

THE PENNSYLVANIA STATE UNIVERSITY
SCHREYER HONORS COLLEGE

DEPARTMENT OF ENGLISH

THE ATTEMPT OF CHILDREN'S LITERATURE TO PROMPT MORAL DIALOGUE IN
CHILDREN

J. ELLIE EASTMAN
SPRING 2016

A thesis
submitted in partial fulfillment
of the requirements
for a baccalaureate degree
in English
with honors in English

Reviewed and approved* by the following:

Ebony Coletu
Assistant Professor of English
Thesis Supervisor

Xiaoye You
Associate Professor of English and Asian Studies
Honors Adviser

* Signatures are on file in the Schreyer Honors College.

ABSTRACT

This thesis will explore three trends of children's literature and their intended effects for framing moral conduct in both children and adults. Through the work of Maria Edgeworth's "Purple Jar," a simple, didactic tale functions as a manual for parents to aid their children in understanding a moral landscape. The emotional appeal to moral decency Heinrich Hoffmann employs in *Struwwelpeter* aims to shock and shame children into good conduct. Finally, Lynda Barry illustrates children's literature as an invitation to child creativity and exploration. The following pages will explore how the dualistic audience of adults and children both furthers the impossibility of children's literature and shapes this genre. The following pages will follow these three trends as methods of beginning moral dialogue in children.

TABLE OF CONTENTS

LIST OF FIGURES	iii
ACKNOWLEDGEMENTS	iv
INTRODUCTION	1
Chapter 1 The Didactic Moral Tale	4
Chapter 2 The Shock of Shaming	16
Chapter 3 Understanding Childhood	23
CONCLUSION.....	33
BIBLIOGRAPHY	36

LIST OF FIGURES

Figure 1.1 (Left) Depiction of Rosamond in Rosamond, 1806, (Right) Depiction of Rosamond in The Parent's Assistant	11
Figure 1.2 (Left) Depiction of Rosamond in Rosamond, 1813, (Right) Depiction of Rosamond in Rosamond, 1840.....	12
Figure 1.3 Inscription in front cover of Rosamond.....	14
Figure 2.1 Struwwelpeter Illustration	20
Figure 3.1 The 20 Stages of Reading	30

ACKNOWLEDGEMENTS

Thank you to Ebony Coletu for her unending support throughout this entire process. Your patience and guidance allowed me to think further and question more than I ever thought possible.

Thank you to my Aunt Jennifer for being my confidant and counselor from beginning to end.

Thank you to everyone who aided me in my archival research through The Center for American Literary Studies Undergraduate Research in the Archives Scholars Scholarship, especially Sean Goudie and Suzan Alteri. Having the ability to hold these texts in my hands is an experience I will never forget.

Finally, thank you to my wonderful parents for their love and constant support. Everything I am is because of you.

INTRODUCTION

The way children develop moral thinking is, undeniably, influenced by their parents, television, movies, books, and fairytales. This thesis will focus on the books that intend to shape children's minds and their process of beginning to understand moral conduct. Since our ideas of who children are and what they experience has changed in the past three hundred years, so has children's literature. As Seth Lerer describes this evolving stage in his book, *Children's Literature: A Reader's History, from Aesop to Harry Potter*: "Childhood was not invented by the moderns... but is a shifting category that has meaning in relationship to other stages of personal development and family life" (2). Authors of children's literature have created books that they believe will mold the minds of children as they grow into adulthood, but along with the ideas of childhood, the forms of writing has immense variety. From the idea of childhood as a stage every person must grow out of, to the belief that children are blank slates craving knowledge and creativity from a young age, children's literature follows the trajectory of these different beliefs. In the following pages, I will examine these distinct strategies and their implications for moral development. There is no singular moment noted as the best time for children's literature, but the changing values and ideas of childhood is evident in the work of each period.

The differences in writing during the 1800's and 1900's in "Purple Jar" and *Struwwelpeter* exemplify these vast changes. Children's literature first began through oral tales that serve as the basis for the folk and fairy tales we know today. From classical antiquity in Greek and Rome, children's stories have been an expression of culture: "For ancient Greece and

Rome, the progress of the child was measured through the book, and if there is a 'children's literature' for classical antiquity, it lies in the texts and tales adapted from the canons of the Greek and Roman lives and libraries" (Lerer 17). A canonized remnant of this period persists in Aesop's Fables. These tales call attention to moral and "central episodes of childhood life" while children are learning to read and how to "chart a moral path through temptation" (Lerer 35). Aesop's Fables influenced modern understandings of children's literature when these stories were printed in 1740 by John Newbery, who created the first printing press designed specifically for children's literature. Small, brightly colored books full of poems and alphabet songs defined these books from the earlier dull and inexpensive chapter books ("John Newbery"). Newbery's successful children's book was due in part to the growth of the middle class in Britain, which allowed more time and money for adults to spend with their children.

Similar to Aesop's Fables in some respects, nineteenth century writer, Maria Edgeworth, wrote simple, didactic stories that promoted her desire for a theory of moral education aligned with an idea of unchanging nature. By placing stories in a natural setting, she believed they would be easier for young readers to understand and accept a moral order that develops from a process of growth. With a well-mannered and proper young girl, Rosamond, as her central figure in "Purple Jar," Maria Edgeworth illustrates a young girl's silly mistake that turns to a lesson of moral education.

Far from the straightforward stories of Edgeworth, in the twentieth century, Heinrich Hoffmann's tales are based on shocking illustrations and rhyming patterns that scare children out of misconduct. Although criticized by many adults for being too forthcoming to children, Hoffmann's *Struwwelpeter* gained recognition and popularity among children for decades. Hoffmann's disregard for adult readers (while accepting adults' money) challenges another

implication for children's literature, the dualistic audience of both child and adult. Hoffmann isolates adults as consumers while not addressing them as readers, and his stories still succeed today.

This thesis will also explore the purposes for which children's literature is written, and the different audiences and expected actions that attend to each purpose. If intended as a tool for moral education, it is essential for writers to gain a child's interest and continue to hold it for the entirety of the lesson. It is the object of these books to give children the ability to feel in control of their own moral thinking. Maria Edgeworth comments on the importance of this aspect of children's literature in the preface of *Rosamond*: "This knowledge, and this self-command, which cannot be given too early, it is in the power of all to obtain, even before they are called into the active scenes of life. Without this, all that gold can purchase or fashion give, all that masters, governesses, or parents can say or do for their pupils, will prove unavailing for their happiness, because insufficient for their conduct" (*Rosamond*, 1850). Although many of today's children learn moral reasoning through a combination of natural experience, TV, social media, school, and their home life, what makes children's literature stand out as a tool for moral development? The following pages will discuss how children's literature constantly redefines moral education.

Chapter 1

The Didactic Moral Tale

The institution of children's literature, and the moral education it provides, has undergone vast changes since it became popularly known as a distinct genre three hundred years ago. Beginning with folk tales and fairytales passed down through oral tradition, the nineteenth century prompted the first books published and advertised for children. In the twentieth century, conventional fairytales' animated collections of literature were written explicitly for young children. In the twenty-first century, children's literature has become a mass media phenomenon inspiring present-day movie and music plot lines. Throughout these centuries, the function of children's literature has transformed from an attempt to tell a child exactly how to conduct themselves, to an invitation for a child to begin moral thinking and dialogue with an emphasis on the value of creativity. As Peter Hunt notes, "Children's literature is an amorphous, ambiguous creature; its relationship to its audience is difficult" (1). As the understanding of childhood has become more valued, so has the expectations of literature intended for this audience. After examining the transformation of children's literature, as it developed in Europe and North America specifically, one must also probe how one creates works for children in an effort to influence behavior, reflect interior thought, or represent their presence and debate their responsibilities in a moral landscape. In an attempt to explore these issues, the following chapter will discuss these changes and its effects on the moral education of children.

Though literature for any age was not readily accessible in earlier centuries, the production of books was intended specifically for only the wealthiest of the population. However, children's literature has evolved from a handmade, simulation of a book crafted for children, to mass-produced serials in the nineteenth century. As Jack Zipes explains in *Sticks and Stones: The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter*, although not an invention of today, like those that are specifically intended for sale and making profit, publishers at this time produced books for children as part of their responsibility as citizens to ensure children were morally educated (Zipes 5). Religious, expensive, and serious, parents selected these books for their children as they reflected the knowledge nineteenth century parents wanted their children to learn. These books began the didactic expanse of literature that parents sought in this time, and still seek today. As Richard Lovell Edgeworth, Maria Edgeworth's father, describes in the preface of an 1814 publication of *Popular Tales*, these texts were intended for a different kind of reader:

Amongst the ancients, wisdom required austere manners and a length of beard to command attention; but in our days, instruction, in the dress of innocent amusement, is not denied admittance amongst the wise and good of all ranks. It is therefore hoped that a succession of stories, adapted to different ages, sexes, and situations in life, will not be rejected by the public, unless they offend against morality, tire by their sameness, or disgust by their imitation of other writers. (Edgeworth, *Popular Tales*)

Instead of fairy tales and folktales intended for multiple audiences, Maria Edgeworth began writing literature that addressed a specific stage in a child's life. Although intended for children, Edgeworth also writes to the parents. The adult audiences reading this book with their children are learning how to aid their child's developing moral conduct. An emphasis on characters learning from experience and reasoning defines this nineteenth century work. Represented in a

practical and sensible way, these presentations of moral problem solving were intended to instruct the parent on how to initiate moral dialogue.

The first evidence of this type of children's literature begins with Maria Edgeworth's *Rosamond* stories, specifically "Purple Jar." Edgeworth's stories underscore the importance of teaching children rational thinking. Disguised in a story about a shopping trip, the seven-year-old heroine, Rosamond, learns the difference between "prudent" and "imprudent" actions. While shopping with her mother, Rosamond becomes transfixed by a small, purple jar she sees in the window. Rosamond exclaims, "'Oh! mother, how happy I should be,' said she, as she passed a toy-shop, 'if I had all these pretty things!'" (*Rosamond*, 1806) Rosamond's mother explains that she cannot afford to buy all the pretty things Rosamond wants. Megan Norcia recounts this introduction of Rosamond's first flaw: her frivolous desire for unhelpful goods in contrast to her mother's appropriate consumerism (Norcia). As the two continue walking, Rosamond has to stop many times for pebbles that made way into her shoe by a very large hole at the heel. After visiting a shoe store, Rosamond's mother explains she will only buy one item for Rosamond; the shoes or the purple jar she saw in the window. Rosamond thinks to herself a moment and replies, "You can't think how these hurt me: I believe I'd better have the new shoes-- but yet, that purple flower-pot -- Oh, indeed, mamma, these shoes are not so very, very bad; I think I might wear them a little longer; and the month will soon be over: I can make them last til the end of the month; can't I -- Don't you think so, mamma?" To which Rosamond's mother replies that Rosamond must think for herself. After purchasing the purple jar, Rosamond soon learns the jar is full of a chemist's black potion, and after pouring out the potion, the jar is just a clear, glass vase. Disappointed, but bound to her choice, Rosamond's shoe causes her great distress within the passing month and she cannot accompany her mother and father on their outings. On the last

day of her punishment, Rosamond proclaims: “How I wish that I had chosen the shoes -- they would have been of so much more use to me than the jar: however, I am sure -- no, not quite sure -- but, I hope, I shall be wiser another time” (*Rosamond*, 1806).

Through the reflective wisdom of the young heroine, Edgeworth uses Rosamond as a tool through which readers can model. Specific to Edgeworth’s “Purple Jar,” the consequences attributed to Rosamond’s choices depict the connections between superficial attractiveness and useful attributes. As Dara Rossman Regaignon details in her article, *Pemberley vs. the Purple Jar: prudence, pleasure, and narrative strategy*, “she presents Rosamond as a child inclined toward the pleasure of the moment and toward aesthetic rather than utilitarian modes of evaluation; the task of the series is to depict how her mother teaches her prudent habits of mind and how she internalizes those lessons” (440). In the quote above, (“You can’t think how these hurt me...”) readers are able to see Rosamond’s thought process and decipher how she comes to the decision of choosing the purple jar over the shoes. Even in the last quote (“how I wish”), we see Rosamond thinking through what she is about to say, and although she is not completely sure she will make the right decision next time, we can see and understand her hoping to do so. Further, Edgeworth presents Rosamond as a model for other children to follow: “The young readers will still see, in Rosamond’s less childish but ever fluctuating mind, an image of their own... May all, who are at any time conscious of resembling Rosamond, or reproached with being like her, imitate her constant candor, and follow her example in that ardent, active desire to improve” (Edgeworth, *Rosamond: A Sequel to In Early Lessons*). Through Edgeworth’s narration of Rosamond’s thoughts, Edgeworth hopes readers who wish to be like Rosamond will follow her portrayal of honesty and hope of improvement. Through Rosamond’s thoughts,

Edgeworth appeals to the mind of the reader and presents her example of appropriate moral behavior.

The dramatic irony presented throughout Rosamond's story is both entertaining and creates a strong connection within the reader to the character as an agent directing her fate. Presented with Rosamond's infatuation with "all the pretty things" at the beginning of the story, readers immediately gain knowledge of Rosamond's desire for attractive items. Once Rosamond chooses the purple jar, readers are immediately disgruntled before the little girl knows the imprudence of her choice. Rossman Regaignon describes how the reader's knowledge of Rosamond's poor decision may cause readers to hope sympathetically that the attractive jar is really what it seems: "The disappointment that we accrue to the choice of the purple jar is evident to readers as it cannot be to the little girl, and as a result we forecast the sad ending of the first story even while (perhaps) we root for the aesthetic over the practical decision" (455). Although readers know Rosamond's disappointment is inevitable, the story's narrative structure enables the reader to hope for the best outcome. As Richard Lovell Edgeworth describes, "Steady, untired attentions [of the audience] is what alone produces excellence" (*Moral Tales*). To Richard Edgeworth, the ability of the author to get inside and remain inside a child's mind is the key to writing a children's book. The simple narrative of "Purple Jar" proves to be engaging for children to begin moral thinking.

In addition to Edgeworth's depiction of the child agent's thoughts, the author also presents readers with naturalistic scenes. Through incorporating a lesson into an activity that can occur in any child's life, such as shoe shopping, Edgeworth appeals to the reader by presenting situations that are applicable to anyone's life. Rossman Regaignon elucidates: "Specifically,

Edgeworthian management operates by creating a world of associations that naturalize the particular value judgments it teaches” (442). While shopping with her mother, Rosamond makes choices brazenly off her first impressions. The story then follows how the young girl is able to see the prevalence of the more prudent choice. By providing natural choices that may occur in a child’s life, a child is able to form associations between action and consequence through the momentum of a narrative. Throughout “Purple Jar,” every feeling Rosamond has, from elation to disappointment, seems authentic and sincere. In *Moral Tales*, written by Maria Edgeworth, her father prefaces the work with a description of the difficulty of writing stories with moral lessons for children: “How much more difficult is it, to construct stories suited to the early years of youth, and, at the same time, conformable to the complicated relations of modern society – fictions, that shall display examples of virtue, without initiating the young reader into the ways of vice – and narratives, written in a style level to his capacity without tedious detail or vulgar idiom!” (Edgeworth, *Moral Tales*) Richard Edgeworth describes the effort the author must make to write stories that both enchant children and display the supposed correct moral behavior. In some cases, the authors comment more on the moral conduct of the child than their decision-making process. It is through Rosamond’s mother concern and questioning of Rosamond’s moral conduct that we begin to learn how Edgeworth believes parents should act, as well.

Although accompanied with her mother throughout the story, Rosamond’s mother makes certain that the choice between jar and shoe is Rosamond’s. When she chooses the purple jar, she discusses it with her mother and knows her opinion, but ultimately makes her decision independently. “As a strategy of internalization, management relies precisely on this balance between free choice and control; parental control allows the child’s “free” choices to have educational but non-dangerous consequences” (Rossman Regaignon, 444). This partial dialogue

with her mother elucidates Rosamond's independence, and the fact that her autonomy is something given to her by her mother. After Rosamond makes her choice, the consequences are also her own; after picking the jar, she must suffer with a broken shoe for an entire month. This allows a simple shopping trip to become a lesson for impulse-buying (Rossman Regaignon, 3). With her mother beside her throughout the story, Rosamond is able to make decisions for herself, but her mother's presence supports her independence. Through the illustrated support of her mother, Edgeworth is able to show the child and their parent how to begin moral dialogue. By the mother and child working together in "Purple Jar," Edgeworth provides a model for both a child and adult audience. Although intended for children, Edgeworth really provides a manual for parents.

Especially significant in the "Purple Jar" is Edgeworth's focus on the education of a young girl. Throughout the story, Rosamond makes her own choices and learns what it means to be a consumer and a critical thinker who can make decisions on her own, which is extremely notable during this period. During the nineteenth century, an immense amount of importance was placed on teaching children accountability for their actions and the path to becoming strong citizens in their community. Normally intended for young boys, Edgeworth defies this norm and places more emphasis on the relationship between a young girl and her mother. Initially, Rosamond is reluctant to making her own decisions and fears her mother will think her "silly." Her mother responds that Rosamond would not be silly if she considered her happiness: "...When you are to judge for yourself, you choose what will make you happiest, and then it would not signify who thought you silly." Through this lesson, Rosamond not only learns how to think critically by herself, but also to have confidence in her choices, a practice seldom taught especially to women during this time. Further, after obtaining the purple jar and learning of its

faulty color, Rosamond begs to return the jar for the shoes, but Rosamond's mother remains firm. Through her mother's strong opposition, the reader witnesses a strong, female role model, and learns the process of making critical decisions. Through Edgeworth's use of Rosamond's mother as an agent of reform, young, female readers learn how to think for themselves, make their own choices, and stand their ground.

The illustrations and movement of these stories from different generations invite readers to begin their journey in making moral decisions. In the early illustrations of Rosamond, the portrayals of Rosamond are of a well-dressed young girl. She is always standing near her mother, either at her arm's length or just by her side.



Figure 1.1 (Left) Depiction of Rosamond in *Rosamond*, 1806, (Right) Depiction of Rosamond in *The Parent's Assistant*

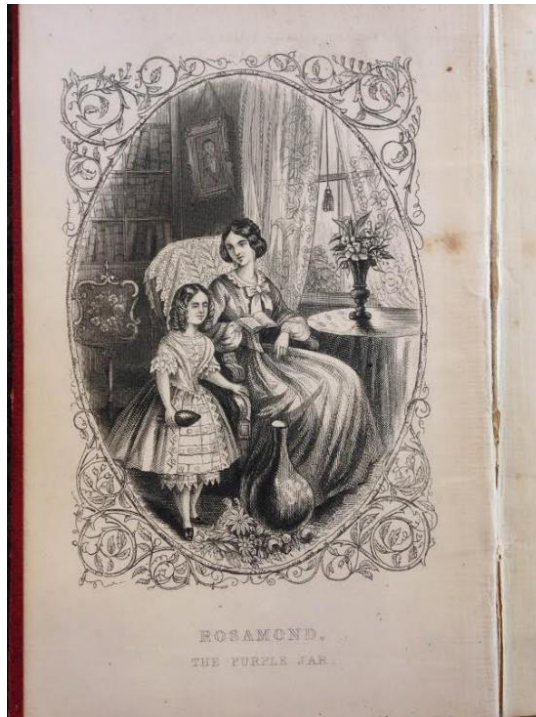


Figure 1.2 (Left) Depiction of Rosamond in *Rosamond*, 1813, (Right) Depiction of Rosamond in *Rosamond*, 1840

These illustrations portray the mother's support of Rosamond making her own choices and show adult readers to support their children in beginning to make their own moral decisions. As Mary Wollstonecraft, a contemporary of Maria Edgeworth's, describes in the preface of her book,

Elements of Morality, parents can do a great deal in guiding their children toward making effective moral decisions after reading their children stories:

I do not think that it will have much effect, if you give it to them to read just as they please; for they will naturally be so eager to come to the end of the tales, that the truths which they contain would be passed slightly over; they will suck off the sugar, and leave that medicine which it concealed behind. The hasty reading of so many good lessons must have much the same effect as those dry precept which many parents have a custom of continually repeating — none at all. When so much advice is given in a breath. and men are told at once what they should, and what they should not do, they, in general, do nothing. (Wollstonecraft, *Elements of Morality*)

In her address to the parents of the children reading these stories, she describes how parents must also take it upon themselves to guide their children in making moral decisions. In many of these texts, not only were the names of the children whom owned them written inside, but also the adults that gave them the books.

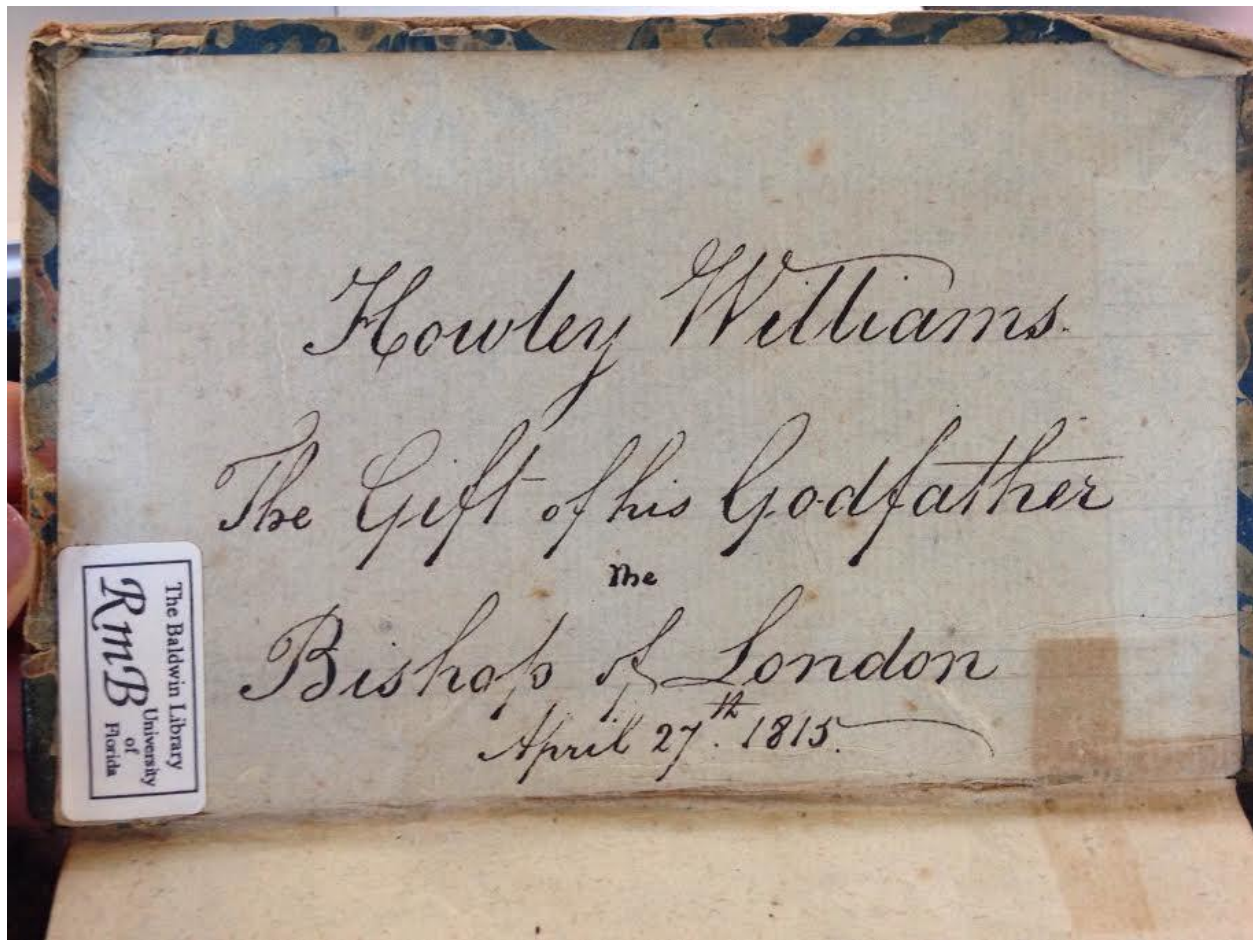


Figure 1.3 Inscription in front cover of *Rosamond*

Although children are the intended main audience, Edgeworth's illustrations also appeal to an adult audience to ensure they buy books for their children by appealing to their involvement in the child's moral development. As much as these stories are intended for children, they truly address the child's parents. The character of Rosamond's mother displays how a parent should allow their child to make and learn from their mistakes. This will give them the opportunity to practice moral conduct under their guidance. Further, Rosamond's mother not only teaches Rosamond a moral lesson, but she also shows her how to be economically-minded or thrifty at a very young age. This didactic tale is not just a lesson for children, but a guide for parents.

“Purple Jar” depicts the complexity of lessons of good manners intertwined in a simple story that classifies Maria Edgeworth’s work. Although some have criticized Edgeworth’s straightforward writing of practical knowledge, Edgeworth and other writers of her time believed it was the most useful way to teach lessons to children. Deliberate in her intentions, Edgeworth strategically draws in both the child and adult audience. Megan Norcia compares the author’s writing to the shoe shop in the story: “Like the shoe shop where Rosamond initially sees only practicality and no frilly beauty, Edgeworth’s stories may appear utilitarian, unornamented, and bare at first glance, but she defends her methods and critiques other writers who emphasize entertainment.” Maria Edgeworth’s forthright depiction illustrates how parents should focus on the rational approach of providing children with consistent lessons of good manners through her attempt at moral problem solving. This approach portrays how nineteenth century authors attempt to yield moral conduct of children in appealing to both adults and children through the vehicle of children’s literature.

Chapter 2

The Shock of Shaming

Through an identification with characters, children are able to imagine themselves in situations the characters face. Although the reader is not fighting dragons with fire or casting a spell on the evil witch, the characters act as agents of reform and take the reader on the journey with them. This journey is an adventure of problem solving and moral thinking, and is a literary device many children's authors incorporate to influence the thought process of the audience. However, this often steers the story in two ways: the character as a model for good behavior or punishable behavior. As young readers begin to identify with these characters, they learn how to reason between reinforced and punishable behavior, and, therefore, begin their own journey of moral thinking.

When picturing a fairytale, it is not uncommon to imagine a sweet, innocent princess and a strapping young man that comes to save the princess in a time of need. Many children identify with these stock characters, as they come up in children's literature repeatedly. The authors employ these characters to familiarize children with models for action. In turn, they are excellent literary devices for providing young children with models of how to act. This is most evident in Maria Edgeworth's "Purple Jar," discussed above. These books are full of role models that demonstrate lessons in a naturalistic setting with familiar character roles. These proved to be effective during the nineteenth century, but in the twentieth century, children's books turn to using characters that are role models of what *not* to do.

In the twentieth century, those sentimental, didactic stories evolved to books that produced conflict from the perspective of adults. This genre of books explored the effectiveness of discipline and punishment in children's teachings. With examples of exaggerated reality, these

books use graphic detail to appeal to children and show them the punishable outcomes of doing something wrong. These books teach that without self-discipline and control, children will make mistakes and be punished. As Eric L. Tribunella writes in *Melancholia and Maturation: The Use of Trauma in American Children's Literature*, "American children's literature turns time and again to that which is traumatic as a way of provoking or ensuring the development of children" (xi). The recurrence of this theme of trauma as a developmental tool for children further suggests how authors believe this is a successful way to appeal to children and represent the process of becoming an adult.

In an effort to jump into the minds of children and elicit emotion, authors used shame to play a major role in education. In "Learning how to Feel: Children's Literature and Emotional Socialization, 1870-1970," Thomas Dodman describes how the use of shame as an accompaniment for completed wrong or foolish acts proves to be useful for author's developing moral conduct (17). Shaming is used as punishment to improve a child's scandalous conduct. Although shame and punishment are used as tools for children's books throughout the twentieth century, authors adjusted these disciplines depending on a child's gender. As described in *Learning How to Feel*, literature crafted for girls was adjusted for "women's nature," which gave girls a greater sense of "delicacy, patience, empathy, and self-denial" (Dodman). These works featured female modesty, mainly represented with the foundation of female honor: chastity. If not praised for their modest behavior, girls would be shamed with notions of disgust for any assumed sensuality. Some of the most renowned children's books advocate such repudiation that is thought of as critical to maturity. In alliance with the power of shame, children's literature attempts to not only address how shame can alert children if they do the wrong thing, but also encourage children to use it as a tool. When embraced as a means of self-discipline, shame can

be a tool for alteration of personal wrongdoing and drastic punishment as an appeal to curious children.

Although children readily identify with conventional, role-model characters, it is through tales such as *Struwwelpeter* (more commonly known in the US as Slovenly Peter), that readers begin to think about consequences for characters' wrong actions. Jane Brown and Gregory Jones detail the book's beginnings during Christmastime of 1945: "The ancient Free City of Frankfurt am Main saw in 1845 the first appearance of Dr Heinrich Hoffmann's *Lustige Geschichten und drollige Bilder*, a German children's Christmas picture book" (383). An immediate favorite of the collection was the story of the slovenly boy, *Struwwelpeter*. It was published rapidly throughout the 1840s and made way from Germany, to the United Kingdom, and finally to the United States. Simply illustrated and written entirely by Dr. Heinrich Hoffmann for his three-year-old son, *Struwwelpeter* humbly began as an alternative book to the didactic and straightforward writings of the nineteenth century.

Comprised of ten stories written and illustrated for children, the lessons in *Struwwelpeter* are embedded in cautionary tales. The collection begins with an advisory comparison of good boys and girls allowed to read these stories for Christmas, and those that are not allowed. The following excerpt is taken from the English translation, *The English Struwwelpeter, or, Pretty Stories and Funny Pictures*:

When the children have been good,
That is, be it understood,
Good at meal-times, good at play,
Good all night and good all day, ---
They shall have the pretty things

Merry Christmas always brings,
 Naughty, romping girls and boys
 Tear their clothes and make a noise,
 Spoil their pinafores and frocks,
 And deserve no Christmas-box,
 Such as these shall never look
 At this pretty Picture-Book.

The book warns children on the first page that they will not be able to read this book, let alone have a Merry Christmas if they even so much as “tear their clothes” or “make a noise.” This excerpt sets the scene for the rest of the collection, especially the story that follows. Renowned for his “shock-headed,” unkempt hair and grotesquely long nails, *Struwwelpeter* became the subject of a cautionary tale to impress children into taking baths, cutting hair, and trimming nails. This shocking picture exclaimed with the words on the page:

Just look at him! There he stands,
 With his nasty hair and hands.
 See! his nails are never cut;
 They are grim'd as black as soot;
 And the sloven, I declare,
 Never once has comb'd his hair'
 Any thing to me is sweeter
 Than to see Shock-headed Peter.

This appalling depiction of an unkempt boy was very different from the simple storytelling and straightforward lessons of the 1800s, and led to a great revolution of children's literature in the 1900s.

One of the most exceptional differences from Hoffmann's stories from nineteenth century children's literature is the illustration. *Struwwelpeter* is one of the first picture books, as Eva Maria MetCalf describes in *Civilizing Manners and Mocking Morality: Dr. Heinrich Hoffman's Struwwelpeter*, "*Struwwelpeter* marks the beginning of the modern picture book design through its interplay of picture and text, and it displays a blend of the *popular and pedagogical*, typical of the modern picture book." It is evident Hoffmann set out to write a book for his three-year-old with an entertainment factor in mind; it should be both desirable and enjoyable for a child to read.



Figure 2.1 Struwwelpeter Illustration

In an effort to scare children from transforming into Struwwelpeter, Hoffmann uses his illustration as a warning to his audience. Hoffmann's illustrations of Struwwelpeter grab the attention of children by daring the child reader to substitute themselves for the narrative subject—and recoil in horror. This allows Hoffmann to make a statement right when the children turn the page, and then they learn how to avoid turning into this creature.

Hoffmann's incorporation of rhyme and pattern into his unique storytelling further facilitates a child's approach to this text. Like many twentieth century novelists, Hoffmann began to redefine children's literature through his experimentation of linguistic exploration. Although many nursery rhymes include the primary baby talk children hear from their parents, the concept of nonsense language challenges the logic and rationale of adulthood that began as a cornerstone of children's literature. This device can be seen in children's works to the present popularity of Dr. Seuss. Nonsensical language allows authors and children to explore the difference in words and sounds, and how this might change the appeal of the works. As Chalou elucidates on Hoffmann's writing, "intentional or not, Hoffmann has used strategies for facilitating the young reader's decoding and comprehension skills that are acceptable practices in elementary school classrooms today; in particular, the use of rhyme and pattern" (Chalou 25). This rhyming patterns enables children to anticipate what word may come next, and therefore eases the reading process. The rhyme scheme also allows beginners to latch onto chunks of words, which can be immensely helpful when first learning to read. For example, in the first lines of *Struwwelpeter*, Hoffmann writes:

Just look at him! There he **stands**,

With his nasty hair and **hands**.

The last two lines of the couplet rhyme, and allow the reader to latch on to the ending sound of *-ands*. In addition, both lines have 7 syllables each, further easing the readability of the text. In this example, and throughout the collection, Hoffmann uses rhyme and pattern to not only entertain his readers, but also appeal to children rather than their adult guardians.

A topic of controversy, *Struwwelpeter* has been characterized by critics from hilariously entertaining to downright cruel. Obviously entertaining to readers, the largest question commented on by critics is whether the stories are an effective tool for teaching children moral lessons. Although intended to be humorous, cautionary stories, some find the violence unnecessarily graphic and frightening. Written for his three-year-old son, Hoffmann writes of boys who tear off the wings of birds, as in *Cruel Frederick*. Did Hoffmann deeply consider the appropriateness for his humorous tales? Distinctly regarded as an example of Germanic cruelty of children in the 1800s, some readers are disgusted by Hoffman's subversion of authority. Categorized as cautionary tales against such things as defiance to parents, Hoffmann takes his stories many steps beyond strictly cautionary. Although excessively vicious and punishable, *Der Struwwelpeter* marks a significant change in the canon of children's literature. A transformation from the nineteenth century simple, didactic stories, into twentieth century illustrations and wild stories of cautionary tales brings to light a new way of storytelling. Hoffmann's emotional appeal to moral decency captures his aim to grab children's attention and make his lessons stick. Although this new form of literature may not appeal to some adults, Hoffmann had such an effect appealing to children that his books have flourished since the nineteenth century.

Chapter 3

Understanding Childhood

Throughout the past two chapters, we have witnessed two abrupt changes of children's literature across two centuries. These changes illustrate differences in perceptions of childhood and contrasting views of literature that approach children's moral development. As children's literature came to the forefront in the nineteenth century, it was believed by many that children's books should be full of didactic stories of moralism that should construct a child's view on how to behave. Through the study of *Struwwelpeter*, there is a continuation of these stories cultivated to teach readers, but with a more shocking and punishment-based approach. Along with this change, the development of illustrations and how authors use illustrations to approach young readers was also discussed. With this turn in the direction of children's literature, readers and critics must question both the approach and audience of children's literature, and how this affects what is written.

The understanding of childhood is an essential requisite for the production of children's books. Although society may now view childhood as the most important developmental period of life, it was not until the end of the eighteenth century that authors were writing books specifically for children, after adult literature was a well-formed institution. Philippe Ariès chronicles the development of childhood throughout his studies in *Centuries of Childhood*. Initially, childhood was thought as the time when a mother cares for a newborn child: "The first concept of childhood -- characterized by 'coddling' - had made its appearance in the family circle, in the company of little children" (132). However, after this stage of catering to the newborn baby, childhood was thought to end after the baby could begin to talk and feed itself. This ideal was believed in the seventeenth century, but was left behind as men of the church

began to see childhood as a time of development. As Ariès accounts, children were seen as “fragile creatures of God who needed to be both safeguarded and reformed” (133). Both churchmen and moralists sought to teach families that childhood was no longer seen as a time for coddling, but rather the place where children can begin to learn how to be adults. Ariès depicts Balthazar Gratién’s expectation of childhood in his essay of education published in the seventeenth century: “Only time can cure a person of childhood and youth, which are truly ages of imperfection in every respect” (132). Although sometimes interpreted as ignorant and strict, this was the beginning of educators thinking of children as separate entities in need of development. Further, in the nineteenth century, theorists believed children should also learn how to care for themselves and have concern about their personal hygiene and health (133). These three stages of development of childhood, from seeing children as newborns needing coddling, to the moralistic view of delicate children needing reform, and children taught how to take care of themselves, are evident in the two stories we have studied thus far. These transformations of thinking about childhood caused this change in children’s literature.

From the transformation of the education of children, we see the child separating from adults in society. A new concern about education from moralists and religious people further separated the child from the adult as many began to believe children needed some type of schooling about religion before being able to be considered a part of society: “Henceforth it was recognized that the child was not ready for life, and that he had to be subjected to a special treatment, a sort of quarantine, before he was allowed to join the adults” (Ariès 412). As education became more important to families, children transitioned from the traditional education in apprenticeship, but began experiencing education through reading, writing, and arithmetic. This difference in education detached children from adults: “Family and school

together removed the child from adult society” (413). Although the educational background of children’s literature enabled its separation from literature for adults, it began the trend of many authors writing children’s literature, but considering their main audience the parental consumer. Due to this dualism of audiences, many critics considered children’s literature as an inferior. In *Poetics of Literature*, Zohar Shavit describes the distinction made between literature for children and adults: “...children’s literature is not regarded as part of literature, but more as part of the educational apparatus-- a vehicle for education, a major means of teaching and indoctrinating the child” (35). Because of the beginnings of children’s literature, it is difficult for many critics to accept it as a type of literature equal to that for adults. However, this critique of children’s literature may be due to the fact that it is difficult to place value on something that has such duality.

The Implications of Writing Children’s Literature

In children’s literature, the main goal of an author is to connect to its primary audience by appealing to the unstable and developing child. This relies on the ability of *the adult* to create a world for *the child* to enter. As Jacqueline Rose describes in *The Case of Peter Pan, Or the Impossibility of Children’s Fiction*: “Children’s fiction sets up a world in which the adult comes first (author, maker, giver) and the child comes after (reader, product, receiver), but where neither of them enter the space in between.” (Rose). The adult author does this by creating a child character through which to appeal the child reader. Children’s literature relies on this rift between author and reader (Rose). However, the difficulty of children’s literature is the necessity of also appealing to the secondary audience, the adults that use children’s literature as a tool for moral education. A writer for children is one of the only writers who is expected to address one

audience while appealing to another. Because of this, the two main intents of children's literature are at odds. As C.S. Lewis is often cited saying: "I am almost inclined to set it up as a canon that a children's story which is enjoyed only by children is a bad children's story." In further defining children's literature as its own canon, one must identify the differences between childhood and adulthood. This proves difficult for the author since they, themselves, are in adulthood.

The institution of children's literature differs from writings meant for adult audiences. As Zipes elucidates, "There never has been a literature conceived *by* children *for* children, a literature that belongs to children, and there will never be" (43). As is true for any writer, authors of children's books write to understand their own experiences. In summoning and analyzing their own experience, the writer communicates her innermost feelings. However, their intended audience takes on many forms. The understood audience is primarily established by an editor, then by a teacher, and finally by children of a specific age (44). The implication of this concerns how the writer conceptualizes the audience—in terms of the age, background, and culture—and if the writer attempts to materialize her own childhood. Further, while analyzing her own childhood, an ideal childhood upholds the narrative and justifies her position regarding the writer's opinion of an ideal child. The writer's personal experience materialized in a book will depend entirely on the position it stands in the institution of children's literature and the many audiences it must impress before given to the child reader (43). In effect, the implication of this constant go-around affects the writer's experience and the implications of whether the author is writing to appeal to children, adults, or just in memory of her own childhood.

Another implication that arises in children's fiction is how one places value on a children's book. As Jack Zipes elucidates in *Sticks and Stones*, the appraisal of a children's story relies entirely on the teacher or parent's thoughts. As he describes, the value of a book "was

contingent on the teacher's pedagogical and ideological disposition, the reading situation, the contents of the book, the social class of the family, and the dominant ideological, educational, and social practices" (66). Therefore, in children's fiction, much of the critique relies not on the main audience, the children, but the secondary audience of the adults and teachers. As Rose elucidates, "the best book for children is a book for adult *and* child, or else in the form of moralism...the best book is the book which does the child the most good." Because of the differing opinions of what adults may think is "good" for their children, children's fiction is often victim to society's criteria of what is "good" and appropriate for the child at that time. This is the implication that leads to such changes in children's literature as those studied in chapters one and two, the didactic story of the moral lesson of Maria Edgeworth's "Purple Jar" and Heinrich Hoffman's illustrative depiction of *Struwwelpeter*.

Evidence of children's literature as a less than literary institution can be seen in the awarding of prizes to children's books. It is obvious that prestigious awards, such as the Nobel Prize for Literature, are evaluated and decided on by a committee of adults. Because of this, it is important to note that a Nobel Prize or a similar, less well-known award has not yet been awarded to any writer of a children's book. However, there have been developments for prizes specific to children's literature, such as The Newbery Medal and The Caldecott Medal; a committee of adults also decides these awards. Jack Zipes argues this separation of awards specific to children's literature further reinforces the idea of the inferiority of children's books and writers of children's books: "What is actually implied by such a phenomenon is the belief that children's literature is something 'different' that cannot be judged by 'normal' literary criteria and thus needs special criteria of its own" (36). Further, these reasons for which these awards are presented truly describe society's values of children's literature. From the website of

The Newbery Medal, the award is given to “the most distinguished contribution to American literature for children published by an American publisher...” The winner of the award in 2015 was *The Crossover*, written by Kwame Alexander. The American Library Association describes this book as a book that “paints an authentic portrait of a closely knit family on the brink of crisis.” Thus, a writer is chosen for the societal value he portrays of a family in 2015. As Zipes further establishes from a citation for Lucia Binder’s “Hans Christian Andersen Prizes 1976,” “Children’s books deserving prizes are those which ‘deal with the real problems of children and which help them to understand themselves as well as other people and the world in which they live’” (36). Since adults award books that place value on the moral and ethical work of children's books, the institution is reformulated through changing demands of society and its values. In addition, by having a committee of adults choose the “best” books for children to read, we are progressing the dualism of the institution and moving farther away from the primary audience of children’s literature, the children.

In an effort to portray children reading literature, the cartoonist and writer Lynda Barry presents “The 20 Stages of Reading” for the Huffington Post.





Figure 3.1 The 20 Stages of Reading

This cartoon presents the act of reading as a constantly evolving tool that changes over time. If this is true, then children's literature should not tell children how to behave, but should give children the creative tools with which to create an environment in which the child can do their own moral thinking. In an interview for the *The A.V. Club* by Tasha Robinson, Lynda Barry describes what it means to begin reading stories as a child:

When you learn about stories in school, you get it backward. You start to think, 'Oh, the reason these things are in stories is because a book said I need to put these things in here.' You need a death, as my husband says, and you need a little sidekick with a saying like 'Skivel-dee-doo!' The only reason we find structure in stories is because it's there naturally in human interaction, and in the way that people tell stories.

Because of the dualism of the adult and child audiences, children's books are not written to appeal to children, but to the adults in their lives. However, through Lynda Barry's cartoon, we can see how children's books are meant to spark thought and creativity, but also how adults can suppress this development. As an Assistant Professor of Interdisciplinary Creativity at the University of Wisconsin-Madison, Barry has developed many workshops to inspire and understand creativity between adults and children through asking about the future. As she describes in a video, although kids "see a little bit of doom in the future, there's an exuberance to

the stuff that they invent.” In order to add the creativity of teaching children about the benefits of the arts, Barry teaches in a very intensive way. Each student is cleared of their ego, as Barry only refers to her students through pseudonyms separate from their names. At the beginning of each class, she presents a prompt as students listen while drawing meditative spirals. Only the word “good!” is said by Barry after each student presents their work, as she describes the creativity that exists in everyone: “Creativity is there in everybody... You have to give people an experience of it, a repeated experience of it that they generate themselves.” Through Lynda Barry’s seemingly backwards way of teaching, children learn and identify with their own creativity; it is not affected or critiqued. If children’s literature was presented in this form, moral development encompassed in literature could be an invitation for children to create their own moral dialogue.

After reading or writing children’s literature, there are many implications that arise from the author attempting to appeal to the dual audience of the child and the adult. The aim for children’s writers to please the adult has transformed children’s books since the nineteenth century. It is also because of this dual audience that results in the impossibility and denial of children’s literature as an institution. Just as children’s literature has transformed from the nineteenth century, one can have hope that children’s literature will continue to evolve. Through the affirmation of authors toward child creativity, in an effort to draw them in and then have an effect on their moral thinking, children’s literature could look very different in the future.

CONCLUSION

Maria Edgeworth's "Purple Jar," Heinrich Hoffmann's *Struwwelpeter*, and Lynda Barry's "The 20 Stages of Reading" all intend to do the same thing: mold the child's mind to begin thinking about moral conduct and the objectives of children's behavior. Although each author does this differently, each attempt to create a space where children can practice ethical decisions through the eyes of another character. In the construction of stories, children learn how to understand that something is wrong, and then how to empathize with a character when they make a wrong decision. The story allows a space for the child to learn about a moral issue, but have enough detachment that they can see the problem through someone else's eyes, and learn the best way to confront this problem. As Tony Johnson illustrates in "Philosophy for Children: An Approach to Critical Thinking," children begin to identify with characters and "begin to discover the rules of reason," which they can then turn "inward to examine their own thoughts and actions" (10). While learning from these characters, children are also generating formal and informal moral thinking through self-reflection and dialogue among others, such as parents, teachers, and other students. Johnson describes the best way students can use novels to engage in moral thinking: "While most students find novels interesting, they are intended as pedagogical rather than literary works, designed to offer children and youth a substantive intellectual diet around which a sturdy and lasting community of inquiry can be built" (20). Although they are

the focus of this thesis, children's books should not be the only source of moral development, but the first step in a child's moral education.

If children's literature is the first step in moral education, then the next is moral conversation among peers. In *Philosophy and the Young Child*, Gareth Matthews discusses "philosophical whimsy" in children's books, and how it prompts self-reflection and discussion. These small stories allow children to ask questions and think through problems to consider more solutions about the questions presented. After reading a novel in a classroom, teachers can allow students to reflect on these thoughts in moments of open dialogue, creating a community of inquiry among students. This is step two: the ability of a child to read a book and obtain reasonableness by having thoughts, reflect on those thoughts, compare them with other students, and consider these thoughts along with their own. Imagine what might happen if children were invited to do this, rather than told.

While some of the children's books in the nineteenth and twentieth centuries appeal to children with ulterior motives of attempting to affect their decision-making by thrusting it upon them, it is worth thinking about children's literature as an invitation for children to write and create their own world when at the beginning stages of moral thinking. What might be created or learned when children create their own moral landscape? As Lynda Barry illustrates, we should allow children to produce more creativity and conjure their own thoughts of what a moral dilemma might look like. Through children's books, we can provide children with the tools and the freedom to construct their own thoughts, questions, or ideas in moral conversations. In return, they provide us with a conceptual scheme, and we can guide them through moral reasoning to develop more questions and continue on the road to an answer.

This thesis has discussed the implications of children's literature and the problems it has carried since its beginnings in the eighteenth century. At times, children's literature can be seen as a manual for parents, a shocking, emotional story, or an invitation for children to create their own forms of literature. In either piece, it begins with a story intended for children, but opens our eyes and our children's eyes to a host of possibilities. Although a dualistic audience poses a great struggle for authors, it can also be a unique benefit in writing for children. Children's literature is not meant to separate adults and children, but rather bridge the gap between childhood and adulthood. Children's books can promote the initiation of moral thinking and moral conversation at a young age. Adults are not barricades that stand in the way of this development, but should be facilitators of discussion and agents of reform. Parents, teachers, godparents, grandparents, and all other adults can empower a child's development by simply opening their mind to a new idea of creativity. Through children's literature, we can give children the ability to reason their own thoughts through moral thinking, so when they are adults and left to their own guidance, these moral tales can grow to moral truths.

BIBLIOGRAPHY

- Ariès, Philippe. *Centuries of Childhood*. London: Jonathan Cape, Thirty Bedford Square, 1962.
- Avery, Gillian. *Nineteenth Century Children: Heroes and Heroines in English Children's Stories, 1780-1900*. London: Hodder and Stoughton, 1965. Web.
- Barry, Lynda. "On Beyond Literature." *The Washington Post*. Web. 13 Dec. 2015.
- Beckett, Sandra L. "Transcending Boundaries: Writing for a Dual Audience of Children and Adults." New York: Garland, 1999.
- Binnendyk , L. and Schonert-Reichl , K. 2002. "Harry Potter and Moral Development in Pre-Adolescent Children." *Journal of Moral Education*, 31(2): 195–201.
- Brown, Jane, and Gregory Jones. "The English Struwwelpeter and the Birth of International Copyright." *The Library: The Transactions of the Bibliographical Society* 14.4 (2013): 383-427.
- Cain , A. 2005. "Books and Becoming Good: Demonstrating Aristotle's Theory of Moral Development in the Act of Reading." *Journal of Moral Education*, 34(2): 171–183.
- Chalou, Barbara Smith. *Struwwelpeter: Humor or Horror? : 160 Years Later*. Lexington, 2007.
- Cunningham, Hugh. *Children and Childhood in Western Society since 1500*. London: Longman, 1995.

Dewey, John. "Democracy and Education." Boulder, Colo; Champaign, Ill: Project Gutenberg, 1990.

Dewey, John. "Reconstruction in Philosophy." Boston: Beacon, 1957.

Dodman, Thomas. "Learning how to Feel: Children's Literature and Emotional Socialization, 1870–1970." *Journal of Social History* (2015): shv058.

Edgeworth, Maria. Preface. *Moral Tales*. Vol 1. By Richard Lovell Edgeworth. London: R. Hunter, 1821.

Edgeworth, Maria. Preface. *Popular Tales*. By Richard Lovell Edgeworth. Edgeworth's Town: Macmillan, 1814.

Edgeworth, Maria. *Rosamond: A Sequel to Early Lessons*. Preface. By Edgeworth. London: R. Hunter, 1850.

Edgeworth, Maria. *Rosamond: Containing the Purple Jar--the Two Plums--the Day of Misfortunes--Rivuletta*. No. 28406. Boston: Published by Cummings and Hilliard, No. 1, Cornhill, 1813.

Edgeworth, Maria. *Rosamond*. London: R. Hunter, 1806.

Edgeworth, Maria. *Rosamond*. London: R. Hunter, 1840.

Goldberg, Marilyn. "Piaget's Structuralism and the Teaching of Children's Literature." *The Journal of General Education* 38.4 (1987): 272-87.

Hunt, Peter. *Literature for Children: Contemporary Criticism*. London: Routledge, 1992.

Johansson, Viktor, et al. "'In Charge of the Truffula Seeds': On Children's Literature, Rationality and Children's Voices in Philosophy." *Journal of Philosophy of Education* 45.2 (2011): 359-77.

"John Newbery." Encyclopedia of World Biography. 2004. Encyclopedia.com. 31 Mar. 2016

Johnson, Tony W. "Philosophy for Children: An Approach to Critical Thinking." 206 Vol. Bloomington, Ind: Phi Delta Kappa Educational Foundation, 1984.

Lawrence, Kohlberg, and Carol Gilligan. *The Adolescent as a Philosopher: The Discovery of the Self in a Postconventional World*. Vol. 100, No. 4, Twelve to Sixteen: Early Adolescence (Fall, 1971), pp. 1051-1086.

Lerer, Seth. *Children's Literature: A Reader's History, from Aesop to Harry Potter*. Chicago: University of Chicago Press, 2008.

Lipman, Matthew, Ann Margaret Sharp, and Frederick S. Oscanyan. "Harry Stottlemeier's Discovery." Upper Montclair, N.J: Institute for the Advancement of Philosophy for Children, Montclair State College, 1982.

"Lynda Barry." Interview by Tasha Robinson. *The A.V. Club*, 17 Dec. 2010. Web. 13 Dec. 2015.

"Lynda Barry - Forward Motion." Lynda Barry, Cartoonist Turned Professor, Gives Her Old Fashioned Take on the Future of Education. Open Culture, 21 Oct. 2014. Web. 13 Dec. 2015.

Matthews, Gareth B. *Dialogues with Children*. Cambridge, Mass: Harvard University Press, 1984.

Matthews, Gareth B. *Philosophy and Children's Literature*. *Metaphilosophy* 7.1 (1976): 7-16.

Matthews, Gareth B. *Philosophy and the Young Child*. Cambridge, Mass: Harvard University Press, 1980.

Norcia, Megan A. "The London Shopscape: Educating the Child Consumer in the Stories of Mary Wollstonecraft, Maria Edgeworth, and Mary Martha Sherwood." *Children's Literature: annual of the Modern Language Association Division on Children's Literature and the Children's Literature Association* 41 (2013): 28.

Pritchard, Michael S. "Moral Philosophy for Children and Character Education." *International Journal of Applied Philosophy* 14.1 (2000): 13.

Pritchard, Michael S. *Philosophical Adventures with Children*. Lanham: University Press of America, 1985.

Regaignon, Rossaman Dara. "Pemberley Vs. the Purple Jar: Prudence, Pleasure, and Narrative Strategy." *Women's Writing* 11.3 (2004): 439-62.

Rose, Jacqueline. *The Case of Peter Pan, Or, The Impossibility of Children's Fiction*. London: Macmillan, 1984.

Saenger, Elizabeth Baird. "Exploring Ethics through Children's Literature." *International Journal of Applied Philosophy* 14.1 (2000): 35.

Sharp, Ann Margaret, Ronald F. Reed, and Matthew Lipman. *Studies in Philosophy for Children: Harry Stottlemeier's Discovery*. Philadelphia: Temple University Press, 1992.

Shavit, Zohar. *Poetics of Children's Literature*. Athens: U of Georgia, 1986.

Townsend, John Rowe. "Written for Children: An Outline of English-Language Children's Literature," 1983.

Tribunella, Eric L. *Melancholia and Maturation: The use of Trauma in American Children's Literature*. 1st ed. Knoxville: University of Tennessee Press, 2010;2009.

Trzop, Allison M. "Selecting Effective Children's Literature." *Questions: Philosophy for Young People*.4 (2004): 10.

Wonderly, Monique. "Children's Film as an Instrument of Moral Education." *Journal of Moral Education* 38.1 (2009): 1-15.

Wollstonecraft, Mary. *Elements of Morality, For the Use of Children, with an Introductory Address to Parents*. Preface. By Wollstonecraft. London: Pickering, 1809.

"Welcome to the Newbery Medal Home Page!" American Library Association, November 30, 1999. 13 December 2015.

Zipes, Jack. *Sticks and Stones: The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter*. New York: Routledge, 2001.

ACADEMIC VITA

J. Ellie Eastman
eastmanellie@gmail.com

EDUCATION

The Pennsylvania State University, University Park, PA
B.A., English
Minor in Spanish
Honors in English
Dean's List – All Semesters
Schreyer Honors College Scholar

AREAS OF STUDY

Children's Literature, British Literature, American Literature, Shakespeare, Revolutionary Writings, Classical Greek and Roman Drama, Child Development, Spanish language

ACADEMIC HONORS AND AWARDS

Penn State University Dean's List – all semesters (2012-2016)

Paterno Undergraduate Fellowship through the Penn State College of the Liberal Arts

The Center for American Literary Studies Undergraduate Research in the Archives
Scholars Scholarship (CURIAS)

ACTIVITIES

Penn State Panhellenic Dance Marathon (2012-2016)

- Helped provide financial and emotional support to families of the Four Diamonds, which finances pediatric cancer treatment and research
- Donor and Alumni Relations Captain
 - Managed 35 committee members through weekly meetings and training sessions to prepare for the dance marathon
 - Collaborated on a team of 25 captains to communicate with donors and alumni through phone calls, online presence, and letter writing
- Hospitality Captain
 - Led 25 committee members through weekly meetings in preparation for 46 hour dance marathon in February, which raised more than 13 million dollars
 - Contacted and interacted with donors to solicit both monetary and in-kind donations for all events
 - Planned and executed events throughout the year, including a 5K, carnival, and training sessions for committee members

Savoir Faire A Cappella, Public Relations Chair

- Led all social media efforts for musical group through a multitude of platforms
- Represented group in public speaking forums at 5 events each semester

WORK EXPERIENCE

Student Orientation and Transition Programs, Orientation Leader

- Facilitated conversation daily amongst 15 students around difficult concepts, including health and safety, responsible drinking, and sexual assault
- Selected from a team of 25 co-workers as an Orientation Leader for the wife of the President of Penn State
- Served on a student panel to 50 parents and family members seeking advice for their students
- Engaged and provided excellent customer service to 400 students, parents, and family members daily