

## English 370.01: Studies in the History of Literature of Young People

Spring 2015 Professor: Jan Susina

Class Meets: Tuesday & Thursday 11:00 a.m. – 12:15 p.m.

Meeting Place: STV 221-B

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Office Hours: Tuesday & Thursday 2 – 3 p.m.

### Tentative Syllabus:

Jan. 13 Introduction and Overview to the Course

Jan. 15 The Concept of Childhood and Children's Literature:

Catherine Burke's "Theories of Childhood," Jan Susina's "Children's Literature," Peter Hunt's "Passing on the Past: The Problems of Books That are for Children and That were for Children" (on the website).

**Sign up for Class Presentations.**

Jan. 20 French Fairy Tales: "Little Red Riding Hood," "The Sleeping Beauty in the Wood," "Cinderella: or, the Little Glass Slipper," "Beauty and the Beast," "Master Cat; or, Puss in Boots," "Toads and Diamonds," & "Blue Beard," in Lang's *Blue Fairy Book*. Oral Report 1: Charles Perrault as author of French Fairy Tales (Jack Zipes's ed. *Beauties, Beasts and Enchantments: Classic French Fairy Tales*) \_\_\_\_\_.

Jan. 22 German Fairy Tales: "Rumpelstilzkin," "Hansel and Grettel," "The Goose-girl," & "The Brave Little Tailor," in Lang's *Blue Fairy Book* and "Little Red-Cap," "Snow White," "Rapunzel" (on website). Oral Report 2: Jacob and Wilhelm Grimm as Folklorists and Editors of German Folk Tales (Jack Zipes's *The Brothers Grimm: From Enchanted Forests to the Modern World*). \_\_\_\_\_.

**Sign up for Film Adaptation of Historical Children's Text**

Jan. 27 Tales from *The Arabian Nights* & English Folk Tales:

"Aladdin and the Wonderful Lamp," & "The Forty Thieves" "The History of Jack the Giant-killer" and "The Voyage to Lippiput" in Lang's *Blue Fairy Book*; "The Story of the Three Little Pigs," "Jack and the Beanstalk (on website).

Oral Report 3: Andrew Lang as Fairy Tale Collector and Editor of the Color Fairy Tale Books (Roger Lancelyn Green's *Andrew Lang*). \_\_\_\_\_.

Jan. 29 Hans Christian Andersen's Literary Fairy Tales: "The Emperor's New Clothing," "Little Mermaid," "Ugly Ducking" "The Steadfast Tin Soldier" (on website).

Oral Report 4: Hans Christian Andersen as Writer of Literary Fairy Tales (Elias Bredsdorff's *Hans Christian Anderson: The Story of his Life and Work*). \_\_\_\_\_.

- Feb. 3 Nursery Rhymes as Children's Poetry: *The Only True Mother Goose's Melodies* Munroe and Francis (1833) (on web site)  
 Oral Report 5: Historical Backgrounds of Mother Goose and Nursery Rhymes (Iona and Peter Opie's *The Oxford Dictionary of Nursery Rhymes*).  
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- Feb. 5 Puritan Children's Literature & the Moral Tale:  
 Selections from James Janeway's *A Token for Children*; Sarah Fielding's *The Governess*; Thomas Day's *The History of Sandford and Merton*; Maria Edgeworth's "The Purple Jar" from *Early Lessons*, Mary Martha Sherwood's *The History of the Fairchild Family* (on website).  
 Oral Report 6: Puritan Concept of Childhood and Children's Books (F.J. Harvey Darton's *Children's Books in England: Five Centuries of Social Life*) \_\_\_\_\_.
- Feb. 10 John Newbery and the Development of Children's Book Market:  
 The Horn Book, Battledore, Chapbooks, Johan Amos Comenius's *Orbis Sensualium Pictus*, Selections from John Newbery's *A Little Pretty Pocket-Book & The New England Primer* (on website).  
 Oral Report 7: John Locke's *Some Thoughts Concerning Education* and its Influence on Children's Books Published by John Newbery. (Samuel Pickering's *John Lock and Children's Books in Eighteenth-Century England*).  
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- Paper #1: Film Adaptation of Historical Children's Book Due**
- Feb. 12 Lewis Carroll's *Alice's Adventures in Wonderland* Introduction, (chapters 1-7).  
 Oral Report 8: Lewis Carroll's *Alice's Adventures Under Ground*: Differences Between *Under Ground* and *Wonderland*. (Morton Cohen's *Lewis Carroll*).  
 \_\_\_\_\_.
- Feb. 17 Lewis Carroll's *Alice's Adventures in Wonderland* (chapters 8-12).  
 Oral Report 9: Henrich Hoffman's *Struwwelpeter* in *English Translation: Revising the Moral Tale*. (Special Hoffman issue of *The Lion and the Unicorn* 22.2 1996). \_\_\_\_\_.
- Feb. 19 Lewis Carroll's *Through the Looking-Glass*.  
 Oral Report 10: Edward Lear's Nonsense Poetry for Children: Edward Lear's *A Book of Nonsense*. (Ira Rae Hark's *Edward Lear*). \_\_\_\_\_.
- Feb. 24 Christina Rossetti's *Sing-Song: A Nursery Rhyme Book*.  
 Oral Report 11: Christina Rossetti's *Speaking Likenesses*: Rossetti as Literary Fairy Tale Writer. (Nina Auerbach & U.C. Knoepfmacher's *Forbidden Journeys: Fairy Tales and Fantasies by Victorian Women Writers*).  
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**Proposal for Critical Paper Due (1-2 pages)**

Feb. 26 Carlo Collodi's *Pinocchio* Introduction (chapters 1-15).  
 Oral Report 12: Punch & Judy Puppet Plays for Children. (Robert Leach's *The Punch and Judy Show: History, Tradition and Meaning*). \_\_\_\_\_

Mar. 2 (Monday) Lois Lenski Children's Literature Lecture, Deborah Stevens,  
 University of Illinois, 7—8:15 p.m. Schroeder Hall 138.

Mar. 3 Carlo Collodi's *Pinocchio* (chapters 16-36).  
 Oral Report 13: Victorian Pantomime for Children (A.E. Wilson's *King Panto: The Story of Pantomime*). \_\_\_\_\_.

### Mar. 5 Midterm Exam

Mar. 10 Spring break. No class.

Mar. 12 Spring break. No class.

Mar. 17 Beatrix Potter's *The Complete Adventures of Peter Rabbit*.  
 Oral Report 14: Randolph Caldecott as Children's Picture Book Illustrator.  
 (Leonard Marcus's *Randolph Caldecott: The Man Who Could Not Stop Drawing*). \_\_\_\_\_.

Mar. 19 Mark Twain's *The Adventures of Tom Sawyer* Introduction, (chapters 1-11).  
 Oral Report 15: Samuel Clemens's Childhood as the Inspiration for *Tom Sawyer*.  
 (Justin Kaplan's *Mr. Clemens and Mark Twain*). \_\_\_\_\_.

Mar. 24 Mark Twain's *The Adventures of Tom Sawyer* (chapters 12-23).  
 Oral Report 16: Mark Twain's *The Prince and the Pauper*: Twain Attempts to  
 Write a Proper Children's Books (Justin Kaplans's *Mr. Clemens and Mark  
 Twain*) \_\_\_\_\_.

Mar. 26 Mark Twain's *The Adventures of Tom Sawyer* (chapters 24-36)  
 Oral Report 17: Censorship Issues Concerning Twain's *Tom Sawyer* and *Huck  
 Finn*. (Alan Gribben, ed., *The New South Edition of Mark Twain's The  
 Adventures of Tom Sawyer and Huckleberry Finn*). \_\_\_\_\_.

Mar. 31 Louisa May Alcott's *Little Women* Introduction, (chapters 1-11).  
 Oral Report 18: Louis May Alcott's Fairy Tales: *The Flower Fables*. (Daniel  
 Shealy's *Louisa May Alcott's Fairy Tales and Fantasy Stories*).  
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Apr. 2 Louisa May Alcott's *Little Women* (chapters 12-23).

### Paper #2: Critical Paper Due

Apr. 7 Louisa May Alcott's *Little Women* (chapters 24-34).  
 Oral Report 19: Louisa May Alcott's Sensational Fiction published  
 as A.M. Barnard. (Madeline Stern's *Louisa May Alcott: From Blood & Thunder  
 to Hearth and Home*). \_\_\_\_\_.

- Apr. 9 Louis May Alcott's *Little Women* (chapters 35-47).  
 Oral Report 20: The Father of *Little Women*: Bronson Alcott's Educational Theories and Influence on Louisa May Alcott. (George Haefner's *A Critical Estimate of the Educational Theories and Practices of A. Bronson Alcott*).  
 \_\_\_\_\_.
- Apr. 14 Robert Louis Stevenson's *Treasure Island* Introduction, (chapters 1-15).  
 Oral Report 21: Daniel Defoe's *Robison Crusoe* influence on Children's Literature as the Model for Deserted Island Story. (Martin Green's *The Robinson Crusoe Story*). \_\_\_\_\_.
- Apr. 16 Robert Louis Stevenson's *Treasure Island* (chapters 16-34).  
 Oral Report 22: Robert Louis Stevenson *A Child's Garden of Verse: Stevenson's Poetry for Children*. (Irving Saposnik's *Robert Louis Stevenson*). \_\_\_\_\_.
- Apr. 21 L. Frank Baum's *The Wonderful Wizard of Oz* Introduction, (chapters 1-10).  
 Oral Report 23: L. Frank Baum's *American Fairy Tales: Baum's Fairy Tales for Children*. (Michael O. Riley's *Oz And Beyond: The Fantasy World of L. Frank Baum*). \_\_\_\_\_.
- Apr. 23 L. Frank Baum's *The Wonderful Wizard of Oz* (chapters 11-24).  
 Oral Report 24: Victor Fleming's *Wonderful Wizard of Oz: Adapting Baum's Novel into a Film*. (Aljean Harmetz's *The Making of the Wizard of Oz*).  
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- Apr. 28 J.M. Barrie's *Peter Pan in Kensington Gardens & Peter and Wendy*.  
 Introduction, *Peter and Wendy* (chapters 1-8).  
 Oral Report 25: J.M. Barrie's *Little White Bird: The First Printed Version of Peter Pan*. (Harry Geduld's *James Barrie*). \_\_\_\_\_.
- Apr. 30 J.M. Barrie's *Peter and Wendy* (chapters 9-17).  
 Oral Report 26: J. M. Barrie's *Peter Pan, or the Boy Who Wouldn't Grow Up: Differences between Barrie's Play version and Novel version of Peter Pan* (Harry Geduld's *James Barrie*). \_\_\_\_\_.

**May 4-8 Final Exam (TBA).**

### **Goals of Course:**

This course is intended to introduce students to historical development of British and American children's literature from its beginning in folklore to the early part of the twentieth century. The focus of the course will be on the ways in which children's literature either reinforces or subverts the values and standards for the period in which it was written. The course will examine the changing concept of childhood and how children's texts reveal a society's deep-seated concerns about gender roles and ideological beliefs concerning race and class. The course will focus primarily on

significant texts from the 17<sup>th</sup>, 18<sup>th</sup>, and 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century that were either written specifically for children or were widely read by children. The course will also introduce students to a variety of critical approaches to children's literature and examine the developments of the criticism of children's literature as an academic field.

### **Required Texts:**

Andrew Lang. Ed. *The Blue Fairy Book*. Dover.

Lewis Carroll. *Alice's Adventures in Wonderland & Through the Looking Glass*. Ed. Hugh Haughton. Penguin.

Christina Rossetti. *Sing Song: A Nursery Rhyme Book*. Dover.

Louisa May Alcott. *Little Women*. Ed. Elaine Showalter. Penguin.

Mark Twain. *The Adventures of Tom Sawyer*. Ed. John Seelye. Penguin.

Carlo Collodi. *Pinocchio*. Ed. Jack Zipes. Penguin.

Robert Louis Stevenson. *Treasure Island*. Ed. John Seelye. Penguin.

Beatrix Potter. *The Complete Adventures of Peter Rabbit*. Warne.

L. Frank Baum. *The Wonderful Wizard of Oz*. Evergreen Classics. Dover.

J.M. Barrie. *Peter Pan in Kensington Gardens & Peter and Wendy*. Ed. Peter Hollingdale. Oxford.

Additional readings on my website.

### **Recommended Text:**

Joseph Gilabdi. *MLA Handbook for Writers of Research Papers*. 7<sup>th</sup> Ed. MLA.

### **Class Format:**

All students are asked to read the material prior to class and come prepared to discuss the texts in class. 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. Each student will give an oral presentation on a prearranged topic and construct a short (1-2 page) handout on the topic to be given to every member of the class (26 copies). Students will write two critical papers and take two exams. Keep copies of your papers for your record. They will be a series of short homework assignments given throughout the semester. Graduate students will be asked to teach a portion of one class session. Class participation will be factored into the final grade. Class attendance will be factored into the class participation section of your grade.

### **Class Attendance:**

Class attendance is an important and valuable aspect of the course. If you aren't in class, you should have a good reason for your absence. Since you can't be two places at the same time, avoid scheduling other activities during class time. Since class participation will be evaluated as part of your responsibilities in this course, missing more than **three** classes will lower your final grade one half a letter grade for each additional class sessions missed. Class attendance and class participation will be factored into your class participation portion of your grade. No use of cell phones, pagers, texting devices in class. Turn them off prior to class.

### **Critical Paper:**

Each student will write a critical paper on a historical children's book read in this class. Students can write on one of the books that the class is reading in common or another children's text written by one of the authors read in the class. Students will write a short (1-2 page) proposal for their research topic that needs to be approved by the instructor. Proposal should include *four* possible critical sources to be used in writing the paper. Undergraduates will write an 8-10 page critical paper while graduate students will write a longer, 12-15 page critical paper on a historical children's book. 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. Written work needs to be written specifically for this class.

### **Film Adaptation of a Historical Children's Text:**

Each student will write a paper analyzing a children's film adaptation of one of the historical children's texts read in the class (4-5 pages). The paper should explore how the film adaptation modifies the original text to reach a more contemporary audience. The paper should address the reasons the film succeeds or fails as an appropriate film for children. The film needs to be approved by the instructor. Paper should cite from both film and the children's text. Students will read the entry on the film adaptation in Wikipedia and locate and read film reviews from the *New York Times*, *Los Angeles Times* online or Roger Ebert's website (rogerebert.com). The paper should have a minimum of *three* secondary sources. Written work needs to be written specifically for this class.

### **Class Presentation and Presentation Handout:**

Each student will give a short, ten-to-fifteen minute class presentation selected from a list of rearranged topics. Students will introduce the topic to the class and lead class discussion on the subject. In addition to the presentation, each student will construct a short (1-2 page) handout 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.

### **Exams:**

There will be a midterm exam and a final exam in the course. The exams will include objective and short identification as well. Students are asked to purchase blue books for both exams. The final exam will be given on the date assigned to the class according to the Spring 2015 final exam schedule.

### **Class Assignments:**

Through the semester, students will be asked to complete a series of short homework assignments linked to the reading and class discussion. A student missing a class in which an in-class assignment or reading quiz is given or a class when a homework assignment is due will be unable to turn in the assignment late. This will be factored into your Class Assignment and Class Participation section of your final grade.



### **Plagiarism/ Cheating:**

Please review the Illinois State University policy in the *Undergraduate Catalog* under “Academic Integrity” and chapter 2: “Plagiarism” 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 courses needs to be your own and produced for this specific course. Please follow 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%

Film Adaptation of Historical Children’s Book Paper: 15%

Midterm Exam: 20%

Final Exam: 20%

Critical Paper: 20%

Class Assignments & Class Participation: 10%

### **Films for Film Adaptation Paper:**

Review films on IMDB (Internet Movie Data Base) before signing up for the film for your film paper. Limit two students per film.

Clyde Geronimi’s *Sleeping Beauty* (1959) Disney animated film

Wilfred Jackson’s *Cinderella* (1937) Disney animated film

Catherine Hardwicke’s *Red Riding Hood* (2011) starring Amanda Seyfried

Gary Trousdale’s *Beauty and the Beast* (1991) Disney animated film

William Cottrell’s *Snow White and the Seven Dwarfs* (1937) Disney animated film

Nathan Greno’s *Tangled* (2010) Disney animated film

John Muser’s *Aladdin* (1992) Disney animated film

Ron Clements’s *The Little Mermaid* (1989) Disney animated film

Clyde Geromimi’s *Alice in Wonderland* (1951) Disney animated film

Nick Willing’s *Alice in Wonderland* (1999) starring Tina Majorina

Tim Burton’s *Alice in Wonderland* (2010) starring Johnny Depp

Norman Ferguson’s *Pinocchio* (1940) Disney animated film

Peter Hewitt’s *Tom and Huck* (1995) starring Jonathan Taylor Thomas

George Cukor’s *Little Women* (1933) starring Katherine Hepburn

Mervyn LeRoy’s *Little Women* (1949) starring June Allyson

Gillian Armstrong’s *Little Women* (1994) starring Winona Ryder

Byron Haskin’s *Treasure Island* (1950) starring Bobby Driscoll

Brian Henson’s *Muppets’ Treasure Island* (1996) starring Tim Curry

Sidney Lumet’s *The Wiz* (1978) starring Michael Jackson

Clyde Geronimi’s *Peter Pan* (1953) Disney animated film

Vincent J. Donehue’s *Peter Pan* (1960) starring Mary Martin

P.J. Hogan’s *Peter Pan* (2003) starring Jeremy Sumpter

Ron Clements & John Musker’s *The Princess & The Frog* (2009) Disney animated film