The Golden Age of Children’s Literature

Instructor: Cari Keebaugh

Fall 2009
Mon/Wen/Fri period 6 (12:50-1:40)
Norman Hall Room 331
Course homepage: http://plaza.ufl.edu/cari84/LIT4334.html

Course & Gen Ed Description

The “Golden Age of Children’s Literature” refers roughly to the period of the Victorian era during which many publishers and authors began to turn to children as their primary audience. Though the dates are often contested, the Golden Age generally refers to the span of time from 1865-1926, beginning with Alice’s Adventures in Wonderland and ending with the publication of Winnie-the-Pooh (though some scholars contend that it actually ended in 1914 with the beginning of WWI). The contention over the inclusive dates of the Golden Age will be part of our pursuit this semester, along with matters of theme, history, and critical attention paid to this remarkable era.

This course will offer a survey of many of the most influential authors to come out of the Golden Age. Thus, we will explore a wide range of tales, including adventure stories, fantasy, nonsense, and coming-of-age stories. Primary texts will be paired with historical and critical readings in order to introduce the student to both the cultural context the books grew out of and contemporary studies of children’s literature. Particular attention will be paid to reoccurring literary themes (orphans, identity, religious messages, etc – more may be added based on the particular interests of the class), author biographies, and the social context (education, religion, psychology, politics) out of which these works emerged. Critical sources will vary in range from socio-historic inquires to semiotic and philosophical approaches.

The student learning outcomes for this course are as detailed in the Undergraduate Catalog at: http://www.registrar.ufl.edu/catalog/policies/advisinggened.html#requirements
Baum, L. Frank. *The Wonderful Wizard of Oz* (1900)*

Barrie, James. *Peter Pan* (1904/1911) Please pick up the 2009 Oxford World’s Classics edition of this text, even if you already own another version. The Oxford edition has both the text and the stage play, and we will be looking at both. *(ISBN: 0199537844 - Not available on Project Gutenberg)*

Burnett, Frances Hodgson. *The Secret Garden* (1910-1911)*


Carroll, Lewis. *Alice’s Adventures in Wonderland* (1865)*

---. “Jabberwocky” (1871)* *(Not available at Goerings)*

---. “The Hunting of the Snark (An Agony in Eight Fits)” (1874)* *(Not available at Goerings)*

Dickens, Charles. *Oliver Twist* (1838)*

Grahame, Kenneth. *The Wind in the Willows* (1908)*

Kipling, Rudyard. *The Jungle Book* (1894)* *(First book only)*

Lear, Edward. *The Book of Nonsense* (1846)*

MacDonald, George. *The Princess and the Goblin* (1872)*

Milne, A.A. *Winnie-the-Pooh* (1926 – *Not available on Project Gutenberg*)


Potter, Beatrix. *The Tale of Peter Rabbit* (1902)*

Stevenson, Louis. *Treasure Island* (1882)*

Twain, Mark. *The Prince and the Pauper* (1882)*


---. “Cinderella.” Grimm’s Household Tales. UF Digital Collection, the Baldwin Library for Historical Children's Literature at the University of Florida. <http://www.uflib.ufl.edu/ufdc/?b=UF00085502&v=00001>. 76.


Week 1: “For Your Instruction and Amusement”: An Introduction to the Course
Aug 24: Welcome! Review syllabus and course goals
Homework: Please find copies of the books, access ARES and download the articles, then view Newberry's *Pretty Little Pocket Book* (1744), pgs 10-22, 23-27. Available online through the Library of Congress: <http://lcweb2.loc.gov/cgi-bin/ampage?collId=rbc3&fileName=rbc0001_2003juv05880page.db>. Also, read Griswold, “Fundamental Similarities.”

Aug 26: Discuss *Pretty Little Pocket Book*; Griswold, “Fundamental Similarities”
Homework: Read Lam, “The Rise of Children's Fantasy Literature” (from here on out, readings will not be listed as homework – note that readings are listed on the days that we will be discussing them, and so you ought to have already read them by the date listed)

Aug 28: Lam, “The Rise of Children's Fantasy Literature”

Week 2: Sarah Trimmer and the Context for 19th Century Children’s Literature:
*The Brothers Grimm became much grimmer / when they were scolded by Mrs. Trimmer.*

Aug 31: Brief review of course goals for those who just added the class; Assign Presentations and discuss presentation sign-ups; Grimm, “Preface” & “Cinderella,” Tucker, “Fairy Tales and Their Early Opponents”
NOTE: We will be meeting in the Baldwin Library on Wednesday.

Sept 2: Smith, “Caught up in the whirlwind” NOTE: Today’s class will be held in the Baldwin Library, Smathers Lib. East. We will be meeting there, not in the classroom.

Sept 4: Grenby, "A Conservative Woman"

Week 3: Charles Dickens & Social Reform:
“Please sir, I want some more.” –*Oliver Twist*

Sept 7: No class, Labor Day

Sept 9: Presentation on Dickens; Dickens, *Oliver Twist* (1838)

Sept 11: Wolff, “The Boys Are Pickpockets”

Week 4: Edward Lear and the Old Derry Down Derry – The Birth of Nonsense:
“There was an Old Derry down Derry, / who loved to see little folks merry; / So he made them a Book, and with laughter they shook / At the fun of that Derry down Derry.” –Epigraph, *Book of Nonsense*

Sept 14: Presentation on Lear; Lear, *Book of Nonsense* (1846); Rieder, “Edward Lear's Limericks”


Sept 18: Research Day (no formal class – take this day to put the finishing touches on your essay)
Week 5: Reactionary Writing and the Beginning of the Golden Age:
“Never imagine yourself not to be otherwise than what it might appear to others that what you were or might have been was not otherwise than what you had been would have appeared to them to be otherwise.” –The Duchess, Alice’s Adventures in Wonderland

Sept 21: First essay due; Presentation on Carroll; Carroll, Alice’s Adventures in Wonderland (1865); Watts, “How Doth the Little Busy Bee”; Carpenter, Ch 2

Sept 23: Cripps, “Alice and the Reviewers”

Sept 25: “Jabberwocky” (1871); “The Hunting of the Snark (An Agony in Eight Fits)” (1874); Jorgens, “Alice Our Contemporary”

Week 6: George MacDonald and the Child Heroine
“Perhaps you will wonder how the princess could tell that the lady was an old lady, when I inform you that not only was she beautiful, but her skin was smooth and white.” –The Princess and the Goblin

Sept 28: Presentation on MacDonald; MacDonald, The Princess and the Goblin (1872); Carpenter, Ch 3

Sept 30: Jenkins, “I Am Spinning This for You, My Child”

Oct 2: Guroian, “Heroines of Faith and Courage”

Arthur Hughes, cover of The Princess and the Goblin

Week 7: Boys, Adventure, and the Lure of the Sea
“Fifteen men on the dead man’s chest – Yo-ho-ho and a bottle of rum!” –Treasure Island

Oct 5: Presentation on Stevenson; Stevenson, Treasure Island (1881-1882); Discussion of various adaptations

Oct 7: Honaker, "'One Man to Rely On'"

Oct 9: Blackburn, “Mirror in the Sea: Treasure Island and the Internalization of Juvenile Romance”

Week 8: Mark Twain and Juvenilia
"When I am king, they shall not have bread and shelter only, but also teachings out of books; for a full belly is little worth where the mind is starved" –The Prince and the Pauper

Oct 12: Presentation on Twain; Twain, The Prince and the Pauper (1882); Screening, Disney’s “The Prince and the Pauper” (1990)

Oct 14: Morris, “The Adventures of Tom Sawyer and The Prince and the Pauper as Juvenile Literature”

Oct 16: No class, Homecoming
**Week 9: Lions and Tigers and Bears, Oh My!**

"His spots are the joy of the Leopard: his horns are the Buffalo’s pride – Be clean, for the strength of the hunter is known by the gloss of his hide." –The Jungle Book

Oct 19: Presentation on Kipling; Kipling, *The Jungle Book* (1894); Petzold, “Fantasy Out of Myth and Fable”

Oct 21: McMaster, “The Trinity Archetype”

Oct 23: **Second essay due**; Kipling, Petzold, and McMaster, con’t

**Week 10: The Merry ‘Ole Land of Oz - Gender and Expression:**

“Hearts will never be practical until they can be made unbreakable.”

–Prof marvel, “Wizard of Oz” (MGM)

Oct 26: Presentation on Baum; Baum, *The Wonderful Wizard of Oz* (1900); Clark, “The Case of American Fantasy”

Oct 28: Pugh, “There lived in the Land of Oz”

Oct 30: Presentation on Potter; Potter, *Peter Rabbit* (1902)

**Week 11: Impertinent Bunnies:**

“But Peter, who was very naughty, ran straight away to Mr. McGregor’s garden and squeezed under the gate.” –Peter Rabbit

Nov 2: Carpenter, Ch 4; Gross, “Why Children Come Back”

Nov 4: Carpenter, “Excessively Impertinent Bunnies”

Nov 6: Carpenter, Ch 6

**Week 12: To Die Would be An Awfully Big Adventure – the Puer Aeternus:**

“Pan, who and what art thou?” he [Hook] cried huskily. “I’m youth, I’m joy,” Peter answered at a venture, “I’m a little bird that has broken out of the egg.”

–Peter Pan

Nov 9: Presentation on Barrie; Barrie, *Peter Pan* (1904/1911)

Nov 11: **No class – Veteran’s Day**

Nov 13: Coats, “Child-Hating”
Week 13: The Past in the Woods – The Wind in the Willows: "Animals arrived, liked the look of the place, took up their quarters, settled down, spread, and flourished. They didn’t bother themselves about the past - they never do; they’re too busy." – The Wind in the Willows

Nov 16: Presentation on Grahame; Grahame, Wind in the Willows (1908); Hemmings, “A Taste of Nostalgia”

Nov 18: Carpenter, Ch 5

Nov 20: Screening; various versions of The Wind in the Willows

Week 14: Mistress Mary, Quite Contrary...and yet her garden grows: "Where you tend a rose, my lad, / A thistle cannot grow." – Burnett

Nov 23: Presentation on Burnett; Burnett, Secret Garden (1910-1911)

Nov 25: Tóth, “The Children of the Empire”

Nov 27: No class, Thanksgiving

Week 15: “I used to believe in forever, but forever was too good to be true” – the End of an Age: “And by and by Christopher Robin came to an end of things, and he was silent, and he sat there, looking out over the world, just wishing it wouldn’t stop.” – The House at Pooh Corner

Nov 30: Presentation on Milne; Milne, Winnie-the-Pooh (1926); Carpenter, Ch 7

Dec 2: Wullschlager, “A.A. Milne: The Fantasy Tamed”

Dec 4: Brooker, “A Mess of Souvenirs”; Guest lecture: Aaron Keebaugh on David del Tredici

Week 16: “Rated M for Mature” – Golden Age Lit and Adult Retellings: Dec 7: Moore/Gebbie, Lost Girls; Tribunella, “From Kiddie Lit to Kiddie Porn”

Dec 9: Final Essay due; Closing remarks/comments

E.H. Shepard, Winnie-the-Pooh
In this class, you will be graded on a total of 4 assignments.

Class Presentation:
We will be selecting presentations during the second week of classes, so please look over the reading list to determine on which author you would prefer to present. Presentation assignments will be on a first-come, first-serve basis. Please include your top 3 preferences.

Each student will be expected to present on one of the authors covered in this class. You will be responsible for an 8-10 minute formal presentation, a supplemental handout for the class, and for a Q&A session afterwards. In your presentation, try to offer both biographical information on the author and any important information relevant to or necessary for understanding the specific text at hand. (For example, if you choose to do your presentation on Dickens, make sure you mention that *Oliver Twist* is widely regarded as the first major work of literature that centers on a child as its protagonist and that many of Dickens’ notions for social reform (particularly his views on the Poor Laws) find their way into the mouths of his characters.) You are not required to include visual aids other than your handout (PowerPoint presentations, posters, rare first-edition texts, etc), but doing so is never a bad thing...

First Essay
For your first essay, choose a topic from the list below. Your essay ought to be 5-7 pages in length (Times New Roman font, 12-pt, double-spaced), use formal language, proper punctuation, grammar, etc., and include an MLA-formatted bibliography. You do not need to use outside sources, but your argument will be the better for it. In your heading, please list which topic you are writing on (for example, “First Essay, Option 4”).

Second Essay
For your second essay, choose a topic from the list below (you may NOT write on the same topic as you chose for your first essay). Your essay ought to be 5-7 pages in length (Times New Roman font, 12-pt, double-spaced), use formal language, proper punctuation, grammar, etc., and include an MLA-formatted bibliography. You are required to use at least two outside sources. In your heading, please list which topic you are writing on.

Final Essay
For your final, choose a topic from the list below (you may NOT write on the same topics as you chose for your first or second essays). This essay ought to be 10-12 pages long (Times New Roman font, 12-pt, double-spaced) – a good size for a formal conference presentation – and use formal language, proper punctuation, grammar, etc., and include an MLA-formatted bibliography. You are required to use at least five outside sources for this assignment, and you may use as many sources from in class as you deem necessary. In your heading, please list which topic you are writing on.

Essay Topics: *
(1) a comparison of a novel EITHER to a film or play based on the novel OR to one or more other books by the same author
EXCEPTION: NO PAPERS COMPARING THE WIZARD OF OZ TO THE MGM MOVIE OR PETER PAN TO THE 2003 UNIVERSAL MOVIE

(2) a comparison of an American and an English children's book contemporary with each other and similar in some respect (i.e., theme, plot, setting, genre, or types of characters). At least one must be one of the books read for this course (such as The Secret Garden with Phillipa Pearce’s Tom’s Midnight Garden)

(3) a comparison of one of the books read for this course to a book similar in some respect that was written in the last 25 years or so (including retellings and sequels, such as Wicked, Wasure, Peter and the Starcatchers, Peter Pan in Scarlet, Tigerheart, etc.)

(4) a discussion of a work or works of children's fiction in terms EITHER of the special demands of writing for children, OR of the social pressures that affected that work or works and the assumptions about childhood that seem to underlie it or them
Note: don’t choose to write on more than one work here unless the works you choose are closely connected to each other.

(5) a comparison and discussion of the similarities and differences between three major illustrators, such as Rackham, Tenniel, Wyeth, Attwell, Denslow, Crane, etc. (see “The Illustrator as Interpreter: N. C. Wyeth’s Illustrations for the Adventure Novels of Robert Louis Stevenson” by Susan R. Gannon in Children’s Literature, Volume 19, 1991, pp. 90-106, for an example).

(6) an analysis of a contemporary author who is obvious heavily influenced by one (or more) of the Golden Age authors discussed in this course (for example, an analysis of how China Mieville’s Un-Lun-Dun shows obvious reflections of Alice’s Adventures in Wonderland or how Edward Goery’s The Gashlycrumb Tinies is reminiscent of/indebted to Lear) – note that this option will require both biographical and critical research

*NOTE: If you come up with another topic other than those listed here that you desperately wish to research and write about, please come see me; I may give you special permission to write on that new topic if it is sufficiently well thought-out.

Policies

Reading Assignments
You should complete readings and assignments included in the syllabus before coming to class on the date they are assigned (unless otherwise indicated). In general, when you are in class I will expect that you have something constructive and relevant to contribute. Consistently refusing to participate will impair your participation grade.

Essays
Essays are due at the beginning of class on the assigned date. If you know in advance that you will be late to or missing class the day an essay is due, you need to speak with me about it and hand the essay
in early. Detailed descriptions of the essay assignments can be found above and will be discussed in class before each essay is due. Grades for essays will be based on the criteria listed above.

Remember to avoid extensive, all-encompassing summaries of texts and instead choose several key concepts that you would like to analyze and interpret in conjunction with ideas from the scholarly articles and original text. Always remember that I’m after original essays, not book reports!

Avoid slang and personalized language.

See me with a draft of written text in advance if you would like some feedback on your writing. I generally do not read whole essays before grading them, but I’d be happy to help you with sections or specific problems you bring to me.

All printed assignments should be double-spaced, Times New Roman font (12 pt.), with 1” margins and STAPLED. I get to claim any paper clips, clamps, diamond-encrusted bobby pins, or other various objects you might use instead.

The writing assignments in this class call for scholarly research and MLA-formatted bibliographies. If you are not comfortable doing scholarly research and/or with the MLA citation style, come see me. Do not wait until after the assignment to tell me you’re uncomfortable with MLA – I will help you, but it won’t do you any good on the assignment you’ve already handed in.

Though not required, it is generally a good idea to keep a Xeroxed copy of each writing assignment submitted for your own records.

Please note that I will not accept any excuses about lost work, dog (or cat or bunny or komodo dragon…)-eaten homework, computer meltdowns or crashes, etc. It is your responsibility to back up and save your work. Use your freezer if you have to. I, personally, recommend using flash drives. (Or the “poor-man’s” flash drive: email your work to yourself so it’s backed up online.)

Quizzes & Final Exam
Reading quizzes will be given at my discretion. The best way to ensure a quiz is to not do the reading. In other words, if you do the reading and participate in a meaningful way in class, I won’t give quizzes. If I ever need to give you quizzes, be assured that many questions may come from class presentations/lectures and not just the reading. Anything in the reading, lectures, and class presentation are fair game for quizzes. Please note that a final essay exam may also be administered at my discretion. Thoughtful participation in class discussions and well-written essays by the large majority of the class will help your class avoid such a fate...

Attendance, Participation, & Professionalism
Much of this course will be based on class discussions, and many of the themes/concepts we discuss will pop up more than once. Consequently, frequent absences will affect your progress and success dramatically. Because we are all human, though, you may miss four class periods without penalty. However, after your fourth unexcused absence your final grade will be lowered one full letter grade for every class period missed. In addition to the instructor’s policies, the policy of the University of Florida is that no student shall absent himself or herself from the University for more than 12 scholastic days per semester in order to participate in athletic activities. Thus, prolonged absences, even for medical
reasons, will not be excused. UF exempts from this policy only those absences involving university-sponsored events, such as athletics and band, and religious holidays. (In these cases, you must discuss the situation with me beforehand and provide written documentation from your coach, your director, or your religious counselor. You must also turn in any essays due during your absence beforehand.)

It is your responsibility to keep track of your own absences. In addition, if you are absent for any reason it is your responsibility to take the initiative and find out about anything covered in class, any assignments you missed, and/or class schedule changes that may have been made as you will still be accountable.

Coming in late to class disturbs and is disrespectful to everyone. If you begin to make a habit of showing up late, I reserve the right to begin docking you points for your tardiness (either by docking essay grades or your final grade, depending on the severity of the case at hand). It would behoove you to show up on time! As this is not a 7:30am class, this should not be a problem.

Also, this class hopes to test your boundaries and get you thinking critically; thus, on occasion controversial or adult topics – such as, for example, the depiction of sex in Victorian literature – may arise. You should treat each other (and your instructor) with respect and dignity during such conversations. Those who cannot conduct themselves in a mature manner will be excused from the classroom, counted as absent, and will lose participation points.

Cell Phones – The “I can hear you now” Clause
Unless there is a family emergency or other extenuating circumstance (which you will have discussed with me before class), there is no excuse for a cell phone ringing in class; it is disrespectful both to your instructor and to your fellow classmates. In other words, you MUST TURN OFF your cell phone. If your cell phone rings during class you will be counted as absent for that class.

The ‘Net Clause
During the semester, changes to the class schedule are bound to occur. Also, examples, assignments, and links of interest will be placed on the web. It is your responsibility to check the course webpage often for updates. (I would recommend at least once a day before class.) It is also your responsibility to check your UF email often. If you do not check the webpage and/or do not check your email, any information you miss or assignments you fail to do will result in a failing grade for that assignment; the excuses “I forgot to check the webpage” and/or “I haven’t checked my email in a while” will not be accepted and late policies will apply.

Academic Honesty
Plagiarism is one of the many facets of writing that we will explore as a class. Please note that plagiarism is a serious violation of the Student Honor Code. You commit plagiarism when you present the ideas or words of someone else as your own. Remember, you are responsible for understanding the University's definitions of plagiarism and academic dishonesty, which include the following:
* Submitting all or part of someone else’s work as if it is your own.
* “Borrowing,” without crediting the source, any of the following:
  * Any part of song lyrics, poetry, or movie scripts
  * Any part of another person’s essay, speech, or ideas
• Any part of an article in a magazine, journal, newspaper
• Any part of a book, encyclopedia, CD-ROM, online WWW page, etc.
• Any idea from another person or writer, even if you express that idea in your own words.

* “Borrowing” verbatim text without enclosing in quotation marks and citing the source.
* Making "duplicate submissions" of assignments - that is, submitting work in one class that you also submit in another class
* “Collaborating” or receiving substantive help in writing your assignment unless such collaboration is part of the given assignment (however, you may receive general advice from tutors, writing lab instructors, or OWL staff).
* Failing to cite sources, or citing them improperly.

Important Tip: You should never copy and paste something from the Internet without using "quotation marks" and providing the exact location from which it came.

If a student plagiarizes all or any part of any assignment, I will award him/her a failing grade on the assignment. In addition, University policy suggests that, as a MINIMUM, instructors should impose a course grade penalty and report any incident of academic dishonesty to the Office of the Dean of Students. Your work might be tested for its originality against a wide variety of databases by anti-plagiarism guardian sites to which the University subscribes, and negative reports from such sites constitute PROOF of plagiarism. Other forms of academic dishonesty will also result in a failing grade on the assignment as a minimum penalty. Examples include cheating on a quiz or citing phony sources or quotations to include in your assignments.

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 violation of the Academic Honesty Guidelines will encourage other 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).

All students are required to abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: http://www.dso.ufl.edu/scrc/honorcodes/honorcode.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. For more information, see: http://www.dso.ufl.edu/drc/

Harassment
UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see: http://www.dso.ufl.edu/studentguide/studentconductcode.php#s4041
Here is the meaning behind the grades I assign to your papers (you should use the statements to determine how you might work toward a higher grade):

A - You did what the assignment asked for at a high quality level, and your work shows originality and creativity. Work in this range shows all the qualities listed below for a B, but it also demonstrates that you took extra steps to be original or creative in developing content, solving a problem, or developing a style. Since careful editing and proofreading are essential in writing, papers in the A-range must be free of typos and grammatical or mechanical errors (papers with more than two or three major errors cannot receive an A).

B - You did what the assignment asked of you at a high quality level. Work in this range needs revision; however, it is complete in content, is organized well, and shows special attention to style.

C - You did what the assignment asked of you. Work in this range needs significant revision, but it is complete in content and the organization is logical. The style is straightforward but unremarkable.

D - You did what the assignment asked of you at a poor quality level. Work in this range needs significant revision. The content is often incomplete and the organization is hard to discern. Attention to style is often nonexistent or chaotic.

E - An E is usually reserved for people who don’t do the work or don’t come to class. However, if your work is shoddy and shows little understanding of the needs of the assignment, you will receive a failing grade. (If you try to write your paper the night before it is due, it is likely that you will receive a grade of D or E.)

Please remember, one reason I have office hours is so that you can come talk to me about your papers, both before AND after they’ve been graded!

Final Grade Calculation:

The grading for this course will be based upon a 4,500-point* scale and will be weighted as follows:

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<th>Component</th>
<th>Points</th>
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<td>Presentation</td>
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<td>First Essay</td>
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<td>Final</td>
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<td>Quizzes/Participation</td>
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*If deemed necessary, the final essay exam will be worth an additional 1,000 points.
Grading Scale for your Final Course Grade:

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E, I, NG, U, WF = 0

***Writing and Math (Gordon Rule) Requirement:

Students earning a "C-" (1.67) in writing/math courses taken to fulfill these requirements will not receive writing/math (Gordon Rule) credit.

***Gen Ed Requirement:

A "C-" (1.67) will not result in an award of General Education credit.

Minus Grades

UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalencies. For more information, see:

http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html

Grade disputes

Any concerns about individual assignment grades should be addressed to me and not the Department. I will not discuss grades with students the day that assignments are returned, as I require that students take time to review their grade and my comments on papers. I am happy to discuss graded assignments 24 hours after they have been handed back.

If you have any disagreements about the final grade for the class, then you may schedule a conference with me at the beginning of the next term to go over your concerns. If the conference does not resolve the problem, you will then need to speak with Dr. Robert Thomson, Director of Undergraduate Studies in the English Department Office) to begin proceedings and paperwork to challenge your final grade. In this case, you must keep a portfolio of your graded written work (including any web or in-class assignments) and be able to present it to a review committee who will then evaluate your work and determine if the final grade was justified. The committee reserves the right to maintain the original grade, raise it, or lower it. The committee’s decision is final, however.

Image Sources:

Header Illustration: http://www.american.com/archive/2008/april-04-08/peter-pan-goes-to-wall-street/FeaturedImage
Tinkerbell silhouette: http://store.quilting-warehouse.com/350753.html
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