CONTENTS

PREFACE • 19
What Distinguishes this Book? • 20
How this Book Is Organized • 21
What's New • 23

INTRODUCTION FOR STUDENTS • 27
Common Assumptions about Children's Literature • 27
What It Means to Read Critically • 29
Reading Closely • 29
Considering Literary History and Forms • 30
Examining Historical and Cultural Contexts • 30
Using Critical and Theoretical Concepts and Approaches • 31
Why Read Children's Literature Critically? • 32
Dual Address and Complexity • 32
Linguistic and Narrative Complexity • 33
Didacticism and the Lessons of Children's Literature • 34
The Transmission of Cultural Values • 34
Subversive or Hegemonic? • 36
Pleasure and Unpleasure • 37

CHAPTER 1: HISTORICIZING CHILDHOOD • 41
Historical Models of Childhood • 42
The Romantic Child • 43
The Sinful Child • 46

The Working Child • 48
The Sacred Child • 49
The Child as Radically Other • 52
The Developing Child • 53
The Child as Miniature Adult • 54
Using Models of Childhood to Read Critically • 56
The Uncertain Boundaries of Childhood • 58
Child Crime • 58
Child Sex • 59
Child Soldiers • 60
Child Embodiment and Disability • 61
Child Privilege and Race • 62
Children's Literature and the History of Childhood • 64
Reading Critically: The History of Childhood • 67
Anne of Green Gables • 67
Explorations • 70
Review • 70
Reflect • 72
Investigate • 73
Suggested Readings • 74
Approaches to Teaching *Anne of Green Gables* • 76

CHAPTER 2: THE EARLY HISTORY OF CHILDREN'S LITERATURE • 81
Questions of Definition • 82
Defining Literature • 82
Defining Children's Literature • 82
Children's Literature as Genre • 85
The "Birth" of Children's Literature? • 86
John Newbery • 86
Newbery's Contemporaries: Thomas Boreman and Mary Cooper • 87
Sarah Fielding and the First Children's Novel? • 88
General-Audience and Crossover Works • 88
Aesop's Fables • 89
Chapbooks • 89
Folk and Fairy Tales • 91
Mixed-Age Works as Children's Classics • 92
Instructional Works and Didactic Literature • 94
Textbooks • 94
Religious Works • 96

The Sunday School and Evangelical Movements • 96
The Rational Moralists • 97
Didactic Poetry and Fiction • 98
The Golden Age • 99
The Growth of the Children's Literature Industry • 99
The Crossover Appeal of Golden Age Books • 102
The Tensions that Define Children's Literature • 103
The Second Golden Age • 104
Reading Critically: The History of Children's Literature • 105
Alice's Adventures in Wonderland • 105
Explorations • 109
Review • 109
Reflect • 110
Investigate • 111
Suggested Readings • 111
Approaches to Teaching *Alice's Adventures in Wonderland* • 114

CHAPTER 3: POETRY • 119
Nursery Rhymes, Verse, and Poetry • 120
A History of Poetry for Children • 121
Bunyan and Watts • 121
Mother Goose • 122
The Romantic Poets and Nineteenth-Century Children's Poetry • 123
Forgotten Children's Poets of the Nineteenth Century • 125
Nineteenth-Century Humorous and Nonsense Poetry • 127
Twentieth- and Twenty-First-Century Poetry • 129
Contemporary Poetry as a Reflection on Self and Other • 132
An Expanded Canon • 132
Poetry Picturebooks, Concrete Poetry, and Verse Novels • 135
Children's Popular Culture and Poetry • 138
Poetry Written by Children • 139
The Separate Tradition of Poetry for Children • 140
Questions to Ask When Approaching a Poem for Children • 141
Common Figures of Speech • 143
Typical Patterned Poetry for Children • 144
Typical Metrical Forms for Poetry in English • 145
Reading Critically: Poetry • 147
"Escape at Bedtime" from *A Child's Garden of Verses* • 147
Explorations • 149

Review • 149
Reflect • 150
Investigate • 150
Suggested Readings • 151
Approaches to Teaching "Escape at Bedtime" • 153

CHAPTER 4: FAIRY TALES • 157
Definition of the Fairy Tale • 158
Fairy Tales and Revision • 159
Fairy Tales Worldwide • 160
Fairy Tales and Ancient Myth • 160
A History of the Literary Fairy Tale in the Western World • 162
The Early Modern Roots of the Literary Fairy Tale • 162
Fairy Tales in the Nineteenth Century • 163
Oral Tales versus Literary Fairy Tales • 165
Fairy Tales: Mass Media and Film • 166
The Social Function of Fairy Tales • 166
Fairy Tales and Unhappy Endings • 167
Interpreting Fairy Tales • 168
Psychoanalytical Approaches • 168
Sociohistorical Approaches • 169
Feminist Responses to Fairy Tales • 170
Fairy-Tale Revision as Critical Practice • 172
Queer Fairy Tales • 173
Fairy Tales and Disability • 174
Race in Disney's Fairy Tale Films and Television • 176
Race in Fairy Tales and Folk Tales • 178
Reading Critically: Fairy Tales • 180
Trina Schart Hyman's Retelling of "Little Red Riding Hood" • 180
Explorations • 184
Review • 184
Reflect • 184
Investigate • 185
Suggested Readings • 185
Approaches to Teaching "Little Red Riding Hood" • 187

CHAPTER 5: PICTUREBOOKS, GRAPHIC NOVELS, AND DIGITAL TEXTS • 191
Defining the Picturebook • 192
A History of Picturebooks • 193
Precursors to Picturebooks • 193
The Picturebook as a Commercial Form • 194
Twentieth-Century Picturebooks • 195
How Words and Images Relate • 196
Wordless Picturebooks • 197
The Relationship of Authors and Illustrators • 198
Artistic Choices in the Production of Picturebooks • 198
The Size of the Book • 199
The Size of the Picture against the Page • 199
The Composition of Objects on the Page • 199
The Use, Amount, and Quality of Color • 200
The Strength of Line • 200
The Medium Used • 200
Some Media Used in the Production of Picturebooks • 201
Mixed Media • 203
Setting • 204
Text within the Pictures • 204
Concerns about Picturebooks • 204
Availability and Cost of Picturebooks • 205
Books as Toys • 205
New Frontiers for Visual Texts • 206
Reinventing the Concept Book • 207
Graphic Novels • 207
A Brief History of the Graphic Novel • 208
Graphic Narratives and the Child and YA Reader • 211
Reading Graphic Novels Critically • 213
Terms for the Analysis of Graphic Novels • 215
Digital Media for Children • 217
Forking Path Storylines • 219
Print and Online Combinations and Relationships • 220
Reading Critically: Picturebooks • 222
There Is a Bird on Your Head! • 222
Explorations • 225
Review • 225
Reflect • 225

Investigate • 226
Suggested Readings • 226
Approaches to Teaching *There Is a Bird on Your Head!* • 228

CHAPTER 6: DOMESTICITY AND ADVENTURE • 233
Defining Domesticity and Adventure • 233
Domestic Fiction for Children • 236
Realism and Everyday Life • 237
The Home as a Dangerous Place • 237
Illness and Disease • 238
Power Relations • 239
Social Class • 240
Psychological Complexity • 241
Adventure Fiction for Children • 242
Power Relations and Superheroics • 244
Escaping Civilization or Home • 247
Colonialism and Imperialism • 249
Hybridity: Domestic Adventures and Adventurous Domesticity • 251
Questions of Audience: Boy and Girl Readers of Domestic Fiction and Adventure • 252
Contemporary Domestic and Adventure Stories • 254
Contemporary Examples • 256
Reimagining Adventure and Domestic Fiction • 257
Adventure and Domesticity in Picturebooks • 258
Reading Critically: Domesticity and Adventure • 259
Holes • 259
Explorations • 261
Review • 261
Reflect • 262
Investigate • 262
Suggested Readings • 263
Approaches to Teaching *Holes* • 265

CHAPTER 7: HISTORICAL FICTION • 271
Defining the Historical Novel • 271
Common Moments or Events in Historical Fiction for Children • 273
The Use of Historical Settings in Children's Literature • 273
Trauma and Historical Children's Fiction • 275
Nostalgia and Nationalism • 277

Popular Culture and Series Books • 279
Awards for Historical Children's Literature • 280
Fiction versus History • 281
Rethinking the Writing of History • 281
The Strengths of Historical Fiction • 283
Problems with Representing the Past • 285
Accuracy • 286
Authenticity • 287
Presentism • 289
Artistic Freedom and Historical Responsibility • 290
Controversy and Historical Fiction • 291
The Use of Afterwords, Authors' Notes, and Epilogues • 292
Time-Travel and Time-Slip Narratives • 294
Reading Critically: Historical Fiction • 296
Johnny Tremain and *My Brother Sam Is Dead* • 296
Explorations • 299
Review • 299
Reflect • 299
Investigate • 300
Suggested Readings • 301
Approaches to Teaching *Johnny Tremain* • 303

CHAPTER 8: NONFICTION—HISTORY, SCIENCE, LIFE WRITING • 309
Nonfiction and Informational Books: Some Distinctions • 311
Conduct Literature • 312
Nineteenth-Century Conduct Books • 312
Reinventing the *Boy's Own Book* and *Girl's Own Book* Tradition • 314
Contemporary Health and Sexual Education Books • 314
Life Writing: Biography, Autobiography, Memoir, Diaries • 316
Life Writing for Children • 316
Autobiographies, Memoirs, and Diaries • 318
Picturebook and Graphic Autobiographies, Biographies, and Memoirs • 320
History Writing • 321
Exploring the Past in Nonfiction • 321
Innovative Approaches to Historical Nonfiction • 323
Science and Discovery • 325
Early Science Books: A Sense of Wonder • 325
Contemporary Science Books • 325

Experimentation in Science Writing for Children • 327
Critical Issues in Nonfiction • 328
Fictional Stories in Nonfiction • 328
Simplification and Complexity • 332
Accuracy and New Research • 333
Reading Critically: Nonfiction • 336
We Are the Ship: The Story of Negro League Baseball • 336
Explorations • 339
Review • 339
Reflect • 340
Investigate • 341
Suggested Readings • 341
Approaches to Teaching *We Are the Ship* • 343
Some Fiction–Nonfiction Pairs and Groups • 346
Historical Fiction and Nonfiction • 347
World War II Books • 348
Science, the Natural World, and Technology Books • 350
Additional Resources • 352

CHAPTER 9: FANTASY AND REALISM • 355
Genre • 357
Genre as a Guide for Readers • 357
Fantasy • 358
Early Roots of Fantasy • 358
Nineteenth- and Early Twentieth-Century Fantasy • 359
Postwar Twentieth-Century Fantasy • 361
Recent Children's and YA Fantasy • 362
Types of the Fantastic • 363
Anthropomorphic Fantasy • 363
Secondary Worlds and High Fantasy • 363
Fantasy that Inhabits Our World • 364
Experiencing the Fantastic • 365
Fantasy as a Reversal of Expectations • 365
Fantasy Literature and Responsibility • 365
The Fantastic and the Natural World • 366
Realism • 367
Defining Realism and the "New Realism" • 367
Early New Realism and the Problem Novel • 368
Contemporary New Realism • 370

Diversity in New Realist Fiction • 370
New Realism and Series Books • 371
New Realism and Trauma • 372
Fantasy and Realism in Picturebooks • 373
Authors Working in Both Fantasy and Realism • 374
Literary Genres as a Response to Children's Needs • 375
Fantasy Elements in Realistic Texts, Realistic Elements in Fantasy Texts • 376
Magical Realism • 377
Reading Critically: Fantasy and Realism • 379
Shadowshaper • 379
Explorations • 383
Review • 383
Reflect • 383
Investigate • 384
Suggested Readings • 385
Approaches to Teaching *Shadowshaper* • 387

CHAPTER 10: RACE, ETHNICITY, AND CULTURE • 391
The History of Race, Ethnicity, and Culture in Children's Literature • 392
The Early History of Racial Representation in Children's Literature • 392
African American Children's Literature • 394
Jewish Children's Literature • 396
Latinx Children's Literature • 397
Asian American Children's Literature • 397
Native Americans and First Nations in Children's Literature • 398
A Word about Ethnicity and Culture • 399
The Need for Diverse Books • 401
Awards • 402
Key Terms and Controversies • 405
Authorship and Ownership • 406
Audience • 408
Perspective • 410
Reclamation • 412
Authenticity and Accuracy • 415
Artistic Freedom and Ethical Responsibility • 416
Reading Critically: Race in Children's Literature • 419
The Snowy Day • 419
Explorations • 423
Review • 423

Reflect • 424
Investigate • 425
Suggested Readings • 426
Approaches to Teaching *The Snowy Day* • 428

CHAPTER 11: GENDERS AND SEXUALITIES • 433
The Significance of Gender and Sexuality in Children's Culture • 434
Gender and Sexuality in Childhood • 434
Toys, Clothes, and Bathrooms • 434
Disney • 435
Gender and Sexuality in Children's Literature • 436
Defining Sex/Gender • 438
Sex and Gender • 438
Gender as Performance • 438
Gender as Identity • 439
Gender and Class • 439
Childhood Gender • 440
Boys and Girls • 440
Tomboys and Sissies • 441
Boys and Boyhood in Children's Literature • 442
The Boys' School Story • 442
Boys' Adventure Fiction • 442
The Bad-Boy Book • 443
The Feral Tale • 444
The Unconventional Boy in Children's Literature • 444
Boys and Popular Literature • 445
Girls and Girlhood in Children's Literature • 446
The Girls' School Story • 446
Domestic and Family Stories • 446
Girls' Adventure Fiction • 447
Orphans and Good Girls • 448
Realist Fiction and Problem Novels for and about Girls • 449
Girls' Contemporary Series Fiction • 450
The Diverse Girlhoods of Children's Literature • 450
Sexuality in Children's Literature • 451
Defining Sexuality • 451
The Sexuality of Children • 453
Queering the Classics of Children's Literature • 454

LGBT Representation in Picturebooks and Fiction for Younger Readers • 457
LGBT Representation in Young Adult Literature • 458
Awards for LGBT Children's and Young Adult Literature • 460
Reading Critically: Gender and Sexuality in Children's Literature • 461
A Little Princess • 461
Explorations • 464
Review • 464
Reflect • 465
Investigate • 466
Suggested Readings • 467
Approaches to Teaching *A Little Princess* • 469

CHAPTER 12: CENSORSHIP AND SELECTION • 473
Censorship: Definitions and Key Terms • 477
Censorship • 477
Challenges • 478
Selection • 479
Prizing and Censorship • 479
The First Amendment and Freedom of Speech • 480
Children's Vulnerability versus Children's Resilience • 481
Key Moments in the Censorship of Children's Literature • 482
Specific Reasons for Censorship • 485
Self-Censorship/Subtle Censorship • 488
Individuals versus Groups • 490
Selection and a Parent's Rights • 491
Critical Reading as Anti-Censorship Activity • 492
Reading Critically: Censorship and Selection • 494
The Harry Potter Series • 494
Explorations • 498
Review • 498
Reflect • 498
Investigate • 499
Suggested Readings • 500
Approaches to Teaching *Harry Potter and the Sorcerer's Stone* • 502

CHAPTER 13: CHILDREN'S LITERATURE AND POPULAR CULTURE • 505
Popular Culture • 506
Defining Popular Culture • 506
Popular Culture, Ideology, and the Culture Industry • 508
Popular Genres and Genre Fiction • 510
Science Fiction • 511
Utopian and Dystopian Fiction • 512
Detective and Mystery Fiction • 512
Horror Fiction • 514
Romance Fiction • 515
Formula Fiction • 517
Adaptations of Children's Literature as Popular Culture • 518
Children's Literature as Inspiration • 518
Stage Adaptations • 521
Film Adaptations • 522
Race in Children's Adaptations • 523
Children's Television Adaptations • 523
Theorizing Adaptation and Transformation • 525
Defining Adaptation • 525
Transformation and Intertextuality • 527
Fanfiction: The Pleasures and Possibilities of Adaptation and Subversive Repetition • 529
Analyzing Children's Film • 531
The Gaze • 531
The Semiotics of Film • 532
Common Terms for Film Analysis • 533
Reading Critically: Children's Literature and Popular Culture • 535
The Fault in Our Stars • 535
Explorations • 542
Review • 542
Reflect • 543
Investigate • 543
Suggested Readings and Viewings • 544
Approaches to Teaching *The Fault in Our Stars* • 546

GLOSSARY • 551

WORKS CITED • 561

CHILDREN'S BOOK AWARDS • 583
The Caldecott Medal (since 1970) • 583
The Newbery Medal (since 1970) • 585
Phoenix Award • 587
Phoenix Picture Book Award • 588

ACKNOWLEDGMENTS • 589

PERMISSIONS ACKNOWLEDGMENTS • 591

INDEX • 599

PEDAGOGICKÁ FAKULTA
ÚSTŘEDNÍ KNIHOVNA
BRNO