The University of Southern Mississippi

The Aquila Digital Community

Fall 12-2017

Lois Lenski, A Friend to Children: An Interdisciplinary Analysis of a Children's Book Author

Stephanie Evans Thomas
University of Southern Mississippi

LOIS LENSKI, A FRIEND TO CHILDREN: AN INTERDISCIPLINARY ANALYSIS

OF A CHILDREN'S BOOK AUTHOR

by

Stephanie Evans Thomas

A Thesis
Submitted to the Graduate School,
the College of Arts and Letters,
and the Department of Anthropology and Sociology,
the College of Education and Psychology,
and the School of Library and Information Science
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degrees of Master of Arts and Master of Library and Information Science

December 2017

LOIS LENSKI, A FRIEND TO CHILDREN: AN INTERDISCIPLINARY ANALYSIS

OF A CHILDREN'S BOOK AUTHOR

by Stephanie Evans Thomas

December 2017

Approved by:

_____
Dr. Bridget Hayden, Committee Chair
Professor, Anthropology and Sociology

_____
Dr. Teresa S. Welsh, Committee Member
Professor, Library and Information Science

_____
Dr. Stacy Creel, Committee Member
Associate Professor, Library and Information Science

_____
Dr. H. Edwin Jackson, Committee Member
Professor, Anthropology and Sociology

_____
Dr. Ann Marie Kinnell
Chair, Department of Anthropology and Sociology

_____
Dr. Karen S. Coats
Dean of the Graduate School

COPYRIGHT BY

Stephanie Evans Thomas

2017

Published by the Graduate School

THE UNIVERSITY OF
SOUTHERN
MISSISSIPPI.

ABSTRACT

LOIS LENSKI, A FRIEND TO CHILDREN: AN INTERDISCIPLINARY ANALYSIS

OF A CHILDREN'S BOOK AUTHOR

by Stephanie Evans Thomas

December 2017

In her lifetime, Lois Lenski wrote, illustrated, and otherwise contributed to more

than one hundred books for children and preteens. This study focuses on Lenski's

regional books for preteens, novels that Lenski claimed were written from real life. Using

interpretive narrative analysis, this study evaluates two of Lenski's regional novels:

Strawberry Girl (1945), the 1946 Newbery award-winner and second installment in the

American Regional series, and *High-Rise Secret* (1966), the eleventh installment in the

Roundabout America series, focusing specifically on Lenski's creative process. The

analysis of Lenski's works was contextualized using literature focusing on the concepts

of character representation, authority, power, and agency. As such, this study also

addresses children's books as cultural artifacts alongside issues of socialization and

identity creation. Historically, the focus of the period in which Lenski was writing her

regional novels is on the creation of a national unity and identity following such events as

World War II. However, this national identity is inherently biased in favor of the

ethnically White considering its development prior to the period of social change inspired

by the Civil Rights movement. While the study found that there was little to no difference

between character and environment representation when comparing the real-life

situations and the novels, the narrative structure, content construction, and predominance

of ethnically White characters demonstrate that both the books and their author were

products of their time.

ACKNOWLEDGMENTS

DEDICATION

To my husband, Jonathan Thomas, for putting up with all the madness you never expected, and to my best friend, Heather Richard, for all those late-night proof reads and encouraging words. Still not quite sure how we made it this far.

TABLE OF CONTENTS

LIST OF ABBREVIATIONS

USM   University of Southern Mississippi

FSU   Florida State University

CHAPTER I - INTRODUCTION

Background

Authors, particularly of children's books, are tasked with developing windows and doors into teaching moments, alternate realities, or distant lands with diverse peoples. Through the characters in books, children are taught life lessons while simultaneously being allowed to live vicariously in settings that they may never experience themselves. Understanding this, it is important to acknowledge that how a character is represented within its setting or plot has the ability to impact the thoughts and actions of the children reading the stories, both negatively and positively. In this way, books are tools of socialization with the capacity to teach skills and lessons such as an appreciation for a wide range of ethnicities and other differences including regional variances in behavior and socio-economic situations. This is just as true of contemporary authors as it is of authors writing novels 60 or 70 years ago.

Authors writing in the United States in the 1940's, 1950's, and 1960's were presented with a period of social change and unrest. With the 1940's came the end of World War II (1939-1945) and the beginnings of the Cold War (1947-1991). The 1950's brought US involvement in both the Korean War (1950-1953) and the Vietnam War (1955-1975) and the beginnings of the African American Civil Rights movement (officially, 1954-1968). With these events, a concerted effort on the part of authors seemed to be put into the evaluation of people within their own spaces—an acknowledgement that not everyone was the same from one place to another—a showcase of difference. This came in the form of nonfiction such as *Anne Frank: Diary of a Young Girl* (1947), *Night* (1955), and *The Autobiography of Malcolm X* (1965)

alongside contemporary realistic fiction such as *Cry, the Beloved Country* (1948) and science fiction parody, *Childhood's End* (1953).

A children's book author who became increasingly popular during this period was Lois Lenski. Born in 1893 in Springfield, Ohio and raised in Anna, Ohio as the fifth child of a Lutheran minister, Lenski studied extensively at the Art Students' League in New York and the Westminster School of Art in London. Lenski started her career in London as an illustrator for other authors under the publisher The Bodley Head. After returning to the United States, she began authoring her own books in 1927. Upon her death in 1974 at the age of 80, Lenski had authored nearly one hundred books for children, half of which were translated into 14 languages in addition to English. In addition to her own books, Lenski provided illustrations for 57 children's books by other authors (Lois Lenski Papers, de Grummond Collection, USM).

While Lenski's solo publishing career began in 1927 with the publication of *Jack Horner's Pie: A Book of Nursery Rhymes,* her regional novels for preteens came at the start of the 1940's and fit well within this arena of social change. Prior to this, Lenski almost exclusively wrote and illustrated picture books. Beginning in the early 1940's, Lenski, periodically plagued by bouts of illness, came under doctor's orders to travel south for the winter to avoid the harsh Connecticut winters. In her autobiography *Journey Into Childhood,* Lenski wrote "On my trips south I saw the real America for the first time. I saw and learned what the word *region* meant as I witnessed firsthand different ways of life unlike my own. What interested me most was the way children were living" (1972, 183). Seeing the way these children were living, Lenski decided that they should be the subject of her work in addition to her picture and story books. In 1943, she

released *Bayou Suzette,* the first of her "regional books." *Strawberry Girl* followed in 1945 and claimed The Newbery Award for Excellence in Children's Literature in 1946. Lenski released these regional novels in two series until 1968 with the publication of her twenty-eighth and final regional book, *Deer Valley Girl*.

In making the children of the United States the subject of her work, Lenski had the choice to fabricate stories with a general understanding of the regions in which they lived. However, Lenski decided that the only way to truly portray the lives of these diverse groups of children and their families was to go to the places where they lived and live with them. During these trips, Lenski kept extensive notes and sketchbooks, taking photographs and cutting strips from local newspapers and magazines. She spoke with individuals in the surrounding community and transcribed the stories they told her. Lenski paid special attention to the way that the children and their families dressed and talked and made note of their reasons for doing what they did in their daily lives.

Over the course of her travels writing her regional books, Lenski made trips to various schools across the country and spoke with the children there about her work. Lenski received a significant amount of fan mail, some letters included requests from children for her to visit and write about them next. This began shortly after Lenski received the Newbery in 1946. Lippincott quoted one such letter in the promotional material for Lenski's regional books: "Come to Arkansas and write about us. We are the cotton children. We have never been written about before. We are part of America too!" Eventually, Lenski did write a book entitled *Cotton in My Sack* which was published in 1949. A full listing of Lenski's publication history can be found in Appendix A. The particulars of these series are discussed in greater detail in Chapter III.

In her travels and novel-writing ventures, Lenski also took the time to write about why she wrote—columns and articles that were then published in the areas that she worked on her books. She also gave lectures on her subjects. Lenski compiled a selection of these writings and speeches into *Adventure in Understanding: Talks to Parents, Teachers, and Librarians, 1944-1966*, which was published by Friends of Florida State University Library in 1968. A particularly organized and meticulous person, Lenski kept careful notes on her travels. She also kept her manuscripts, outlines, photos, sketchbooks, and other materials and papers in pristine condition throughout her life, a circumstance that led to the establishment of eighteen archival collections across the United States. Lenski herself was responsible for initiating the donation process in most of these cases (Lois Lenski Papers, de Grummond collection, USM).

The founding of these collections alongside the influence that the regional books had on children's lives have led to a handful of studies being conducted on Lenski's publications and collections (see Kuznets 1982, Mills 1998, and Pond 2011). Ultimately, it was for these same reasons that I conducted this study. Of interest to me specifically was the fieldwork process that Lenski applied to her regional books—the time and meticulous attention she paid to the children that she visited is fascinating and echoes the work done in anthropology. That her books influenced the lives of many and contributed to the identity development of the children at the time is obvious. Such a significant number of fan letters expressing love of Lenski's books would not exist otherwise. Thirty-one of these letters were selected for inclusion in the Lois Lenski Papers at the de Grummond collection at USM. Knowing this, I decided I wanted to know more about the

creative process behind the creation of Lenski's books and what this could tell me in relation to current issues in the academy.

<center>Statement of Problem and Methodology</center>

Through an examination of a selection of published works and archival papers, I have reconstructed Lois Lenski's creative process. Because of the breadth of Lenski's regional works, I chose one book from each of the series, *Strawberry Girl* from the American Regional series and *High-Rise Secret* from the Roundabout America series. In the following pages, I analyze Lenski's works as cultural artifacts and discuss how an understanding of the creative process behind these works gives the research community a greater understanding of such issues as representation, authority, and power. Additionally, I will relate this analysis and the following discussion to the socialization of children. Having reviewed the literature regarding the above issues, I applied interpretive narrative analysis as the method of examination. Archival documents were retrieved from the Lois Lenski Papers at the de Grummond Children's Literature Collection at the University of Southern Mississippi and the Lois Lenski Papers of the Archives and Special Collections Department at Florida State University. A selected listing of the Lois Lenski collections in the United States is available as Appendix B.

The types of archival materials compared in this study include original manuscripts, original typescripts, sketchbooks, and scrapbooks of background materials. Background materials include such items as letters from informants, sketches, newspaper and magazine clippings, chapter outlines, and notes. The initial step in analysis came in the form of a controlled reading of the published work. This provided a baseline for a

<center>5</center>

reading of the manuscripts and then the background materials. The following research

questions were used as guidelines for developing the analysis.

1. Does the published protagonist portrayed in *High-Rise Secret* and *Strawberry Girl*, respectively, align with the original person being represented as viewed from the field notes upon reconstruction of the creative process?

2. Does the portrayal of each respective community align with the original community represented in the field notes?

3. How do the two published protagonists and their communities compare to one another?

4. How does the reconstructed creative process compare between the two books?

By broadening the dialogue between anthropological representation and the field

of literature to include a class of cultural artifacts not commonly addressed, this research

expands on issues of power, authority, agency, and representation. It also has the capacity

to encourage future research in comparative material studies within the realm of

children's literature and children's book authorship. Lenski wrote and spoke critically of

her own creative process, placing it in the public's view so that everyone might

understand that her books were a representation of actual people. This personal critique is

significant to my placement of Lenski's work within the larger framework of postmodern

thought, specifically the literary-anthropological critique of ethnographic practice in

addition to the discussion of "authors as ethnographers." These ideas will be discussed at

greater length in the following literature review.

Relevant Definitions

The following definitions are specific to this work and were developed from a synthesis of relevant literature.

Cultural Identity: A sense of belonging to a particular socio-cultural unit. For example, the protagonist of *Strawberry Girl* could have a sense of cultural identity defined by interactions with her family, her community (a rural location in Florida), the larger region in which that community resides (the South), the country in which that community resides (the United States), or some combination thereof. Cultural identity can also be shaped by language, ethnicity, social class, gender, age, and socialization practices.

Ethnography: An academic report of field work, usually dictating the ways of a particular group of people and contextualizing the events of the field work experience within the greater context of the human condition. As defined by Merriam-Webster, ethnography is "the study and systematic recording of human cultures" or a "descriptive work produced from such research."

Narrative: The process through which people create meaning throughout their lives in the form of artifacts, writings, and verbal or visual tellings. Narrative and the process of storytelling go hand in hand with the narrative being the produce of the storytelling venture.

Interpretive narrative analysis: Narrative analysis is a type of content analysis focusing on the way an individual (in this specific case a book character) communicates and how this informs the line of the story and creates plot and theme within the telling. Interpretive analysis focuses on what is implied instead of what is stated. Therefore, interpretive narrative analysis examines all aspects of the narrative, both explicit and implicit.

CHAPTER II – LITERATURE REVIEW

The literature that informed this project includes both anthropological theory as well as library science research initiatives. This project was also informed by studies conducted on children's books in social situations by other disciplines such as education. As such, in the following paragraphs, I discuss the literary author (read "novelist") as ethnographer and the ethnographer (read "academic") as novelist beginning with a discussion of fiction and situated truths. I then elaborate on postmodern theory through the lens of the *Writing Culture* movement and its relationship to representation through a review of recent literature that revisits the ideas of the "literary turn" in anthropology. I also discuss anthropology's intersection with archival practice. Having addressed these issues, I move to a discussion of current studies with children's literature and a review of narrative analysis as a methodology.

Defining Ethnographic Work

As the world continues to globalize, questions of authority, power, agency, and identity have become increasingly significant to the study of the human condition. Cultural anthropology as a discipline has traditionally relied upon fieldwork and ethnography to present a cross-cultural view of the human condition—to provide an understanding of the Other. Now, informants are just as likely to read an ethnography in which they are the subject as is the scholarly audience for which the ethnography was originally intended. This begs the question of whether or not the ethnographer still has the authority to represent the aforementioned culture or if this task would be better suited to one of the individuals originally called an informant—a question which is continuously debated both within and outside of the academic community.

A shift in thought occurred in the 1980's that is often termed the "literary turn" when applied to the social sciences. In 1986, this shift became evident in anthropology when James Clifford and George Marcus released a collection of essays which critiqued anthropology as a discipline, participant observation as a methodology, and ethnography as a final product. *Writing Culture* as a collection focuses on the broad question of authority mentioned previously, challenging the ideology that conducting good fieldwork and producing an ethnography is the totality of what is required to adequately convey diverse cultural situations (Clifford and Marcus 1986, 2-3). The whole of the text suggests that ethnography can be a changing, innovative literary product and should be experimental in nature, evolving to fit the subject(s) that is being depicted.

Authorship and the question of validity became an essential concern of the period—should ethnographies dressed as travelogues, novels, or other literary works be admitted as scholarly works (see Geertz 1988)? The purpose of an ethnography is to operate as a window onto the culture that was being discussed in the text; therefore, there was concern among traditionalists that representing individuals as characters in a novel or other literary work would delegitimize not only the experiences of the individuals represented but also the authority of the ethnographer as a reporting body. The assertion that ethnography is essentially a fiction based upon the reality recorded by the ethnographer (Clifford 1988) was closely tied to the writings of Clifford and Marcus (1986) and is of particular interest to the scope of this project. It should be noted that fiction in this context is not synonymous with untrue, but with constructed reality.

The potential loss of balance between these constructed realities and real-life events was of particular concern for traditionalists at this time. In some research ventures,

viewing factual events and people through the lens of fiction has been termed *faction* (Pond 2011). Pond speaks specifically about Lenski's regional works, questioning whether the representation of real settings and individuals in a novel truly does justice to those settings and the identities of the individuals or if they are simply lost within the story. Pond examines Lenski's regional maps and their tendency to subconsciously misrepresent the spatial distribution of ethnically diverse persons in the United States. She suggests that Lenski's maps ignore whole groups of people while favoring others, thus misrepresenting the ethnic composition of the country and indicating a subconscious bias. As such, Pond questions authorial authority and argues against Lenski's variety of representation. These issues of fiction, truth, authorship, and validity have come together in recent scholarly works as interactions between the sub-discipline of literary anthropology and the broader theoretical framework of postmodern theory.

Clifford's (1988) observation regarding fiction and situated truth in relation to ethnography has been explored in a variety of ways. For example, Narayan (1999) argues that there is a certain amount of permeability between ethnographic works and works of strict fiction. This permeability is characterized by different perspectives in four areas: the disclosure of process, the use of generalization, representations of subjectivity, and issues of accountability. Narayan's discussion is further characterized by the identification of ethnography as a type of literary artifact. Narayan goes on to discuss the different ways that ethnography and fiction have intersected over the past several decades, citing such persons as Ella Deloria, Zora Neale Hurston, and Margery Wolf who themselves were both anthropologists and novelists (Narayan 1999).

Hurston and Deloria were trained by Franz Boas and went on to portray the subjects of their work in an atypical way—Hurston recorded the lives of African-Americans through poetry collection and other means while Deloria used her Sioux heritage as the subject matter for much of her work. Wolf, with the rise of experimentation in the 1970s opened a dialogue between postmodernism, feminism, and the question of ethnographic responsibility via her 1992 work *A Thrice-Told Tale,* which presents a fieldwork venture in Taiwan in three forms: anthropological field notes, a short story, and a social science article. Each text is followed by commentary on such topics as experimental ethnography, the use of multiple voices to portray the same event, authorial presence and control, and the differences between ethnography and fiction. Narayan, who has produced multiple works which obscure the line between ethnography and fiction, also recently produced a work entitled *Alive in the Writing: Crafting Ethnography in the Company of Chekhov* (2012). This text is meant to be treated as a handbook for interpreting and writing ethnographies using the theatrical work of Chekhov as a jumping of point and therefore acting as a practical application of her statements on permeability.

Literary Anthropology and the "Author as Ethnographer"

By placing ethnography and fiction (even temporarily) on the same playing field, Clifford (1988) indirectly encouraged the birth of what can now be termed literary anthropology. As a sub-discipline, literary anthropology focuses on the intersection of anthropological theory and practice and literary criticism, at times classifying ethnography as its own literary genre (Block 1952; Clifford and Marcus 1986; Geertz 1988; Behar 1995). As such, literary anthropology can also be construed as a methodology which embodies the postmodern critiques of the 1980s and therefore is in a

position to provide a critique of anthropology as a disciple (Sumara 2002; Lebkowska 2012). In addition to this, literary anthropology also addresses two focal points within the intersection of literature and anthropology: the anthropologist as author and the author as ethnographer (Geertz 1988; Dennis and Aycock 1989; Cohen 2013; Stoller 2015). This division into two classes of literary anthropology is most clearly articulated in the recent work of Marilyn Cohen and her collaborators entitled *Novel Approaches to Anthropology: Contributions to Literary Anthropology* (Cohen 2013; see Stoller 2015 for a review and discussion of the Cohen volume).

The idea of "author as ethnographer" was very influential in the design of this research endeavor. An extensive discussion of this idea in relation to the intersection of anthropology and literature comes in the edited volume *Literature and Anthropology* (Dennis and Aycock 1989). Some of the authors showcased in this volume include Tony Hillerman and Oliver La Farge among many others. Hillerman himself contributed a chapter to this discussion (Hillerman 1989), commenting on his writing of mystery novels using Navajo materials and themes. As an author and journalist, Hillerman aimed to construct ethnographically relevant novels. Living in the Southwest, Hillerman was often in contact with Native American culture and through this created the characters Jim Chee and Joe Leaphorn, two Navajo Tribal policemen. In his contribution to the work, Dennis discusses in greater length the work of Oliver La Farge, a Harvard-trained anthropologist turned writer who, similarly to Hillerman, used his fieldwork with the Navajo as source material when writing his Pulitzer prize-winning book *Laughing Boy* (1929) (Dennis 1989).

Dennis and Aycock (1989) also contains essays that address such topics as the poet as anthropologist, literature as ethnographic evidence, point of view in anthropological discourse, identity development through literature, the use of diaries in ethnographic discourse, and the literary work as a cultural document. In the discussion of diaries, the journals of Malinowski are presented during a discussion of constructed realities and personas within ethnographic writing (Bucher 1989, 88). Elizabeth Fernea, author of *The Guests of the Sheik* (1965), addresses representation of Arabic women in her commentary, "The Ethnographic Novel in Modern Arabic Women's Literature: The Case of *Sitt Marie Rose,"* comparing the novel to an experimental ethnography (Fernea 1989).

Similarly, Nigel Rapport (1994) presents a discussion on the intersection of anthropology and literature through an evaluation of the work of E.M. Forster whose titles include *A Room with a View* (1908), *Maurice* (1971), *Howard's End* (1910), and *A Passage to India* (1924). Forster's novels are known for being colloquial social commentaries and acting as windows onto the British middle-class in the time in which they were written. *Maurice*, published posthumously, is an especially effective work dealing with the period beliefs on homosexuality and class dynamics in Britain at the time of its writing, circa 1960. Taken as a unit, the commentaries in Cohen (2013), Dennis and Aycock (1989), and Rapport (1994) highlight the significance of literary works in the anthropological field and the influence of anthropological practice on the field of literature.

Anthropology and the Archive

As presented by Dennis and Aycock (1989) above, the position of literature within anthropology is predominantly of two types: a data collection site in the form of case study material, archival material, and published works or a data presentation site in the form of some variety of ethnography. Examples of topical areas addressed by Dennis and Aycock (1989) in the first category (data collection site) include plays such as those by Shakespeare, poetry, diaries such as Bronislaw Malinowski's, and novels while those in the second category (data presentation site) include poetry and novels as forms of experimental ethnography such as *The Case of Sitt Marie Rose*, referenced previously.

Social and cultural anthropologists working as ethnographers, following the literary turn of the 1980's and the expanding academic interest in post-colonialism happenings as a theme of study, turned more regularly to the archive for data collection prior to fieldwork. Because of the destructive nature of both colonization and decolonization, often the only background information available on a specific group or community was to be found in the government archive. A recent product of this type of study can be found in the edited volume by Brian Keith Axel *From the Margins: Historical Anthropology and Its Futures* (2002).

Anthropological work in the archive usually lends itself to the creation of ethnohistories. The work of Ann Stoler (2002) and Patricia Galloway (2006) exemplify this practice. Ethnohistorical work is commonly used to recreate a more complete history of colonial times in an attempt to provide a more concrete background for ethnographic study during postcolonial times. Works in this vein provide context for studies of governance, ethnic history, and power relations (Stoler 2002). This avenue also sees use

in the construction of cultural history for geographical areas or cultural groupings. For example, Galloway (2006) presents an ethno-historical account of the Choctaw in what is now the state of Mississippi. The temporal setting for this history is the period of the Louisiana Purchase.

<div align="center">Revisiting Writing Culture</div>

Since the literary turn of the 1980s, the social sciences as a whole have evolved to demonstrate a more postmodern, interdisciplinary understanding of representation. This is best demonstrated by such works as Caroline Brettell's *Anthropological Conversations: Talking Culture Across Disciplines* that discusses the interactions between cultural anthropology and the inherently interdisciplinary areas of literature and history (Brettell 2015). Other recent works which revisit the issues raised in the 1980s include two works by George E. Marcus (2002; 2007) reexamining *Writing Culture* in the current period and a third by Thomas Lyons (2003) elaborating on the concept of the ethnographic novel and its relationship to the recording of social change. Lyons (2003) notes the importance of the local ethnographic novel to the development of nationalism in Algeria and other places affected by colonialism. The topic of his discussion are the novels published by Algerian authors between the end of World War II in 1945 and the start of the Algerian War in 1954, a time of significant social change. Lyons's work is very much in line with the work of Stoler (2002) dealing with issues of colonialism, post-colonialism, governance, and the archive.

In "Ethnography Two Decades after *Writing Culture*," Marcus (2007) comments on his initial critique of ethnographies and the experimental or "messy" texts which came to the fore following *Writing Culture*.

Yet, I want to argue that their current messiness constitutes rather a symptomology of the uncertain state of ethnography reflecting the textual artifacts or habits of the diverse tendencies in culture analysis that emerged alongside the so called *Writing Culture* moment. These tendencies came to shape the form, concerns, and ambition of ethnography within the still surviving genre conventions that anthropology had established for it and that had themselves been reconditioned by the *Writing Culture* critique. Exemplary ethnographies today reflect the uncertain state of the genre, and I call their current messy character baroque, rather than experimental, perhaps most acutely in the sense of the word that is often associated with the Portuguese *barroco*—a pearl that is not round but of irregular and elaborate shape. (1129)

Here, Marcus draws attention to the fact that ethnographies are representative of

not only the people they are written about, but also the individual they are written by.

Medium of presentation is dictated by the content and culture of the people exemplified.

Perfection, the "pearl," comes with an expression of situated truth and is never exactly

the same from one community to another. The ethnography produced is similarly shaped

by the methodology and additional materials used to construct it. "Messy" refers here to

both the layers of objectivity (i.e., the process of conducting fieldwork) and subjectivity

(i.e., the act of interpreting and translating that fieldwork into an end form) inherent to the

construction of any ethnography, acknowledging that there is often no "perfect"

representation of events. Two ethnographers could observe the same community at the

same location, date, and time and still potentially produce to very different ethnographies.

Comparatively, in Marcus (2002) the author makes several statements regarding

traditional ethnography as envisioned by Malinowski and Boas—namely, that though

ethnography in the traditional sense remains in a place of prominence in the discipline, it

cannot adequately represent many subjects that are of significance in a globalized world.

Such subjects include science and technology, contemporary politics, political discourse,

international organization, the media, and the art world (Marcus 2002, 192). As such,

Marcus (2007) elaborates on the state of anthropology as a discipline and the social sciences as a unit in regards to the "literary turn." The diverse nature of ethnographic presentation and practice reflects this state, speaking to a consistent need for experimentation and exploration of social identity in its variant forms.

<div align="center">Research in Children's Literature</div>

Children's literature is a diverse subject that welcomes research initiatives regarding socialization and identity formation, topics of concern in disciplines such as anthropology and library science that have historical focuses on issues of authority, authenticity, agency, and representation. Over the course of the past several decades, numerous journals have been established which focus on research with children's literature. These journals include *The Lion and the Unicorn*, *Understanding Children's Literature*, the *Journal of Children's Literature*, *Children's Literature in Education* and *Children's Literature Association Quarterly*, among others. Research topics with children's literature can include but are decidedly not limited to: the impact of a specific author or grouping of authors, the impact of a specific book or series, the impact of award-winners on the prevailing social order, developing trends among certain genres of books, and how certain plots or character archetypes affect different age groups. Content analysis in the form of narrative or comparative analysis is a common methodological approach when undertaking studies of children's books.

Recent Studies on the Concept of Representation in Children's Literature

Recent studies regarding the representation of characters in children's books have addressed the development of strong personal identity in a world of changing social norms and mores, citing children's books as socializing cultural artifacts in a post-

colonial world. The findings of several studies indicate limited change in character representation when engaging protected categories such as race, gender identity, disability, or nationality (Golos and Moses 2011; Despain, et al. 2015; Koss 2015). Koss (2015) evaluated the presentation of disabled characters through the application of critical content analysis focusing on the elements of race, gender, and disability. The study found that though identity creation is supposedly encouraged, ableism is preferred, males still dominate as protagonists, and multiethnic characters are still lacking. Similarly, Golos and Moses (2011) note that deaf characters are approached from the lens of needing to be fixed, called the pathological view, over an acceptance of the Deaf lifestyle.

Additionally, several studies have examined children's books that focus on political and historical figures, comparing multiple nonfiction titles about the same person. May, Holbrook, and Meyers (2010) look at the varied representations of the life of former president Barack Obama and how the same life events have been written in multiple ways to portray the same man in various, occasionally unpleasant lights. Desai (2014) conducted a similar investigation on the stories of Christopher Columbus, making a point to address the importance of the collective memory of a society while also addressing the need for historical accuracy. Thus, Desai (2014) demonstrated that collective cultural memory often outweighs and overrules historical realities and therefore encourages children to be continually socialized to false history.

Researchers have also addressed other topics such as material culture and its relationship to gender depiction (Crabb and Marciano 2011), facial expressions in children's book illustrations (Dag 2010), representations of poverty (Dedeoglu, Ulusoy, and Lamme 2011), and the adoption of children of other nationalities into American

families (Fitzpatrick and Kostina-Ritchey 2013). The underlying issues addressed in these studies are diverse in subject and form and speak to the many issues that children are socialized to and interact with on a daily basis. A more complete review of studies regarding character representation in children's books is available as Appendix C.

Interpretive Narrative Analysis

In regards to methodology, I have chosen to use an interpretive narrative analysis. This is an application, simultaneously, of narrative analysis and interpretive analysis, therefore allowing for an evaluation of both the thematic and narrative structures of a work and the personal or emotional structures of a work.

Narrative Analysis

Narrative analysis when applied in the manner discussed by Bernard (2011) and Riessman (1993; 2005) focuses on the identification of recurring themes and structures across a sample, specifically considering how humans structure the stories they tell. Riessman (1993; 2005) argues that narrative analysis is best applied to oral histories that can or have been transcribed to a written form. Bernard (2011) argues that narrative analysis can be applied to both oral and written texts. While normally I would not suggest using Riessman as a methodological basis knowing that my materials are predominantly written, I believe that her perspectives on narrative analysis as a method are important. Riessman (2005) briefly develops a history of the research interest in narrative, drawing a direct correlation to the "interpretive turn" of the 1980s and defining narrative analysis as the process of "interpreting an individual's interpretation," suggesting a cycle of both subjectivity and objectivity. It is this acknowledgment of a need for both the subjectivity of the author and informant and the objectivity of the observer that led to the addition of

interpretive analysis to basic narrative analysis. As such, Riessman's assertion that narrative analysis be applied strictly to narratives that originated orally can be overlooked in favor or Bernard's assessment of material type.

Smith (2000) builds on Riessman's (1993) discussion of narrative analysis as a subjective methodology. Smith (2000) provides a comparative discussion of content analysis and narrative analysis, arguing that while content analysis can be applied to both text and oral narrative, narrative analysis should only be applied to the oral narrative. Specific reference is made to the use of archival materials such as letters and diaries. Content analysis in this discussion is viewed as an objective means of acknowledging the voice of the author or speaker through the coding of specific textual characteristics such as specific word usage and the presence or absence of dialogue—much of content analysis comes in acknowledging the presence or absence of particular elements. In contrast, narrative analysis is seen as more subjective because the researcher is providing an interpretation of the subject's narrative tone and other elements as opposed to providing a simple acknowledgment of presence. It is possible that no two researchers would espouse the same interpretation of a particular transcription or text using narrative analysis. However, according to Smith (2000), the data gathered through content analysis is deemed reproducible by other researchers and easily transferrable into quantitative data.

Conversely, White and Marsh (2006), state that content analysis will be applied in a study is the same as stating "textual analysis" will be applied. White and Marsh (2006) focus on both the qualitative and quantitative applications of content analysis, suggesting analytical types that fall under the umbrella of content analysis to include narrative

21

analysis, conversation analysis, discourse analysis, ethnographic analysis, rhetorical analysis, and others. The name applied within a study is determined by the academic discipline of the researcher, the elements to be analyzed, and the historical representation of the methodology across the disciplinary literature. Simply put, narrative analysis is a type of content analysis, a methodology that will change slightly in name and application depending upon the discipline of the researcher. White and Marsh cite Krippendorf (2004) when defining content analysis as "a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use." To conclude, White and Marsh (2006) note that while a text is dependent upon original context for the author-intended reading of a work, original context is often difficult to achieve in the evaluation of texts; therefore, interpretation of the text is representative of the context in which it is viewed.

Geertzian Philosophy and Interpretive Analysis

One of the more influential concepts behind the evaluation of literary artifacts as a unit comes from the work of Clifford Geertz. Geertz (1972, 26, as cited in Bernard 2011, 438) called culture "an assemblage of texts" that should be considered first and foremost within the original context of their creation: the emotional and personal interpretation of the storyteller. This sentiment continued into the development of the theory behind interpretive anthropology and interpretive analysis and is also addressed by Geertz via his discussion of authorship and validity (Geertz 1988). Interpretive analysis from the perspective of Geertz is essentially narrative analysis that applies consideration for both the interpreter and the informant by acknowledging their presence and emotional attachments to the described situations.

While the suggestion of culture as text was principally a metaphorical one, I believe that there is some level of literal interpretation when considering literate societies. Many facets of everyday life are permeated with the written word making its production significant to the development of both national and regional cultures. It is with this assertion in mind that I suggest that the original context of Lenski's works is simultaneously within the hands of the children who first read her published books and also in the communities that accepted her presence and therefore made the writing possible—making "culture as text" both a literal and figurative model in the social identity of these communities. While a text will not completely encompass a cultural identity, a text can be representative thereof.

Ultimately, this study applies a combined understanding of these various discussions of narrative analysis and pairs it with Geertzian philosophy and interpretive analysis. I argue that the subjective or objective outlook of a methodology comes with the individual applying it and the disciplinary lens through which it is being applied. I suggest that narrative analysis is a more subjective variant of content analysis considering that content analysis is generally a process of coding for quantitative categories while narrative and interpretive analyses bring in a qualitative perspective allowing for broader interpretation of a material. For the purposes of this research, I have taken text and cultural artifact to be synonymous. Thus, culture can be interpreted through an evaluation of cultural artifacts, their contexts, and their permutations. I propose that the ultimate goal of creating a cultural artifact (textual or otherwise) is to share as much of an experience—a representation—as possible with someone who was not present for the event. I call this a contextual sharing of meaning-making events. Cultural representation is inherently

filled with a conglomeration of competing voices and messages; hence, multiple readers

can interpret a single text in a variety of ways. This study evaluates the multiple

permutations in Lenski's writing process and pulls out the multiple perspectives of the

author and the informant to understand the impact of the character representations on the

children of the period.

CHAPTER III - METHODS AND MATERIALS

This study was dependent upon the examination of both published books and unpublished archival materials and was thus divided into three basic stages of analysis: published books, unpublished drafts, and unpublished archival materials. As such, I have detailed here the scope of the materials examined and the steps taken during analysis. Pertinent data was recorded in Excel, a selection of which is available as Appendix D. Once the creative process had been reconstructed for both narratives as individual units, the two narratives were then compared to each other using the gathered information on the protagonist, the community, and the narrative structure to determine any change in the creative process in the twenty-year period between the published books.

Published Regional Novels

Lenski's regional books were divided into two series. The American Regional series was published from 1943 to 1968 and contained 17 books. The Roundabout America series was published from 1952 to 1966 and contained 11 books. It is noteworthy that the Roundabout America series contains six books which are collections of short stories as opposed to novels. There is no recorded personal reason for Lenski's division of these books into two series. Therefore, based on promotional materials available in the Lenski collection at USM, the division appears to be a marketing initiative employed on the part of Lippincott, the publishing company that released all of Lenski's regional books except for *Bayou Suzette*, the initial regional book, published by Stokes in 1943. According to the promotional material, the Roundabout America series was geared to children ages six to nine while the America Regional series was geared to children ages eight to twelve. *Strawberry Girl* (1945) followed *Bayou Suzette* as the

second of seventeen books in the American Regional series while *High-Rise Secret*

(1966) was the eleventh of eleven books in the Roundabout America series.

<div align="center">Scope of Unpublished Archival Materials</div>

The types of materials present within the unpublished personal papers of Lois

Lenski include, but are not limited to, audio materials; original manuscripts, typescripts,

and speeches with handwritten notes; autobiographical and biographical works discussing

her process of data collection and reasons for writing; field-notes; correspondence and

selected fan letters; dummies (first and second series illustrations) with and without color

overlays; chapter outlines; original pen-ink illustrations; and, finally, promotional

materials for other Lenski collections. Lenski's "field-notes" include materials such as

photographs and newspaper clippings with notes, maps and diagrams, transcriptions of

interviews, sketchbooks, and letters from community contacts. These types of materials

are common to most Lenski collections across the United States and appear in both the de

Grummond and FSU collections, although the quantity of each material type varies.

Audio materials were not consulted within the context of this study.

Lois Lenski Papers, de Grummond Children's Literature Collection, USM

The Lois Lenski collection maintained by the de Grummond Children's Literature

Collection contains six boxes of processed materials and one box of unprocessed

materials. The majority of the materials were donated between 1966 and 1979 by Lois

Lenski and Evelyn Peters. An additional donation was made in 1992 by Lenski's son,

Stephen Covey. Inclusive dates for the collection are noted as 1927 to 1971. The

collection provides a view of 43 of Lenski's children's books, containing a least one item

(usually an illustration) for each of the books.

Boxes one and six contain personal papers including biographical and autobiographical works in the form of articles by and about Lenski, correspondence, photographs, awards papers including speeches and pamphlets, promotional materials for other collections containing her works, and other miscellaneous published materials in the forms of music, poems, short stories, bookmarks, cards, and stationery. Box two contains oversize materials in the form of original illustrations and color overlays, as does box five. Box two also contains a scrapbook of field photos with notations for *Bayou Suzette*. Boxes three, four, and part of box five contain materials—including several diverse types of manuscripts, a scrapbook of photos and newspaper clippings, illustrations, and notes—for the book *High-Rise Secret*. This is the book for which de Grummond has the widest range and amount of materials. Box seven contains unprocessed materials for *Boom-Town Boy* (Lois Lenski papers, de Grummond, USM).

Lois Lenski Papers, Special Collections and Archives Department, FSU

The collection at Florida State University contains materials for *Strawberry Girl* which is not represented in the de Grummond Collection. *Strawberry Girl* was chosen for comparison in part because it received the Newbery Award in 1946, meaning that it was judged to be of excellent quality in the field of children's literature. It also represents one of Lenski's earliest regional novels, making it prime for comparison to *High-Rise Secret*, one of the final regional novels, and for illustrating any changes in authorial process. The inclusive dates for this collection are noted as 1939 to 1971. The collection contains twenty-three boxes, five of which hold oversized materials. *Strawberry Girl* materials comprise two of these boxes and consist of multiple types of manuscripts, illustrations, background materials, and a sketchbook. Both collections have a similar provenance.

FSU also holds a significant amount of material for *Florida, My Florida* and *Judy's Journey* in much the same way that de Grummond holds materials for *High-Rise Secret.* Entry two in Appendix B can be consulted for a box by box breakdown of this collection.

Because travel to FSU was not possible, the materials in the FSU collection used for comparison were excellent digital reproductions of the original documents delivered by Dropbox from the digitization staff at FSU. With permission of the Lois Lenski Covey Foundation, I requested that folders 5 and 6 in box 235 and folders 2, 3, 4, and 6 in box 236 be reproduced. The items reproduced are specific to *Strawberry Girl* and offer a wide scope of material types including illustrations, photos, a sketchbook, galley proofs, background material, a handwritten manuscript, an original manuscript (typescript), sketches, and author's proofs.

<div align="center">Process</div>

The reconstruction of Lenski's creative process came primarily from a comparative analysis of *High-Rise Secret* and *Strawberry Girl.* Interpretive narrative analysis was applied, meaning that the parts of the narrative—specifically, the characteristics of the protagonist and her community, narrative tone, point of view, and variations in dialogue—its structure and thematic purpose were compared and analyzed alongside both the author's and the informants' written accounts, perspectives, and intentions. Content itself, the actual happenings of the story, was used as an element of evaluation when moving from stage to stage within the evaluation process, i.e., notations were made if there was a change in content evident from the published book to the drafts to the notes and other materials. Examples in content changes would include changes in setting or the removal of scenes or characters from one stage to another. The analysis of

each narrative was broken down into three stages: the published work, the drafts, and the background materials and field notes.

Stage One: Published Book

For each published book, I first identified basic bibliographic information including the year of publication, whether the copy being evaluated was a reprint, and the publisher. I next identified the protagonist and corresponding age and gender, followed by the protagonist's family members and familial occupation, if applicable. Community location and occupation was also noted as was the ethnic identity of both the protagonist and its family and the surrounding community, if it differed. Character-described economic status was noted. The presence of specific speech patterns including the use of slang, regional dialect, or region-specific word connotation was noted. Point-of-view and theme were also noted.

The published books were analyzed first because they could provide a baseline for comparison throughout the rest of the study. If instead I had started with the field-notes in an attempt to establish a baseline, my character and plot pool could have been infinitely wider. The published book acted as the control in this situation, specifying which character(s) and situations should receive the most attention.

Stage Two: Manuscripts and Typescripts

For each narrative, I reviewed two drafts: a manuscript and a typescript. The manuscript was chosen as a specific material type for review because it would inherently be handwritten and would be more likely to show the thoughts of the author as she made any changes or additions to the text. Typescript is defined here as the first typed draft of the narrative. The purpose of this stage was to identify any changes from the drafts to the

published end-product and to note whether these were plot-altering changes. It should be noted that while the typescript for both narratives was complete, the manuscript for *Strawberry Girl* was missing three chapters—specifically chapters I, II, and VI—a notation that was made by the author on the cover page for the manuscript.

Considering that the books were published 21 years apart, I got the impression that the writing process had been refined, the author having developed a system of manuscript production at this point. The biggest visible difference was the use of pencil over pen and the presence of more outlines in the production of *High-Rise Secret*. The use of pen in the earlier *Strawberry Girl* manuscript led to a very messy, often hard to read document. At points where Lenski forgot a segment of text or added a portion of text, slips of paper would be affixed to the pages beneath to be lifted to provide for a continuous reading. Very few differences exist between the handwritten manuscripts and the typescript once these additions and corrections were taken into consideration. The most visible difference ever evident between the draft types was a simple rephrasing of dialogue that did not directly alter the plot.

Stage Three: Background Materials and Field Notes

In this stage, my goal was to determine where Lenski had retrieved her information from and how accurately that information was portrayed in the published end-result. The location and time period of the field-work were noted at this time. This stage is represented primarily by the scrapbooks that Lenski kept but also the associated letters, notes, outlines, photographs and other materials kept in close proximity.

The materials plainly tell the life stories of the individuals with which she lived, visited, and wrote about. All the photographs are in black and white and meticulously

captioned with the names of the individuals pictured and a brief description of their actions. Each newspaper clipping describes an actual event that took place in the community along with the date and the newspaper from which it was taken. Magazine clippings have similar descriptions and usually come in color, describing a general happening related to the plot.

The letters included in the material offer commentary from locals on slang usage or answers to specific questions that Lenski posed to better understand local customs and events. It seems that with each book, she had a single primary informant with whom she would exchange letters extensively and several other individuals in the community who just seemed to enjoy writing to her and providing input. Bertha Ellen (Mrs. William Steitz) contributed many letters for *Strawberry Girl* while Lou Larson contributed many for *High-Rise Secret.* Lou Larson also appears to be the primary contributor of information for *Project Boy*. The letters and other materials suggest that the same family that provided the basis for *High-Rise Secret* also provided the basis for *Project Boy*.

The sketchbooks that Lenski kept for her trips paralleled the notebooks of photographs that she took and captioned. In some instances, the individuals sketched can be found in the photographs with the notes and captions allowing for the matching of names and images. Each notebook has a series of notations on community calendar events and several outlines that acted as precursors to the drafts and manuscripts. In amongst the letters from informants are photographs, notes, and sketches made by the individuals in an attempt to properly answer Lenski's questions. Also included in the background materials are Lenski's written reactions to the information and documents

31

she has collected. When taken together, these documents allow for a complete observation of the process Lenski used in the construction of her regional books.

Methodology: "Interpretive Narrative Analysis"

Narrative analysis taken on its own is used to evaluate narrative structures within the context of a storytelling setting. In this study, the analysis focuses predominantly on the interaction of the story (i.e., the novel) and the audience (i.e., children) as the story is being told and how this will be used to interpret a bigger picture (i.e., socialization). Narrative analysis takes into consideration the context (i.e., time period and socioeconomic situations) in which the story is being told and how this affects the content of the narrative. An acknowledgement is made that the teller has a say and an emotional investment in what they communicate but this is not a principle concern. This can be applied to both oral and written narratives. When narrative analysis is applied to the whole of a narrative and focuses on how the story is told, it is called a *holistic-form reading* of a narrative (Lieblich, Tuval-Mashiach, and Zilber 1998).

To this I have added interpretive analysis which is interested in the emotional investment and interpretation of the individual conveying the story. While the narrative analysis portion of this method is focused on what Lenski wrote and how she wrote it, the interpretive analysis portion is focused on why she wrote it and how she interpreted those specific events from the writings, transcriptions, and photographs imparted to her by her subjects. The interpretive analysis portion of this method therefore focuses on both the emotional and personal involvement of Lenski and her informants, acknowledging and accepting a simultaneous interaction between the subjective interpretation and

32

conveyance of the fictionalized narrative and the objective materials from which that narrative comes.

CHAPTER IV – INTERPRETING AUTHORIAL PROCESS

In the following chapter, I detail the results of my application of interpretive narrative analysis to the books *Strawberry Girl* and *High-Rise Secret*. I then interpret those findings within the context of the aforementioned literature on representation, agency, power, and authority. Prior to this presentation, I would like to note that while Lenski was a prolific writer of rhymes, songs, storybooks, and novels for children and preteens, she also wrote columns and articles and gave speeches about why she wrote for this specific demographic. During her lifetime, Lenski compiled a collection of these writings into a single book, *Adventure in Understanding: Talks to Parents, Teachers, and Librarians, 1944-1966.* I chose to read this compilation in conjunction with my evaluation and was therefore able to make some connections that tempered my initial interpretations of both the published books and the archival materials. I would also like to note that I was able to examine the entirety of the Lenski collection at USM, and therefore became familiar with the background materials of other regional books including *Bayou Suzette*, the first of the American Regionals, and *Project Boy*, the third installment of the Roundabout America series.

Strawberry Girl: The Published Book

Strawberry Girl was originally published in 1945 by Lippincott. The fieldwork for the book was conducted in the winters of 1942 to 1943 and 1943 to 1944 and in the summer and fall of 1944. The protagonist is a ten-year-old girl named Birdie Boyer whose family consists of her Ma and Pa and five siblings: Bunny, Buzz, Dan, Dixie, and Dovey. The setting of the narrative is based on the area surrounding Lakeland, Florida and is largely a rural farming community. The Boyers are predominantly strawberry and

orange farmers. The principle antagonists of the narrative come in the form of the cattle-raising Slater family, specifically Pa Slater who has an alcohol problem. Shoestring, the youngest of the three Slater boys, is Birdie's age and is often caught in the middle of the conflicts between the families. The Slaters live on a property adjacent to the Boyers. Each family's ultimate goal is to provide for themselves. In the case of the Slaters, this is difficult because of Pa Slater's alcoholism. The story follows the Boyers and the Slaters as they attempt to end the feuds spurred on by Pa Slater's actions while under the influence and eventually concludes with Pa Slater finding religion, quitting his habit, and finding work to do right by his family.

<div align="center">

Strawberry Girl: The Archival Materials

</div>

Birdie Boyer is directly represented in Lenski's photo journals with a caption "the original Birdie Boyer." The rest of the Boyers and the Slaters are also represented in these photographs with similar captions as are other community members. Throughout the encounters of the book, obvious references to Lenski's collected newspaper clippings, photographs, and sketches are made. The observer can see multiple permutations of the same individual as they morph from photograph to sketch to full illustration. A number of the locals with which Lenski visited wrote to her regarding early drafts of the work and made commentary on dialogue and slang structure, complimenting or correcting her capture of the ways that rural folk of the time and place spoke. In these letters, they shared local recipes and lullabies in addition to answering her questions. Farmers in the area around Lakeland from 1944 to 1945 were termed Crackers. While in the present this term may have a derogatory connotation, at the time it was a way of defining a group of people of a particular ethnicity and occupation. The term was also self-representative in

the letters where the writers wrote "we Crackers." Lenski collected other materials such as flyers that announced the local markets and newspaper clippings that announced the incoming evangelist who was responsible for Pa Slater's conversion.

<center>*High-Rise Secret*: The Published Book</center>

High-Rise Secret was the eleventh and final book in the Roundabout America series published in 1966 by Lippincott. According to dated notes and letters, fieldwork for the book was conducted between 1952 and 1954 at the Dante Place Project in Buffalo, New York. The story centers on ten-year old Peggy, her mother and father, her baby sister, Patty, and her younger brother Pete, age eight, as they adjust to their new home in the high-rise housing project on the coast of Lake Erie. Acceptance to the project is based on the income of their father, an electrician. Their mother stays at home with Patty while Peggy and Pete go to school. Upon moving, the family becomes close friends with the day janitor, Jake. As the story progresses, the reader finds that there are few places to play that are not hallways, construction zones or sidewalks near roads. This becomes an important undercurrent throughout the book.

A small conflict in the story comes from Peggy's desire for a pet while the primary conflict comes in the form of the community's wish to overcome the problems caused by a boys' gang that is wreaking havoc on multiple sections of the six-part high-rise. The story climaxes with the community mothers banding together with baseball bats to stop the gang. During this confrontation, both Peggy and Pete are hit by stray bullets. From this Peggy must stay in the hospital temporarily finding out that her kitten has been rescued and relocated to her Aunt's home in the country where she can visit it at any time. The story concludes with the family planning a vacation to an amusement park.

<center>36</center>

High-Rise Secret: The Archival Materials

The events that are represented, such as the child being injured by a stray bullet and the issues with the boys' gang, can be found in the newspaper clippings that Lenski collected. The lake and harbor locations, the construction of the nearby freeway, the schools, the neighbors, and the stores all existed. The floorplans and the processes for selecting families for each floor are all included in Lenski's notes. The letters that Lenski exchanged with Mrs. Lou Larson offer descriptions of project-living and the specific families that live there, descriptions that Lenski used in her character creation.

The majority of the information that was not directly from letters, interviews, and transcriptions of interviews conducted by Lenski comes in the form of newspaper and magazine clippings. While there are photographs, there are far fewer than in the materials related to other books, including *Strawberry Girl*. The photographs exclusively represent the fixtures in and around the high-rise buildings, specifically the eleventh floor. There are none of the families that lived there, only written descriptions in Larson and Lenski's notes. The community represented in *High-Rise Secret* is that of a group of urban poor families living in a project maintained by the housing authority. Peggy's family is Anglo although other ethnicities are represented in the families living on the eleventh floor with them. In her notes to Lenski, Mrs. Larson describes the eight apartments on her floor as housing four Negro families, one Puerto Rican family, and three White families. Lenski describes a similar contingent in the book while Larson notes that this variance in the ethnicities of families was required across all levels of the project buildings.

A Comparison of the Narratives

The communities portrayed in the both books very accurately reflect those in the field notes, down to the accuracy of the lullabies, language, homes, and community areas that are portrayed. The most obvious difference between the two books comes in the form of community location. *Strawberry Girl* takes place in rural Florida while *High-Rise Secret* takes place in urban New York. Both the farm mentioned in *Strawberry Girl* and the high-rise in *High-Rise Secret* are based on actual locations that existed in this period.

Both of the girls depicted in the books are ten years of age and are members of large families with many children. Both are in areas that have a predominantly White majority. Even when facing Urban Renewal in one location, both families are in situations that focus on community building and have stories with positive conclusions. Both girls are often excited about their prospects in life, hopeful for new situations no matter their economic status. In part, this leads me to believe that Lenski was attempting to highlight a brand of American identity and nationalism, an idea that will be discussed in more detail.

Even for their similarities, the heroines are not the same and neither are their communities—Lenski does not portray cookie-cutter characters with no variance in their day to day activities. Birdie is a hard worker on the farm who longingly looks forward to school, knowing that the opportunity will not always be there for her to go. Although Birdie's younger siblings work, they also spend a portion of their time playing because of their age and therefore limited ability to work. In contrast, Peggy and her brother Pete go to school daily and do not work but similarly have limited ability to play because of the circumstances of their housing. While the potential for bad things to happen is not

ignored in either book, such as the intentional killing of farm animals or the shooting of Peggy and Pete, it is pushed back so that it is not the focus of the story. In this way, violence is seen as a part of the community patterns but not the most important part. Lenski believed that harsh topics should not be hidden from children, particularly on the basis of gender alone (Lenski 1968, 42-44). To do so would be to provide a disservice to all children.

It is noteworthy that the field work for *High-Rise Secret* took place from 1952 to 1954 though the book was not published until 1966. Lenski's trend was to publish her books within approximately a year of conducting her final bout of fieldwork. *Strawberry Girl* followed this pattern while *High-Rise Secret* did not. I believe this is because the field work that produced *High-Rise Secret* was originally conducted exclusively for *Project Boy* which was published in 1954. It appears that she never intended to write *High-Rise Secret,* but for whatever reason decided that the material remaining from the work for *Project Boy* had to be published. In a letter between Mrs. Larson and Lenski, dated 1954, supports this inference as Mrs. Larson thanks Lenski for keeping contact with her and for the copy of *Project Boy* for her son Allen. She continues on to say that her son has been vastly looking forward to a sequel to the book and that she hopes the information she has supplied will help in the continued writing.

The timing for Lenski's publication of *High-Rise Secret* is significant even if it was not a purposeful decision on her part. Lenski wrote her regional novels in a period of general prosperity, but also at a time of social, specifically civil, turmoil. When Lenski began writing, the majority of the public sector of the United States was still under the "separate but equal" doctrine of *Plessy v. Ferguson* (163 U.S. 537 (1896)), a doctrine

which supported segregation, especially in schools. The ruling in *Brown vs. The Board of Education of Topeka* (347 U.S. 483 (1954)) overruled *Plessy vs. Ferguson*, terming the "separate but equal" doctrine inherently unequal. Assuming that Lenski did have intentions to publish, it seems probable that her delay in publication could have reasonably acted as her acknowledgement of social reform, especially considering the mixture of ethnicities described as living in the high-rise project. In contrast, Lenski could have also delayed publication because of the social climate of the time in which the initial field work was completed—historically, the 1950's are not known for being a socially progressive period.

The narrative structure of the books on the whole compare on a fairly one-to-one basis. Lenski was a very meticulous person, a trait that shined through in her research and writings. Her narrative structure is very simplistic and consists of the basic introduction, problem statement, climax, solution, and conclusion. The stories are always told from the perspective of a narrator with an aloof, third-person perspective. The focus of the narrator and the author in both instances is on community building and new beginnings. Both families had recently moved and are therefore adjusting to life in their new homes. In both instances, problems arise when a negative force in the community threatens the community-building process. In the case of *Strawberry Girl*, this negative force is the Slater family, specifically Pa Slater, his older boys Joe and Gus, and his younger boy, Shoestring. In the case of *High-Rise Secret*, it is the lack of appropriate places to play and the presence of a destructive boys' gang. *High-Rise Secret* has more undertones of a violent nature, seeming to imply an inherent difference in levels of delinquency between rural and urban situations. This is not to say that there are not difficult situations in both

books; however, the *High-Rise Secret* situation sticks with you because of the presence of a shooting and a hospital scene. Even for the difference of 21 years between publication dates, the flow of both stories is fairly similar.

Lenski applies a very thorough system of notetaking and outlines that leads to the eventual drafting stage. It is implied through the interpretation of a number of letters that early outlines and drafts were given to literate members of the community in order to check for accuracy. Although *High-Rise Secret* was not as direct of a story from person to page as *Strawberry Girl*, it still appears to be an accurate representation of the community in question. However, because *High-Rise Secret* is not as direct of a transference from reality to fiction, if begs the question of why Lenski chose to deviate from what appears to have been her norm. In the cases of *Cotton in my Sack* (1949), *Blue Ridge Billy* (1946), *Bayou Suzette* (1943), and *Strawberry Girl* (1945), among others, Lenski translated directly from life to the page to the manuscript when it comes to the individuals she observed. For *High-Rise Secret,* she actually seems to create characters in order to mirror the structure of her earlier works.

Even if the situations in the books did not happen to the family in question, the situations were told to Lenski by members of the community in which she was staying or were captured from local news and calendars. The fact that Lenski waited approximately ten years after the conclusion of her field work in order to publish *High-Rise Secret* is very curious. It is worth noting that by 1966, the high-rise project that is referenced in her book, the Dante Place Project, had been shut down and renovated to become regular apartments. It is also interesting that there are no scrapbooks or journals of photographs that depict the family members depicted in the book like there are for *Strawberry Girl*

and others in the two regional series. The photos available for *High-Rise Secret* are of structures surrounding the high-rise or of fixtures and locations within the various buildings. While there are still transcriptions of notes from interviews, letters, and various clippings from newspapers and magazines, there is a distinct lack of photographs and character sketches.

Language

An important element analyzed for each narrative was the presence of significantly altered speech patterns in the dialogue for each book. I chose to investigate the presence of slang, regionally specific words, dialect, or words with a connotation outside of the commonly accepted usage. *Strawberry Girl* conveyed a very involved dialogue and answered yes to each of my altered speech pattern categories listed above. Contrarily, there is a significant lack of altered speech patterns in *High-Rise Secret*. The characters in *High-Rise Secret* show no extensive use of regional dialect or recorded accent. Occasionally, there is a turn of phrase that comes up in the dialogue that is likely a regional development, such as the phrase "bawling out," but these are very irregular and easily overlooked. This seems almost more significant than the presence of believable dialect and slang in *Strawberry Girl*. In contrast, the Anglo community portrayed in *Strawberry Girl* exhibits a strong use of regional dialect and slang. For example, "Carolina" becomes "Caroliny" while "Mother" and "Father" become "Ma" and "Pa" and "if" becomes "iffen." See Appendix D for complete data listing.

Peggy, her family, and neighbors, no matter their ethnicity, all speak in a manner that is very close to Standard American English. At first blush, I believed that this difference was Lenski's way of subconsciously prioritizing the urban child and family

over the rural. However, having read her thoughts on her writings, I believe that it was more of an effort to draw attention to the difference and regular presence of literacy in urban over rural communities while also attempting to portray a sense of American nationalism. Lenski specifically states that she seeks to "broaden their sympathies and compassion to include all kinds and conditions of men" (Lenski 1968, 16). Lenski consistently makes this type of statement throughout her self-evaluative works, making me believe she truly believed in this idea. It is noteworthy that the *Strawberry Girl* narrative concludes with a new teacher being introduced and the burned down schoolhouse being rebuilt. The dialogue portrayed in *Strawberry Girl* is accurate, if a little rougher, when compared to the letters written to Lenski by members of the Lakeland community. It is likely that this roughness comes with the difference between the written and spoken word and additionally comes from the difference between the literate and illiterate populations in a rural community. The Boyers are portrayed as more literate than the Slaters in both the verbal and written interactions between the families in the narrative. Peggy and her family are portrayed as more literate than the Boyers, a product of their access to regular schooling.

Narrative Structure, Theme, and Community Representation

After working through an examination of both published books, I came to the conclusion that while both books presented substantially different communities types and literacy levels, the narrative structure and story were inherently formulaic: each family is presented with some type of change to their community and must as a unit overcome a great obstacle. While both narratives are based on real people, scenarios, local customs, and calendric events, I was given the impression that these narratives could have been

applied to literally any family in the United States. Lenski herself implies in *Adventure in Understanding* that this is in fact her goal: to highlight the similarities of people while showcasing their differences (1968, 41). This, she believed, would engender tolerance across the nation. If Birdie of *Strawberry Girl* had been raised in the New York of *High-Rise Secret* instead of Florida, her story could easily have been that of Peggy's and vice versa.

Lenski choses to highlight themes that have a common purpose across regional barriers, such as a sense of community. Lenski's stories are almost more about the communities she visited and less about the people she interviewed. While the people supplied the details and supporting structure of the narrative, the baseline story in each book follows the same basic formula of tolerance. Even for the conflicts that take place in both stories, the tone remains hopeful, excited, and determined in equal parts. Visually, Lenski took the photographs and clippings that she gathered and created realistic representations of the places she had visited and the people who resided there. For example, the houses and people she photographed for *Strawberry Girl* are easily paired against their respective illustrations. The regional language exhibited in the books is available in the letters and transcriptions Lenski took.

Lenski's common theme across her regional series was community building and in most cases the character subjects could be classed as poor or middle class, although the economic status of the characters is stated as a simple truth as opposed to a hardship. In her descriptions of family patterns across her regional books, Lenski describes a host of "ethnic-racial" categories: Anglo, Negro, Cracker, Irish, Italian, Portuguese, Sioux Indian, Yankee, Mexican, Spanish Indian, and Finnish. These descriptions come in the

form of charts for both her Regional and Roundabout America series (Lois Lenski papers, de Grummond collection, USM). These charts contain the title of the story in question, the ethnic-racial variance (listed above), the occupation of the family, the economic status, the place, the main theme of the story, and, in the case of the Regionals, the human relations problem addressed in the story.

Additionally, it should also be noted that even with Lenski's expressed tolerance and interest in highlighting diversity, easily two-thirds of her regional books reflect ethnically White protagonists. While Lenski notes the need to encourage an understanding of difference in race, faith, culture, and social background (1968, 35), the surface level of her characterizations and illustrations does not portray this notion—an observation corroborated by Pond (2011). When considering the period in which Lenski was writing these regional series, 1940's to 1960's, it is important to note that events such as the Civil Rights movement had not yet produced results in the social reform arena. While there does not appear to be any intentional exclusion of communities occurring based on to ethnic differences, there is also no foolproof way to determine if some type of segregation did occur with the initial selection of the communities Lenski visited. While there was a push for nationalism and unity in the United States following World War II, there was still a sizeable amount of delimitation across the boundaries of race—national identity with an inherent note of ethnic bias. While this study found that there was little to no difference between character and environment representation when comparing the real-life situations that inspired the novels, the narrative structure, content construction, and predominance of ethnically White characters demonstrates that both the

books and their author were products of their time and points to the prevalence of ethnic bias even in the literary world.

Character representation in children's literature is of particular importance because the books are inherently used to socialize children to preferred sets of cultural norms and social mores within the relative time period—in this case a period of war and social change. Lenski's books swim with traditional lessons in manners and family values. Although there are challenges, each story has a positive conclusion since the characters in question have kept a positive, honest attitude. Lenski's books polished the idea of the importance of family, no matter regional or ethnic divides.

CHAPTER V – CONCLUSION

From the perspective of a writer or illustrator, Lenski's process is likely not a particularly fascinating one. However, in this instance, we are focused on the fieldwork and the novelization of individuals and communities that actually existed in the period spanning the 1940's, 1950's, and 1960's.

Having been born in Ohio and having raised her own family in urban New England, Lenski wished to portray the multicultural scene that existed in American communities while at the same time encouraging a sense of nationalism—a sense of "American-ness"—through the portrayal of various children and their families across the United States. Following World War II, there was a push for nationalism and unity in the United States; however, the nationalism of the period was merely an idealized moment that was still delimitated by the concept of race, making authors a product of their time and their works cultural artifacts representative of the socio-cultural happenings of the period. It is noteworthy that *The Snowy Day* (1962) by Ezra Jack Keats is recognized as the first children's picture book published that displayed an African-American protagonist without negative stereotypes (Tunnell, Jacobs, Young, and Bryan 2012: 49).

Lenski's regional books came in at the beginning of a period of social change and growth, in both the children's literature world and American society at large. The 1960's saw a financial boom stemming from post-war prosperity, which in turn led to a boom in the founding of publishing houses, especially children's book imprints (Tunnell, Jacobs, Young, and Bryan 2012, 47-79). The year 1969 saw the founding of the Coretta Scott King award—an award named for the wife of Dr. Martin Luther King, Jr. and given to honor African-American authors and illustrators of distinction. Several of Lenski's

contemporaries in children's literature produced works in this period of the 1950's and 1960's that are still know today. Some examples include *Charlotte's Web* (1952) by E.B. White, *Where the Wild Things Are* (1963) by Maurice Sendak, *Harriet the Spy* (1964) by Louise Fitzhugh, and *The Lion, the Witch, and the Wardrobe* (1950) by C.S. Lewis.

With the advent of her regional books, Lenski embraced a variety of research practice commonly associated with academia, specifically anthropological studies. Lenski embraced participant observation, recording the day-to-day lives of people that she chose to live with in order to better understand their regional cultural identity. She also went a step further and applied the philosophy of Geertz's interpretive anthropology—Lenski chose to actively incorporate herself into the communities while she made observations about their lives. This is not to say that Lenski had an understanding of these terms or that she was actively applying them to her research ventures. Her focus instead was on showcasing the regional differences of children and communities across the United States while also categorically depicting them all as Americans. Lenski employed her artistic skills alongside extensive observational notetaking, interviews, and photographic practice to capture each community with whom she was temporarily in residence. She recorded the way they spoke, their songs, their day-to-day lives, their reactions, and their stories with the intent of demonstrating these traits and events to the larger world outside of these often rural portions of the United States.

Lenski's journeys took her to locations where she had personal contacts and friends or to places that she had been invited by children and their teachers via letter. They wanted her there to record, transcribe, and tell their stories. In this way she was given explicit permission—sole authority—to tell their story. While Lenski was given the

authority to tell their story, they defined many of the events, songs, and language usage that she related and in many instances supplied corrections to her writings. Authority in this instance is synonymous with authenticity and accountability. Lenski may have been an outsider looking in, but she was accepted and provided her subjects with the respect that they were due by allowing and requesting their continued involvementin the creative process.

High-Rise Secret and *Strawberry Girl* alongside Lenski's other regional novels act as windows into the world of the families of the 1940's, 1950's, and 1960's. Whether it be the urban poor moving into the project building, the migrant family moving with the crop, the strawberry farmers resolving a feud, or the families working with cotton, oil, or coal, each family depicted in one of Lenski's books is representative of the real-life people that called those places home—representative artifacts offering a view of their lives. Names and some event sequencing may have changed but, ultimately, the events that occurred happened to people that Lenski met and communicated with in some way. While the character representation appears very accurate, the manner in which these representations are constructed begs questions regarding the authority and power of the author and whether agency is a concept best applied to Lenski or the individuals she observed.

The first of the regional novels was published in 1943, the last in 1968. Six of these 28 volumes are collections of short stories. In the context of the "experimental" ethnography of *Writing Culture*, these novels act as a type of ethnography of and for children while also simultaneously existing within the genre of contemporary realistic fiction for the children of the period in which they were written and as historical fiction

for the children of the present. Many of Lenski's regional novels still grace the shelves of public libraries throughout the United States alongside other historical fiction novels such as the Dear America series (originally run from 1996-2004 and relaunched in 2010) and the American Girl series (1986 to *present).* A number of these books, such as *Judy's Journey* (1947) and *Flood Friday* (1956), have been reissued with new covers, attesting to the longevity of Lenski's subject matter and style of writing.

Works that are period specific such as the regional novels of Lois Lenski lend themselves to be evaluated as both cultural artifacts and tools of socialization *because* they are representative of a particular group of people within a particular space in time. Socialization is defined here as the process by which children and novices are introduced to a grouping of cultural norms—in this instance, a sense of American nationalism as viewed through the lens of region-specific narratives. It is an active process that requires contextualization within the particular temporal and spatial location in which it is occurring (Ochs 1986; Ochs and Capps 1996).

Within the literature, overwhelming attention is paid to the manner that the caregiver or teacher supplies information to the child or children and, therefore, how the child then applies the lessons or themes learned to the creation of personal identity or identities (Schieffelin and Ochs 1986; Barone and Morrow 2003). However, an under-recognized element within this process is the materials that are being used to socialize—the cultural artifacts, in this instance, Lenski's regional novels. While it is understood that children are going to be supplied with children's books or other acceptable materials specifically marketed to children, recognition of the thematic and physical composition of the tools used in the process are left out of the literature.

Children's books, both old and new, are in a unique position to be evaluated in greater depth within the academic literature. As exhibited by recent studies of representation in children's literature (see Appendix C), the thematic scope of children's books is ever-expanding and has the capacity to impact both academic and non-academic venues. If we are to accept the metaphorical notion presented by Geertz of culture being made up of its representative texts, more attention should be paid to the manner in which these tools are constructed to convey specific types of information. This project and those of a similar nature that might be undertaken as a response to it are a type of reaction to this Geertzian notion. Through an evaluation of an author's creative process within the larger context of children's book production, we can evaluate what, if anything, has been lost from the birth of an idea to press and how this affects the portrayal of socio-cultural events. As more attention is drawn to the use of archives for purposes outside of the realm of ethno-history, the literature will turn its focus to using cultural artifacts as a means of answering the questions of how and why in more precise detail.

Written by Pam Day, Nancy Duran, and Denise Anton Wright of Milner Library, Illinois State University.

Retrieved from http://library.illinoisstate.edu/unique-collections/lois-lenski/work.php

Autobiographical Novels

Skipping Village. Stokes, 1927.

A Little Girl of 1900. Stokes, 1928.

Early Picture Books

Jack Horner's Pie: A Book of Nursery Rhymes. Harper, 1927.

Alphabet People. Harper, 1928.

The Wonder City: A Picture Book of New York. Coward, 1929.

The Washington Picture Book. Coward, 1930.

Benny and His Penny. Knopf, 1931.

Johnny Goes to the Fair: A Picture Book. Minnton Balch, 1932.

The Little Family. Doubleday Doran, 1932.

Gooseberry Garden. Harper, 1934.

Little Baby Ann. Oxford University Press, 1935.

Sugarplum House. Harper, 1935.

The Easter Rabbit's Parade. Oxford University Press, 1936.

Susie Mariar. Oxford University Press, 1939; Walck, 1968.

Early Story Books

Two Brothers and Their Animal Friends. Stokes, 1929.

Two Brothers and Their Baby Sister. Stokes, 1930.

Spinach Boy. Stokes, 1930.

Grandmother Tippytoe. Stokes, 1931.

Arabella and Her Aunts. Stokes, 1932.

Surprise for Mother. Stokes, 1934.

Mr. Small Series

The Little Auto. Oxford University Press, 1934; Walck, 1959.

The Little Sail Boat. Oxford University Press, 1937; Walck, 1960.

The Little Airplane. Oxford University Press, 1938; Walck, 1959.

The Little Train. Oxford University Press, 1940.

The Little Farm. Oxford University Press, 1942.

The Little Fire Engine. Oxford University Press, 1946.

Cowboy Small. Oxford University Press, 1949.

Papa Small. Oxford University Press, 1951.

Songs of Mr. Small. Oxford University Press, 1954.

Policeman Small. Walck, 1962.

Historical Novels

Phebe Fairchild: Her Book. Stokes, 1936.

A-Going to the Westward. Stokes, 1937.

Bound Girl of Cobble Hill. Lippincott, 1938.

Ocean-Born Mary. Stokes, 1939.

Blueberry Corners. Stokes, 1940.

Indian Captive: The Story of Mary Jemison. Stokes, 1941.

Puritan Adventure. Lippincott, 1944.

Davy Books

Animals for Me. Oxford University Press, 1941.

Davy's Day. Oxford University Press, 1943; Walck, 1959.

A Surprise for Davy. Oxford University Press, 1947; Walck, 1959.

A Dog Came to School. Oxford University Press, 1955.

Big Little Davy. Oxford University Press, 1956.

Davy and His Dog. Oxford University Press, 1957.

Davy Goes Places. Walck, 1961.

American Regional Series

Bayou Suzette. Stokes, 1943.

Strawberry Girl. Lippincott, 1945.

Blue Ridge Billy. Lippincott, 1946.

Judy's Journey. Lippincott, 1947.

Boom Town Boy. Lippincott, 1948.

Cotton in My Sack. Lippincott, 1949.

Texas Tomboy. Lippincott, 1950.

Prairie School. Lippincott, 1951.

Mama Hattie's Girl. Lippincott, 1953.

Corn-Farm Boy. Lippincott, 1954.

San Francisco Boy. Lippincott, 1955.

Flood Friday. Lippincott, 1956.

Houseboat Girl. Lippincott, 1957.

Coal Camp Girl. Lippincott, 1959.

Shoo-Fly Girl. Lippincott, 1963.

To Be a Logger. Lippincott, 1967.

Deer Valley Girl. Lippincott, 1968.

Other Picture Books

Forgetful Tommy. Greenacres Press, 1943.

Let's Play House. Oxford University Press, 1944.

My Friend the Cow. National Dairy Council, 1946.

Ice Cream is Good. National Dairy Council, 1948.

Mr. and Mrs. Noah. Crowell, 1948.

Seasons Series

Spring Is Here. Oxford University Press, 1945; Walck, 1960.

Now It's Fall. Oxford University Press, 1948.

I Like Winter. Oxford University Press, 1950; Walck, 1960.

On a Summer Day. Oxford University Press, 1953.

Religious

Living with Others. Hartford (CT) Council of Churches, 1952.

Roundabout America Series

Peanuts for Billy Ben. Lippincott, 1952.

We Live in the South. Lippincott, 1952.

Project Boy. Lippincott, 1954.

We Live in the City. Lippincott, 1954.

Berries in the Scoop. Lippincott, 1956.

We Live by the River. Lippincott, 1956.

Little Sioux Girl. Lippincott, 1958.

We Live in the Country. Lippincott, 1960.

We Live in the Southwest. Lippincott, 1962.

We Live in the North. Lippincott, 1965.

High Rise Secret. Lippincott, 1966.

Song Books

We are Thy Children. Music by Clyde Robert Bulla. Crowell, 1952.

Songs of the City. Music by Clyde Robert Bulla. E.B. Marks, 1956.

Up to Six: Book I. Music by Clyde Robert Bulla. Hansen Music, 1956.

Read-and-Sing Series

I Went for a Walk. Music by Clyde Robert Bulla. Walck, 1958.

At Our House. Music by Clyde Robert Bulla. Walck, 1959.

When I Grow Up. Music by Clyde Robert Bulla. Walck, 1960.

Poetry and Short Stories

The Life I Live: Collected Poems. Walck, 1965.

Lois Lenski's Christmas Stories. Lippincott, 1968.

City Poems. Walck, 1971.

Florida. My Florida: Poems. Florida State University Press, 1971.

Sing a Song of People. Little Brown, 1987.

Sing for Peace. Herald Press, 1987.

Debbie Books

Debbie and Her Grandma. Walck, 1967.

Debbie Herself. Walck, 1969.

Debbie and Her Family. Walck, 1969.

Debbie and Her Dolls. Walck, 1970.

Debbie Goes to Nursery School. Walck, 1970.

Debbie and Her Pets. Walck, 1971.

Collected Speeches

Adventure in Understanding: Talks to Parents, Teachers, and Librarians, 1944-1966. Friends of Florida State University Library, 1968

Articles, Essays, and Autobiographies

"Can a Child Think?" *Ed 75* (1954): 139-44.

"Creating Books." *Library Journal* 88, no. Oct. 15 (1963): 3987-90+.

"Creating Books." *School Library Journal 10* (1963): 109-12+.

Journey into Childhood (autobiography). Lippincott, 1972.

"Miss Lois Lenski Accepts Regina Award: Address." *Catholic Library World* 41 (1969): 16-20.

"Regional Children's Literature." *Wilson Library Bulletin* 21 (1946): 289-92.

"Seeing Others as Ourselves." *Horn Book* 22 (1946): 283-94.

"What Are Books For, Anyway?" *National Elementary Principal* 31 (1951): 268-74.

APPENDIX B - SELECTED COLLECTIONS

1. The Lois Lenski Children and Young Adult Literature Collection, E. H. Butler

   Library, Archives and Special Collections, The State University of New York

http://library.buffalostate.edu/archives/lenski

2. Lois Lenski Papers, 1939-1971, Special Collections and Archives, Florida State

   University

http://purl.fcla.edu/fsu/MSS_87-14

3. Lois Lenski Papers, 1800-1974, Martha Blakeney Hodges Special Collections and

   University Libraries, University of North Carolina at Greensboro

https://libapps.uncg.edu/archon/index.php?p=collections/findingaid&id=551&q

4. Lois Lenski Collection, 1850-1977, Special Collection and Rare Books Room,

   Milner Library, Illinois State University

http://spcfindingaids.library.illinoisstate.edu/index.php?p=collections/findingaid&id=28

&q

5. Lois Lenski Papers, Bancroft Library, University of California at Berkeley

http://www.oac.cdlib.org/findaid/ark:/13030/tf3c600373/

6. Lois Lenski Collection, Special Collections Research Center, Syracuse University

https://library.syr.edu/digital/guides/l/lenski_1.htm

7. Lois Lenski Collection, Manuscript Group 16, Special Collections and University

   Archives, Indiana University of Pennsylvania

http://libs0500.library.iup.edu/depts/speccol/All%20Finding%20Aids/Finding%20aids/M

G%20or%20Col/MG16Lenski.pdf

8. Lois Lenski Papers, Elmer L. Andersen Library Children's Literature Research Collections, Kerlan Collection, University of Minnesota

http://archives.lib.umn.edu/repositories/4/resources/5704

9. Lois Lenski Collection, Western History Collections, University of Oklahoma Libraries.

https://libraries.ou.edu/locations/docs/westhist/pdf/LenskiLois.pdf

10. Lois Lenski Papers, de Grummond Children's Literature Collection, McCain Library & Archives, University of Southern Mississippi Libraries.

http://www.lib.usm.edu/legacy/degrum/public_html/html/research/findaids/lenski.htm

APPENDIX C – ANNOTATED BIBLIOGRAPHY

Below is a selection of peer-reviewed articles from the years 2005 to 2016 which
evaluate the ideas of characterization and representation in children's books. While
content analysis is the primary method employed across the works for evaluation of texts,
critical discourse analysis, narrative analysis, semiotic analysis, and visual analysis are
also exhibited.

1. Anderson, David A. and Mykol Hamilton. 2005. "Gender Role Stereotyping of
   Parents in Children's Picture Books: The Invisible Father." *Sex Roles* 52(3/4),
   145-151. DOI: 10.1007/s11199-005-1290-8

This 200-book study of children's picture books focuses on gender stereotypes,
specifically the representation of the father as absent or inept in his parental duties. The
authors suggest that children's books are cultural scripts through which children can
interact with and react to the world around them while learning social norms and mores.
By presenting a child with stereotypical gender roles or in this instance with an imbalance
in the representation of mothers and fathers, these books are socializing children to
negative social norms that may or may not be true in all instances. This study is
significant because it approaches the issue of representation using a broad data set that
includes not only award-winning books but also popular titles. However, it is also
significant that this study does not state whether the coded books had all human or all
animal characters. This could significantly screw the presentation of the findings. A
listing of the titles used, possibly as an appendix, would allow for replication and for
other individuals to make interpretations of the findings in relation to the data source.
However, it is significant that the representation of the maternal women excludes not

only the paternal father but also the potential for a nontraditional family while the maternal figure holds a place of prominence. If we consider children's books as cultural scripts, then it would be prudent to broaden the frame to include diversified family structures alongside traditional families. This includes families with two working parents and parents that do not fit the male-female binary.

2. Barry, Arlene L., Suzanne Rice and Molly McDuffie-Dipman. 2013. "Books with Potential for Character Education and a Literacy-rich Social Studies Classroom: A Research Study." *The Journal of Social Studies Research* 37, 47-61.

Using a collection of Newbery award-winning books from 2001 to 2011, the authors used a content (narrative) analysis process to determine whether or not the materials would be good resources on character education in an eighth-grade social studies classroom. Qualitative analysis focused on character descriptors while quantitative analysis focused on frequency counts. Coding elements included the presence of moral dilemma, race, gender, and disability. By concentrating on whether or not the texts contained "messy self-evaluation," the researchers were able to determine if the novels emphasized the importance of shared, cross-cultural universal values. By considering Newbery winners and describing coding elements, the study determined suitability based on inclusive practice. The choice of Newbery winners over a ten-year period is significant because of the reputation of quality associated with the award-winning books. The focus on character building within the classroom shows a focus on identity construction and how this relates to the child reader. By looking at self-evaluation practices and the specified coding elements, the authors acknowledge the importance of diversity both within the literature and the classroom.

3. Crabb, Peter B. and Deb L. Marciano. 2011. "Representations of Material Culture and Gender in Award-Winning Children's Books: A 20-Year Follow-Up." *Journal of Research in Childhood Education* 25(4), 390-398. DOI: 10.1080/02568543.2011.605209

Using content analysis, the authors evaluate 490 illustrations in 68 of the 85 Caldecott award-winning and honor books from the period of 1990 to 2009. The focus of the study was on the representation of women and men in relation to household artifacts, production (work-related) artifacts, gender, and work status, and can therefore be called a material culture study. The authors proposed that children's books would reflect the societal norms of the time in which they were written—namely, that the illustrations in the books would reflect the evolving gender roles during the time in which the book was written. Though expected to show the change in the divisions of labor in the period, the books did not. As tools of socialization, children's books should accurately reflect the time in which they were written. That being said, the agency of the author is seldom removed from the equation, and not all authors attempt to embrace or portray the social evolutions of their time, choosing instead to portray their own personal views. While there is nothing wrong with portraying personal beliefs, not illustrating the changes in societal norms could adversely affect a child's ability to adjust to the environment outside of their day-to-day happenings.

4. Dag, Elif Songür. 2010. "Examination of Facial Expressions in Illustrated Pre-School Children Books in Relation to 'Signifier and Signified.'" *Procedia Social and Behavioral Sciences* 2, 2957-2961.

Using semiotic analysis, Dag examines illustrations in a sampling of pre-school

children's books. Facial expressions in this instance are understood to be a part of body

language and are evaluated through visual semiotics—a branch of semiotics that focuses

on the interaction of language, text, and visual information. In the analysis conducted by

Dag, stories were selected that were meant to portray pride / self-confidence, fear, shame-

regret, and happiness. Parents were then observed reading these stories to pre-school

children. Through observation, it was noted that parents' facial expressions correlated

with the emotional undercurrents of the stories as well as the illustrations, thus

constructing a connection for the children from facial expressions in illustrations to real-

life emotional response. The study implies that the illustrator's role is just as significant if

not more so than the author's. Through their illustrations, the illustrator helps shape the

worldly, social understanding of children through visual representation that is mirrored

by the parent or other party reading to them.

5. Dedeoglu, Hakan, Mustafa Ulusoy, and Linda L. Lamme. 2011. "A Content
   Analysis of International Children's Picture Books: Representation of Poverty."
   Eurasian Journal of Educational Research 43, 37-52.

The authors present 15 international children's books published between 1970 and 2004

that address the issue of poverty. In these books, six themes are identified: father's

absence, child labor, housing, daily life, barter system, life conditions, and homelessness.

Poverty is presented as a problem across all types of nations with a diverse array of

causes: low national income, social inequalities, inadequate employment opportunities,

family debt, war, and drought. Because poverty is a difficult topic to discuss, the authors

note that children's books, can be used as a jumping off point to discuss such a difficult

topic. Visual literacy is seen as key to understanding tough issues such as poverty. By presenting children with these types of topics in a medium they can absorb slowly, the authors suggest that they are being exposed to a new way of "reading the world" and understanding the insider perspective. Finding common ground between the parent and the child in order to discuss difficult topics is very important in a world where socio-economic issues are becoming increasingly complicated and aligned with political interests. In this context, in is important to acknowledge the importance of representing other cultures accurately.

6. Desai, Christina M. 2014. "The Columbus Myth: Power and Ideology in Picturebooks About Christopher Columbus." *Children's Literature in Education* 45, 179-196. DOI 10.1007/s10583-014-9216-0

Desai presents an analysis of power relationships and ideologies in picture books about Christopher Columbus written 20 years after the 500th anniversary of Columbus landing in the Bahamas. Desai suggests that few stories present the actual happenings of the landing and instead perpetuate the 'Heroic Columbus.' As such, Desai's discussion includes notions on what it means to perpetuate racism and imperialism via children's picture books thus perpetuating a skewed historical account. Desai concludes that the 'Columbus myth' persists even for the introduction of revisionist stories and thus continues to contribute to a falsified collective social narrative in the US that is not likely to change until other civil rights situations are handled. While some revisionist agendas are potentially detrimental to the historical record (e.g., those who called for the revision of Mark Twain's *Huckleberry Finn*), an accurate representation of a historical event would ideally help alleviate some of the social pressures that come with ethnic groups

being confronted with a false record. Children's books, though meant to be enjoyed, also hold a special role in teaching social mores and events to future generations. What happens when generations miss something significant—unfortunate parts of history repeat themselves.

7. Despain, Shannon M., Michael O. Tunnell, Brad Wilcox, and Timothy G. Morrison. 2015. "Investigating Shifts in Diverse Family Structures in Newbery Award and Honor Books Utilizing U.S. Census Data, 1930-2010." *Literacy Research and Instruction* 54(4), 316-340. DOI: 10.1080/19388071.2015.1061072

Using Newbery award-winners and honor books alongside Census data from the period of 1930 to 2010, the authors compare the family structures represented in children's books with those real-time structures of each period. Overall, the data showed that in the early decades the books did not accurately reflect the family structures of the period, though come the 60's there was a greater chance of parallelism. By contrast, most recent Newbery winners show few instances of traditional family structures and lean almost entirely to the side of diverse structures. However, the authors did note that while there is the presence of some diverse family structures across the board, such as divorced parents or grandparents as guardians, there are few, if any, instances of interracial couples. The study of award-winning children's books is particularly common. Unfortunately, the use of award-winning books in this study does not reflect the broadest possible range of books or representation of characters. It should be considered that while there is a set of directives that comes with the selection of award-winning books, there is still the potential for bias from the selection committee.

8. Dubb, Christina Rose. 2007. "Adolescent Journeys: Finding Female Authority in *The Rain Catchers* and *The House on Mango Street*." *Children's Literature in Education, 38*, 219-232.

In much the same way as Singer (2011), Dubb proposes that literacy has the capacity to allow readers to create a strong personal identity. Dubb examines the first-person narratives of the female, teen protagonists of two novels: *The House on Mango Street* and *The Rain Catchers*. Through the application of a postmodern, feminist lens and the methodology of 'envisionment-building,' Dubb examines literacy's role in the formation of identity. Dubb discusses how these characters navigate abandonment, socioeconomic disparities, sexual inequality, violence, and nontraditional familial situations. Dubb choses to examine Esperanza and Grayling through direct comparison differentiated by multiple subheadings as opposed to examining each girl's story independently. Dubb makes specific reference to the girls in the novels 'reading the world as a text' in order to form an authority over their own lives. While initially presented as a theory of reading, this idea also relates to Geertz' interpretation of 'culture as text,' making Dubb's argument simultaneously anthropological and sociological because it addresses both sense-making and identity creation in the context of the personal narrative and the larger socio-cultural boundaries of gender roles and power relations. Personal authority and agency are synonymous in this situation, implying that the girls' narratives are representative of the larger body of adolescent narratives.

9. Fitzpatrick, Jacki and Erin Kostina-Ritchey. 2013. "U.S. Families' Adoption of Chinese Daughters: A Narrative Analysis of Family Themes in Children's Books." *Family Relations* 62, 58-71. DOI: 10.1111/j.1741-3729.2012.00745.x

The authors examined a sampling of 24 books focusing on family formation processes presented in international adoption books. Books were selected based upon their availability in public venues and where further limited to fiction books where American families were adopting Chinese children. Books that helped both new parents and adopted children adjust to their situation through both phases of the adoption process were preferred. Once the books were coded for themes, 17 of the 24 books showed both phases, although the presentation was never exactly the same. By examining the position of narrative in allowing the development of family identity, the authors have broadened the resources available to the practitioners of their field as they seek to help children and families adjust. Children's books that address adoption are more likely to be helpful in the formative years of internationally adopted children's lives. This would allow the family to development as a unit and embrace complex cultural situations together. Understanding the cultural similarities and differences through the filter of visual and narrative representation allows all members of the family to process the changes taking place around them in a positive way so that proper relationships could be made. Contextualization is ultimately responsible for eventual adjustment.

10. Golos, Debbie and Moses, Annie M. 2011. "Representations of Deaf Characters in Children's Picture Books." *American Annals of the Deaf* 156(3), 270-282.

Golos and Moses evaluated picture books for ages 4 to 8 and paid particular attention to the representation of deaf characters. Representations of deaf characters were coded as either pathological or cultural representations. Pathological in this context implies a view of deafness as a medical condition or disability the requires fixing. Golos and Moses want to encourage a movement away from the pathological view which is unfortunately

the current and historical trend when it comes to the representation of deaf persons in children's books. They wish to encourage the "cultural" model of a 'Deaf' community with an official language of ASL and officially bilingual members. The capitalization of the word deaf in this context would be the same as saying the Asian-American community. Golos and Moses describe children's books as mediums of understanding both your personal language and culture and the languages and cultures of others. The focus of the study is on the accuracy of representation through the use of "windows" and "doors." The more accurate the representation, the more likely that it while be properly communicated to the younger generations and perpetuated. In many instances, accuracy in representation is equivalent with the development of positive self-image as we age. This is as true of body image as it is of perceptions of disability.

11. Koss, Melanie D. 2015. "Diversity in Contemporary Picturebooks: A Content Analysis." *Journal of Children's Literature* 41(1), 32-42.

Using critical content analysis, Koss coded 455 children's picture books from 2012 for overall representations of ethnicity, gender, and disability within the books generally, the main characters specifically, and the authors and illustrators. She also applied critical race theory, gender schema theory, and critical disability theory. The data ultimately addresses principles of inclusion and marginalization in children's books. The true context of this study is not available until the end. The author notes that many of the examined books were not (at the time of the study) available for Turkish readers because they only allow a limited market. The market is exclusive for authors and illustrators living and working in Turkey. As such it seems that the study was designed to draw attention to limited publishing markets and make a call for diversification. While true diversity is still an

issue of publishing even in the US, it is not to such an extreme as Turkey or other

countries. Koss found that female main characters remain underrepresented, ableism is

still apparent and a disability is still viewed as "needing to be fixed." There is also an

absence of counter-storytelling across the sample. Taking all this into account, it is

apparent that civil, political, and social issues still need to balance with history and the

publication industry.

12. Manolessou, Katerina and Martin Salisbury. 2011. "Being There: The Role of
    Place in Children's Picturebooks." *Journal of Writing in Creative Practice* 4(3),
    367-399. DOI: 10.1386/jwcp.4.3.367_1

Manolessou and Salisbury focus on the visual elements of picturebooks, addressing the

emotional interaction between the illustrators and the readers and the importance of

visualizing place for children. The authors posit that cultural traditions influence the

creation of space and the depictions of an environment. The central elements of an

illustration will likely differ from culture to culture. Sequencing will also be different.

The authors suggest that the environment of a picturebook is a character in itself without

being anthropomorphized. It is suggested that further research should not only focus on

the analysis of a finished product but also on the illustrator's creative process. An

analysis of both process and product will give the researcher a more complete

understanding of the product that is being given to children and the outcome that should

be expected when they interact with the product. Often, the illustrator or author's intent

will vary from the intent of the publisher or the parent when a book is considered.

13. Martinez, Miriam, Catherine Stier, and Lori Falcon. 2016. "Judging a Book by its

Cover: An Investigation of Peritextual Features in Caldecott Award Books."

Children's Literature in Education 47, 225-241. DOI 10.1007/s10583-016-9272-8

An unusual approach to representation in children's books, this study uses content

analysis to examine and compare the peritextual features of Caldecott Award Winners

from 1938 to 2013. Peritext features include dust jackets, beginning endpapers,

illustrations before the title page, title pages, half title pages, dedication and copyright

pages, final endpapers, and notes. Some plot elements are only available in the peritext,

sometimes as clues, making observation of them significant, especially in award-winners

since these books more than others are evaluated in their entirety. Elements that were

visible in the peritext of the books in question include setting (place, era, season, and time

of day or night), character (species, gender, age, name, profession/ status, culture/

ethnicity, character relationships, interests, and disposition/ emotion), plot, key element,

and genre. Martinez, Stier, and Falcon posit that narrative engagement is strengthened

through engagement with peritext elements. On the whole, peritext elements are not

frequently analyzed in children's books—often because they are blank or very minimally

illustrated—making this study significant within the literature. With the addition of in-

depth, narrative peritext elements there is an additional element making the book more

appealing and more decorative instead of utilitarian. In the minds of many, "pretty" or

"old" is synonymous with "artifact." While a cultural artifact is in fact any object

produced by a cultural group, it is still interesting to see the reactions related to peritext

features—inclusion seems to automatically increase interest levels and importance of the

book in the eyes of the viewer.

14. Martinez-Roldan, Carmen M. 2013. "The Representation of Latinos and the Use of Spanish: A Critical Content Analysis of 'Skippyjon Jones.'" *Journal of Children's Literature* 39(1), 5-14.

This article distinctly analyses what can happen when ethnic and cultural barriers are not given proper evaluation and distinction. Martinez-Roldan uses critical content analysis on five *Skippyjon Jones* books to evaluate the presence of "mock Spanish" in English-based picture books. Martinez-Roldan notes the potential for misrepresentation and offense that this can cause for Latino people and their language and culture. The *Skippyjon Jones* books are compared to Gary Soto's *Chato* series. The distinct difference between the two sets of books comes in the form of the main character's attachment to a Latino community or background. Skippyjon Jones uses Mock Spanish—the hyper-Anglicization of Spanish where the speaker simply adds "o" to the end of a word—as opposed to a dialect of Spanish or even the more acceptable Spanglish. Because of the manner in which the character *Skippyjon Jones* is represented, it has the ability to drastically misrepresent a cultural group and therefore brings into question issues of power and agency in ethnic groups. While the books themselves are likely meant to be playful, the use of made up words in another group's language can cause serious identity issues and stereotypes if not approached properly by parents and other facilitators.

15. May, Laura A., Teri Holbrook, and Laura E. Meyers. 2010. "(Re)Storying Obama: An Examination of Recently Published Information Texts." *Children's Literature in Education* 41, 273-290. DOI 10.1007/s10583-010-9107-y

May, Holbrook, and Meyers examined 14 informational biographies about the life and presidency of Barack Obama using critical discourse analysis. The study focused on the

stories that the books told, specifically what was the same, what was left out, and what was added or framed differently. By looking at how these various texts were colored by a lack of political neutrality, the authors analyzed how an individual's position in a community can affect their position in the broader cultural and sociohistorical narrative of both the small community and the collective memory of the larger community. As the first African-American president, Obama had a host of civil rights storylines attached to the depictions of his life—stories from both sides of the proverbial line. The study also looked at issues of inclusion, exclusion, and inclusive materials in the library. When a person is storied in the varied ways that Obama was, a meta-narrative is created—one that will eventually have parts of it forgotten and other parts misremembered which in turn will create a historical picture that may or may not be accurate (e.g., the "history" of Christopher Columbus). That story then becomes the collective cultural memory of the larger body, in this case the U.S.

16. Roper, Emilya A. and Alexander M. Clifton. 2013. "The Representation of Physically Active Girls in Children's Picture Books." *Research Quarterly for Exercise and Sport* 84, 147-156.

Roper and Clifton apply what they call qualitative content analysis as a methodology to analyze the written and illustrated portrayal of physically active girls in 10 children's picture books. The books evaluated show a diverse, multicultural array of characters in athletic clothing that is not historically accurate but is considered very positive. While involvement when compared to the male characters in the books is still lesser, it is still a solid movement forward. In addition to the evaluation of the diversity of the characters, the approach to gender roles was also evaluated and four specific elements were coded:

physical representation, movement descriptors, sources of encouragement and discouragement, and comparison to boys. From an evaluation of these elements, the authors move into a discussion on symbolic annihilation of the female form in athletic situations. The feminist theory coloring of the article did not take over the article, however, it did properly frame the theoretical perspective from which the authors were evaluating the books and their respective characters. It is interesting to consider the source of this article as well.

17. Smith, Angela. 2015. "Letting Down Rapunzel: Feminism's Effects on Fairy Tales." *Children's Literature in Education* 46, 424-437. DOI 10.1007/s10583-014-9239-6

Smith evaluates how the principles of feminism have influenced two versions of the same fairy tale rendition published by Ladybird in 1968 and 1993, respectively. While the theory did not affect the overall narrative structure in either instance, society's views on the placement of men and women obviously color the dialogue and the description of the character's actions. Using critical discourse analysis, Smith demonstrates that the writers of both versions of Ladybird's *Rapunzel* are attempting to reinforce traditional gender roles in a period of "gender politics. While the 1993 version reflects the growing emancipation of women at the expense of motherhood and housewifery though imagery, it also depicts the man as emasculated and belittled by the women's increased place therefore rejecting female empowerment and second-wave feminism. The 1968 version by contrast endorses traditional gender models even in a period of cultural change. Smith approaches the study from a fact-finding objective point of view. While the hope is that children's books will reflect the way a society is at present, sometimes the opposite of this

is also true even considering the negative implications of some of these wishes on the impressionable young.

18. Singer, Amy E. 2011. "A Novel Approach: The Sociology of Literature, Children's Books, and Social Inequality." *International Journal of Qualitative Methods* 10(4), 307-320.

In an effort to reintroduce the use of novels into sociological research situations, Singer discusses how children's books have the capacity to address power relations and social inequalities. Singer's larger project uses a random sampling of children's novels published between the period of 1930 and 1980. 1930 was chosen as a start date because of the boom in children's publishing houses. 1980 was chosen as an end date because it is prior to the advent of online book sales and most online resources. This essay focuses on the three specific books within the sample. Singer identified two categories of novels: those that supported social inequality, directly or indirectly, and those that identified situations of social equality and addressed them. Singer builds on the work of Wendy Griswold, Patricia Ewick, and Susan Sibley to construct a literary analysis that would reignite the literary turn in sociological research. Singer also addresses the issue of applied readership and asks the question 'are children's books really for children?' In the article, Singer includes a section devoting to the explanation of her sampling decisions, noting that she chose books from both Newbery award lists and lists of widely distributed children's books to explore the applied readership idea.

19. Sundmark, Bjorn. 2014. "Wayward warriors: The Viking Motif in Swedish and English Children's Literature." *Children's Literature in Education* 45, 197-210. DOI:10.1007/s10583-013-9210-y

Sundmark examines the Viking motif in Swedish and English children's books, noting that texts for children are a constant mixing of truth and fiction. This is in large part due to the relative absence of a true Swedish history (or collective memory) that is independent of the international representations of Swedes as "Vikings." Throughout the discussion of Swedish narratives, Sundmark makes points of comparison to English-speaking children's books that contain the Viking motif. Much like Greek history and nationalism and its relation to Greek mythology, the history of Sweden is structured on the Icelandic Sagas and the remnants of the culture and historical heritage that survived the end of the Viking Age and the creation of the Scandinavian nation-states. Essentially, the mythology of the region is central to the development of Swedish nationalism at a point when international representations are increasingly replacing national and regionally determined identities.

20. Wedwick, Linda and Nancy Latham. 2013. "Socializing Young Readers: A Content Analysis of Body Size Images in Caldecott Medal Winners." *Reading Horizons* 52(4), 333-352.

Wedwick and Latham suggest that while progressive gender representation research is becoming increasingly more common, there is a limited amount of research, if any, regarding a diverse range of body types on characters of children's books. With this in mind, the authors claim that exposure to different body types will help a child develop a positive body image and lessen the dissatisfaction that a child feels as they grow and reach those awkward teen years. Wedwick and Latham's analysis is primarily visual and focuses on the identification of "fat" and "nonfat" characters in illustrations. The undercurrent of the study focuses on the understanding of power relations between the

author-illustrator and the character and therefore the relationship between the author-illustrator and the reader alongside the agency of all involved parties. Childhood internalization of body-type stereotypes presented in either book characters or the physical frame has the capacity to color identity development for the rest of a person's life. While there was greater variety than originally anticipated, the authors encourage a further diversification of body types for characters in children's picture books.

Bibliographic Data		
	Strawberry Girl	*High-Rise Secret*
Original Publication Date	1945	1966
Original Publisher	Lippincott	Lippincott
Reprint (Yes/ No)	Yes	No
Reprint Publisher (Date)	Dell Publishing (1973)	N/A
Fieldwork Date	1942 to 1944	1952 to 1954
Number of Chapters	15 chapters	8 chapters
Number of Pages	194 pages	152 pages
Marketed Age Range*	8 to 12 years	6 to 9 years

*Based on Lippincott Promotional Document

Protagonist and Community Data		
	Strawberry Girl	*High-Rise Secret*
Gender	Female	Female
Age	10 years	10 years
Ethnicity different from community (Yes/ No)	No	Yes: Mixed Community
Economic Status of Protagonist's Family	Rural Poor	Urban Poor
Community Location (Where fieldwork was conducted)	Farming country, Lakeland, Florida	Off Lake Erie, Buffalo, New York
Family Occupation (Yes/ No)	Yes: strawberry and orange farmers	No
Community Identity (Yes/ No)	Yes: Crackers	No

Narrative Data		
	Strawberry Girl	*High-Rise Secret*
Presence of Slang* (Yes/ No)	Yes	No
Presence of Dialect** (Yes/ No)	Yes	No
Tone	Hopeful, determined, occasionally angry	Hopeful, excited, determined
Primary Voice	Narrator	Narrator
Author-Identified Theme***	Community-building	N/A
Shifts in Points of View (Yes/ No)	No	No

*Slang: defined here as the use of very informal, playful language

**Dialect: a variant of a language that is socially and/ or geographically distinct; includes

region-specific terms

***Taken from "Patterns of Family Life" Charts (Lois Lenski Papers, de Grummond,

USM)

REFERENCES

Axel, Brian Keith (ed.). 2002. *From the Margins: Historical Anthropology and Its Futures*. Durham; London: Duke University Press.

Barone, Diane M. and Lesley Mandel Morrow (eds.). 2003. *Literacy and Young Children: Research Based Practices*. New York: Guilford Press.

Behar, Ruth and Deborah A. Gordon (eds.). 1995. *Women Writing Culture*. Berkeley: University of California Press.

Bernard, H. Russell. 2011. "Textual Analysis I: Interpretive Analysis, Narrative Analysis, Performance Analysis, and Conversation Analysis." In *Research Methods in Anthropology: Qualitative and Quantitative Approaches*, 430-452. Blue Ridge Summit: AltaMira Press. ProQuest ebrary.

Brettel, Caroline B. 2015. *Anthropological Conversations: Talking Culture Across Disciplines.* Lanham, MD: Rowman and Littlefield.

Block, Haskell M. 1952. "Cultural Anthropology and Contemporary Literary Criticism." *The Journal of Aesthetics and Art Criticism* 11(1): 46-52.

Bucher, Bernadette. 1989. "From Stendhal to Malinowski: Diary and Ethnographic Discourse." In *Literature and Anthropology*, edited by Phillip A. Dennis and Wendell Aycock, 87-96. Lubbock: Texas Tech University Press.

Clifford, James. 1988. *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*. Cambridge: Harvard University Press.

Clifford, James and George E. Marcus (eds.). 1986. *Writing Culture: The Poetics and Politics of Ethnography*. Berkley; Los Angles: University of California Press.

Cohen, Marilyn (ed.). 2013. *Novel Approaches to Anthropology: Contributions to Literary Anthropology.* Lanham, MD: Lexington Books.

Crabb, Peter B. and Deb L. Marciano. 2011. "Representations of Material Culture and Gender in Award-winning Children's Books: A 20-year Follow-up." *Journal of Research in Childhood Education* 25(4): 390-398. DOI: 10.1080/02568543.2011.605209

Dağ, Elif Songür. 2010. "Examination of Facial Expressions in Illustrated Pre-school Children Books in Relation to 'Signifier and Signified.'" *Procedia - Social and Behavioral Sciences* 2(2): 2957-2961.

Dedeoglu, Hakan, Mustafa Ulusoy, and Linda L. Lamme. 2011. "A Content Analysis of International Children's Picture Books: Representation of Poverty." *Eurasian Journal of Educational Research* 11(43): 37-52.

Dennis, Phillip A. 1989. "Oliver La Farge, Writer and Anthropologist." In *Literature and Anthropology*, edited by Phillip A. Dennis and Wendell Aycock, 209-220. Lubbock: Texas Tech University Press.

Dennis, Phillip A. and Wendell Aycock (eds.). 1989. *Literature and Anthropology*. Lubbock: Texas Tech University Press.

Desai, Christina M. 2014. "The Columbus Myth: Power and Ideology in Picturebooks About Christopher Columbus." *Children's Literature in Education* 45(3): 179-196. DOI 10.1007/s10583-014-9216-0

Despain, Shannon M., Michael O. Tunnell, Brad Wilcox and Timothy G. Morrison. 2015. "Investigating Shifts in Diverse Family Structures in Newbery Award and Honor

Books Utilizing U.S. Census Data, 1930-2010.” *Literacy Research and Instruction* 54(4): 316-340. DOI: 10.1080/19388071.2015.1061072

Fernea, Elizabeth. 1989. “*The Case of Sitt Marie Rose*: An Ethnographic Novel from the Modern Middle East.” In *Literature and Anthropology*, edited by Phillip A. Dennis and Wendell Aycock, 153-164. Lubbock: Texas Tech University Press.

Fitzpatrick, Jacki and Erin Kostina-Ritchey. 2013. “U.S. Families’ Adoption of Chinese Daughters: A Narrative Analysis of Family Themes in Children’s Books.” *Family Relations* 62(1): 58-71. DOI: 10.1111/j.1741-3729.2012.00745.x

Galloway, Patricia Kay. 2006. *Practicing Ethnohistory: Mining Archives, Hearing Testimony, Constructing Narrative*. Lincoln: University of Nebraska Press.

Geertz, Clifford. 1988. *Works and Lives: The Anthropologist as Author*. Stanford: Stanford University Press.

Golos, Debbie B. and Annie M. Moses. 2011. “Representations of Deaf Characters in Children’s Picture Books.” *American Annals of the Deaf* 156(3): 270-282.

Gomes de Cunha, Olivia Maria. 2006. “Imperfect Tense: An Ethnography of the Archive.” Translated by David Allan Rodgers. *Mana* 10(2): 287-322.

Hillerman, Tony. 1989. “Making Mysteries with Navajo Materials.” In *Literature and Anthropology*, edited by Phillip A. Dennis and Wendell Aycock, 5-14. Lubbock: Texas Tech University Press.

Koss, Melanie D. 2015. “Diversity in Contemporary Picturebooks: A Content Analysis.” *Journal of Children’s Literature* 41(1): 32-42.

Kuznets, Lois R. 1982. “Fiction, Fact, and Formula in the Regional Novels of Lois Lenski.” *Children’s Literature Association Quarterly* 1982 Proceedings: 96-106.

Lebkowska, Anna. 2012. "Between the Anthropology of Literature and Literary
Anthropology." Translated by Jan Pytalski. *Teksty Drugie*, 2, s. 19-29: 30-43.

Lenski, Lois. 1968. *Adventure in Understanding: Talks to Parents, Teachers, and
Librarians, 1944-1966*. Tallahassee: Friends of the Florida State University
Library.

Lieblich, Amia, Rivka Tuval-Mashiach, and Tamar Zilber. 1998. *Narrative Research:
Reading, Analysis and Interpretation.* Applied Social Research Methods Series,
vol. 47. Thousand Oaks, CA: Sage Publications.

Lois Lenski Papers, De Grummond Children's Literature Collection, McCain Library and
Archive, University of Southern Mississippi Libraries, Hattiesburg Mississippi.

Lois Lenski Papers, Special Collections & Archives, Florida State University Libraries,
Tallahassee, Florida.

Love, Heather. 2013. "Close Reading and Thin Description." *Public Culture* 25(3): 401-
434.

Lyons, Thomas. 2003. "The Ethnographic Novel and Ethnography in Colonial Algeria."
Modern Philosophy 100(4): 576-595.

Marcus, George E. 2002. "Beyond Malinowski and After *Writing Culture*: On the Future
of Cultural Anthropology and the Predicament of Ethnography." *The Australian
Journal of Anthropology* 13(2): 191-199.

Marcus, George E. 2007. "Ethnography after Writing Culture: From the Experimental to
the Baroque." *Anthropological Quarterly* 80(4): 1127-1145.

May, Laura A., Teri Holbrook, and Laura E. Meyers. 2010. "(Re)Storying Obama: An

    Examination of Recently Published Information Texts." *Children's Literature in*

    Education 41(4):273-290. DOI 10.1007/s10583-010-9107-y

Mills, Emilie W. 1998. "Lois Lenski's Collection of Early Children's Books." *The Lion*

    and the Unicorn 22(3): 323-326.

Narayan, Kirin. 1999. "Ethnography and Fiction: Where is the Border?" *Anthropology*

    and Humanism 24(2): 134-147.

—. 2012. *Alive in the Writing: Crafting Ethnography in the Company of Chekhov*.

    Chicago: University of Chicago Press

Ochs, Elinor. 1986. "Introduction." In *Language Socialization Across Cultures*, edited by

    Bambi B. Schieffelin and Elinor Ochs, 1-13. New York: Cambridge University

    Press.

Ochs, Elinor and Lisa Capps. 1996. "Narrating the Self." *Annual Review of Anthropology*

    25: 19-43.

Pond, Julia. 2011." The Rub Between Fact and Fiction: Ideology in Lois Lenski's

    Regional Maps." *Children's Literature in Education* 42(1): 44-55.

Rapport, Nigel. 1994. *The prose and the passion: Anthropology, literature and the*

    writing of E.M. Forster. New York: Manchester University Press.

Riessman, Catherine Kohler. 1993. *Narrative Analysis.* Qualitative Research Methods,

    vol. 30. Newbury Park, CA: Sage Publications.

—. 2005. "Narrative Analysis." In *Narrative, Memory, and Everyday Life*, by the

    Narrative and Memory Research Group (Nancy Kelly, Christine Horrocks, Kate

Milnes, Brian Roberts, and David Robinson), 1-7. Huddersfield: University of Huddersfield.

Schieffelin, Bambi B. and Elinor Ochs (eds.). 1986. *Language Socialization Across Cultures.* New York: Cambridge University Press.

Smith, Charles P. 2000. "Content Analysis and Narrative Analysis." In *Handbook of Research Methods in Social and Personality Psychology*, 2nd edition, edited by Harry T. Reis and Charles M. Judd, 313-335. New York: Cambridge University Press.

Stoler, Ann Laura. 2002. "Colonial Archives and the Arts of Governance." *Archival Science* 2: 87-109.

Stoller, Paul. 2015. "What Is Literary Anthropology?" *Current Anthropology* 56(1): 144-145.

Sumara, Dennis J. 2002. "Creating Commonplaces for Interpretation: Literary Anthropology and Literary Education Research." *Journal of Literary Research* 34(2): 237-260.

Tunnell, Michael O., James S. Jacobs, Terrell A. Young, and Gregory Bryan. 2012. "Children's Books: History and Trends." In *Children's Literature, Briefly*, 5th edition, 40-55. Boston: Pearson Education.

White, Marilyn Domas, and Emily E. Marsh. 2006. "Content Analysis: A Flexible Methodology." *Library Trends* 55(1): 22-45. DOI: 10.1353/lib.2006.0053

Wolf, Margery. 1992. *A Thrice-told Tale: Feminism, Postmodernism, and Ethnographic Responsibility*. Stanford: Stanford University Press