

Dr. Kenneth Kidd
LIT 4930, Section 17288
TUR 2333, T 7, R 7-8
Fall 2018

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Office: TUR 4370
Hours: W 6-8
& by appointment

Children's Literature of Florida

Our syllabus is also posted on kbkidd.org and on our Canvas site.

Texts (in order of publication)

Walter Brooks, *Freddie Goes to Florida* (1927)
Marjorie Kinnan Rawlings, *The Yearling* (1938)
Lois Lenski, *Strawberry Girl* (1945)
Marjorie Kinnan Rawlings, illustr. Leo and Diane Dillon, *The Secret River* (1955; 2011)
*Marjorie Stoneman Douglas, *Freedom River* (1953)
*Wilma Pitchford Hays, illustr. Peter Cox, *Siege! The Story of St. Augustine in 1702* (1976)
Edward Bloor, *Tangerine* (1997)
Kate DiCamillo, *Because of Winn Dixie* (2000)
Elizabeth George Speare, *The Missing 'Gator of Gumbo Limbo* (2000)
Carl Hiaasen, *Hoot* (2002)
*Zora Neal Hurston, *What's the Hurry, Fox? And Other Animal Stories*, with Joyce Carl Thomas, illustr. Bryan Collier (2004; stories collected in the 1930s)
Jennifer Holm, *Turtle in Paradise* (2011)
Edwina Raffa and Annelle Rigsby, *Kidnapped in Key West* (2012)
Barbara Shoup, *Looking for Jack Kerouac* (2014)
Harvey E. Oyer III, *The Adventures of Charlie Pierce: Charlie and the Tycoon* (2016)
The Florida Project (film), 2017

*I will provide.

Where possible, use the editions I ordered so that we'll be referring to the same pages, but if you already own other editions, or can find them cheaper elsewhere, that's fine.

There are also some readings on UF e-reserves: <https://ares.uflib.ufl.edu/ares/> and follow the prompts. Have these readings accessible on the day we're discussing them.

We will use Canvas for major essay/project submission and return: <http://elearning.ufl.edu/>.

Overview

This course explores children's literature about and/or set in "La Florida"/The Sunshine State, with attention to how Florida's environment, history and culture has shaped writing for young people and vice versa. We'll sample a range of texts published across the twentieth-century and into the current moment. Our approach will be analytical – so, you will write papers with arguments and evidence – but also exploratory, as this is a new course dealing with subject

material that hasn't been much considered as a collective. Meaning: one major task will be to get a sense of the broader tradition of Florida children's and young adult literature, its themes and genres and tensions and possibilities, which will involve description and summary as well as analysis. We will also think about what stories haven't been told sufficiently or at all, and you will have a chance to design a creative project, too. Course projects are designed to reflect our commitments to analysis, description, and invention.

We will conduct class as a seminar, so participation is vital. Please come to class having read the assigned material and ready to discuss. Please complete the reading on the first day it's listed on the reading schedule.

Attendance Policy

Your participation is vital, and attendance is mandatory. You may miss two class sessions (i.e. one week) without explanation. For each subsequent missed class without a doctor's note I reserve the right to reduce your final course grade one-half of a letter grade. If you are not here when I take attendance -- usually at the beginning of class, but sometimes at the end -- you will be counted absent. If late, you will be marked absent.

Academic Honesty

All students are required to abide by the Academic Honesty Guidelines which have been accepted by the University. The academic community of students and faculty at the University of Florida strives to develop, sustain and protect an environment of honesty, trust and respect. Students are expected to pursue knowledge with integrity. Exhibiting honesty in academic pursuits and reporting violations of the Academic Honesty Guidelines will encourage others to act with integrity. Violations of the Academic Honesty Guidelines shall result in judicial action and a student being subject to the sanctions in paragraph XIV of the Student Conduct Code. The conduct set forth hereinafter constitutes a violation of the Academic Honesty Guidelines (University of Florida Rule 6C1_4.017). For more information about academic honesty, including definitions of plagiarism and collusion, see: <http://www.dso.ufl.edu/judicial/academic.php>.

Students with Disabilities

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. Staff at the Disability Resource Center will assist any student who registers as having a disability. Official documentation of a disability is required to determine eligibility for appropriate accommodations. For more information about Student Disability Services, see: <http://www.ufl.edu/disability/>

Electronic Media

You may bring a laptop, eBook reader, or tablet to class. Please do not surf the web, check email, check Facebook, etc. When you do these things, you are not giving the class your full attention. Phones on silent. NO TEXTING.

Assignments and Grading

No late work accepted.

Memos and possible quizzes	20%
Essays 1, 2, 3	25%; 25%; 30%

No late work accepted.

Memos. Compose four reading responses of 1-2 ss-typed pages each. The memo is simply a short meditation on the assigned reading for that day. You may concentrate on one of the readings, if there is more than one, or you can synthesize them. You may address a number of issues or focus more in-depth on one or two; just be as specific as you can, and support your responses with examples and details. This assignment is designed to stimulate class discussion, help you remember the texts, and generate ideas. Each memo will be letter graded.

At least two must be narrative memos – old-fashioned narrative things. You may address a number of issues or focus more in-depth on one or two; just be as specific as you can, and support your responses with examples and details from the text. I do not expect you to have a thorough interpretation, but your memo should offer some kind of evaluation or analysis or thoughtful reflection. In other words, it should be more than simply random or unconnected thoughts about the work. Try to focus some on the text as a text, and on the author’s writing or plot strategies – in other words, get beyond your personal reactions, and try also to get beyond responses to characters as people.. If you like, you may do all the memos this way.

If you like, you may also create up to two alternative memos, in the form of a meme-o or short work of fanfiction. If a meme-o: create a meme that captures/reflects the text in question, perhaps a central relationship or theme or dynamic. The meme should feature the image, adapted as necessary, along with an appropriate caption. You must also include at least one paragraph of explanation or analysis. If fanfiction: rewrite a key scene, or write a new short chapter to be included in the work. Don’t forget the appropriate classification tags (genre, pairings, etc.)! Here again, a paragraph of explanation should accompany the creative work.

Memos will be submitted electronically to Canvas and are due by midnight (ahead) of the class day in question – so, “Monday/Wednesday at midnight” which is really 12 am of the forthcoming Tuesday or Thursday session. Please put the memo # in your document title.

I will grade each memo and average the grades with any quizzes that might be given.

Quizzes. There may be unannounced quizzes which you may not make up unless you can provide documentation of illness or emergency. These quizzes will usually consist of 3-4 short questions about the reading that you can answer in several sentences or less.

Essays/Projects. In each of the below options, your paper should run at least 5 d-s pp., with 12-point font. You may choose each of these options **once**. You need an argument and supporting evidence for most of these options, but there is some flexibility (see below). You are welcome to draw on scholarly material such as articles or academic books as appropriate.

Papers are due by the specified due dates below (Essay 1, 2, 3) but you can turn drafts in earlier, and if you do so I will respond and make suggestions for revision.

I give slightly more weight to each essay when calculating your course grade, on the theory that you will be improving your writing.

Please submit to Canvas in the form of a Word Document. Identify the option undertaken.

Option 1. Open topic and approach, on any book about or set in Florida for children or young adults that we are NOT reading together. An analysis attentive to historical context and engagement might be productive. You may discuss the author but the focus should be on the book. Consider looking into local or regional authors and feel free to draw on interview or other material, if relevant. You can also examine another book by a writer we are reading together.

Variation: examine one of the nineteenth-century titles that O'Sullivan mentions in his article – we have several in the Baldwin Library, such as *Three Little Crackers from down in Dixie* (1898) and *The Loss of Swansea* (1899).

Option 2. Open topic and approach, on one or more of the texts we ARE reading together. The only requirement is that you must go beyond what we said in class, examining issues we didn't consider much or at all.

Option 3. Analyze one or more "Sunshine State Young Readers Award" winners in terms of the criteria of that Award or book list: <https://www.floridamediaed.org/ssyra.html>. SSYRA titles do not have to be set in or about Florida, you will notice. But think about why winning titles might be of interest to Florida readers (or of concern to Florida librarians).

Option 4. Analyze one or more "Florida Book Award" winners (children's literature, older children's literature, young adult literature are the possible categories) in terms of the criteria. This award is designed not to honor Florida content but Florida *authors*: <http://floridabookawards.lib.fsu.edu/about.html>. How does the award promote that author and his or her work? And how does "Florida" figure into the scene?

Option 5. Write an analysis of the adaptation or translation of a Florida children's or young adult book into another medium such as film or television. This should not be a simple comparison – the book does X, the film does Y; even if you think the newer form is lacking, focus on what's gained and lost with the adaptation or transfer.

Option 6. Visit a site that figures into one or more of our readings, and reflect on that site and its relation to the book and your experience of such. This essay can run a little more informal. You might think about how that site has changed or developed since its depiction in the book; you might speculate about newer connections to childhood or children's literature. Some candidates for site visits would include places like the Castillo de San Marcos in St. Augustine, the Marjorie Kinnan Rawlings Historic State Park just outside Gainesville, the Gumbo Limbo preserve, a research or conservation center mentioned in the books, etc.

Option 7. Creative project. Begin to plan and write at least one chapter of a children's or young adult book set in or concerned with Florida in some way. Provide a full outline or table of contents, a description of what you are trying to do and why, and at least one chapter of the work itself. This project can and probably should run longer than the others. I will grade it primarily on vision and labor and time, rather than on artistic achievement. You need to give it some thought – this is not something to undertake in a couple of days. You may turn this in on the Essay 2 or 3 due dates.

Active Participation. You will receive a grade for active participation, which means coming to class regularly and on time, paying attention, asking questions, and contributing to in-class discussion. You must do all of these things in order to receive an A for participation. If you are habitually late, you will NOT receive an A for participation. If you have a habit of paying more attention to your laptop or cellphone than to class discussion, your participation grade will suffer.

Memos and possible quizzes	20%
Essays 1, 2, 3	20%; 25%; 35%

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

I give all assignments letter grades, but will calculate grades numerically.

To determine your grade, I use the following point equivalences:

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

For information on UF grading policies, see
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Schedule

August

- R 8/23 Introductions.
 “Everything Went Wild”: <https://www.oxfordamerican.org/item/1520-everything-went-wild>;
 “The Problem with Writing About Florida”: <https://lithub.com/the-problem-with-writing-about-florida/>

- T 8/28 Hays, *Siege!*
 R 8/30 O’Sullivan, “Interpreting Florida, its Nineteenth-Century Literary Heritage.” Brooks, *Freddie Goes to Florida*.

September

- T 9/4 Douglas, *Freedom River*.
 R 9/6 *Freedom River* cont. Podcast interview with Dr. James Cusick on the 2016 special issue of the *Florida Historical Quarterly* on the 19th Century:
<https://www.youtube.com/watch?v=K02BPY5-4xI&feature=youtu.be>
 (You can also go here: <https://richesmi.cah.ucf.edu/omeka/items/show/7909>)

- T 9/11 Rawlings, *The Yearling*, Chs. 1-14.
 R 9/13 *The Yearling*, Chs. 15-24.

- T 9/18 *The Yearling*, Chs. 25-33.
 R 9/20 *The Yearling* cont.; Seidel, “A Boy and His Fawn”; Tribunella, “A Boy and His Dog.”

- T 9/25 Hurston, *What’s the Hurry, Fox?*; Begin Lenski, *Strawberry Girl*.
 R 9/27 *Strawberry Girl* cont; Pond, “The Rub Between Fact and Fiction.”

October

- T 10/2 Rawlings, *The Secret River*. **Essay 1 due.**
 R 10/4 Oyer, *Charlie and The Tycoon*.

- T 10/9 *Charlie* continued; Raffa and Rigsby, *Kidnapped in Key West*
 R 10/11 *Kidnapped* cont.

- T 10/16 Holm, *Turtle in Paradise*.
 R 10/18 *Turtle* cont.

- T 10/23 Shoup, *Looking for Jack Kerouac*.
 R 10/25 *Looking* cont.

- T 10/30 George, *The Missing ‘Gator of Gumbo Limbo*.

November

R 11/1 *Missing Gator* cont. Sigler, "Wonderland to Wasteland."

T 11/6 Hiaasen, *Hoot*. **Essay 2 due.**

R 11/8 *Hoot* cont. Aitchison, "Little Saboteurs, Puerile Politics."

T 11/13 Bloor, *Tangerine*

R 11/15 *Tangerine* cont.

T 11/20 No class.

R 11/22 Thanksgiving.

T 11/27 DiCamillo, *Because of Winn Dixie*

R 11/29 *Because of Winn Dixie* cont.

December

T 12/4 *The Florida Project*

Essay 3 due December 7.