GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

<table>
<thead>
<tr>
<th>College/School</th>
<th>College of Integrative Sciences and Arts</th>
<th>Department/School</th>
<th>IHC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prefix:</td>
<td>EN</td>
<td>Number:</td>
<td>473</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Title:</td>
<td>Critical Approaches to Children's Literature</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Units:</td>
<td>3.0</td>
</tr>
</tbody>
</table>

Course description: [From Catalog]: Reads picture books, chapter books and fairy tales and analyzes these texts through multiple critical lenses (e.g., feminist, Marxist, historical, structuralism, formalist).

Is this a cross-listed course? No

Is this a shared course? No

Requested designation: (Choose One)

Mandatory Review: (Choose one)

Eligibility: Permanent numbered courses must have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2018 Effective Date: October 1, 2017

For Spring 2019 Effective Date: March 10, 2018

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
- Criteria checklist for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Ian Moulton E-mail ian.moulton@asu.edu Phone 480 727-1172

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Ian Moulton Date: 5/10/17

Chair/Director (Signature): [Signature]

Rev. 3/2017
Arizona State University Criteria Checklist for

HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

**HUMANITIES, ARTS AND DESIGN [HU]** courses must meet *either 1, 2 or 3 and at least one of the criteria under 4* in such a way as to make the satisfaction of these criteria **A CENTRAL AND SUBSTANTIAL PORTION** of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.</td>
</tr>
<tr>
<td>❑</td>
<td>❑</td>
<td>2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.</td>
</tr>
<tr>
<td>❑</td>
<td>❑</td>
<td>3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. Concerns aesthetic systems and values, especially in literature, arts, and design.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>c. Emphasizes aesthetic experience and creative process in literature, arts, and design.</td>
</tr>
<tr>
<td>❑</td>
<td>❑</td>
<td>d. Concerns the analysis of literature and the development of literary traditions.</td>
</tr>
</tbody>
</table>

**THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:**

- Courses devoted primarily to developing skill in the use of a language.
- Courses devoted primarily to the acquisition of quantitative or experimental methods.
- Courses devoted primarily to teaching skills.
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Course focuses entirely on interpretation and analysis of written texts.</td>
<td>Course examines a wide variety of children's literature from multiple critical perspectives. 9 novels are studied as well as a selection of picturebooks and fairy tales. Issues addressed include representation of gender, race, ethnicity, as well as questions of genre.</td>
</tr>
<tr>
<td>3</td>
<td>Course addresses the interpretation and analysis of aesthetic practices and design traditions.</td>
<td>Course spends several weeks on visual analysis of picture books, from the 19th century to the present. (esp. weeks 2-8)</td>
</tr>
<tr>
<td>4b</td>
<td>The course deals with aesthetic systems and values in literature, art, and design.</td>
<td>Course spends several weeks on visual analysis of picture books, from the 19th century to the present (esp. weeks 2-8).</td>
</tr>
<tr>
<td>4d</td>
<td>The course critically examines the development of children's literature from the 19th century to the present.</td>
<td>The course studies several novels, from the works of Lewis Carroll in the 19th century to contemporary children's fiction.</td>
</tr>
</tbody>
</table>
ENG 473: Critical Approaches to Children’s Literature (#91900)
Mondays 10:45 a.m. - 1:30 p.m. in PRLTA 210 (Poly)

Instructor: Dr. Wendy Williams
Email: Wendy.R.Williams@asu.edu
Office Hours: By appointment
Office Location: SANCA 251D (Poly)

Course Description
In this course, we will read a wide variety of children’s literature and examine these texts from multiple critical perspectives. Students will have opportunities to read children’s literature in various forms, including picturebooks, chapter books, graphic novels, novels in verse, fairy tales, and short stories.

Course Goals
1. Become familiar with key texts, issues, and developments within children’s literature.
2. Consider how a society’s ideas about childhood are reflected in the literature it produces.
3. Analyze children’s literature through multiple critical lenses (e.g., feminist, Marxist, historical, structuralism, formalist, etc.).

Grading Scale
A = 90-100%  B = 80-89.99%  C = 70-79.99%  D = 60-69.99%  E = 50-59.99%

Point Breakdown
21% Picturebook Analysis (5-7 pages)  9% Participation  10% Midterm Exam
30% Chapter Book Analysis (8-10 pages)  20% Creative Project  10% Final Exam

Required Textbook

Required Children’s Literature (* = available through Project Gutenberg)
The Little Prince (Antoine de Saint-Exupery)
Alice’s Adventures in Wonderland (Lewis Carroll)*
Peter Rabbit (Beatrix Potter)* and choice of two additional books by Beatrix Potter*
Choice of graphic novel (or a chapter book told partly through illustrations) written for children
Inside Out and Back Again (Thanhha Lai)
Charlie and the Chocolate Factory (Roald Dahl)
Selected fairy tales (links online)
The Wonderful Wizard of Oz (L. Frank Baum)*
A Wrinkle in Time (Madeleine L’Engle)
Sideways Stories from Wayside School (Louis Sachar)
Ninth Ward (Jewell Parker Rhodes)
The Bad Beginning (Daniel Handler/Lemony Snicket)
Selected picturebooks (in class)
**Attendance and Participation**
Your attendance and participation are essential components of this course. Please be on time and remain for the entire class. Arriving late, vanishing, leaving early, or being absent will result in lost classwork points that cannot be reclaimed. Missing more than 15 minutes of a class will count as an absence for that day. Students may miss 1 class without penalty; beyond that, the following deductions will apply: 2 absences = -3%, 3 absences = -6%, 4 absences = -9%. A student with 5 absences will automatically fail the course.

Bring the assigned readings with you to class each day, and be prepared to demonstrate your familiarity with texts through discussions and other class activities.

**Missed Assignments and Late Work**
Late work will receive a penalty of -10% per week beginning immediately after collection. No work will be accepted after our class on December 4. If you are absent on a day when a paper is due, email it to your instructor before the class start time to avoid late penalties. Missed exams cannot be made up.

**Academic Dishonesty**
Academic dishonesty is not tolerated at ASU, and it will result in a grade of zero for an assignment and a semester grade of “E” with accompanying transcript notation. Always do your own work, and cite any sources you use. See ASU’s policy on academic dishonesty for more information.

**Offensive or Upsetting Content**
Like other literature courses, this course may contain content that some people deem offensive or upsetting. After all, we will sometimes read about real life, which contains offensive and upsetting language, acts, etc. If you think reading a particular text will be painful for you, please send me an email or talk to me. I am happy to work with you to find a suitable replacement.

**Use of Technology**
Please put away cell phones, laptops, and tablets. Using technology for texting, tweeting, social media, or other purposes not directly related to our class session pulls your attention away from us and can distract others around you. Those who engage in this sort of behavior will lose some or all of the points available for the day at the instructor’s discretion. Please note: E-books are allowed.

**Accommodations for Students with Disabilities**
Any student in need of an accommodation for a disability should register with the Disability Resource Center immediately. DRC paperwork is necessary to receive accommodations.

**Religious Holidays and School-Sanctioned Events**
If a class meeting conflicts with one of your religious holidays or a required school-sanctioned event, please notify your instructor in writing during the first week of the semester so a reasonable accommodation can be made.

**Unexpected Instructor Absence**
In the unlikely event that your instructor is not in the classroom for the first 15 minutes of class, you are free to go. Check your email account that is linked to Blackboard for instructions.
## Calendar

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Due Today</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aug. 21</td>
<td>Course Overview / Assumptions about Children’s Literature / Schools of Literary Criticism / Exploring the Range of Picturebooks Available</td>
<td></td>
</tr>
</tbody>
</table>
| Aug. 28    | Historicizing Childhood / Picturebooks and Childhood                  | Chapter 1: Historicizing Childhood  
*The Little Prince*                                                          |
| Sep. 11    | Children’s Lit History / Early Picturebooks / Picturebook Analysis Directions and Planning | Chapter 2: The Early History of Children’s Literature  
*Alice’s Adventures in Wonderland*                                           |
| Sep. 18    | Visual Analysis / Art and Design in Picturebooks                      | Chapter 5: Picturebooks, Visual Media, and Digital Texts  
*Peter Rabbit*  
Two additional books by Beatrix Potter                                      |
| Sept. 25   | Visual Analysis Continued / Art and Design in Picturebooks Continued  | Chapter 2: Picturebook Analysis  
Children’s graphic novel or chapter book told partly through illustrations |
| Oct. 2     | Poetry / Poetry Picturebooks / Review for Midterm                     | Chapter 3: Poetry  
*Inside Out and Back Again*                                                  |
| Oct. 16    | Midterm Week / Children’s Literature and Film / Picturebooks and Film  | Study for Today’s Midterm Exam  
*Charlie and the Chocolate Factory*                                           |
| Oct. 23    | Fairy Tales / Fairy Tale Picturebooks / Chapter Book Analysis Directions and Planning | Chapter 4: Fairy Tales  
Selected Tales (links online)                                                |
| Oct. 30    | Genres of Children’s Literature / Genre Picturebooks                  | Chapter 9: Fantasy, Realism, and Genre Fiction  
*The Wonderful Wizard of Oz*                                                 |
| Nov. 6     | Science Fantasy / Genre Picturebooks Continued                        | Chapter Book Analysis  
*A Wrinkle in Time*                                                           |
| Nov. 13    | Short Stories / Creative Project Directions and Planning              | *Sideways Stories from Wayside School*                                     |
| Nov. 20    | Race, Ethnicity, and Culture / Diversity and the Picturebook Industry | Chapter 10: Race, Ethnicity, and Culture  
*Ninth Ward*                                                                |
| Nov. 27    | Gender and Sexuality / Diversity and the Picturebook Industry Continued / Review for Final | Chapter 11: Genders and Sexuality  
*The Bad Beginning*                                                          |
| Dec. 4     | Finals Week / Present Creative Projects                               | Study for Today’s Final Exam  
Creative Project                                                              |
Reading Children’s Literature
A Critical Introduction

CARRIE HINTZ
Queens College and
The Graduate Center,
City University of New York

ERIC L. TRIBUNELLA
The University of
Southern Mississippi

BEDFORD | ST. MARTIN’S
Boston | New York
Contents

PREFACE V
ABOUT THE AUTHORS xxvii
A CONVERSATION WITH THE ILLUSTRATOR xxviii
INTRODUCTION FOR STUDENTS 1

CHAPTER 1 Historicizing Childhood 13
Introduction 13
Historical Models of Childhood 15
The Romantic Child 15
The Sinful Child 18
The Working Child 20
The Sacred Child 22
The Child as Radically Other 24
The Developing Child 25
The Child as Miniature Adult 26
Differences among Contemporary Children 29
Child Crime 29
Child Sex 30
Child Soldiers 31
Children's Literature and the History of Childhood 32

XIII
Contents

Reading Critically: The History of Childhood
Anne of Green Gables

Explorations
Discussion and Essay Questions 40
Suggested Activities 42
Suggested Readings 43

Approaches to Teaching Anne of Green Gables 45

CHAPTER 2 The Early History of Children’s Literature 49

Introduction 49

Questions of Definition
Defining Literature 50
Defining Children’s Literature 50
Children’s Literature as Genre 52

The “Birth” of Children’s Literature?
John Newbery 54
Newbery’s Contemporaries: Thomas Boreman 54 and Mary Cooper
Sarah Fielding and the First Children’s Novel? 55

General-Audience and Crossover Works
Aesop’s Fables 56
Chapbooks 57
Folk and Fairy Tales 59
Adult Works as Children's Classics 60

Instructional Works and Didactic Literature
Textbooks 63
Religious Works 64
The Sunday School and Evangelical Movements 65
The Rational Moralists 66
Didactic Poetry and Fiction 66
CHAPTER 3  Poetry  

Introduction  

- Nursery Rhymes, Verse, and Poetry  

A History of Poetry for Children  
  Bunyan and Watts  
  Mother Goose  
  The Romantic Poets and Nineteenth-Century Children's Poetry  
  Forgotten Children's Poets of the Nineteenth Century  
  Nineteenth-Century Humorous and Nonsense Poetry  
  Twentieth- and Twenty-First-Century Poetry  

Contemporary Poetry as a Reflection on Self and Other  
An Expanded Canon  
Poetry Picturebooks, Verse Novels, and Concrete Poetry  
Children's Popular Culture and Poetry
Contents

Poetry Written by Children 107
The Separate Tradition of Poetry for Children 108
Questions to Ask When Approaching a Poem for Children 108
Reading Critically: Poetry
   Gary Soto's "Ode to the Sprinkler" 114
Explorations 119
   Discussion and Essay Questions 119
   Suggested Activities 119
   Suggested Readings 120
Approaches to Teaching Gary Soto's "Ode to the Sprinkler" 122

CHAPTER 4  Fairy Tales 125

   Introduction 125
   Definition of the Fairy Tale 127
      Fairy Tales and Revision 128
   Fairy Tales Worldwide 129
   Fairy Tales and Ancient Myth 130
   A History of the Literary Fairy Tale in the Western World 130
      The Early Modern Roots of the Literary Fairy Tale 130
      Fairy Tales in the Nineteenth Century 132
      Oral Tales Versus Literary Fairy Tales 135
      Fairy Tales: Mass Media and Film 136
   The Social Function of Fairy Tales 136
   Fairy Tales and Unhappy Endings 137
   Interpreting Fairy Tales 139
      Psychoanalytical Approaches 139
      Sociohistorical Approaches 140
CHAPTER 5  Picturebooks, Visual Media, and Digital Texts

Introduction  159
Defining the Picturebook  160
A History of Picturebooks  162
Precursors to Picturebooks  162
The Picturebook as a Commercial Form  163
Twentieth-Century Picturebooks  164
How Words and Images Relate  166
Wordless Picturebooks  167
The Relationship of Authors and Illustrators  168
Artistic Choices in the Production of Picturebooks  168
The Size of the Book  168
The Size of the Picture Against the Page  169
The Composition of Objects on the Page  169
The Use, Amount, and Quality of Color  169
The Strength of Line  170

Contents

Feminist Responses to Fairy Tales  141
Fairy-Tale Revision as Critical Practice  142
Queer Fairy Tales  145
Race in Disney’s Fairy Tales  146
Reading Critically: Fairy Tales  148
Trina Schart Hyman’s Retelling of “Little Red Riding Hood”
Explorations  153
Discussion and Essay Questions  153
Suggested Activities  154
Suggested Readings  154
Approaches to Teaching “Little Red Riding Hood”  156
Contents

The Medium Used 170
Mixed Media 173
Setting 173
Text Within the Pictures 173

Concerns about Picturebooks 174
Availability and Cost of Picturebooks 174
Books as Toys 175

Challenging and Expanding the Picturebook Genre 175
The Invention of Hugo Cabret: New Frontiers for the Picturebook 175
Reinventing the Concept Book 176
Graphic Novels 177

Digital Media for Children 180
Predigital Interactive and Nonlinear Texts 180
Types of Digital Texts for Children 181
Interactivity, Connectivity, and Immersion:
  Navigating Digital Texts 182

Reading Critically: Picturebooks 183
There Is a Bird on Your Head!

Explorations 187
Discussion and Essay Questions 187
Suggested Activities 187
Suggested Readings 188

Approaches to Teaching There Is a Bird on Your Head! 190

CHAPTER 6 Domesticity and Adventure 193

Introduction 193
Defining Domesticity and Adventure 194
Domestic Fiction for Children 196
<table>
<thead>
<tr>
<th>Contents</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Realism and Everyday Life</td>
<td>197</td>
</tr>
<tr>
<td>The Home as a Dangerous Place</td>
<td>198</td>
</tr>
<tr>
<td>Illness and Disease</td>
<td>200</td>
</tr>
<tr>
<td>Power Relations</td>
<td>200</td>
</tr>
<tr>
<td>Social Class</td>
<td>201</td>
</tr>
<tr>
<td>Psychological Complexity</td>
<td>203</td>
</tr>
<tr>
<td>Adventure Fiction for Children</td>
<td>204</td>
</tr>
<tr>
<td>Power Relations and Superheroics</td>
<td>206</td>
</tr>
<tr>
<td>Escaping Civilization or Home</td>
<td>209</td>
</tr>
<tr>
<td>Colonialism and Imperialism</td>
<td>211</td>
</tr>
<tr>
<td>Hybridity: Domestic Adventures and Adventurous</td>
<td>213</td>
</tr>
<tr>
<td>Domesticity</td>
<td></td>
</tr>
<tr>
<td>Questions of Audience: Boy and Girl Readers of</td>
<td>215</td>
</tr>
<tr>
<td>Domestic Fiction and Adventure</td>
<td></td>
</tr>
<tr>
<td>Contemporary Domestic and Adventure Stories</td>
<td>218</td>
</tr>
<tr>
<td>Contemporary Examples</td>
<td>218</td>
</tr>
<tr>
<td>Reimagining Adventure and Domestic Fiction</td>
<td>219</td>
</tr>
<tr>
<td>Adventure and Domesticity in Picturebooks</td>
<td>222</td>
</tr>
<tr>
<td>Reading Critically: Domesticity and Adventure</td>
<td>223</td>
</tr>
<tr>
<td><em>Holes</em></td>
<td></td>
</tr>
<tr>
<td>Explorations</td>
<td>226</td>
</tr>
<tr>
<td>Discussion and Essay Questions</td>
<td>226</td>
</tr>
<tr>
<td>Suggested Activities</td>
<td>227</td>
</tr>
<tr>
<td>Suggested Readings</td>
<td>227</td>
</tr>
<tr>
<td>Approaches to Teaching <em>Holes</em></td>
<td>230</td>
</tr>
<tr>
<td>CHAPTER 7 Historical Fiction</td>
<td>235</td>
</tr>
<tr>
<td>Introduction</td>
<td>235</td>
</tr>
<tr>
<td>Defining the Historical Novel</td>
<td>235</td>
</tr>
<tr>
<td></td>
<td>XIX</td>
</tr>
</tbody>
</table>
Contents

Common Moments or Events in Historical Fiction for Children
\hspace{1cm} The Use of Historical Settings in Children's Literature \hspace{1cm} 237
\hspace{1cm} Trauma and Historical Children's Fiction \hspace{1cm} 239
\hspace{1cm} Nostalgia and Nationalism \hspace{1cm} 240
\hspace{1cm} Popular Culture and Series Books \hspace{1cm} 243
\hspace{1cm} Awards for Historical Children's Literature \hspace{1cm} 244

Fiction Versus History
\hspace{1cm} Rethinking the Writing of History \hspace{1cm} 245
\hspace{1cm} The Strengths of Historical Fiction \hspace{1cm} 247

Problems with Representing the Past
\hspace{1cm} Accuracy \hspace{1cm} 249
\hspace{1cm} Authenticity \hspace{1cm} 250
\hspace{1cm} Presentism \hspace{1cm} 251
\hspace{1cm} Artistic Freedom and Historical Responsibility \hspace{1cm} 252

The Use of Afterwords, Authors' Notes, and Epilogues \hspace{1cm} 256

Time-Travel and Time-Slip Narratives \hspace{1cm} 257

Reading Critically: Historical Fiction
\hspace{1cm} *Johnny Tremain* and *My Brother Sam Is Dead* \hspace{1cm} 259

Explorations
\hspace{1cm} Discussion and Essay Questions \hspace{1cm} 263
\hspace{1cm} Suggested Activities \hspace{1cm} 264
\hspace{1cm} Suggested Readings \hspace{1cm} 264

Approaches to Teaching *Johnny Tremain* \hspace{1cm} 267

CHAPTER 8 Nonfiction—History, Science, Life Writing \hspace{1cm} 271

Introduction \hspace{1cm} 271

Nonfiction and Informational Books: Some Distinctions \hspace{1cm} 273
Contents

Conduct Literature
   Nineteenth-Century Conduct Books 274
   Reinventing the Boy's Own Book and Girl's Own Book Tradition 275
   Contemporary Health and Sexual Education Books 276

Life Writing: Biography, Autobiography, Memoir, Diaries
   Life Writing for Children 278
   Autobiographies, Memoirs, and Diaries 278
   Picturebooks and Graphic Autobiographies, Biographies, and Memoirs 280

History Writing
   Exploring the Past in Nonfiction 283
   Innovative Approaches to Historical Nonfiction 285

Science and Discovery
   Early Science Books: A Sense of Wonder 286
   Contemporary Science Books 287
   Experimentation in Science Writing for Children 289

Critical Issues in Nonfiction
   Fictional Stories in Nonfiction 291
   Simplification and Complexity 294
   Accuracy and New Research 295

Reading Critically: Nonfiction
   We Are the Ship: The Story of Negro League Baseball 297

Explorations
   Discussion and Essay Questions 301
   Suggested Activities 302
   Suggested Readings 302

Approaches to Teaching We Are the Ship 305

XXI
Contents

CHAPTER 9   Fantasy, Realism, and Genre Fiction 309

Introduction 309

Genre 312

Genre as a Guide for Readers 312

Fantasy 313

Early Roots of Fantasy 313
Nineteenth- and Early Twentieth-Century Fantasy 314
Twentieth- and Twenty-First-Century Fantasy 316

Types of the Fantastic 317
Anthropomorphic Fantasy 317
Secondary Worlds and High Fantasy 318
Fantasy That Inhabits Our World 319

Experiencing the Fantastic 319
Fantasy as a Reversal of Expectations 319
The Fantastic and the Natural World 319

Realism 321
The New Realism 321
The Problem Novel 323
Legacies of New Realism 323

Fantasy and Realism in Picturebooks 324

Authors Working in Both Fantasy and Realism 325

Literary Genres as a Response to Children's Needs 325

Fantasy Elements in Realistic Texts / Realistic Elements in Fantasy Texts 326
Magical Realism 327

Other Genres 328
Science Fiction 328
Utopian and Dystopian Fiction 329
## Contents

**CHAPTER 10 Race, Ethnicity, and Culture**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>345</td>
</tr>
<tr>
<td>The History of Race, Ethnicity, and Culture in Children’s Literature</td>
<td>345</td>
</tr>
<tr>
<td>The Early History of Racial Representation in Children’s Literature</td>
<td>346</td>
</tr>
<tr>
<td>African American Children’s Literature in the Twentieth Century</td>
<td>348</td>
</tr>
<tr>
<td>Jewish Children’s Literature</td>
<td>350</td>
</tr>
<tr>
<td>Latino/Latina Children’s Literature</td>
<td>350</td>
</tr>
<tr>
<td>Asian American Children’s Literature</td>
<td>351</td>
</tr>
<tr>
<td>Native Americans in Children’s Literature</td>
<td>352</td>
</tr>
<tr>
<td>A Word about Ethnicity</td>
<td>354</td>
</tr>
<tr>
<td>Awards</td>
<td>356</td>
</tr>
<tr>
<td>Key Terms and Controversies</td>
<td>358</td>
</tr>
<tr>
<td>Authorship and Ownership</td>
<td>359</td>
</tr>
<tr>
<td>Audience</td>
<td>361</td>
</tr>
</tbody>
</table>
Contents

Perspective 364
Reclamation 366
Authenticity and Accuracy 368
Artistic Freedom and Ethical Responsibility 370

Reading Critically: Race in Children’s Literature 373
The Snowy Day

Explorations 378
Discussion and Essay Questions 378
Suggested Activities 379
Suggested Readings 380

Approaches to Teaching The Snowy Day 382

CHAPTER 11 Genders and Sexualities 385

Introduction 385

The Significance of Gender and Sexuality in 386
Children’s Culture
Gender and Sexuality in Childhood 386
Toys and Clothes 387
Disney 387

Gender and Sexuality in Children’s Literature 388

Defining Sex/Gender 390
Sex and Gender 390
Gender as Performance 390
Gender as Identity 391
Gender and Class 391

Childhood Gender 392
Boys and Girls 392
Tomboys and Sissies 393

xxiv
**Contents**

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>364</td>
</tr>
<tr>
<td>366</td>
</tr>
<tr>
<td>368</td>
</tr>
<tr>
<td>370</td>
</tr>
<tr>
<td>373</td>
</tr>
<tr>
<td>378</td>
</tr>
<tr>
<td>379</td>
</tr>
<tr>
<td>380</td>
</tr>
<tr>
<td>382</td>
</tr>
<tr>
<td>385</td>
</tr>
<tr>
<td>385</td>
</tr>
<tr>
<td>386</td>
</tr>
<tr>
<td>386</td>
</tr>
<tr>
<td>387</td>
</tr>
<tr>
<td>387</td>
</tr>
<tr>
<td>388</td>
</tr>
<tr>
<td>390</td>
</tr>
<tr>
<td>390</td>
</tr>
<tr>
<td>391</td>
</tr>
<tr>
<td>391</td>
</tr>
<tr>
<td>392</td>
</tr>
<tr>
<td>392</td>
</tr>
<tr>
<td>393</td>
</tr>
<tr>
<td>394</td>
</tr>
<tr>
<td>394</td>
</tr>
<tr>
<td>396</td>
</tr>
<tr>
<td>397</td>
</tr>
<tr>
<td>397</td>
</tr>
<tr>
<td>398</td>
</tr>
<tr>
<td>400</td>
</tr>
<tr>
<td>400</td>
</tr>
<tr>
<td>401</td>
</tr>
<tr>
<td>401</td>
</tr>
<tr>
<td>402</td>
</tr>
<tr>
<td>403</td>
</tr>
<tr>
<td>403</td>
</tr>
<tr>
<td>404</td>
</tr>
<tr>
<td>405</td>
</tr>
<tr>
<td>405</td>
</tr>
<tr>
<td>406</td>
</tr>
<tr>
<td>409</td>
</tr>
<tr>
<td>410</td>
</tr>
<tr>
<td>412</td>
</tr>
<tr>
<td>413</td>
</tr>
<tr>
<td>414</td>
</tr>
<tr>
<td>414</td>
</tr>
<tr>
<td>418</td>
</tr>
<tr>
<td>418</td>
</tr>
<tr>
<td>419</td>
</tr>
<tr>
<td>419</td>
</tr>
<tr>
<td>422</td>
</tr>
</tbody>
</table>

**Boys and Boyhood in Children's Literature**
- The Boys' School Story
- Boys' Adventure Fiction
- The Bad-Boy Book
- The Feral Tale
- The Unconventional Boy in Children's Literature
- Boys and Popular Literature

**Girls and Girlhood in Children's Literature**
- The Girls' School Story
- Domestic and Family Stories
- Girls' Adventure Fiction
- Orphans and Good Girls
- Realist Fiction and Problem Novels for and about Girls
- Girls' Contemporary Series Fiction
- The Diverse Girlhoods of Children's Literature

**Sexuality in Children's Literature**
- Defining Sexuality
- The Sexuality of Children
- Queering the Classics of Children's Literature
- LGBT Representation in Picturebooks and Fiction for Younger Readers
- LGBT Representation in Young Adult Literature
- Awards for LGBT Children's and Young Adult Literature

**Reading Critically: Gender and Sexuality in Children's Literature**
- *A Little Princess*
  - Explorations
    - Discussion and Essay Questions
    - Suggested Activities
    - Suggested Readings
  - Approaches to Teaching *A Little Princess*
Contents

CHAPTER 12  Censorship and Selection

Introduction 425

Censorship: Definitions and Key Terms 429
Censorship 429
Challenges 430
Selection 431

Prizing as Censorship 432

The First Amendment and Freedom of Speech 432

Children's Vulnerability Versus Children's Resilience 434

Key Moments in the Censorship of Children's Literature 435

Specific Reasons for Censorship 439

Self-Censorship/Subtle Censorship 441
Individual Versus Groups 443
Selection and a Parent's Rights 443

Critical Reading as Anticensorship Activity 444

Reading Critically: Censorship and Selection 446
The Harry Potter Series

Explorations 451
Discussion and Essay Questions 451
Suggested Activities 452
Suggested Readings 452

Approaches to Teaching Harry Potter and the Sorcerer's Stone 454

WORKS CITED 456
CHILDREN'S BOOK AWARDS 479
INDEX 490

ABOUT THE AUT

CARRIE HINTZ is a professor of English at Queens College of the City University of New York (CUNY) and The Graduate Center. She is the author of An Annotated Guide to Children's Literature: Critical Essays and Readings (forthcoming, 2018) and has recently coedited, with Elaine Ostry, of Uti et paro: Essays from the 2016 International Conference on Children's and Young Adult Literature. She has published articles in the Journal of Children's Literature and the Children's Literature Association Quarterly, and has contributed to the Children's Literature and Children's Literature Association blogs.

ERIC L. TRIBUNO is a professor of English at the University of South Carolina. His research interests include children's literature, queer and sexuality studies, and maturational theory. He is the author of Children's Literature: A History of the Field from 1570 to 2012 (2010) and has published articles such as "Chil- dren's Literature as Social Practice" in Children's Literature, Culture and Society (2013).
The Little Prince
Written and Illustrated by
Antoine de Saint Exupéry
Translated from the French
by Katherine Woods

"I believe that for his escape he took advantage of the migration of a flock of wild birds."

SCHOLASTIC INC.
New York Toronto London Auckland Sydney
Mexico City New Delhi Hong Kong
Lewis Carroll

Alice’s Adventures in Wonderland

and

Through the Looking-Glass

And What Alice Found There

Introduction by A. S. Byatt

Illustrations by John Tenniel

Notes by Lynne Vallone

The Modern Library
New York
Biographical Note
Introduction by A. S. Byatt
A Note on the Text

ALICE’S ADVENTURES IN WONDERLAND

I. Down the Rabbit-Hole 3
II. The Pool of Tears 11
III. A Caucus-Race and a Long Tale 19
IV. The Rabbit Sends in a Little Bill 26
V. Advice from a Caterpillar 35
VI. Pig and Pepper 46
VII. A Mad Tea-Party 57
VIII. The Queen’s Croquet-Ground 66
IX. The Mock Turtle’s Story 76
X. The Lobster Quadrille 85
XI. Who Stole the Tarts? 93
XII. Alice’s Evidence 101

THROUGH THE LOOKING-GLASS

Author’s Preface 117
I. Looking-Glass House 119
II. The Garden of Live Flowers 133
<table>
<thead>
<tr>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>III. LOOKING-GLASS INSECTS</td>
</tr>
<tr>
<td>IV. Tweedledum and Tweedledee</td>
</tr>
<tr>
<td>V. Wool and Water</td>
</tr>
<tr>
<td>VI. Humpty Dumpty</td>
</tr>
<tr>
<td>VII. The Lion and the Unicorn</td>
</tr>
<tr>
<td>VIII. &quot;It's My Own Invention&quot;</td>
</tr>
<tr>
<td>IX. Queen Alice</td>
</tr>
<tr>
<td>X. Shaking</td>
</tr>
<tr>
<td>XI. Waking</td>
</tr>
<tr>
<td>XII. Which Dreamed It?</td>
</tr>
<tr>
<td>An Easter Greeting</td>
</tr>
<tr>
<td>Christmas Greetings</td>
</tr>
<tr>
<td>Notes</td>
</tr>
<tr>
<td>Reading Group Guide</td>
</tr>
</tbody>
</table>
THE TALE OF PETER RABBIT

BY BEATRIX POTTER

LONDON
FREDERICK WARNE & CO., LTD.
AND NEW YORK
[All rights reserved]
Inside Out & Back Again

THANHHA LAI

SCHOLASTIC INC.
New York Toronto London Auckland
Sydney Mexico City New Delhi Hong Kong
CONTENTS

1. Here Comes Charlie 1
2. Mr. Willy Wonka's Factory 8
3. Mr. Wonka and the Indian Prince 12
4. The Secret Workers 15
5. The Golden Tickets 19
6. The First Two Finders 21
7. Charlie's Birthday 26
8. Two More Golden Tickets Found 29
9. Grandpa Joe Takes a Gamble 34
10. The Family Begins to Starve 37
11. The Miracle 42
12. What It Said on the Golden Ticket 46
13. The Big Day Arrives 53
14. Mr. Willy Wonka 57
15. The Chocolate Room 63
16. The Oompa-Loompas 68
17. Augustus Gloop Goes up the Pipe 72
18. Down the Chocolate River 80
19. The Inventing Room—Everlasting Gobstoppers and Hair Toffee 87
20. The Great Gum Machine 91
21. Good-by Violet 94
22. Along the Corridor 102
23. Square Candies That Look Round 106
24. Veruca in the Nut Room 109
25. The Great Glass Elevator 118
<table>
<thead>
<tr>
<th></th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>26.</td>
<td>The Television-Chocolate Room</td>
<td>124</td>
</tr>
<tr>
<td>27.</td>
<td>Mike Teavee Is Sent by Television</td>
<td>129</td>
</tr>
<tr>
<td>28.</td>
<td>Only Charlie Left</td>
<td>142</td>
</tr>
<tr>
<td>29.</td>
<td>The Other Children Go Home</td>
<td>147</td>
</tr>
<tr>
<td>30.</td>
<td>Charlie's Chocolate Factory</td>
<td>150</td>
</tr>
</tbody>
</table>
The Project Gutenberg EBook of The Wonderful Wizard of Oz, by L. Frank Baum

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.net

Title: The Wonderful Wizard of Oz

Author: L. Frank Baum

Release Date: July 1, 2008 [EBook #55]

Language: English

Character set encoding: ISO-8859-1

*** START OF THIS PROJECT GUTENBERG EBOOK THE WONDERFUL WIZARD OF OZ ***
The Wonderful Wizard of Oz

by

L. Frank Baum

Contents

Introduction
1. The Cyclone
2. The Council with the Munchkins
3. How Dorothy Saved the Scarecrow
4. The Road Through the Forest
5. The Rescue of the Tin Woodman
6. The Cowardly Lion
7. The Journey to the Great Oz
8. The Deadly Poppy Field
9. The Queen of the Field Mice
10. The Guardian of the Gates
11. The Emerald City of Oz
12. The Search for the Wicked Witch
13. The Rescue
14. The Winged Monkeys
15. The Discovery of Oz, the Terrible
16. The Magic Art of the Great Humbug
17. How the Balloon Was Launched
18. Away to the South
19. Attacked by the Fighting Trees
20. The Dainty China Country
21. The Lion Becomes the King of Beasts
22. The Country of the Quadlings
23. Glinda The Good Witch Grants Dorothy's Wish
24. Home Again
A WRINKLE IN TIME

Madeleine L’Engle
CONTENTS

Introduction xiii
1. Mrs Whatsit 3
2. Mrs Who 21
3. Mrs Which 36
4. The Black Thing 53
5. The Tesseract 71
6. The Happy Medium 87
7. The Man with Red Eyes 109
8. The Transparent Column 127
9. IT 138
10. Absolute Zero 157
11. Aunt Beast 169
12. The Foolish and the Weak 185
   Afterword 205
   Questions for the Author 223
   Newbery Medal Acceptance Speech 229
<table>
<thead>
<tr>
<th>Contents</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td>9</td>
</tr>
<tr>
<td>1. MRS. GORF</td>
<td>11</td>
</tr>
<tr>
<td>2. MRS. JEWLS</td>
<td>15</td>
</tr>
<tr>
<td>3. JOE</td>
<td>19</td>
</tr>
<tr>
<td>4. SHARIE</td>
<td>24</td>
</tr>
<tr>
<td>5. TODD</td>
<td>27</td>
</tr>
<tr>
<td>6. BEBE</td>
<td>31</td>
</tr>
<tr>
<td>7. CALVIN</td>
<td>35</td>
</tr>
<tr>
<td>8. MYRON</td>
<td>39</td>
</tr>
<tr>
<td>9. MAURECIA</td>
<td>43</td>
</tr>
<tr>
<td>10. PAUL</td>
<td>46</td>
</tr>
<tr>
<td>11. DANA</td>
<td>51</td>
</tr>
<tr>
<td>12. JASON</td>
<td>55</td>
</tr>
<tr>
<td>13. RONDI</td>
<td>59</td>
</tr>
<tr>
<td>14. SAMMY</td>
<td>63</td>
</tr>
<tr>
<td>No.</td>
<td>Name</td>
</tr>
<tr>
<td>-----</td>
<td>------------</td>
</tr>
<tr>
<td>15</td>
<td>DEEDEE</td>
</tr>
<tr>
<td>16</td>
<td>D. J.</td>
</tr>
<tr>
<td>17</td>
<td>JOHN</td>
</tr>
<tr>
<td>18</td>
<td>LESLIE</td>
</tr>
<tr>
<td>19</td>
<td>MISS ZARVES</td>
</tr>
<tr>
<td>20</td>
<td>KATHY</td>
</tr>
<tr>
<td>21</td>
<td>RON</td>
</tr>
<tr>
<td>22</td>
<td>THE THREE ERICS</td>
</tr>
<tr>
<td>23</td>
<td>ALLISON</td>
</tr>
<tr>
<td>24</td>
<td>DAMEON</td>
</tr>
<tr>
<td>25</td>
<td>JENNY</td>
</tr>
<tr>
<td>26</td>
<td>TERRENCE</td>
</tr>
<tr>
<td>27</td>
<td>JOY</td>
</tr>
<tr>
<td>28</td>
<td>NANCY</td>
</tr>
<tr>
<td>29</td>
<td>STEPHEN</td>
</tr>
<tr>
<td>30</td>
<td>LOUIS</td>
</tr>
</tbody>
</table>

This book contains many students of teachers at Wayside. It was so quiet and no one noticed. Then one of the teachers suggested to the students that everyone would be very sorry for sending their students to school. The choir was made up of three students. They have never been to class or the third grade. It has been difficult for them. That is probably why they are now among the strange ones.
Praise for Ninth Ward

A Coretta Scott King Honor Book

A Today show Al’s Book Club for Kids pick

A Parents’ Choice Gold Award

A School Library Journal Best Book of the Year

A Cooperative Children’s Book Center CCBC Choices pick

A VOYA Top Shelf Fiction pick

An Association for Library Service to Children Notable Children’s Book

An IndieBound Kids’ Next List pick

A New York Public Library 100 Titles for Reading and Sharing pick

An International Reading Association Notable Book for a Global Society

A Jane Addams Peace Association Honor Book for Older Children

A Judy Lopez Memorial Award for Children’s Literature Honor Book

A Library Media Connection Editor’s Choice pick

A Goodreads.com Choice Awards finalist
THE BAD BEGINNING
by LEMONY SNICKET
Illustrations by Brett Helquist

© HARCERCOLLINSPublishers