid peer-reviewed articles, books, or book chapters that are related to your project and then collect them from the library stacks or download the articles before day two. On day one, your job is to vet these resources with your classmates and begin reviewing them and writing annotations. You will need to finish at least 1 annotation before our second day of workshop. On day two, you will continue to read your sources and compose citations and annotations so that you end the day with a minimum of 2 annotations. You will also work with groupmates to peer-review your writing and revise your annotations before submitting your work to me at midnight.

Final Workshop 3 Assignment Due: Sunday, October 21 at 11:59pm.

Deliverable: expanded annotated bibliography from Workshop 2 now with 5 annotations minimum, Word document, 12 pt. font, Times New Roman or Cambria, single-spaced, 1-inch margins, uploaded to Assignments in Canvas.

## **IV. Final Project (8-10 pages)**

As you may have noticed, the primary texts for our readings have fallen well within a specific, English canon of the Golden Age. For our final project, you will attempt to expand on and/or challenge the conventions of the Golden Age canon that has been laid out by writing a scholarly introduction of 8-10 pages that focuses on either:

1) recovering a specific work—you can choose to write on (a) a story or set of stories by the same author, (b) a poem or set of poems by the same author, (c) a regular column, OR (d) a set of illustrations/photographs from either *St. Nicholas*, Children's Numbers of *The Crisis*, or *The*

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*Brownies' Book*. This type of project is meant to provide context AND interpretation for a forgotten or under-read piece that should be brought to critical attention.

OR

2) recontextualizing one of the books we have read over the course of this semester by incorporating research from your investigations into *St. Nicholas*, Children's Numbers of *The Crisis*, *The Brownies' Book*, or one of the unique editions of the text held at the Baldwin. This type of project is more comparative in nature; by comparing and contrasting shared themes, subject matter, form, genre, etc. you are inviting readers to expand their understanding of that theme/subject/form/genre and engaging two works in one conversation.

Again—it is important to note that you are offering *interpretation* of literary work as much as you are trying to argue for its significance to general and academic readerships. You must incorporate a few methods of interpretation that we have practiced over the course of the semester (biographical analysis, historicist analysis, genre analysis, or reading with a theoretical perspective in mind) in your introduction alongside close-readings. You must also use a minimum of 4 scholarly sources (peer-reviewed articles, books, or book chapters—NOT websites, unless they are also scholarly). Use MLA format for your citations and include a Works Cited section at the end of your paper that will not count toward your final page count.

Due: Friday, December 7 at 11:59pm.

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, double-spaced, 2 pages, 1-inch margins, uploaded to Assignments in Canvas

### Course Schedule

The schedule for this course is subject to change according to necessity. You will be updated of such changes through email and given information regarding digital class assignments as soon as they are made and with consideration of your own time.

#### Week 1: Beginnings

Wednesday, 8/22: First Day

- Syllabus

Friday, 8/24:

- Aesop, "The Wolf and the Lamb" from *Aesop's Fables*, read these 3 different versions:
  - o Caxton (1484) <http://mythfolklore.net/aesopica/caxton/12.htm>
  - o Sir Roger L'Estrange (1692) <http://mythfolklore.net/aesopica/lestrange/2.htm>
  - o George Fyler Townsend (1867) <http://mythfolklore.net/aesopica/townsend/1.htm>
- Watts, "Song 20. Against Idleness and Mischief" and "The Sluggard" from *Divine Songs Attempted in Easy Language for the Use of Children* (1715)  
<http://www.gutenberg.org/cache/epub/13439/pg13439-images.html>

- Note: scroll down or use browser search feature to find these 2 poems

## Week 2: Configuring the Popularity of Children's Literature

Monday, 8/27:

- John Newbery, selections from *A Pretty Little Pocket Book* (1744)
  - o <https://www.loc.gov/item/22005880/>
    - read from Front Cover to page 23 closely; lightly skim everything after page 23 for general ideas
- James Halliwell-Phillip, selections from *The Nursery Rhymes of England* (1843/44)
  - o <https://archive.org/details/nurseryrhymesofe00halluoft>, read the following only:
    - LXVII ("Jack and Jill," 48)
    - LXVIII, LXIX, & LXX (Aaron and Moses poems, 48-49)
    - CCVIII through CCXVII ("Lullabies" 124-127)
    - LIII ("The lion and the unicorn...", 37)
    - CXXVIII ("There was a mad man...", 95)
    - CCLXIII-CCLXVII (Paradoxes, 157-58)
    - CCLXXI-CCLXXXIII (3 "Literal" rhymes, 160)
    - CCLXXXV ("Pat-a-Cake," 161)
    - CCCXVIII ("Bah bah, black sheep," 176)

Wednesday, 8/29:

- Wordsworth, "Ode: Intimations of Immortality from Recollections of Early Childhood" (1807) <http://www.bartleby.com/101/536.html>
- Blake, selections from *Songs of Innocence and Experience*, read the following:
  - o "Infant Joy" from *Songs of Innocence*  
<http://www.blakearchive.org/copy/songsie.c?descId=songsie.c.illbk.05>
  - o "Infant Sorrow" from *Songs of Experience*  
<http://www.blakearchive.org/copy/songsie.c?descId=songsie.c.illbk.33>
  - o "The School Boy" from *Songs of Innocence*  
<http://www.blakearchive.org/copy/songsie.c?descId=songsie.c.illbk.18>
  - o "The Little Black Boy" from *Songs of Innocence*  
<http://www.blakearchive.org/copy/songsie.c?descId=songsie.c.illbk.22>
  - o "The Chimney Sweeper" from *Songs of Innocence*  
<http://www.blakearchive.org/copy/songsie.c?descId=songsie.c.illbk.20>
  - o "The Chimney Sweeper" from *Songs of Experience*  
<http://www.blakearchive.org/copy/songsie.c?descId=songsie.c.illbk.46>
    - Note: I have provided you with the William Blake Archive links so you can see a version of the original illuminated book, use the "Diplomatic Transcript" button to access the transcribed text of the poem

Friday, 8/31:

- Select sections from Vol. 2, No. 7 (July 1921) edition of *The Brownies' Book*
  - o <http://childlit.unl.edu/brownies.192107.html>
    - Langston Hughes, "The Gold Piece"
    - The Judge

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- The Jury
  - *Note: Scroll down to access these sections of this issue of The Brownies' Book. You only need to read the 3 sections listed above, but you should skim the rest.*
- Sign-up for presentations in class

### **Week 3: Discovering a Project**

Monday, 9/3: Labor Day, No Class

Wednesday, 9/5:

- **Workshop 1, Part 1** (note: this class will be held in the Baldwin Library)

Friday, 9/7:

- **Workshop 1, Part 2**

### **Week 4: Education and Play**

Monday, 9/10:

- **Workshop 1, Part 3**
- **Due at 11:59pm: Workshop 1 Assignment**

Wednesday, 9/12:

- Carroll, *Alice's Adventures in Wonderland*
  - o <https://archive.org/details/alicesadventures00carr>

Friday, 9/14:

- Carroll, *Alice's Adventures in Wonderland*

### **Week 5: Growing and Changing**

Monday, 9/17:

- Carroll, *Alice Through the Looking Glass*

Wednesday, 9/19:

- Carroll, *Alice Through the Looking Glass*

Friday, 9/21:

- Stevenson, *Treasure Island*
  - o <https://archive.org/details/treasureisland00stev>
- **Presentation 1: Biography**
- **Presentation 2: Biography**

### **Week 6: Boyish Independence**

Monday, 9/24:

- Stevenson, *Treasure Island*
- **Presentation 3: History**
- **Presentation 4: History**

Wednesday, 9/26:

- Stevenson, *Treasure Island*
- **Presentation 5: Genre**



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- Presentation 6: Genre

Friday, 9/28:

- Stevenson, *Treasure Island*
- Presentation 7: Literary Criticism
- Presentation 8: Literary Criticism

### **Week 7: Finding a “New” Land**

Monday, 10/1:

- **Workshop 2, Part 1**

Wednesday, 10/3:

- **Workshop 2, Part 2**

Friday, 10/5:

- Kipling, “Mowgli’s Brothers” & “Kaa’s Hunting” from *The Jungle Book*
  - o <https://archive.org/details/junglebook00kipl2>
- Presentation 9: Biography
- Presentation 10: Biography
- **Workshop 2 Assignment, Due Sunday, 10/7 at 11:59pm**

### **Week 8: Animals and Children**

Monday, 10/8:

- Kipling, “Tiger! Tiger!” from *The Jungle Book* & “How Fear Came” from *The Second Jungle Book*
  - o <https://archive.org/details/in.ernet.dli.2015.226022>
- Presentation 11: History
- Presentation 12: History

Wednesday, 10/10:

- Kipling, “Letting in the Jungle” & “The King’s Ankus” from *The Second Jungle Book*
- Presentation 13: Genre
- Presentation 14: Genre

Friday, 10/12: No Class, Professional Obligation

### **Week 9: A “Golden Age” for Whom?**

Monday, 10/15:

- Kipling, “Red Dog” & “The Spring Running” from *The Second Jungle Book*
- Presentation 15: Literary Criticism
- Presentation 16: Literary Criticism

Wednesday, 10/17:

- **Workshop 3, Part 1**

Friday, 10/19:

- **Workshop 3, Part 2**
- **Workshop 3 Assignment, Due Sunday, 10/21 at 11:59pm**

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### **Week 10: Rose-Tinted (or Should we Say Green-Tinted?) Glasses**

Monday, 10/22:

- Baum, *The Wonderful Wizard of Oz*
  - o <https://archive.org/details/wonderfulwizaro00baumiala>
- Presentation 17: Biography
- Presentation 18: Biography

Wednesday, 10/24:

- Baum, *The Wonderful Wizard of Oz*
- Presentation 19: History
- Presentation 20: History

Friday, 10/26:

- Baum, *The Wonderful Wizard of Oz*
- Presentation 21: Genre
- Presentation 22: Genre

### **Week 11: Nostalgia for a Golden Age**

Monday, 10/29:

- Baum, *The Wonderful Wizard of Oz*
- Presentation 23: Literary Criticism
- Presentation 24: Literary Criticism

Wednesday, 10/31:

- Grahame, "Prologue: The Olympians" (pp. 1-8) from *The Golden Age*
  - o <https://archive.org/stream/goldenage01grahgoog>
- Grahame, *The Wind in the Willows*
  - o <https://archive.org/details/windinwillows00grah>
- Presentation 25: Biography
- Presentation 26: Biography

Friday, 11/2: Homecoming, No Class

### **Week 12: Longing for Home**

Monday, 11/5:

- Grahame, *The Wind in the Willows*
- Presentation 27: History
- Presentation 28: History

Wednesday, 11/7:

- Grahame, *The Wind in the Willows*
- Presentation 29: Genre
- Presentation 30: Genre

Friday, 11/9:

- Grahame, *The Wind in the Willows*
- Presentation 31: Literary Criticism

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- Presentation 32: Literary Criticism

### **Week 13: Never-Never Land**

Monday, 11/12: Veterans Day, No Class

Wednesday, 11/14:

- Barrie, *Peter Pan in Kensington Gardens* (pp. 287-341 in Broadview *Peter Pan*)
  - o <https://archive.org/details/peterpaninkensin00barr>

Friday, 11/16:

- Barrie, *Peter and Wendy*
  - o <https://archive.org/details/peterwendy00barr>
- Presentation 33: Biography
- Presentation 34: Biography

### **Week 14: Children and Heartlessness**

Monday, 11/19:

- Barrie, *Peter and Wendy*
- Presentation 37: History
- Presentation 38: History

Wednesday, 11/21: Thanksgiving Break, No Class

Friday, 11/23: Thanksgiving Break, No Class

### **Week 15: Death and Violence**

Monday, 11/26:

- Barrie, *Peter and Wendy*
- Presentation 39: Genre
- Presentation 40: Genre

Wednesday, 11/28:

- Barrie, *Peter and Wendy*
- Presentation 41: Literary Criticism
- Presentation 42: Literary Criticism

Friday, 11/30:

- Milne, *Winnie-the-Pooh*
  - o <https://archive.org/details/AAMilneWinnieThePooh>
- Presentation 43: Biography
- Presentation 44: Biography

### **Week 16: Growing Up and Away**

Monday, 12/3:

- Milne, *Winnie-the-Pooh & The House at Pooh Corner*
  - o Note: you have to have purchase *The House at Pooh Corner* as it is still under copyright
- Presentation 45: History

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– Presentation 46: History

Wednesday, 12/5: Last Day of Class

- Milne, *The House at Pooh Corner*
- Presentation 47: Literary Criticism
- Presentation 48: Literary Criticism

**\*\*\*\* Final Project due Friday, December 7, at 11:59pm \*\*\*\***