“Perhaps it is only in childhood that books have any deep influence on our lives....in childhood all books are books of divination, telling us about the future, and like the fortune teller who sees a long journey in the cards or death by water they influence the future. I suppose that is why books excited us so much. What do we get nowadays from reading to equal the excitement and the revelation in those first fourteen years?”

Graham Greene, “The Lost Childhood”

This tutorial will take up some of the best-loved books of children's literature to analyze and understand their power. Thematic issues at stake will include experiences of childhood—friendship and growing up—but also broader issues—ethics, the representation of history, and finding a place in what the animals of The Wind in the Willows would call The Wide World. We will pay careful attention to the forms of the stories we read; although we will focus on novels written for children, we will also consider the resources of pictures books and poems. Every week secondary readings will introduce us to scholarly work on our primary texts, encouraging us to re-evaluate our own methods of approach.

The class also serves as an introduction to writing longer critical papers; the tutorial culminates in the junior essay, a research paper of 20 to 25 pages. Throughout the semester, smaller assignments leading up to the essay will be due. These include a practice abstract written about one of our readings, an annotated bibliography, a prospectus for the essay, and a draft. Tutorial meetings will provide a forum for discussing these assignments and the developing project of the essay. We will also meet with Odile Harter, the English Department’s Research Librarian, to explore the remarkable resources available through Harvard's libraries that may spur and sustain excellent projects.

Assessment will follow the framework below and all assignments must be completed to receive a passing grade in the course:

Abstract (1 page): 5%
Annotated Bibliography (2 pages): 5%
Short Critical Paper (5-6 pages): 10%
Prospectus (2 pages): 10%
Draft (12-15 pages): 20%
Junior Essay (20-25 pages): 25%
Participation including Short Conference Talk: 25%

Meeting with the Departmental Writing Fellow at least once is also required but more meetings are encouraged. Finally, participation in a course is what makes it transformative or dull. Please come to each tutorial session ready to make contributions and to listen intently to your colleagues. Your participation in crafting the final version of this syllabus is also welcomed.
Term Schedule

**Week One: Other Worlds**
L. Frank Baum, *The Wonderful Wizard of Oz* (1900)

**Week Two: Friends and Relations**
Kenneth Grahame, *The Wind in the Willows* (1908)
A. A. Milne, *Winnie-the-Pooh* (1926)
Sarah Wadsworth, “‘When the Cup has been Drained’: Addiction and Recovery in *The Wind in the Willows*” (2014)

*Abstract (1 page) of one of the secondary articles due.*

**First Required Tutorial-Wide Meeting**
*Tuesday, September 15, 4-5pm, Barker 133*

**Week Three: Animal Ethics**
A. A. Milne, *The House at Pooh Corner* (1928)

*Library Visit with Odile Harter*

*Short critical paper (5-6 pages) due.*

**Week Four: Girls on the Frontier**
Maud Hart Lovelace, *Betsy and Tacy Go Downtown* (1943)
Anne Scott MacLeod, “American Girlhood in the Nineteenth Century: Caddie Woodlawn’s Sisters” (1994)

*Prospectus (2 pages) due.*

**Week Five: Medievalism**
T. H. White, *The Sword in the Stone* (1938)
Susan Cooper, *The Dark is Rising* (1973)
Michael Drout, “Reading the Signs of Light: Anglo Saxonism, Education and Obedience in Susan Cooper’s *The Dark is Rising*” (1997)

*Annotated bibliography (2 pages) due.*
**Week Six: Modern Detectives**
E. L. Konigsburg, *From the Mixed-up Files of Mrs. Basil E. Frankweiler* (1967); Ellen Rankin, *The Westing Game* (1979)

**Second Required Tutorial-Wide Meeting**
*Tuesday, October 13, 4-5pm, Barker 133*

**Week Seven: At Home and Abroad**
Rudyard Kipling, “Rikki Tikki Tavi” (1894)
Nancy Farmer, *The Ear, the Eye, and the Arm* (1994)

**Week Eight: Fairy Tales**
Charles Dickens, “Frauds on the Fairies” (1853)
G. K. Chesterton, from “The Ethics of Elfland” (1908)

*Draft (12-15 pages) due.*

**Week Nine: Picturing Childhood**
Beatrix Potter, *The Tale of Peter Rabbit* (1902); *The Tale of Two Bad Mice* (1904)
Peter Spier, *Noah’s Ark* (1977)
Ségolène Le Men, “Mother Goose Illustrated: From Perrault to Doré” (1992)
Perry Nodelman, “Decoding the images: how picture books work” (2005)

**Week Ten: School Days**
Beverly Cleary, *Ramona Quimby, Age 8* (1981)

**Week Eleven: Time**
Philippa Pearce, *Tom’s Midnight Garden* (1958)
Mary Jeanette Moran, “Ethical Recognition across Difference in Madeleine L’Engle’s Time Quartet” (2014)
Week Twelve: A Child’s Garden of Verses
Lewis Carroll, “Jabberwocky” (1871); “The Walrus and the Carpenter” (1871)
Edward Lear, Nonsense Songs (1870)
Shel Silverstein, Where the Sidewalk Ends (1974)
A. Harris Fairbanks, “Children’s Verse: Four Styles” (1975)

Depending on the day of the week we meet, we will use any additional meeting times for discussion of essay progress.

Required Junior Tutorial Conference
Monday, December 7, 4-6:30pm OR
Wednesday, December 9, 4-6:30pm, Both Conferences Held in the Thompson Room

Junior essay due December 8.