Dissertations of Note

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Children's Literature, Volume 38, 2010, pp. 274-290 (Article)

Published by The Johns Hopkins University Press

DOI: 10.1353/chl.0.0833

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Barsalou’s dissertation in American history argues that “changing cultural concerns infuse” the Dorothy of Baum’s stories with “social, cultural, and moral imperatives” which come “to dictate the content of historical stories particularly in the historiography of the Reconstruction era.” Her hypothesis is housed in the context of William A. Dunning’s historical work on Reconstruction, work that is contemporary with Baum’s *Wizard of Oz*.


Bhatt examines formal and informal systems of education “in an economic framework.” She finds that “library use has a positive impact on homework completion rates, but these results are not robust to geographic aggregation of the data.” Similar results were found in gifted and talented programs where math scores accelerated, but the acceleration was not sustained, and only “rigorous” gifted and talented programs produced many positive results. Moreover, “participation has no effect on the quality of a child’s peer group, nor on the child’s self-reported interest in school.”


Bories-Lu asks, “Why have certain literary texts that were originally written for adults ended up being read exclusively for children, and why have other texts written specifically for children offered a level of content that can only be destined for an adult reader?” To answer, she looks at the origins of literature for children in France, from both an historical and rhetorical perspective, focusing on literature from “de La Fontaine to the twentieth century: from his ‘Le Corbeau et le Renard,’ Perrault’s ‘Le Petit Chaperon rouge,’ and d’Aulnoy’s ‘L’Oiseau bleu’; to *Le Tour de la France par deux enfants* by [G.] Bruno, and *Le Petit Prince* by Saint-Exupéry,” as well as Rousseau’s *Émile* which, for the first time, “introduces age . . . as a criterion for determining what kind of reading is appropriate.”


Burger “critiques theories of fixed or prescriptive American myth, instead of developing a theory of American myth” and, by doing so, brings “children’s literature, film, popular fiction, theatre, and music together in a theoretically multifaceted approach to *The Wizard of Oz* narrative, its many transformations, and its lasting significance within American culture.” She looks specifically at five themes that have been central to establishing the national identity of the citizen throughout American history. The themes “popular representations tend to reflect the values espoused by the surrounding culture at the time of creation.”


In 1876 Cesare Lombroso argued “that criminals possessed certain physical characteristics that distinguished them from non-criminals.” Chaochuti traces this concept from Poe through the Third Reich, where “Nazi officials and anti-Semitic writers” revived the Lombrosian concept “by claiming that Jews were inherent crimi-
nals whose depravity and criminality could be read on their bodies” and by “dissemi-
nating this idea in propagandistic texts such as the newspaper Der Stürmer and the
children’s books Der Giftpilz (The Poisonous Mushroom) and Der Pudelmopsdackelpinscher
(The Poodle-Pug-Dachshund-Pinscher).”

Chareonbutra, Preeyaporn. “Comparison of the Gender Values: Western Tales and Thai

Chareonbutra’s dissertation “is a comparative study of gender values repre-
sented in three selected Thai tales: ‘Pikool Thong’ or ‘The Girl of Charming Words,’
‘Sno Noi Ruen Ngarm’ or ‘Princess and the Magical House,’ and ‘Kaeo Na Ma’ or
‘Kaeo, the Horse-Faced Girl’” from a feminist perspective, one that has rarely been
applied to Thai fairy tales. Then she applies cross-cultural theory to a comparative
study of Thai and Western fairy tales.

Crisp, Thomas Bryan. “Re-Reading Rainbow Boys: Romance, Repression, and Representa-

Crisp “identifies the three co-protagonists [in Alex Sanchez’s Rainbow Boys
series] as tropes which rely on and reinforce stereotypical constructions of gender and
sexuality. As disturbing as those depictions may be, equally problematic is the world
constructed within the series: a place where GLBTQ people are tormented deviants
who find solace only when isolated from the abusive heterosexual ‘mainstream.’”

Ultimately Crisp argues “that the depictions in literature matter for both heterosexual
and queer readers and that teachers, writers, publishers, and scholars need to begin
more carefully considering the possibilities offered in gay adolescent fiction.”

Doran, Ruth A. “Influence of a Professional Development Module Focused on the
Research-Based Evidence of the Culture and Gender Bias Found in Disney Animated
Fairy Tales on Preprimary Early Childhood Teachers.” Ed.D. diss. Florida Atlantic
University, 2009. 164 pp. DAI 70:1160A.

Doran found that “some preprimary early childhood teachers were clearly
influenced by their discovery of the existence of bias in [Disney films], others revealed
a cognitive dissonance from a strong personal and emotional attachment to Disney
animated fairy tale media products juxtaposed against the evidence of cultural and
gender bias found in the media.”

Freeman, Lee. “A Comparison of the Effects of Two Different Levels of Implementation
of Read-Alouds on Kindergarten Students’ Comprehension and Vocabulary Acquisi-

“Quantitative data analyses indicated significantly higher gains in measures
of vocabulary and comprehension, as well as longer and more complete story retell-
ings, for students in classrooms whose teachers employed the full model of reading
aloud. . . . The full model included brief story introductions, teacher comments
modeling the process of making inferences during reading, ‘rich’ explanations of
target vocabulary, open-ended questions focusing upon story events, an after reading
summary question, and guided reconstruction.”

Garcia, Desiree J. “There’s No Place Like Home: Race Cinema, Migration, and the
69:257A.

Garcia believes that The Wizard of Oz (1939), Babes in Arms (1939), Meet Me in
St. Louis (1944), and Summer Holiday (1948) “embrace the most successful aspects of
race cinema, including the depiction of a bucolic homeland, the exaltation of family,
and the celebration of folk communities through song and dance.” Consequently,
a refrain that stresses the fact that “there’s no place like home . . . represents race
cinema’s influence on [musicals]. An analysis of the process by which the folk mi-
grated to the dominant cinema reveals the complexity involved in the production
of the Hollywood musical and, more importantly, the influence of marginalized
communities on mainstream American culture.”
Rachel Fordyce


Gelfand believes that “under the impetus of mass mediation, folk narratives are in the process of developing into new forms that defy long-held oral/print and folklore/popular culture categories.” She poses two questions: How does “the projection” of folk narratives “through a particular medium affect the structure, style, and content of the narrative, and how does the transfer of a folk narrative from one medium to another affect the folk narrative’s status as a folkloric item?”

Getrost, Kara. “From Innocent Play to Imperial Survey: Adolescent Rites of Passage in the British and German Adventure Novels of Sub-Saharan Africa, 1870–1905.” Ph.D. diss. The University of North Carolina at Chapel Hill, 288 pp. DAI 69:2704A.

Getrost believes her dissertation “explodes universalized notions of African adventure by contextualizing popular British texts by R. M. Ballantyne, H. Rider Haggard, G. A. Henty, and W. H. G. Kingston with rare German ones from the lesser-known authors Eginhard von Barfus, Carl Falkenhorst, and Otto Felsing.” She argues that the development “of the figurative young adult in these texts is the crucial factor in the formation of the Anglo-European image of Africa” because “adolescents perform the work of cultural interaction at the moment of engagement, which in turn questions the stability, and perhaps even the very existence, of the novel’s underlying binary constructions.”


Geva-Grofman believes “that the lasting allure of classic books is based on their controlled application of repetition and the development of symbolization through the use of words, sounds, prosody, and images.” To determine this she compares “best-selling” books with less popular ones and finds that they differ “in the nature of illustrations; musicality of the text (i.e. rhyming); fit between text and illustrations; and the degree to which the texts allow reader and child to enjoy reading together.”


In a work about sacrificial death in child and adolescent fantasy, Green categorizes various “types of sacrifices that occur in this genre,” such as “texts created for young audiences that question the meaning and purpose of sacrifice,” texts written by young people “about sacrifices that have been stopped or prevented, or are about sacrifices that end sacrificial systems,” and texts that “focus on hope provided by an averted sacrifice.”


Hebert “focuses on the roles of Morgan le Fay in selected medieval through contemporary Arthurian works”; examines her “ability to evade the shape(s) others—authors, critics, and characters—attempt to impose upon her, to use the expectations of others against them, and to move among, outside of, and around assumptions as necessary”; and also demonstrates by comparison how “culturally determined definitions of identity inhibit other characters (such as knights) with whom she interacts.”


Hollenbeck’s “dissertation analyzes the relationship of the home to child rearing and family life between 1900 and 1950” and “explores the ways in which parents
used their homes to nurture their children, and the reasons why different options were available and attractive. . . . It becomes clear that evolving theories of child rearing, the realities of parenting, and the activities of children shaped the ideology, function, and material culture of middle-class homes." Many primary sources are used, such as “design treatises, medical literature, advice manuals, government publications, trade literature, poetry and fiction, works of art, photographs, autobiographies, and personal writings in letters and baby books.”


While horror stories for children are not new (vide early religious stories of hell and torment for the unrighteous), “secular cautionary tales and temperance narratives” were used to “proselytize sobriety.” She believes that books like the prereader The Cat in the Hat, which “introduces the iconic horror figure of the unstoppable opponent into the literary world of the solitary pre-reader, occupies the central position between cautionary horror in early American children’s literature and entertainment horror in contemporary American children’s literature, and represents the turning point between historical didactic horror literature for children in which the message is deliberate and forceful and contemporary horror literature for children in which the message seems almost accidental.” Hood also discusses modern religious horror literature, a genre in which adults are “either absent by choice, completely incompetent, or are themselves the source of danger.”


Hsu examines how “four U.S. women writers from disparate racial, ethnic, class, and regional backgrounds negotiated and reimagined discourses of gender, race, nation, and empire in the second half of the nineteenth century and the early twentieth century.” She gives particular attention to the effects of war. Chapters one and two analyze Alcott’s “antislavery narratives (1860–64), and her sensational thrillers written during the same decade, in relation to the sentimental disciplinary power of white womanhood” as well as “the second and third books of the Little Women series (1871; 1886) in terms of U.S. westward imperial expansion.”


Working with six Black mothers and their young daughters, Humphrey records that the mothers used “racial and cultural practices . . . to counter-resist the negative effects of white supremacy” while reading picturebooks. She concludes that “Black girls have an astute sense of racial awareness that is facilitated by society’s ideas about the ideal beauty and by ‘racialized’ aesthetic practices around the body. Furthermore, this research relates to culturally-relevant literacy and pedagogy.”


Jung asks, “Was L. Frank Baum’s The Wonderful Wizard of Oz written as a parable of the Populist Movement of the 1890s? Are there lessons about human psychology hidden within Dorothy, the Scarecrow, Tin Woodman, and Cowardly Lion? Or is there something more sinister lurking in the pages of Oz books—something that made American librarians censor the Oz series well into the 1960s?” He answers by exploring three audiences and their interpretations: librarians, academicians, and fans.

Keenleyside “examines how eighteenth-century writers turn to animals to rethink the mechanisms by which social and political community is shaped” by considering “why and how writers of poetry (James Thomson), narrative fiction (Daniel Defoe and Laurence Sterne), and children’s literature (Anna Letitia Barbauld, Sarah Trimmer, and Mary Wollstonecraft) use literary devices and genres—personification, life narratives, and fable—that foreground the relationship between humans and other species.”


Koss’s study “systematically categorized the types of multiple narrative perspectives existing in current young adult (YA) novels and explored the sociocultural phenomenon of why these texts are more prevalent in contemporary society.” She answers the following three questions: “How can multiple narrative perspective books usefully be described and defined? Why do teens and adults who work with YA literature think more of these novels are being published? What challenges do editors and marketers of major publishing houses encounter with these novels?”


Lacey discusses “the cultural, social, and political consequences of adapting classic children’s literature into multicultural mediated productions intended for child and family audiences” based on the 1998 multicultural Rogers and Hammerstein Cinderella, specifically the four African American female characters.


Li analyzes the techniques used in translating Russian and other children’s literatures into Chinese, as well as the content of “the translations and the historical images of the child that are created and recreated in the translated literature.” The author also creates “two catalogues, namely ‘A Catalogue of Translated Children’s Literature During 1898–1919’ and ‘A Catalogue of Translated Children’s Books During 1911–1949.’”


Using a theatre-in-education curriculum, Mages reports on “the language and cognitive development of 155 preschool children enrolled in 12 Head Start sites in New York City.” By the end of the second phase of the investigation, “the English-language learners closed the gap; there were no differences in narrative development related to home language.” She concludes with “a detailed description of the drama program, including the culture of [her performance] company... its pedagogy, and the content and context of the Head Start drama intervention... to highlight the challenges of designing, implementing, and managing this type of educational drama intervention.”


Marquez examines thirty-four Caldecott Award books, from 1938 through 2007, for expressions of stereotypical emotion in main characters, and discovers some stereotyping, more in the text than in the pictures. Here “art reflects life to a certain
extent,” and since these books are designed for young children, “it is important to be aware of potential stereotypes and their potential effects on gender development in young children.”


Matthews uses “a multiple case study methodology . . . to gain insight” into “why participants decided to use stories or storytelling in a quantitative research environment that may not be traditionally open to such methods.” She also “attempted to identify how storytelling can strengthen or supplement existing research, as well as what value stories can provide to the practice of research in general.”

Moeller, Robin A. “’No thanks, those are boy books’: A Feminist Cultural Analysis of Graphic Novels as Curricular Materials.” Ph.D. diss. Indiana University, 2008. 93 pp. DAI 69:4231A.

Moeller, a school library media specialist, worked with male and female students who all read three graphic novels. She discovered that “the male participants found graphic novel reading to be a very rewarding experience whereas the female participants felt that graphic novel reading did not sufficiently challenge their imaginative and analytical skills as they had experienced with traditional novels.”


Monette demonstrates the “complex functions” of the “problematic” epic hero who simultaneously embodies the bright dream of a protective and courageous aristocrat, and the brutal fact of a violent man with a talent for killing.” He also “serves as a mediator between the mundane and supernatural worlds; he serves to protect his society, but is sometimes the bringer of social chaos; he supports the monarch, yet often this relationship is fraught with tension.” He then “examines these heroes’ genesis episodes, boyhood deeds, filicide episodes, heroic duels, Otherworld raids, and death tales.” In addition, he “finds significant thematic parallels between the Old English Beowulf and the Persian Haftkhan-i-Rostam from the epic Shahnameh.”


Nath believes that “feral children disrupt the management of animal-human distinctions” in part “by annihilating the boundary between ‘animal’ and ‘human’” and “by marking the point at which the two categories become indistinct.” She uses the anxiety prompted by the “animalness” of feral children “as a point of entry to consider the relationship among discourses of animality, the material treatment of nonhuman animals, and the sociology of knowledge formation.”


Because abundant library services have a positive impact on at-risk student populations vis-à-vis No Child Left Behind, Nelson asserts that “there was a significant positive relationship between the level of professional library staffing and student CAT/6 reading outcomes” in the California schools she investigated. “The data also indicate that at higher performing schools, a higher percentage of library services and resources are provided for both Latino and white students.”


Nguyen believes that an orphanhood trope encourages children “to see and understand themselves as ethical citizens post-9/11,” and that works such as the Harry
Potter books and *A Series of Unfortunate Events* allow children, parents, and teachers to turn to “children’s literature with orphaned protagonists for its therapeutic value” as well as “renewal.”


O’Neill studies children with special needs in inclusive classrooms, their teachers, visiting teaching artists, and a 20-week storytelling session. “This study sheds light on the ways that teachers can use storytelling and drama to create inclusive large group experiences that allow everyone to contribute as fully participating members and thereby promotes the social integration of children with special needs.”


While examining their defenses of fairy tales, Overkamp asserts that MacDonald, Chesterton, and Lewis all offer “ideas which go beyond the typical arguments by which Christians have historically defended fiction, . . . The one thing they have in common is that they champion the paradoxical idea that in imagining the untrue, writers offer unique access to truth.” She examines the typical attacks on fiction and the use of magic in children’s literature as well as its defenses. For instance, *The Chronicles of Narnia* “are examined in light of Lewis’s ideas about fairy tale pleasures and violence, as well as his standards for literary criticism as outlined in *An Experiment in Criticism*, which place a high value on form and structure.”


Relying on primary sources, such as “newspaper articles; speeches; and books written about reading and books, all produced between 1933 and 1945,” as well as 20 mass produced adolescent books, each with “an in-depth interpretive textual analysis,” Payne evaluates the effect of popular propaganda on girls living in Nazi Germany. She believes that “In a state where the personal had become political, the novels present a broad picture of girls’ life dominated by National Socialism, and as the state developed, the ways and extent that girls might be of use to the Reich in everyday life also becomes more apparent within the stories.”


The archetypes Pegram employs are “The Journey, The Seeker, The Warrior, The Junex versus The Senex, Friends, The Sage, and The Trickster” as he explores twenty-one YA baseball-related novels published between 1988 and 2007. His ultimate goal is “to assist educators in helping struggling male readers make connections between these novels and their own lives.”


Perez focuses on two Cuban women of African heritage, one writing at the beginning of the revolution, the other writing presently—both using their own experiences to raise consciousness. Each “emphasize[s] the many affinities among children of different races and strive[s] to illuminate their unique natures while maintaining the universality of their experiences.”

In an “Action Research” study Pyterek worked with special-needs children, English language learners, and “a blend of ethnic, cultural, and religious backgrounds.” She found that this method allowed her to “incorporate the children’s ideas into the construction of the unit, make more appropriate adjustments to that curriculum and thus become more engaged when teaching the unit as well as better able to assess the students’ learning progress.”


Renneisen believes that “Melkor’s influence can be traced throughout The Silmarillion and The Lord of the Rings,” and that “ultimately it is Sauron, minion of Melkor, [who] is responsible for the emergence of Man as the dominant being in the Fourth Age, thus tying Middle-earth to our own history and lending Tolkien’s stories credibility in terms of a national mythology—not as a fantasy.”


Renwick used “quality” contemporary children’s literature, A Taste of Blackberries and Crossing Jordan, as a vehicle for “exploring students’ understanding of sensitive issues as reflected in interactions during book discussions and written work,” and the interaction between students and teachers regarding contemporary social issues.


Rule’s study “claims that picture books are rhetorically significant as such books can be grouped by either being ethos, logos, or pathos-rich.” She examines current and past criticism of picturebooks and concludes with the text of interviews with Eve Bunting and Patricia Polacco.


Sabu Argade traces the performance of an Indian child star, Sabu, “across the multiple geographies of colonial India, Britain and the United States” and in such films as Elephant Boy, The Jungle Book, and the Arabian Nights. He engages “the politics of [Sabu’s] migration, the global circulation of his iconicity and the complex orientalism(s) that [frame] his representations” by using a “critical performance lens to recuperate his embodiments of colonial masculinities as crucial sites of discourse in Asian American, Gender and Film Studies.”


Saunders traces the evolution of the Snow White story and its characters through the “first published version by the Brothers Grimm, the Walt Disney film, and the Michael Cohn film.” He believes that these three versions, over time, display the “unique cultural traces present in each version that can allow rhetorical scholars to examine and understand possible cultural influences as they are manifest in one meta-narrative over time.”


Except for indigenous American Indians and Hawai’ians, there is no distinct puppetry tradition in the United States. During the twentieth century, “puppeteers began to explore puppetry’s capabilities, producing challenging and innovative theatrical work in a distinctly American style.” Essentially, Stoessner’s dissertation is a history of the work of Jim Henson, focusing on the Jim Henson Foundation and its funding for puppetry and puppet theater, as well as his and the foundation’s immense effect on the genre. “Without the Foundation, puppetry in the United States would
not be experiencing the explosion of creativity and exposure it currently enjoys.”
Nor would there be grants for creation of the medium or the International Festival
of Puppet Theater.
Svonkin, Craig Allan. “Self-Othering in American Literature and Culture from Melville to
Svonkin examines “self-othering” in “[L. Frank] Baum’s simultaneously radical
and ambivalent reconfigurations of gendered and racialized identity.” He sees
Baum “as a conflicted practitioner of self-othering,” and argues that “his works display
evidence of ‘womb-envy’ and ‘margin-envy,’” as well as “profound anxieties about
the perceived loss of white, male privilege.” He also sees “Baum’s character of the
Patchwork Girl of Oz, “a black, female Harlequin figure, as a case of “Baum practicing
an envious form of blackface drag minstrelsy.”
Warren, Brian J. “A Meeting of Methodologies: Creating a Children’s Theatre Exemplar.”
Warren’s “study examines the formation of a new methodology for teaching
college students how to engage in educational theatre for children”—a combination
of the methods of Viola Spolin and Johnson, Johnson, and Smith. The “qualitative
data collected suggests both college students and children in the audiences person-
ally benefit from connection to the Children’s Theatre Workshop.” He also includes
several appendices that demonstrate “the selection and instruction of students” as
well as “the type of play best used with such an ensemble as the Children’s Theatre
Workshop.”
Wu, Hong Yu. “The History Behind Fairy Tales: The Chinese Translation and Dissemi-
nation of Western Fairy Tales in 1900–1937.” Ph.D. diss. The Chinese University of
Hong Kong (Hong Kong), 2008. 204 pp. DAI 69:1037. (In Chinese)
Primarily, Wu is concerned with the “driving forces and cross-cultural dis-
semination” of western fairy tales in early 20th century China. He also discusses their
“influences on the movement of cultivating New People, [the] Children’s Literature
Movement, Folk-literature Movement and the research field of fairy tale.”
Wu, Yongan. “Teaching Young Adult Literature to ESL Students: An Experiment.” Ph.D.
diss. The University of Oklahoma, 2008. 177 pp. DAI 69:1308A.
“This qualitative study is concerned with exploring the possibility of teaching
Young Adult Literature to advanced ESL students in the context of extensive read-
ing.” Wu “found that ESL learners favor those books which are: short, contain smaller
chapters, non-fiction, written in plain, simple, yet formal English, and which discuss
social or natural topics using up-to-date information.”

Also of Note

Arnold, Jacqueline. “Chatting about Books: Online Discussions about Young Adult
Multicultural Literature in a Course for Pre-Service and Practicing Teachers.” Ph.D.
“A qualitative case study of an online young adult multicultural literature course
for pre-service and practicing teachers uses ethnographic methods to examine course
transcripts for the presence of the elements of effective face-to-face discussions in
asynchronous and synchronous discussions.”
Arsova, Jasmina. “Writing Herself Out of Silence and Solitude: The Poetic Self-Portraits
DAI 70:199A.
Although best known for her children’s literature, Fuertes is also known for
her poetry—the subject of this study.
Ayala Garcia, Patricia. “Comic Books and the Experience of Self-Fulfillment: A Study
274 pp. DAI 70:445A.
“Through the creation of comics, the participants were able to acknowledge traits of their personalities, their desires to learn, and their ideas on how to improve their talents. They also verbalized many clues to understand the influence of comic books in their lives.”


Among other topics, Ball covers Irish and Norwegian “‘fairy’ legends collected by folklorists in the nineteenth and early-twentieth centuries.” These legends “were recorded during a time of great social change when literacy was becoming a part of the average person’s everyday life.”


The purpose of this work “is not to propose canon changes, but rather, to develop a repertoire of ideas for teaching world literature in the culturally diverse student environments of the nation’s high schools by using effective pedagogical practices.”


Shows a definite “relationship of [library] collection size to student achievement.”


“This dissertation examines the full body of works by Dominican-American author Julia Alvarez, whose literary corpus includes poetry, historical-fiction novels, essays, short stories, young adult books, and folkloric-based children’s texts.”


“Media specialists may present data from this study to administrators as justification for increased spending to improve the quality of the[ir] collection[s], because studies have linked high quality collections to increased student achievement scores.”


“Though mainstream American media channels often dismisses involvement in role-playing games as escapist and potentially dangerous, this volume posits the notion that role-playing encourages creativity, self-awareness, empathy, group cohesion, and ‘out-of-the-box’ thinking.”


This researcher “sought to understand how the way science is presented in school influences images elementary students hold about science.”


Through content analysis examines nine character traits and provides frequency lists for each trait.

“This qualitative inquiry investigated the ways in which a sample of preservice teachers made intertextual connections with two selections of young adult literature, The Chocolate War and Ironman.”


“This research presents the concept of ‘colonizing the imaginary,’ a narrative, performative, and ideological process in which adult art makers circumscribe young people’s cultural understandings through their use of material artifacts.”


“Results revealed differences in cognitive development across ethnicities, which ultimately impacted . . . academic achievement, [and] revealed that family income (SES), English language proficiency, and parent education are also important factors.”


Makes the case that “literature can . . . be an integral part of the composition classroom while not sacrificing rhetoric” or Writing-across-the-Curriculum.


“This study suggests that teachers should consider the relationship of words and images when selecting reading materials for their classrooms, especially when students are reading below grade level.”


Once again, “socioeconomic status was found to be significantly related to the proportion of literacy words spoken at home.”


“This study ‘transcends the sense of Ananse as folkloric character, and as prototype of the concert party Joker’ and ‘his’ manifestation as an ethos of creativity in art and popular theater.”


Deals with, among others, James Stephens’s The Crock of Gold.


Examines the work of Ana Maria Machado (1940–), “famous for her children’s books [and] one of the few Brazilian authors of this genre published in English.”

Post-1940 Mexico produced “mass entertainment designed specifically for children, like Walt Disney films and Cri-Cri radio broadcasts” that both educated and “expanded the definition of childhood to include more sectors of society.”


Concludes by examining The Wonderful Wizard of Oz because it “creates a technologically reproducible nostalgia emptied of its content to make every place like home, so that at the same time ‘there is no place like home.’”


“Results suggested that using nonfiction text during read alouds leads to significantly higher rates of target vocabulary growth.”


Using the principles of bibliotherapy, the author designed a book to teach preschool children of bipolar mothers about the illness, and to open up discussions between mother and child.


This study reveals “the important place that technology has in the reading lives of adolescents. Reading from technologies should be considered when planning programs.”


Analyzes “the protagonist’s actions, dialogue, internal thoughts, and reputation within the plot to determine in what way the protagonist’s development” is related to Havighurst’s Adolescent Developmental Tasks.


Studies “an organic shift from the perception of comic books as children’s literature to an acceptable form of entertainment for adults as a result of the increased importance of youth culture to all strata of American society.” Also compares Japanese and American markets.


Investigates “the effect of teaching parents/caregivers to read alphabet books using dialectic techniques on preschool children’s alphabet skills, phonological awareness, and oral language skills.”

“Evidence from this study supports the benefits of teaching comics conventions and reading graphic novels as part of the curriculum to improve multimodal literacy skills.”


“The purpose of this phenomenological study was to explore children’s hospital-based library resources for families in medical crisis.”


“It was concluded that no definitive answer as to the efficacy of textbooks versus trade books was possible based upon results of the study.”


Believes that the National Assessment of Educational Progress (NAEP) “does not consider narrative traits when assessing writing. In order to ensure valid evaluation of children’s narrative writing worldwide, it seems desirable to find a means to evaluate ‘narrative’ qualities that arise from children’s different cultural backgrounds.”


Draws attention to the potential read-alouds have for building vocabulary, particularly with adult mediation.


“Traces the tremendous popularity of stories [about] historical queens, particularly Elizabeth I, in oil paintings, popular prints, children’s periodicals and illustrated collective female biographies.”


“This research poses implications for secondary literacy scholars, particularly librarians, seeking to implement culturally responsive approaches to literacy instruction into their practices as a way to better facilitate learning among students of color.”


“Explores three Middle English examples of the half-monster figure: Merlin (in the Prose Merlin), Alexander the Great (in Kyng Alisaunder), and Richard the Lionheart (in Richard Coeur de Lion).”


“Suggests that there were gendered literacy interests in the class and that most students felt more free, more motivated to write, and performed at higher levels when experimenting with genres of interest.”

This study “aimed to enhance preschool students’ emotion vocabulary, ability to identify facial expressions, ability to understand emotion situations, and teacher ratings of social competence using primarily the technique of bibliotherapy.”


“The Gallaudet Shared Reading Project represents an attempted intervention that has had some success, though there are inherent limitations to the program. An experimental approach that uses the Iowa E-Book seeks to make up for the limitations of the Shared Reading Project.”


Results indicate “that students who participated in the study felt they had increased their social skills at home and at school” and “they reported they were more confident in group settings and felt they had more friends.”


“Demonstrates how Spencer’s paintings, prints, and drawings featuring children supported and challenged [her] evolving ideologies, helping to shed light not only on the artist’s reception of child-rearing advice, but also on its possible impact on her middle-class audience, to whom she closely catered.”


Nebrig recommends that parents immerse their young children “in rhyming-type activities like reading nursery rhymes, singing children’s songs that rhyme, and playing rhyming games” rather than watch educational television, play computer games, or sing songs from the radio or church.


Shows “the benefits and limitations of digital storytelling as sites for productive identity play and multimodal literacy practices for non-dominant youth, [and] highlights the impact of meaningful access to new technologies in innovative learning environments [regarding] youth identity and literacy practices.”


“Teachers interviewed felt that theater instruction fosters critical and creative thinking, and also develops life skills, such as public speaking and team-work,” but that No Child Left Behind has significantly decreased instruction in the arts—with serious social implications.


Results indicate “children becoming performance oriented over time” and “that multiple temperament patterns and academic contexts interacted to shape children’s achievement goals over the course of first-grade.”

“The purpose of this study was to gain an insight into what processes children believe take place when they are making meaning from text. Data were derived from children using a think aloud protocol as they interacted with a text that was unfamiliar to them.”


Examines eleven Senior Kindergarten students [who] experience sociodramatic activities based upon Boal’s Theatre of the Oppressed and Aesthetics of the Oppressed.”


In the course of the play, Andersen tells six stories: “It’s Absolutely True!,” “The Buckwheat,” “The Story of a Mother,” “The Uttermost Parts of the Sea,” “The World’s Most Beautiful Rose,” and “The Pen and the Inkwell.”


“Results from the study . . . indicated that higher levels of comprehension and recall of text were achieved through the use of authentic language read-aloud texts as compared to decodable texts.”


This “study suggests that community members involved in read-aloud programs run by small organizations can make a long lasting, if modest, impact on the literacy of children and, potentially, their lives.”


Focuses on the “in-school discussions of the book Monster.”


“Study results provided teachers with additional information and strategies to strengthen the read aloud, improve the quality of students’ discussions, and enable students to become more effective writers.”


“The attention on the audio mode in addition to visual and linguistic modes of communication through the use of multimodal picture books created a positive and successful learning environment, which afforded students expanded opportunities to express themselves.”


This dissertation supports the “expansion of complex interdisciplinary research including curriculum and instruction, health education, children’s educational
theatre, music-assisted preschool learning, and arts-based educational research” in the treatment of young cancer patients.


Advocates the use of bibliotherapy with children who have witnessed domestic violence—using a text the author created.


Investigates “the subtle infusion of drama and other art forms in a secondary English classroom at an urban, all-girls' high school,” and focuses on “sociocognitive theory, theories associated with the arts in education, as well as gender studies.”


“This study examined how the use of drama as a pedagogical tool can encourage teachers to teach social studies in the elementary school. . . . The findings suggest that using drama as a pedagogical tool not only fulfills but exceeds the key stage outcomes for social studies at all grade levels in the elementary school.”


Of the current resources available to early childhood teachers who want to teach cultural diversity, children’s literature was found to be the most effective medium.

Toepfer, Mary T. “Planning for Improvisation: An Examination of Two Teachers’ Use of Process Drama.” Ph.D. diss. Kent State University, 261 pp. DAI 69:1661A.

Attempts to answer the question, “What does planning look like for secondary classroom teachers as they create process-oriented drama activities for students?”


“This study uses the psychoanalytic theory of folkloristics to develop the claim that international rainbow-serpent folklore is ubiquitously associated with incest and incest-related diseases.”


Believes that “Warner’s Scenes of Childhood (1936–73) engages genres of journalism and the short story, imaginatively filtering self-experience through domestic objects to critique nation-specific, daily customs.”


“This dissertation is an historical study of an attempt, from 1930 to 1936, by the American Library Association to harness the latest technology of the time (radio) in the service of public library outreach, literacy and information dissemination.”


Among other topics, Willis introduces the concept of “hybrid-girlhood” as “a lens for feminist understandings of complex subjectivity. It provides a context for
examining girls’ creative reformulations and combinations of existing discourses of
gender as they intersect with other societal discourses of identity.”

Wisenbaker, Kathleen Bates. “Using the Power of the Story to Teach Emotional Intel-

Believes that “using a modified version of bibliotherapy . . . can help teach
middle school students the emotional intelligence they need to help them overcome
some of the pain of middle school,” particularly from bullying.

University of Memphis, 2008. 101 pp. DAI 70:794A.

Believes that “early childhood teachers’ efforts to help children cope with
stressors such as fear, loss, or grief, can be effective if they choose read aloud books
wisely” and include those that produce laughter and joy.

Yankaskas, Lynda K. “Borrowing Culture: Social Libraries and American Civic Life,

“Central historical claim is that social libraries, despite democratic rhetoric
that extolled the power of learning to create a useful citizenry, did more to reinforce
boundaries of age, race, gender, and especially class than to break them down.”