

English 470.01: **Studies in the Literature of Young People:
History of Children's Book Publishing: The Invention & Development of Children's
& Adolescent Literature**

Spring 2014 Professor: Jan Susina

Class Meets: 5:30 p.m.--8:20 p.m. Tuesdays

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Office Hours: Tuesday & Thursday: 12:30 –1:30 pm.

Tentative Syllabus:

Jan. 14: Introduction and Overview to of the Course.

Julie Bosman's "Newbery Winner to Promote Her Genre," Julie Bosman's
"Booksellers Wary About Holiday Sales," Kaiser Family Foundation's
Generation M2: Media in the Lives of 8- to 18 Year Olds
(handouts).

Jan. 21: John Newbery and the Creation of the Children's Book Trade.

Kimberley Reynolds's "An Outline History of Publishing for Children in
English;" Mary Jackson's "The Birth of the Children's Book Trade: Economic
and Social Stimuli;" F.J. Harvey Darton's "John Newbery;" John Newbery's
A Little Pretty Pocket-Book (on website)
Assignment of Class Presentations.

Jan. 28: The Beginnings of Children's Publishing in the United States.

Leonard Marcus's *Minders of Make-Believe*, chapters 1-3.
E.B. White's "Onward and Upward with the Arts: The St. Nicholas League"
(on website)
Oral Report 1: Susan R. Ganon, Ruth Anne Thompson, Suzanne Rahn's *St.
Nicholas and Mary Mapes Dodge* (2004). _____.
Signup of Caldecott Picture Book

Feb. 4: Children's Publishing Comes of Age in the United States.

Jacalyn Eddy's *Bookwomen*; Leonard Marcus's *Minders of Make-Believe*,
chapter 4.
Oral Report 2: Virginia Haviland, Ed. *Books in Search of Children: Speeches and
Essays by Louise Seaman Bechtel* (1969). _____.

Feb 11: Publishing a Classic Children's Book.

Lewis Carroll's *Alice's Adventures in Wonderland*
Oral Report 3: Morton Cohen's and Anita Gandolfo, eds. *Lewis Carroll and the
House of Macmillan* (1987). _____.
**Analysis of a Caldecott Award Winning Picture Book (3-5
pages) Due.**

- Feb. 18: Publishing the Sequel to a Successful Children's Book:
 Lewis Carroll's *Through the Looking-Glass*.
 Oral Report 4: Morton Cohen and Edward Wakeling, eds. *Lewis Carroll & His Illustrators: Collaborations & Correspondence, 1865—1898* (2003).
 _____.
- Feb. 25: American Children's Literature comes of Age:
 Louisa May Alcott's *Little Women*, Part I.
 Daniel Shealy's "The Author-Publisher Relationships of Louisa May Alcott,"
Book Research Quarterly 3.1 (Spring 1987): 63-74 (on website).
 Letters and Journals concerning *Little Women* (on website)
 Oral Report 5: Joel Myerson, Daniel Shealy, & Madeline Stern, eds. *The Journals of Louisa May Alcott* (1997). _____.
- Mar. 4: Trials & Tribulations of a Children's Author:
 Louisa May Alcott's *Little Women*, Part II.
 Oral Report 6: Richard Darling's *The Rise of Children's Book Reviewing in America, 1865-1881* (1968). _____.
- Mar. 11: Spring Break – no class
- Mar. 18: Little Books for Little Hands: Potter's *The Tale of Peter Rabbit*; Leonard Marcus's *Minders of Make-Believe*, chapter 5; and Golden Books.
 Oral Report 7: Leonard Marcus's *Golden Legacy: How Golden Books Won Children's Hearts, Changed Publishing Forever, and Became an American Icon Along the Way*. (2007). _____.
- Mar. 25: Issues of Censorship: E.B. White's *Stuart Little*; Jill Lepore's "The Lion and the Mouse: The Battle That Reshaped Children's Literature," *New Yorker*, 12 July 2008. (on website).
 Oral Report 8: Isabel Russell's *Katherine & E.B. White* (1990) _____.
Proposal for critical paper (1-2 pages) Due.
- Apr. 1: The Birth of the Beginner Reader: Dr. Seuss's *The Cat in the Hat*;
 Leonard Marcus's *Minders of Make-Believe*, chapter 6;
 Dr. Seuss's "How Orlo Got His Book," and "My Hassel with the First Grade Language" (on website).
 Oral report 9: Bennett Cerf's *At Random: The Reminiscences of Bennett Cerf* (1977).
Book Review of Contemporary Children's Book (1000 words)
- Apr. 8: Editing Children's Books: Maurice Sendak's *Where the Wild Things Are*;
 Leonard Marcus's
Dear Geniis: The Letters of Ursula Nordstrom; Leonard Marcus's *Minders of Make-Believe*, chapter 7; Ursula Nordstrom's "Editing Books for Young People"

(handout).

Oral Report 10: Maurice Sendak's *Caldecott & Co: Notes on Books & Pictures* (1988). _____.

Apr. 15: The Birth of Adolescent Literature: S.E. Hinton's *The Outsiders*; Leonard Marcus's *Minders of Make-Believe*, chapter 8; Julie Bosmen's "To Lure Twilight Teenagers, Classic Books Get Bold Look," *New York Times* 27 June 2012 (handout)

Oral Report 11: Alan Powers's *Children's Book Covers: Great Book Jacket and Cover Art* (2003) _____ or

Marc Aronson's *Exploring the Myths: The Truth About Teenagers and Reading* (2001). _____.

Revised Cover of Classic Book Due: Options: *Alice Adventures in Wonderland*, *Through the Looking-Glass*, *Little Women*, *The Outsiders*.

Apr. 22: Diversity in Children's Publishing:

Margaret Wise Brown's *Goodnight Moon*; Ezra Jack Keats's *The Snowy Day*; Ezra Jack Keats's "Caldecott Award Acceptance Speech; Nancy Larrick's "The All White World of Children's Books," *Saturday Review of Books* 11 Sept. 1965 (handout).

Oral Report 12: Diane Johnson-Feeling's, Ed. *The Best of the Brownies Book* (1996). _____. Or

Leonard Marcus's *Margaret Wise Brown: Awakened by the Moon* (1992). _____.

Critical Paper on Children's Literature and Publishing (12-15 pages and Page abstract) Due. (Extension, Thursday, April 24, 1 p.m.)

Apr. 29: Blockbusters & Crossover Texts: J.K. Rowling's *Harry Potter and the Sorcerer's Stone*; Leonard Marcus's *Minders of Make-Believe*, chapter 9; Cheryl Klein's *Second Sight*; Philip Nel's "Is There a Text in This Advertising Campaign? Literature, Marketing and Harry Potter." *The Lion and the Unicorn* 29.2 (April 2005) 236-267. (on website).

Oral Report 13: Andre Schiffrin's *The Business of Books* (2000). _____.

May 6: **Final Exam:** 5:30 p.m.--8:20 p.m: Ten minute presentations on critical papers.

Required Texts:

Leonard Marcus. *Minders of Make-Believe: Idealists, Entrepreneurs, and the Shaping of American Children's Literature*. Houghton Mifflin

Jacalyn Eddy. *Bookwomen: Creating an Empire in Children's Book Publishing, 1919—1939*. University of Wisconsin Press.

Leonard Marcus, ed. *Dear Genuis. The Letters of Ursula Nordstorm*. HarperCollins.

Cheryl Klein. *Second Sight: An Editor's Talks on Writing, Revising, and Publishing Books for Children and Young Adults*. Asterisk Books.

Lewis Carroll. *Alice's Adventures in Wonderland & Through the Looking-Glass*.

Illustrated by John Tenniel. Ed. Hugh Haughton, Penguin.
 Louisa May Alcott. *Little Women*. Ed. Elaine Showalter. Penguin.
 Beatrix Potter. *The Tale of Peter Rabbit*. Warne.
 Margaret Wise Brown. *Goodnight Moon*. Harper Collins.
 E.B. White. *Stuart Little*. Harper & Row.
 Dr. Seuss. *The Cat in the Hat*. Random House.
 Ezra Jack Keats. *The Snowy Day*. Picture Puffins.
 Maurice Sendak. *Where the Wild Things Are*. Harper Trophy.
 S. E. Hinton. *The Outsiders*. Speak.
 J.K. Rowling. *Harry Potter & The Sorcerer's Stone*. Scholastic

Recommended Text:

Joseph Gibaldi. *MLA Handbook for Writers of Research Papers*. Seventh edition. MLA.

Course Description:

The children's author and critic, John Rowe Townsend, in his 1971 Arburthnot Lecture, wrote that in defining children's literature, "In the short run it appears that, for better or worse, the publisher decides. If he puts a book on the children's list, it will be reviewed as a children's book and will be read by children (or young people), if it is read at all. If he puts it on the adult list, it will not—or at least not immediately." Townsend's observation emphasizes that children's literature has a dual audience of children and adults. The blurry boundary between children's and adult books is often bridged by readers of both age groups. Townsend also acknowledges the important role publishers play in children's literature. Like all literature, children's literature is a cultural commodity affected as much by market forces as by aesthetic concerns while also reflecting the changing cultural assumptions of childhood.

This graduate seminar will survey the history of children's book publishing while reading landmark texts in the history of children's literature. We will address the ways that publishers, as well as authors, illustrators and librarians, help define children's literature. Texts focusing on the history, practices, and growth of children's book will include Leonard Marcus's *Minders of Make-Believe: Idealists, Entrepreneurs, and the Shaping of American Children's Literature*, Jacalyn Eddy's *Bookwomen: Creating an Empire in Children's Book Publishing 1919-1939*, Leonard Marcus's *Dear Genius: The Letters of Ursula Nordstrom*, and Cheryl Klein's *Second Sight: An Editor's Talks on Writing, Revising, & Publishing Books for Children and Young Adults*. The seminar will examine how the design, marketing, reviewing, censorship, and awarding of prizes affect the literary status and reputation of children's books. Additional critical essays by Mary Jackson, Jill Lepore, Julie Bosmen, and Philip Nel will be read as well as articles from publishing sources such as *Publishers Weekly*, *Horn Book*, and *The New York Times Book Review*. Influential children's and adolescent texts that have helped create, expand, and redefine what is considered children's literature will be studied including: John Newbery's *A Little Pretty Pocket-Book*, Lewis Carroll's *Alice's Adventures in Wonderland*, Louisa May Alcott's *Little Women*, Beatrix Potter's *The Tale of Peter Rabbit*, Margaret Wise Brown's *Goodnight Moon*, E.B. White's *Stuart Little*, Dr. Seuss's *The Cat in the Hat*, Ezra Jack Keats's *The Snowy Day*, Maurice Sendak's *Where the Wild Things Are*, S.E. Hinton's *The Outsiders*, and J.K. Rowling's *Harry Potter and the Sorcerer's Stone*.

Course Format:

The course will be conducted as a seminar which means that students are expected to come to class for active discussion of the reading assignments. All students will give an oral presentation on a prearranged topic and will create and distribute a handout (2-3

pages) on the topic for every member of the class. Students should provide a Powerpoint presentation as part of their presentation and turn in a storyboard of their presentation. Students will write an analysis (3-5 page) on a Caldecott Award winning picture book and a book review of a contemporary children's book. Students will also design a cover for a classic children's text to appeal to contemporary adolescent readers and provide a short (2-page) analysis of their design. Each student will write a longer critical paper (12-15 pages) dealing with a topic of children's book publishing and an abstract (1- page) of their critical paper. Students will give a ten-minute presentation on their research topic. Throughout the semester, there will be short written assignments related to the primary texts and critical readings. Students will be expected to attend class and contribute to the class discussion.

Class Attendance:

Class attendance is an important and valuable aspect of the course. If you aren't in class, you ought to have a good reason for your absence. Since the class meets once a week, missing a class session is missing a week of class. Since you can't be two places at the same time, avoid scheduling other activities during class time. If you must miss a session, contact me before class by email or telephone, if at all possible. Since class participation will be evaluated as part of your responsibilities in this course, missing more than one class will lower your final grade one half a letter grade for each additional class sessions missed.

Critical Paper:

Each student will write a critical paper (12-15 pages) on some aspect of children's publishing that has been approved by the instructor. Students are encouraged to write on one of the texts that the class is reading in common or another one composed by one of the authors read in the class. Students will write a short (1-2 page) proposal for their research topic, which needs to be reviewed and approved by the instructor. For the final exam, students will present a 15-minute presentation on their research and provide a 1-page abstract of the research paper. Written work should conform to the format presented in the *MLA Handbook* for appropriate quotation and citation. Critical papers need a minimum of *eight* secondary sources in their Works Cited section. Only half of the secondary sources used in the Works Cited can be electronic sources. Students need to keep a copy of all their written work.

Class Presentation and Presentation Handout:

Each student will give a 15-minute class presentation selected from a list of rearranged topics. Students will introduce the topic to the class and lead a class discussion on the subject. In addition to the presentation, each student will construct a handout (2-page) to accompany their presentation to be distributed to each member of the class on the day of the presentation. Presentation handouts should list at least *three* secondary sources as part of the handout's Works Cited section.

Class Assignments:

Throughout the semester, students will be asked to complete a series of short writing assignments linked to the reading and class discussion.

Plagiarism/ Cheating:

Please review the Illinois State University policy in the *Graduate Catalog* under “Academic Integrity” (29-30) and chapter 2: “Plagiarism” (66-75) in the *MLA Handbook*. Plagiarism and cheating are serious academic offenses and will be punished by failure on an exam, paper, project, and in some cases result in failure in the course and/or expulsion from the university. All written work submitted for this course needs to be your own and produced for this specific course. Please consult the *MLA Handbook* for appropriate format for quotations and citations for your written work.

Grading:

Grades will be assigned according to the following standard:

Class presentation: 10%

Presentation handout: 5%

Critical Paper: 40%

Class Assignments/Short Papers: 30%

Class Participation: 15%