

EIGHTH EDITION

THROUGH THE EYES OF A CHILD

AN INTRODUCTION TO
CHILDREN'S LITERATURE

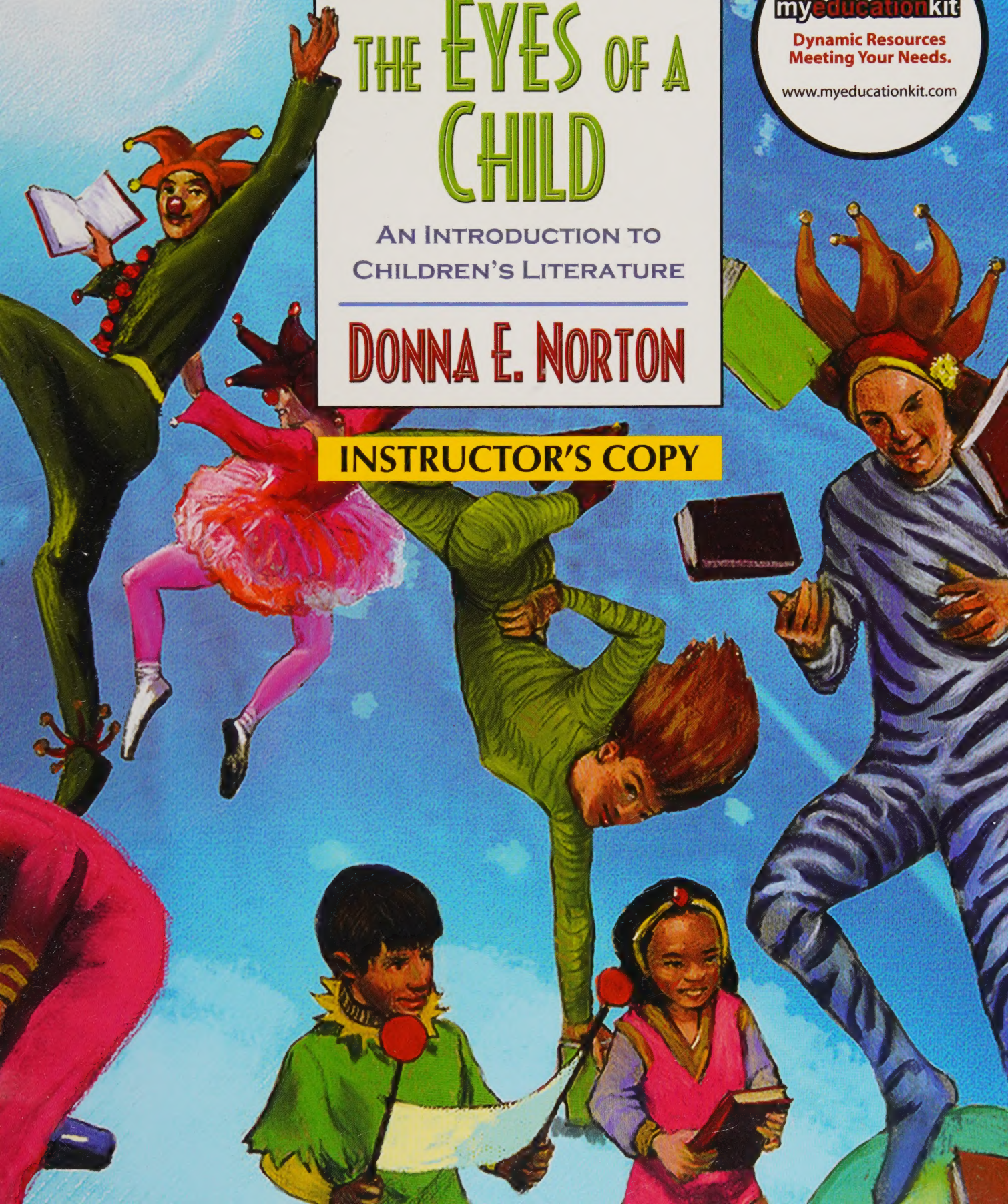
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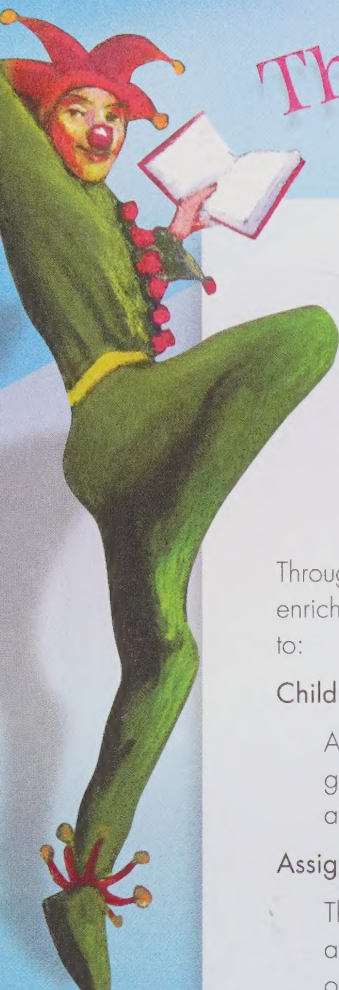
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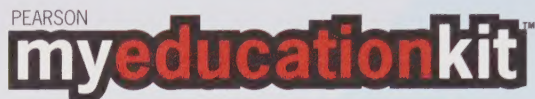




Through the Eyes of a Child

AN INTRODUCTION TO CHILDREN'S LITERATURE

The eighth edition of *Through the Eyes of a Child: An Introduction to Children's Literature* builds on all the most valuable technology from previous editions, pulling everything together in one, dynamic new website—**MyEducationKit** at www.myeducationkit.com.



Throughout the chapters you'll see notes that direct you to the online content that best enriches and expands your understanding of concepts. Look for notes directing you to:

Children's Literature Database

A searchable database of more than 22,000 titles allows you to find books by genre, author, illustrator, awards won, year published, topic and description, and many other search options.

Assignments and Activities

These exercises help you apply what you're learning in each chapter. Videos, audio clips, and student artifacts will make the chapter content concrete, while other assignments give you experience with the Children's Literature Database. You'll learn, among many other things, how to

- Create text sets to accommodate lesson needs
- Develop an individualized reading list
- Gather trade books to enrich a math, science, or social studies unit
- Prepare an author or illustrator study

Conversations

Podcasts and written interviews with the authors you study in these chapters provide a glimpse into the creative process behind excellent literature for children. Listen to brand new podcasts with Nancy Farmer, Jack Gantos, Joan Bauer, Susan Guevara, Robert Burleigh, and Joseph Bruchac. Read interviews with dozens more!

Study Plan

These multiple-choice self-assessments help you gauge your understanding of chapter concepts. Feedback helps you narrow down where misunderstandings have occurred, leading to better chapter comprehension.

You'll find all this and much more on the **MyEducationKit** for this course.



Through the Eyes of a Child



LISTEN to the WIND

THE STORY of DR. GREG & THREE CUPS OF TEA



BY Greg Mortenson AND Susan L. Roth • COLLAGES BY Susan L. Roth

Eighth Edition

Through the Eyes of a Child

AN INTRODUCTION TO CHILDREN'S LITERATURE

Donna E. Norton

Texas A&M University

Saundra E. Norton

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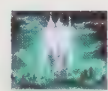
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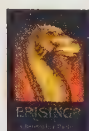
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Preface

No text better prepares you for evaluating, choosing, and sharing quality children's literature than *Through the Eyes of a Child: An Introduction to Children's Literature*. This streamlined eighth edition continues to provide a visually stunning, theoretically sound, comprehensive overview of children's literature, updated and honed to prepare you to better appreciate, evaluate, and share children's literature.

Sharpened focus on contemporary issues in the field, deepened coverage of biography and informational books, and newly integrated technology give this new edition added relevance in the changing marketplace. In addition to the text's contemporary and valuable information on literature for younger readers, some of the brightest stars of children's literature lend their talents to the new edition, providing insight into the craft and addressing the changing needs of middle-grade readers.

NEW to This Edition

Along with the brand new features Introducing a Book by Its Cover and Voices From the Field, as well as the logos and notes that lead you to our new technology integration MyEducationKit, you'll also find much expansion, new insight, and current research in this thoroughly updated eighth edition.

- Five new Through the Eyes of an Author features
- Five new Through the Eyes of a Child features
- Three new Issue features
- Hundreds of new children's books discussed
- New research cited
- New examples of Erikson's stages of development through literature for early childhood education
- New information on censorship and challenged books
- New History of the Library section
- New History of the Library chart
- New list of children's choices for beginning readers
- Laurence Yep's 2009 book *Auntie Tiger* added to the comparison of illustrations for "Little Red Riding Hood" tales
- Expanded coverage of picture-book biographies
- New section: Using Informational Books to Evaluate Fiction
- New Comparing Nonfiction and Fiction chart
- New section: Searching for, Identifying, and Evaluating Sources of Scientific Information

Features at a Glance



Evaluating, Choosing, and Sharing Literature

Crafted with the single purpose of helping you make the absolute most of sharing literature with children, this edition will help you get to know the literature and what is required of a book to be considered great. You'll get background information and insight from the best children's authors, and you'll learn the criteria to use to determine the best of the best. It will also become clear how and where to find the titles you'll want to share. Successful strategies for implementing literature study in the classroom will round out the picture.



Evaluation Criteria boxes in Chapters 2 through 12 outline exactly what you need to look for in quality literature to help you find appropriate literature to share with students.

Chapter 3, Evaluating and Selecting Literature for Children, lays the groundwork on which each subsequent chapter builds, providing a foundation for moving beyond a fondness of what is “cute” and on to a deep appreciation of the quality and value to be found in excellent literature for children.

deprecation of nonwhite characters result in unreal-
balanced characterizations.) If the book is to
with the personality and the aesthetic quality of
character shown in accurate detail and not
in the setting of a story authentic, whether in the
or future? Will children be able to recognize
urban, rural, or fantasy? If a story depicts a
in the past, how can it be made to feel
strange or different from the present? How can
the story be made to feel like a story of the
discovery of a new world, a new way of
and how can it be made to feel like a story of the

...interferential way, or is it simply used as an example of substandard English? If non-English words are used, are they spelled and used correctly? Is offensive or degrading vocabulary used to describe the characters, their actions, their customs, or their lifestyles?

Are the illustrations authentic and non-stereotypical in every detail?

Does a book reflect an awareness of the changing status of females in all racial and cultural groups today? Does it provide role models for young women?

Notice in the Evaluation Criteria for multicultural literature that in addition to specific concerns about evaluating cultural content, there is also an evaluation of the literary elements of plot, conflict, characterization, setting, theme, style, and point of view.



Literary Elements

To effectively evaluate literature, readers must look at the ways in which authors of children's books use plot, characterization, setting, theme, style, and point of view to create memorable stories.

For

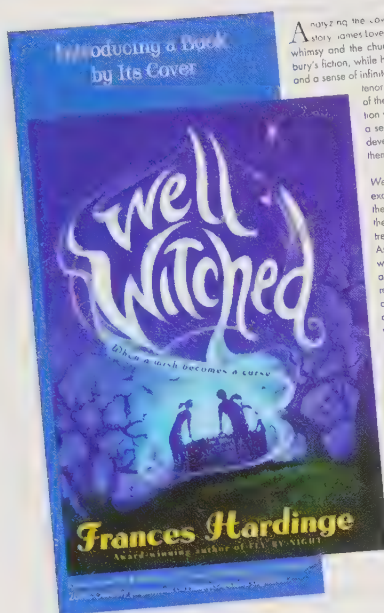
Plot is important in stories; whether the stories reflect the actual storytelling style of Tzuc's *The Intertribal Tales* or the complex interactions at a mystery. When asked to tell about his favorite story, children usually recount the plot, or plan of action. Children want a book to have a good plot: enough action, excitement, surprise, and conflict to develop interest. A good plot also allows children to develop intellectual skills, feel the conflict developing, recognize the climax, and, in response to a satisfactory ending (Tzuc's tales), celebrations and enjoyment of conflict may occur. Young children are satisfied with simple plots that deal with everyday happenings, but as children mature they expect and enjoy more complex plots.

Evaluating and Selecting Literature for Children 75

Valuation Criteria

- Are the illustrations relevant to the text?
- Does the author acknowledge the limitations of the contemporary setting?
- Does the book rectify historical distortions or omissions?
- Does dialect have a legitimate purpose, and does it ring true?
- Does the author avoid offensive or degrading vocabulary?
- Are the illustrations authentic and nonstereotypical?
- Does the book reflect an awareness of the changed status of females?

Readers expect a story to have a good beginning, one that introduces the main characters and the setting.



Analyzing the cover of a Ray Bradbury science fiction story, James Lovegrove (2009) notes that it captures the whimsy and the charming symbolic undercurrents of Bradbury's fiction, while his cover paintings bristle with life and a sense of infinite possibility, in perfect keeping with the tenor of Bradbury's work" (p. 18A19). Many of the book covers in fantasy and science fiction written for younger readers also provide a sense of the story's undercurrents, suggest developing conflict, and introduce an overall theme.

Consider the cover of Frances Hardinge's *Well Witched* as an introductory activity. For example, ask students to observe the way the title is written and the mood created by the swirling movement of the branches of the trees. What type of a story does this suggest? Ask them to consider the subtitle, "When a wish becomes a curse," and to speculate about the possible plot of the story. What might happen to the three children who are looking into the well? What might have caused them to be at this location? What wishes might cause a curse? Who or what could be responsible for such a curse? If they would they try to overcome a curse? What possible theme might develop as they try to overcome the curse? Ask the students to read the book and to decide if their predictions are correct. Ask them if this is a good cover for the book.

Additional fantasy book covers to use for this kind of activity include Ingrid Law's *Savvy*, Ann's *Seer of Shadows*, Kate DiCamillo's *The Magician's Elephant*, and J. K. Rowling's *Harry Potter and the Deathly Hallows*.

1. What is the evidence that the characters are different from the real world? How are the characters different from the real world? How are the characters different from the real world?
2. How does the author use the cover art to help you understand the story? How does the author use the cover art to help you understand the story?
3. How does the author use the cover art to help you understand the story? How does the author use the cover art to help you understand the story?
4. How does the author use the cover art to help you understand the story? How does the author use the cover art to help you understand the story?
5. How did the author suspend disbelief and encourage readers to believe in the fanciful experience?

An In-Depth Analysis features take you deep into an exemplary title, using a single book to explore the topics being covered in the chapter. This exercise will help you discover the elements that compose quality literature.

New!

The **Introducing a Book by Its Cover** features draw attention to the detail in the cover art of children's literature, helping teachers guide readers in predicting stories by analyzing covers.

An In-Depth Analysis Point of View in One Book

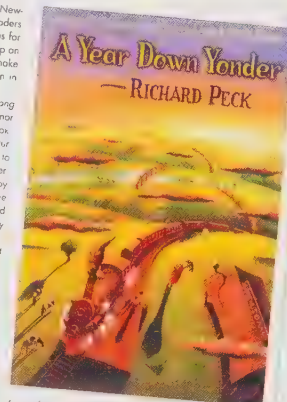
The point of view developed in Richard Peck's 2001 Newbery Medal winner, *A Year Down Yonder*, enables readers to analyze the effectiveness of several of the purposes for establishing a point of view. Readers may also develop an understanding of the techniques the author used to make them care about the characters and what will happen in the story.

First, the author builds on his previous book *A Long Way from Chicago*, which was a 1999 Newbery Honor book and a National Book Award finalist. In the first book, the author develops the characters of two children who are a small town in southern Illinois to visit their grandmother and the girl. Through the details he chooses to describe, we have a strong feeling about the backgrounds, values, and perspectives of the main characters, especially the feisty grandmother.

In *A Year Down Yonder*, Peck focuses on 13-year-old Mary Alice and her grandmother, who spend a year together during the recession of 1937. The book begins as Mary Alice is asked to live with her grandmother after her father loses his job. (Let us begin our discussion of point of view with Lauber's (1991) concern that a major purpose of point of view is to make readers care about the characters and how the story will develop. A considerable portion of Peck's novel is told through Mary Alice's point of view. Most readers will immediately sympathize with her on a visceral level, understanding her feelings when she thinks, "Oh, didn't I feel sorry for myself when the Wabash Railroad's Blue Bird train steamed into Grandpa's town." My trunk thumped ahead of me at the end of the world with all I had left. Booties [her Mary Alice's point of view about the town as a place where everyone knows everything about you about going to a school where she knows nobody and where the students do not want to make friends with a new girl. If they consider a rich girl, and about her view of her grandmother who has definite opinions of her own and is considered not only feisty but also difficult to get along with.

Tracing how Peck uses Mary Alice's changing point of view about her grandmother is an interesting way to show the importance of point of view. Through Mary Alice's point of view, we understand how she goes from someone who fears her grandmother and does not want to be with her to someone who understands and respects her grandmother's actions, beliefs, and values. Early in the novel, Peck describes Grandpa's actions toward Halloween trick-or-treaters, her interpretation of being able to gather all the nuts on the ground in a neighbor's yard, and her attitude toward borrowing pumpkins from a neighbor's garden and then baking them into pies to donate to a school function. Grandpa's Halloween wasn't so much a celebration as it was a rite of war and vengeance. Though she'd have called it justice" (p. 38).

Peck continues to develop a plot that focuses on Mary Alice's growing understanding of and respect for her feisty grandmother's actions, beliefs, and values. By the end of the book, we as readers care about both Mary Alice and



Cover from *A Year Down Yonder*, by Richard Peck. Cover art copyright © 2000 by Steve Galavots. Reprinted by permission of Penguin Putnam Books for Young Readers.

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myeducationkit

To generate a list of quality books to put in children's hands, follow the directions for using the Children's Literature Database on the **MyEducationKit** for this course.

New! **MyEducationKit** notes throughout correlate the chapters to the MyEducationKit database of children's literature, a resource of more than 22,000 titles for you to use to generate book lists for lessons, units, or even individual students.



Multicultural Literature sections in seven chapters integrate important information about multicultural literature with the overall context of children's literature to ensure that future teachers and librarians understand the value of the literature in every genre.

xviii



Recht Verleihen

- Selected Titles**
- **Homes Run**
 - **Geat**
 - **Hoope**
 - **Congl Congl Bopst**
Bopst Listen to His City
 - **Black Whiteness**
Admiral Byrd Alone in
the Antarctic

Listen to Robert Burleigh discuss the poetry of writing picture books for children by visiting the Conversations for Chapter 3 on the **MyEducationKit** for you.

carious "Little House" by the Laura Ingalls Wilder, typifies a rounded character in literature. She is honest, strong, and independent. As time goes by, she grows into a woman. Her character not only is fully developed in the story, but she also grows during the course of the story. She enjoyed Wilder's books, described Laura, and said, "I would like Laura for my best friend. She would be fun to play with but she would also understand when I was hurt or angry. I would tell Laura my secrets without being afraid she would laugh at me or tell them to someone else." Any writer who can create such a friend for children is very skilled at characterization.

A: Years ago I got a job in an audiovisual publishing company in Chicago. I was doing filmstrips mostly and videos for schools that were dealing with phonics and introduction to American history and stuff like that. And then while I was there I got caught up with Shel Silverstein and I was beginning to work toward a style I

At the same time as an adult poet I was beginning to read and think the combination of working on kids' stuff and my own adult poetry kind of becoming more simple and stumbling onto Silverstein, who has an element of that in him, kind of made me become aware of this world, and I segued into writing these picture books. I like the combination of the interaction between words and pictures.

Q: Do you see yourself as a poet?

A: When I started writing picture books for children around 1990, I became conscious of trying to blow you the moment, or make the moment more and more intense. And so it was out of that that I began to experiment with writing these shorter sentences and trying to make a kind of "you are there" feel to the books. I was doing the you like *Hoops* or *Home Run*. I was doing the

When I got to my sports books like *Hoops* or *Home Run* I was doing the same thing I swam it around. How does it feel to read? So the book begins "Hoops The game. Feel it." I wanted to tell the reader right away. This is going to be about how it feels to play basketball. I think the way I'm writing and if there is any poetry in it, it's a wish to gain a sort of "you are there" intensity.

A: My main concern—and this is where I've been lucky—is that the illustrator has a lot of verve in the art and just has a lot of talent, what makes art interesting to kids in the children's book world, with exceptions.

People don't understand that in the children's book world, when you're there's the writer, there's the editor, there's the illustrator. The editor sits in the middle, sort of as a producer/director of a movie might. So I write the story, it goes to the editor, but from that point it goes to an illustrator chosen by the editor in most cases. And I may talk to the illustrator once or twice, or I may know the editor quite a bit of distance.

"When this first book came out about 20 years ago I might have felt a little like 'what's this going to look like?' but I've been very lucky in getting illustrators with a lot of talent. So I'm much less concerned than I might have been. And sometimes I do see pencil sketches, which is the first thing artists do before they go to final art, and I have little input there, but basically I've been very satisfied and happy with the way it turns out."

How does an author develop a memorable character? How can an author show the many sides of a character as well as demonstrate believable change as the character matures? The credibility of a character depends on the writer's ability to reveal that character's full nature, including strengths and weaknesses. An author can achieve such a three-dimensional character by describing the character's physical appearance, recording the conversations of the character, revealing the character's thoughts, revealing the perceptions of other characters, and showing the character in action.

In *The Moxie Make the Man*, Brooks Brooks develops a colorful, believable character in the character of the

In *The Movies Make the Man* Bruce Brooks develops

THROUGH THE EYES OF A CHILD



As dictated to her mother

I think my friend Nina would like this, black. And I bet my friend Katie would like it also. Because it has orange in it for Nina and green for Katie. And I think my friend Ava would like it because it was her favorite color yellow. I really liked the "ring ring" sound and the purple and pink cars. I also like the purple dress the mommy wears, because my favorite color is purple."

Eva
4 years old

I like that there
is a family in the
book.

works. Jerome Foxworthy, a talented black student, to express these thoughts about his own character:

Moves were not all I cared about last summer. I got them down and I liked not just the fun of doing them, but having them like a little lectionary of Jerome Reverse spin, triple pump, reverse dribble. These are me. The moves make the man, the moves make me. I thought, until Mama noticed they were making me something else. (p. 44)

One of the themes of Neil Gaiman's 2009 Newbery award-winning *The Graveyard Book* is that it takes the inhabitants of a whole graveyard to raise a human boy

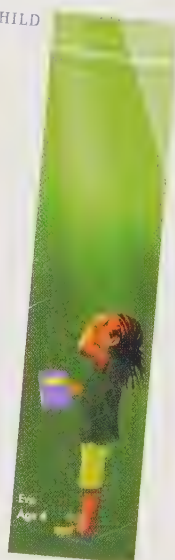
New! Mo Willems tells us how he generates ideas; then 5-year-old Ruby shares her feelings about Willems's *Leonardo the Terrible Monster*.

New! Susan Guevara tells us what inspires her art and 9-year-old Hayden responds to her artwork in *Chato and the Party Animals*.

New! Robert Burleigh talks about the poetry of writing children's books, and 4-year-old Eva tells us her favorite things about his new picture book *Clang! Clang! Beep! Beep! Listen to the City*.

New! **Joan Bauer** talks about inspiration and inspiring others, and 13-year-old Julia responds to *Hope Was Here*.

Evaluating and Selecting Literature for Children 81



Through the Eyes of a Child features expand on the chapter's Through the Eyes of an Author feature by exhibiting a piece of student writing that discusses a title from the chapter's highlighted author.

Through characterization, the author reveals the histories, knowledge, and skills of the various ghosts so that readers believe that it is indeed possible for the young child to be used and educated by this group.

This textbook discusses many memorable characters in children's literature. Some of these characters—such as the faithful spider Charlotte and a terrific pig named Wilbur in F B White's *Charlotte's Web*, Max in Maurice Sendak's *Where the Wild Things Are*, and Kowalski in O'Dell's *Island of the Blue Dolphins*—have been around for decades, capturing children's imaginations for decades. Others—such as Hermione Granger in J K Rowling's fantasy series, *Harry Potter*—

New!

MyEducationKit notes direct you to online podcasts and interviews of the best authors and illustrators for children talking about their craft.



Extending the Literature

Poetry 341

Teaching With sections at the end of every genre chapter share classroom-tested suggestions for using literature in your teaching.

66 Chapter 2

a father works long hours, crying for the day when he can make life better for his family. Children respect adult wisdom and authority; they obey rules, mimicking their teachers and complying with parental desires. Children also enjoy listening to their elders tell about their own experiences.

Unsurprisingly, given their secure loves and confident adherence to established social standards, the children in these books have few emotional problems. They usually feel good about themselves and other family members. Their good about themselves and other family members. Their good about themselves and other family members. Their good about themselves and other family members.

The Child and the Family, 1930–Present

Researchers who have analyzed children's literature over time have identified the 1950s, 1970s, and 1980s as decades in which traditional social, family, and personal values appear to be changing. Alma Cross (1961) found that in the late 1950s, adult characters in children's books were becoming less authoritarian and critical in their relationships with children, and critical of adults. John Rowe Townsend (1975) later concluded that children's literature of the 1960s suggested an erosion of adult authority and

a widening of the generation gap. When Beverly Young (1985) compared female protagonists of the 1930s, the 1950s, and the 1970s, she concluded that the characters had become increasingly more oriented. Craig Werner (1989) used religious questions developed by Frank Rupp (1989) to analyze changes in questions pertaining to religious matters in literature written in the 1930s. They found that 19th-century authors such as George MacDonald addressed such questions as "What must I do to enter the kingdom of God?" or "How should I pray?" In contrast, contemporary authors such as Cynthia Rylant and M. E. Kerr address such questions as "Is there a Kingdom of God?" or "Does it do any good to pray?" Werner and Rupp conclude that the questions became modern and the searchability to the searching because modern authors present partial answers, "not the full-blown declarations of faith that characterized earlier religious writings for children" (p. 2).

In 1981, polls quoted by John E. Stacks (1981) showed that about 20 percent of Americans still expressed belief in the traditional values of hard work, family loyalty, and sacrifice, although the majority of respondents embraced and some of those values, doubted that self-denial and moral rectitude were their own rewards, and held tolerant views about abortion, premarital sex, remaining single, and not having children. Still, Stacks concluded that people who

What Does It Mean to Read in the Digital Age? Will Digital Versus Print Be the Educational Issue of the Future?

Do the hours spent on the Internet diminish literacy, wreck attention spans, and destroy the common culture gained through books? Or, does the Internet involve a new kind of reading that requires students to be taught to interpret video or pictures and to analyze the accuracy and reliability of digital sources? Rich Markle (2006) reviews this ability of digital sources. He quotes sources such as the National Endowment for the Arts that link lower reading scores to increases in online reading and decreases in traditional reading. He quotes other sources who believe that strong readers on the Web may eventually surpass those who read from books.

Browsing through the newspapers reveals other concerns related to digital reading. Numerous articles discuss the closing of newspapers and relate these closings to the digital age. In "In Denver, Residents Lament the Closing of a Newspaper" (Tatum, 2009), the editor of the Rocky Mountain News evaluates the current readership of the paper and graphs that summarize everything without going through a lot of analysis" (p. B5).

A headline in the *Financial Times* is quite brutal: "Choice for the Local Newspaper: Live or Die" (Perry, 2009). What do you believe the closing of newspapers means for the literacy levels of readers? Will readers be able to obtain in-depth coverage of both sides of issues?

Another possible change for reading in the digital age is found in electronic readers such as Amazon's Kindle 2, the Sony PRS-700, and the iPhone (Baldrop, 2009). And according to a 2009 report, Walt Disney Company "hopes to transform how children read its storybooks" by using a subscription-based website providing access to hundreds of Disney books (Barnes, 2009, p. B3). What impact do you think digital books will have on reading?

Other technology adaptations may enable conversations among readers that may influence how books are written. Susan Katz, publisher of HarperCollins Children's Books, predicts that "there is going to be a popular kind of where the author is seen as the leader of a large group and will pick and choose from suggestions by readers" (Matoka, 2009, p. A4).

Teaching With Poetry

Appreciation for literature, knowledge about concepts, empathy with characters and situations, insights about oneself and others, self-expression, and enjoyment are values of poetry for children. According to John Gough (1986), "poetry is an act, something that is done, something that is lived. It is not an idea, something that is put into the tongue, spitting out words, chewing oneself to be disturbed" (p. 194). Gough maintains that the "good" poetry is disturbing. That it is a challenge to our sense of reality, and breaks down our complacency with strange ideas, new feelings, and alternative pictures of the world" (p. 194).

Rumer Godden (1988) stresses that children can be excited with good poetry. She believes that children can be excited from singing and using nursery rhymes to exploring Stevenson's "Windy Nights," to hearing and reading small stories, such as Browning's "The Pied Piper of Hamelin," Rossetti's "The Blue Bird," and Scott's "The Highwayman."

University students often say that their aversion to poetry stems from the way it was presented in their elementary, middle school, and high school classrooms. They fondly remember the rhymes and jingles shared in kindergarten and first grade, but the pleasant associations are undercut by later one had to agree with the teacher's analysis of which every student recalled her feelings of terror every Friday when she then had points deducted from her presentation for each error she made.

Other university students, however, describe more positive memories of poetry in their elementary classrooms. The students remembered teachers who spontaneously shared a wide variety of poems with their classes, who encouraged students to write poems and share them with an appreciative audience, and who had their students experiment with different readings of poetry, sometimes accompanied by rhythm instruments. One student remembered a teacher who always had a poem to read to the class, a poem that was a "smiling lantern, or a mischievous child. Another remembered

going outside on a warm spring day, looking at the butterflies and wildflowers in a meadow, listening to the world around her, sharing her feelings with the class, and then writing a poem to express the promise of that beautiful day. Yet another remembered a librarian who always included poetry in story-hour presentations.

After university students explore the various ways of sharing poetry with children, many of them sadly conclude that something was left out of their own education. Hopkinton, they agree with Naomi Shihab Nye. In her introduction to *A Map Me: Poems for Girls*, Nye states that she writes poetry because "I want to live, every day, inside my tiny brain. If you write three lines down — I write three lines down — you will find out what you notice. My poems sometimes will be made visible to you. That's what I wanted learning when I was twelve, and I never stopped learning" (pp. 6–7).

Listening to Poetry

Poetry is meant to be read, reread, and shared. The words, the rhythms, the visual words, and the unexpected phrases lend themselves to oral reading. Research shows that poetry is rarely shared with children, and even when it is shared, it is often isolated from other experiences. Peter Bennett Hopkins (1987) argues that children may distrust poetry because it is frequently taught as an isolated unit instead of shared at appropriate times throughout the day. Hopkins maintains that poetry deserves to be added to the total curriculum, not limited to the language arts. He provides the following guidelines for reading poetry to children: whether you are a parent, teacher, or librarian.

1. Before reading a poem to an audience, read it aloud several times to get the feel of the words and the rhythm. Mark the words and phrases that you would like to emphasize.
2. Read the poem naturally, following its rhythm. Allow the physical appearance of the poem to dictate the rhythm and mood of the words. Some poems in the book are read softly and slowly, others must be read at a more rapid pace.
3. Make pauses that are logical and that please.
4. When reading a poem aloud, speak in a natural voice. Read a poem as though you are interested in the subject.

Reading poetry aloud is also an excellent activity for children. Teacher Lisa Lenz (1992) describes the benefits of immersing her elementary students in reading poetry aloud when she states:

Issue boxes throughout the text draw your attention to the most contemporary ideas in the field of children's literature, becoming ideal discussion starters for college classrooms.

White's Belle Dater's Boy (1996), Jack Cantor's *Love Poets* (2000), and Meg Rosoff's *How I Live Now* (2004). Whereas children in the literature of the 1940s and 1950s had few personal and emotional problems, children between 1960 and today may have much responsibility and may experience emotional problems as they survive. The strongest character in *Where the Wild Things Were* attempts to hold the family together, but she discovers that she needs people outside her immediate family. The heroine of *Mom, the Wolf Man, and Me* fears that her life will

The father is an alcoholic, and when his daughter says "See you" as she leaves him, he whispers, "Now it's see you first" (p. 179). The father in *Love Poets* (2000) is an alcoholic who needs help but refuses to accept assistance. The happy ending occurs when Joy returns home with his mother and realizes that he is not like his father. *How I Live Now* includes family traumas associated with living through a terrorist attack. Clearly, children's literature now presents a greater range and more realistic representations of family diversity.

New!

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notes throughout the text take you to online quizzes and database activities to help you prepare yourself for your own classroom.

myeducationkit

Now go to Chapter 2 in the MyEducationKit (www.myeducationkit.com) for your book, where you can

- Find learning outcomes for Chapter 2
- Access the Children's Literature Database for your own exploration
- Complete tasks in Assignments and Activities, which can help you more deeply understand the chapter content
- Check your comprehension on the content covered in the chapter by going to the Study Plan. Here you will be able to take a chapter quiz and receive feedback on your answers
- Deepen and apply content understanding with Extension Activities
- Extend knowledge with content-specific Web links
- Learn firsthand about how authors and illustrators utilize their craft with podcasts and written interviews in the Conversations section for the chapter

Supplements



MyEducationKit: Dynamic Resources Meeting Your Needs

MyEducationKit is a dynamic website that connects the concepts addressed in the text with effective teaching practice. It's easy to use and integrate into assignments and courses. Whenever the MyEducationKit logo appears in the text, follow the simple instructions to access a variety of multimedia resources geared to meet the diverse teaching and learning needs of instructors and students. Here are just a few of the features that are available:



- Online study plans, including self-assessment quizzes with hints and feedback
- Gradetracker, an online grade book
- A wealth of multimedia resources, including classroom videos, expert video commentary, student and teacher artifacts, case studies, strategies, and lesson plans
- Links to the websites of important national organizations and sites in your field

Study Plan

A MyEducationKit Study Plan is a multiple choice assessment with feedback tied to chapter objectives. A well-designed study plan offers multiple opportunities to fully master required course content as identified by the objectives in each chapter:

- Chapter Objectives identify the learning outcomes for the chapter and give students targets to shoot for as they read and study.
- Multiple Choice Assessments assess mastery of the content. These assessments are mapped to chapter objectives, and students can take the multiple choice quiz as many times as they want. Not only do these quizzes provide overall scores for each objective, but they also explain why responses to particular items are correct or incorrect.

Children's Literature Database

A searchable database of thousands of excellent children's literature titles comes with the MyEducationKit for the Norton text. This database allows users to find books in every genre, by hundreds of authors and illustrators, by awards won, by year published, by topic and description, as well as many other search options. In the Activities and Applications section of the MyEducationKit site, users will learn how to use the database to

- Create text sets to accommodate lesson needs
- Develop an individualized reading list
- Pull together trade books to enrich a math, science, or social studies unit
- Prepare an author or illustrator study

Assignments and Activities

Designed to save instructors preparation time and enhance student understanding, these assignable exercises show concepts in action (through database use, videos, cases, and/or student and teacher artifacts). They help students synthesize and apply concepts and strategies they read about in the book.

Multimedia Resources

The rich media resources you will encounter throughout MyEducationKit include

- *Videos.* The authentic classroom videos in MyEducationKit show how real teachers handle actual classroom situations. Discussing and analyzing these videos not only deepens understanding of concepts presented in the text, but also builds skills in observing children and classrooms.
- *Student and teacher artifacts.* Real K–12 student and teacher classroom artifacts—tied to the chapter topics in your text—offer practice in working with the different materials teachers encounter daily in their classrooms.
- *Web links.* On MyEducationKit you don't need to search for the sites that connect to the topics covered in your chapter. Here, you can explore websites that are important in the field and that give you perspective on the concepts covered in your text.
- *Essay questions.* These questions encourage consideration of chapter topics. Hints and feedback are provided.
- *Extension activities.* These course assignments give teachers many options for valuable classroom activities.

General Resources on MyEducationKit

The Resources section on MyEducationKit is designed to help students pass their licensure exams; put together effective portfolios and lesson plans; prepare for and navigate the first year of their teaching careers; and understand key educational standards, policies, and laws. This section includes the following segments:

- *Licensure Exams.* Included are guidelines for passing the Praxis exam. The practice test exam includes practice multiple choice questions, case study questions, and video case studies with sample questions.
- *Lesson Plan Builder.* This handy resource helps students create and share lesson plans.
- *Licensure and Standards.* Web links direct the user to state licensure standards and national standards.
- *Beginning Your Career.* Here you will find tips, advice, and valuable information on
 - *Resume writing and interviewing.* Expert advice is offered on how to write impressive resumes and prepare for job interviews.
 - *Your first year of teaching.* Practical tips are given on setting up a classroom, managing student behavior, and planning for instruction and assessment.
 - *Law and public policies.* These are specific directives and requirements educators need to understand under the No Child Left Behind Act and the Individuals with Disabilities Education Improvement Act of 2004.



Visit www.myeducationkit.com for a demonstration of this exciting new online teaching resource.



Instructor Resource Center

The Instructor Resource Center at www.pearsonhighered.com has a variety of print and media resources available in downloadable, digital format—all in one location. As a registered faculty member, you can access pass-code protected resource files, course management content, and other premium online content and download these resources directly to your computer.

Digital resources available for *Through the Eyes of a Child: An Introduction to Children's Literature* include

- Text-specific PowerPoint lectures
- An online instructor's manual
- An online test bank

To access these items online, go to www.pearsonhighered.com and click on the Instructor Support button. Here you'll be able to log in or complete a one-time registration for a user name and password.

Pearson MyTest is a powerful assessment generation program that helps instructors easily create and print quizzes and exams. Questions and tests are authored online, allowing ultimate flexibility and the ability to efficiently create and print assessments anytime, anywhere! Instructors can access Pearson MyTest and their test bank files by going to www.pearsonmytest.com to log in, register, or request access. Features of Pearson MyTest include

Premium Assessment Content

- Draw from a rich library of assessments that complement your Pearson textbook and your course's learning objectives.
- Edit questions or tests to fit your specific teaching needs.

Instructor-Friendly Resources

- Easily create and store your own questions—including images, diagrams, and charts—using simple drag-and-drop and Word-like controls.
- Use additional information provided by Pearson, such as the question's difficulty level or learning objective, to help you quickly build your test.

Time-Saving Enhancements

- Add headers or footers and easily scramble questions and answer choices—all from one simple toolbar.
- Quickly create multiple versions of your test or answer key, and when ready, simply save to Word or PDF format and print!
- Export your exams for import to Blackboard 6.0, CE (WebCT), or Vista (WebCT)!

Acknowledgments

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Thank you to my graduate students who share their love of literature, which inspires both elementary and middle school students and university classes. Thank you especially to Corrine Wickens for your work with university students, Mary Beth Terese for your work in preparing educators and students in elementary classrooms, and Norma Garcia for motivating whole school districts to use literature to increase reading scores for Hispanic students.

Thank you to librarians who have shared their knowledge and enthusiasm for literature. I thank Jane Smith, Director of the Education Reference Library; and Halbert Hall, Senior Scholar and Biographer, at Texas A&M. I thank Kathleen T. Horning, Merri V. Lindgren, Tessa Michaelson, and Megan Schliesman from the University of Wisconsin Cooperative Children's Book Center. I also wish to express my appreciation to the following children's book sellers: A Room of One's Own and Borders Books in Madison, Wisconsin.

Thank you to the special authors, poets, and artists who shared their visions about literature. Thank you to Tim Tingle, who taught me the importance of the oral tradition in Native American Culture, and to Marilyn Nelson, who showed me how to use the beautiful language of poetry in memorable literature. Thank you to the new authors, illustrators, and poets who added their voices to this eighth edition. Thank you to Jack Gantos, Joseph Bruchac, Joan Bauer, Nancy Farmer, Mo Willems, Susan Guevara, Robert Burleigh, Marilyn Nelson, and Robert Pinsky. Their extensive experiences are enlightening as well as enjoyable. I hope the readers of this text get as much from their words as I did.

Thank you to the team at Pearson and Omegatype Typography who worked so diligently to make this eighth edition possible. Without their professional expertise this edition would be impossible.

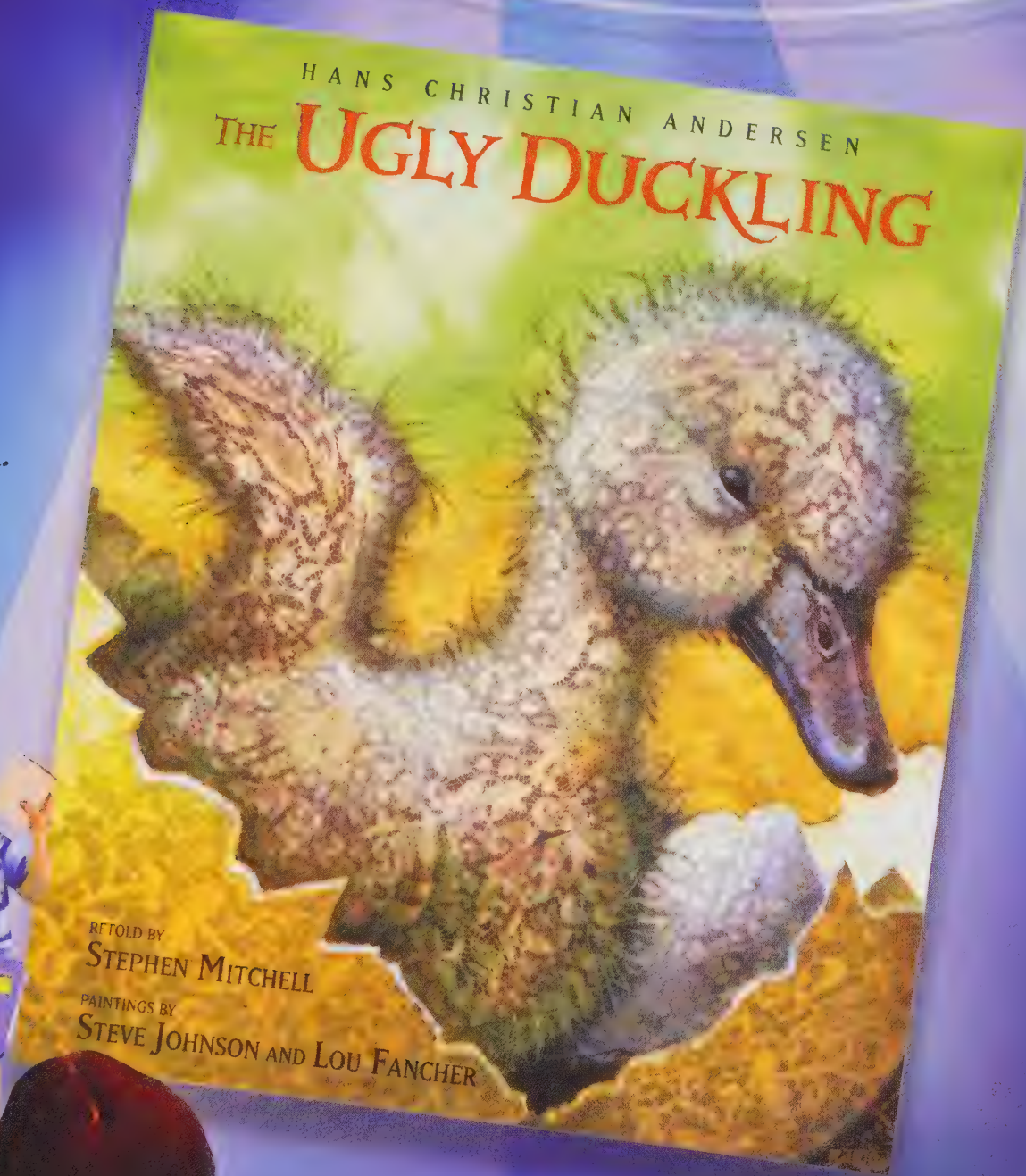
Finally, I want to dedicate this book to the memory of my husband, Verland, and to my children, Sandra and Bradley, for their constant support, immense understanding, and insightful viewpoints.

Through the Eyes of a Child



chapter one

The Child Responds to Literature



Chapter Outline

Value of Literature for Children

Promoting Child Development
Through Literature

Children's Responses to Literature

Developing the Literature Program



Literature entices, motivates, and instructs. It opens doors to discovery and provides endless hours of adventure and enjoyment. Children need not be tied to the whims of television programming nor wait in line at the theater to save a wild herd of mustangs from slaughter, fight in the Revolutionary War, learn about a new hobby that will provide many enjoyable hours, or model themselves after real-life people of accomplishment. These experiences are available at any time on the nearest bookshelf.

Adults have a responsibility to help children become aware of the enchantment in books. However, the extent to which books play a significant role in the lives of young children depends on adults. Adults provide the books and, through sharing literature, they transmit the literary heritage contained in nursery rhymes, picture storybooks, and traditional tales.

Authors frequently emphasize the importance of having been read to by their parents or reading books to their own children. For example, Greg Mortenson—the author of the award-winning *Three Cups of Tea: One Man's Mission to Promote Peace . . . One School at a Time* (2006)—reveals that his parents “read fastidiously to us at bedtime by candlelight

and, later, electricity. Those stories filled us with curiosity about the world and other cultures. They inspired the humanitarian adventure that shaped my life” (p. 334).

In a letter to his son, author James Patterson (2007) says that the best gift he can give the boy is a love for reading because “reading will bring you happiness and satisfaction for the rest of your life” (p. 16). Patterson then identifies the books he would give his 9-year-old son. In addition to the “Harry Potter” books, he identifies the following titles: Louis Sachar’s *Holes*, Sherman Alexie’s *The Absolutely True Diary of a Part-Time Indian*, E. B. White’s *Charlotte’s Web*, Roald Dahl’s *James and the Giant Peach*, Christopher Paolini’s *Eragon*, Harper Lee’s *To Kill a Mockingbird*, and Philip Pullman’s *The Golden Compass*.

Teachers also play a major role in developing a love of books. Patricia Cunningham and Richard Allington (2003) identify characteristics of classrooms in which children are successful: “Children who are successful at becoming literate view reading and writing as authentic activities from which they get information and pleasure, and by which they communicate with others. . . . The teachers know that it is important to take the time to read to children each day. They

know it is important to have a time each day in which children read materials that they have selected for themselves” (p. 2). A committee from the International Reading Association highlights the value of developing a love of books: “Set aside a regular time and place for books so that reading books becomes as natural as eating and sleeping” (IRA/CBC Liaison Committee, 2008, p. 160).

As you read this book, you will gain knowledge about literature so that you can share stimulating books and book-related experiences with children. This chapter introduces various values of literature for children to help you search for books that can play significant roles in children’s lives. It also looks at the importance of considering children’s stages of language, cognitive, personality, and social development when selecting literature for children and suggests books that reflect children’s needs during different stages of the maturing process. All of these developmental areas influence children’s understanding and appreciation of literature and their responses to literature.



Value of Literature for Children

Following a rabbit down a rabbit hole or walking through a wardrobe into a mythical kingdom sounds like fun. There is nothing wrong with admitting that one of the primary values of literature is pleasure, and there is nothing wrong with turning to a book to escape or to enjoy an adventure with new or old book friends. Time is enriched, not wasted, when children look at beautiful pictures and imagine themselves in new places. When children discover enjoyment in books, they develop favorable attitudes toward them that usually extend into a lifetime of appreciation.

Books are the major means of transmitting our literary heritage from one generation to the next. Each new generation can enjoy the words of Lewis Carroll, Louisa May Alcott, Robert Louis Stevenson, and Mark Twain. Through the work of storytellers such as the Brothers Grimm, each generation can also experience the folktales originally transmitted through the oral tradition. Anita Silvey (2004) emphasizes the importance of this literary heritage, especially for young children: “Because children are young for such a short time, we need to give them their literary heritage during these brief years. Just as every literate adult knows

certain books, every child should know specific children’s books. If we fail to present these books to children, they reach adulthood without a basic literary heritage” (p. xi).

Early childhood educators Renea Arnold and Nell Colburn advocate activities that promote early literacy skills that help prepare children for school, especially skills that encourage language development in young children. These activities include reading to children, singing songs with children, and pointing out letters in books as they are read (July 2007). They also advocate showing adults ways to share nonfiction books with preschool children because these books help develop vocabulary and an understanding about “the treasure trove of information found in nonfiction books for young children” (November 2007). Dee Anderson advocates finding pleasure in reading in *Reading Is Funny! Motivating Kids to Read With Riddles* (2009).

Literature plays a strong role in helping us understand and value our cultural heritage as well. Developing positive attitudes toward our own culture and the cultures of others is necessary for both social and personal development. Carefully selected literature can illustrate the contributions and values of many cultures. It is especially critical to foster an appreciation of the heritage of the ethnic minorities in American society. An understanding of minorities is especially important in the 21st century. Sam Dillon (2007) notes that “the nation’s population of minority students has surged to 42 percent of public school enrollment, up from 22 percent three decades ago” (p. A21). Current books emphasize sources for and the value of using books that illustrate the values found in various cultures. For example, African American culture is the focus of Jeff and Nancy I. Sanders’s *Readers Theatre for African American History* (2008); more than 20 ethnic groups, including Mexican Americans and Chinese Americans, are the focus of Sherry York’s *Booktalking Authentic Multicultural Literature: Fiction and History for Young Readers* (2009). A positive self-concept is not possible unless we respect others as well as ourselves; literature can contribute considerably toward our understanding and thus our respect.

The vicarious experiences of literature result in personal development as well as pleasure. Without literature, most children could not relive the European colonists’ experiences of crossing the ocean and shaping a new country in North America; they could not experience the loneliness and fear of a fight for survival on an isolated island; they could not travel to distant places in the galaxy. Historical fiction provides children with opportunities to live in the past. Science fiction allows them to speculate about the future. Contemporary realistic fiction encourages them to experience relationships with the people and the environment of today. Because children can learn from literature how other people handle their problems, characters in books can help children deal with similar problems, as well as understand other people’s feelings.

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Practice evaluating children’s literature by using the Children’s Literature Database in Chapter 1 of the **MyEducationKit** for this course.

Another value of literature is that of developing emotional intelligence. Daniel Golman (1995) identifies five basic elements of emotional intelligence that children need: self-awareness, managing emotions, handling anxiety in appropriate ways, motivating oneself, and sensitivity toward others. Arnold and Colburn (January 2008) emphasize the importance of developing emotional links during the first 5 years of life. They maintain that reading aloud strengthens bonds between parents and children as well as developing a love for books.

Informational books relay new knowledge about virtually every topic imaginable, and they are available at all levels of difficulty. Biographies and autobiographies tell about the people who gained knowledge or made discoveries. Photographs and illustrations show the wonders of nature or depict the processes required to master new hobbies. The use of concept books that illustrate colors, numbers, shapes, and sizes may stimulate the cognitive development of even very young children. On the flyleaf of his *A History of Reading*, Alberto Manguel (1996) summarizes the values gained through literature. He states:

At one magical instant in your early childhood, the page of a book—that string of confused, alien ciphers—shivered into meaning. Words spoke to you, gave up their secrets; at that moment, whole universes opened. You became, irrevocably, a reader.

Any discussion about the value of literature must stress the role that literature plays in nurturing and expanding the imagination. Books take children into worlds that stimulate additional imaginative experiences when they tell or write their own stories and interact with each other during creative drama inspired by what they have read. Both well-written literature and illustrations, such as those found in picture books and picture storybooks, can stimulate aesthetic development. Children enjoy and evaluate illustrations and can explore artistic media by creating illustrations of their own. Shirley Brice Heath (2004) found that young artists read for pleasure nearly twice as much as students in comparative classes. She concludes that students benefit when they have opportunities for “drawing in collaboration with writing, creative writing for production or complement to visual arts, and dramatic renderings of children’s literature and young adult publications” (p. 341).

Promoting Child Development Through Literature

Research in child development has identified stages in the language, cognitive, personality, and social development of children. Not all children progress through these stages at the same rate, but all children do pass through each stage as

they mature. The general characteristics of children at each developmental stage provide clues for appropriate literature. Certain books can benefit children during a particular stage of development, helping them progress to the next stage. Understanding the types and stages of child development is useful for anyone who works with children.

Language Development

Literature has profound influences on children’s language development. Chart 1.1 lists characteristics, teaching recommendations, and books that are appropriate for language development.

Preschool Children. During their first few years, children show dramatic changes in language ability. Most children learn language very rapidly. They speak their first words at about 1 year of age; at about 18 months, they begin to put words together in two-word combinations. Speech during this stage of language development consists of nouns, verbs, and adjectives; it usually contains no prepositions, articles, auxiliary verbs, or pronouns. When children say “pretty flower” or “milk gone,” they are using telegraphic speech. The number of different two-word combinations increases slowly, then it shows a sudden upsurge around age 2.

Speech usually becomes more complex by age 3, when most children have added adverbs, pronouns, prepositions, and more adjectives to their vocabularies. Children also enjoy playing with the sounds of words at this stage of language development. By age 4, they produce grammatically correct sentences. This stage is a questioning one, during which language is used to ask why and how.

Literature and literature-related experiences can encourage language development in preschool children. Steve Herb (1997) reviews research findings and concludes, “Children’s early experiences with books directly relate to their success in learning to read in school,” and “storybook reading is a more effective influence on literacy development when children have opportunities to engage in conversation about the story” (p. 23).

Book experiences in the home, at the library, and at preschool can help children use language to discover the world, identify and name actions and objects, gain more complex speech, and enjoy the wonder of language. Many children first experience literature through picture books, which help them give meaning to their expanding vocabularies. For example, children who are just learning to identify their hands and other parts of their bodies may find these parts in drawings of children. Parents of very young children can share Helen Oxenbury’s excellent baby board books. (Board books are toy books made of cardboard for young children.) *Dressing*, for example, includes a picture of a baby’s clothing, followed by a picture of the child dressed in those items. The illustrations are sequentially developed to encourage talking about the steps in dressing.

CHART 1.1 Language development

Characteristics	Teaching Recommendations	Literature Suggestions
Preschool: Ages 2–3		
1 Very rapid language growth occurs. By the end of this period, children have vocabularies of about 900 words.	1 Provide many activities to stimulate language growth, including picture books and Mother Goose rhymes.	Ho, Minfong. <i>Hush! A Thai Lullaby</i> . Lewis, Kim. <i>Good Night, Harry</i> . Lobel, Arnold. <i>The Random House Book of Mother Goose</i> . O'Connell, Rebecca. <i>The Baby Goes Beep</i> . Simmons, Jane. <i>Daisy Says "Cool!"</i>
2 Children learn to identify and name actions in pictures.	2 Read books that contain clear, familiar action pictures; encourage children to identify actions.	Baicker, Karen. <i>Tumble Me Tumbily</i> . Fleming, Denise. <i>In the Tall, Tall Grass</i> . Opie, Iona. <i>Here Comes Mother Goose</i> .
3 Children learn to identify large and small body parts.	3 Allow children to identify familiar body parts in picture books.	Oxenbury, Helen. <i>Dressing</i> .
Preschool: Ages 3–4		
1 Vocabularies have increased to about 1,500 words. Children enjoy playing with sound and rhythm in language.	1 Include opportunities to listen to and say rhymes, poetry, and riddles.	Gerber, Carole. <i>Leaf Jumpers</i> . Griego, Margot C., et al. <i>Tortillitas Para Mama</i> . Krauss, Ruth. <i>Bears</i> . Rosen, Michael. <i>We're Going on a Bear Hunt</i> . Whybrow, Ian. <i>The Noisy Way to Bed</i> . Wilson, Karma. <i>Bear Snores On</i> . Yolen, Jane. <i>The Three Bears Rhyme Book</i> .
2 Children develop the ability to use past tense but may overgeneralize the <i>ed</i> and <i>s</i> markers.	2 Allow children to talk about what they did yesterday; discuss actions in books.	Cooper, Helen. <i>Pumpkin Soup</i> . Hill, Eric. <i>Spot Goes to School</i> . Keats, Ezra Jack. <i>The Snowy Day</i> . Fleming, Denise. <i>In the Small, Small Pond</i> .
3 Children use language to help find out about the world.	3 Read picture storybooks to allow children to find out about and discuss pets, families, people, and the environment.	Markes, Julie. <i>Shhhhhh! Everybody's Sleeping</i> . Potter, Beatrix. <i>The Tale of Peter Rabbit</i> . Shannon, David. <i>Alice the Fairy</i> . Tafari, Nancy. <i>Early Morning in the Barn</i> . Thompson, Lauren. <i>Polar Bear Night</i> . Wheeler, Lisa. <i>Jazz Baby</i> .
4 Speech becomes more complex, with more adjectives, adverbs, pronouns, and prepositions.	4 Expand the use of descriptive words through detailed picture books and picture storybooks. Allow children to tell stories and describe characters and their actions.	Barton, Byron. <i>Machines at Work</i> . Narahashi, Keiko. <i>I Have a Friend</i> . Rohmann, Eric. <i>My Friend Rabbit</i> .
Preschool: Ages 4–5		
1 Language is more abstract; children produce grammatically correct sentences. Their vocabularies contain approximately 2,500 words.	1 Children enjoy books with slightly more complex plots. Ask them to tell longer and more detailed stories. They enjoy retelling folktales and can tell stories using wordless books.	Brett, Jan. <i>Goldilocks and the Three Bears</i> . Fleischman, Paul. <i>Sidewalk Circus</i> . Kulka, Joe. <i>Wolf's Coming!</i> McCully, Emily Arnold. <i>School</i> . Wiesner, David. <i>Free Fall</i> . ———. <i>Tuesday</i> .

(continues)

Characteristics	Teaching Recommendations	Literature Suggestions
Preschool: Ages 4–5 (continued)		
2 Children understand the prepositions <i>over, under, in, out, in front of, and behind</i> .	2 Use concept books or other picture books in which prepositions can be reinforced.	Henkes, Kevin. <i>Kitten's First Full Moon</i> . hooks, bell. <i>Skin Again</i> .
3 Children enjoy asking many questions, especially those related to <i>why</i> and <i>how</i> .	3 Take advantage of natural curiosity and find books to help answer children's questions. Allow them to answer each other's questions.	Hutchins, Pat. <i>What Game Shall We Play?</i> Juan, Ana. <i>The Night Eater</i> . Noll, Sally. <i>Watch Where You Go</i> .
Preschool–Kindergarten: Ages 5–6		
1 Most children use complex sentences frequently and begin to use correct pronouns and verbs in present and past tense. They understand approximately 6,000 words.	1 Give children many opportunities for oral language activities connected with literature.	Aardema, Verna. <i>Bringing the Rain to Kapiti Plain</i> . Appelt, Kathi. <i>Where, Where Is Swamp Bear?</i> Crow, Kristyn. <i>Cool Daddy Rat</i> . Gág, Wanda. <i>Millions of Cats</i> . Martin, Bill, Jr. <i>Baby Bear, Baby Bear, What Do You See?</i> Moss, Lloyd. <i>Zin! Zin! Zin! A Violin</i> . Opie, Iona. <i>My Very First Mother Goose</i> . Swanson, Susan Marie. <i>The House in the Night</i> .
2 Children enjoy taking part in dramatic play and producing dialogue about everyday activities such as those at home and at the grocery store.	2 Read stories about the home and community. Allow children to act out their own stories.	Demarest, Chris L. <i>Firefighters A to Z</i> . Dorros, Arthur. <i>Papá and Me</i> . Gravett, Emily. <i>Monkey and Me</i> . Martin, Rafe. <i>Will's Mammoth</i> . Pullen, Zachary. <i>Friday My Radio Flyer Flew</i> . Seuss, Dr. <i>And to Think That I Saw It on Mulberry Street</i> .
3 Children are curious about the written appearance of their own language.	3 Write chart stories using the children's own words. Have children dictate descriptions of pictures.	Baker, Jeannie. <i>Window</i> . Dodds, Dayle Ann. <i>The Prince Won't Go to Bed</i> . Edwards, Pamela Duncan. <i>The Neat Line</i> . McCully, Emily Arnold. <i>Picnic</i> . Willard, Nancy. <i>Night Story</i> .
Early Elementary: Ages 6–8		
1 Language development continues. Children add many new words to their vocabularies.	1 Provide daily time for reading to children and allow for oral interaction.	DeFelice, Cynthia. <i>Willy's Silly Grandma</i> . Falwell, Cathryn. <i>Scoot!</i> Hoberman, Mary Ann. <i>You Read to Me, I'll Read to You</i> . Kajikawa, Kimiko. <i>Tsunami!</i> Katz, Susan. <i>Oh, Theodore! Guinea Pig Poems</i> . Prelutsky, Jack. <i>The Wizard</i> . Silverstein, Shel. <i>A Light in the Attic</i> . Washington, Donna L. <i>A Pride of African Tales</i> . Yep, Laurence. <i>Auntie Tiger</i> .
2 Most children use complex sentences with adjectival clauses and conditional clauses beginning with <i>if</i> . The average oral sentence length is seven and one half words.	2 Read stories that provide models for children's expanding language structure.	Banks, Kate. <i>Max's Words</i> . Burton, Virginia Lee. <i>The Little House</i> . Cleary, Brian P. <i>Quirky, Jerky, Extra Perky: More About Adjectives</i> . McCloskey, Robert. <i>Make Way for Ducklings</i> .

Characteristics	Teaching Recommendations	Literature Suggestions
Middle Elementary: Ages 8–10		
1 Children begin to relate concepts to general ideas. They use connectors such as <i>meanwhile</i> and <i>unless</i> .	1 Supply books as models. Let children use these terms during oral language activities.	Schotter, Roni. <i>Nothing Ever Happens on 90th Street</i> . Steptoe, John. <i>Mufaro's Beautiful Daughters: An African Tale</i> . Young, Ed. <i>Lon Po Po: A Red Riding Hood Story From China</i> .
2 The subordinating connector <i>although</i> is used correctly by 50% of children. Present participle active and perfect participle appear. The average sentence length is nine words.	2 Use written models and oral models to help children master their language skills. Literature discussions allow many opportunities for oral sentence expansion.	Dabrowski, Kristen. <i>My First Monologue Book: 100 Monologues for Young Children</i> . DiCamillo, Kate. <i>The Tale of Despereaux</i> . Kennedy, Caroline. <i>The Best-Loved Poems of Jacqueline Kennedy Onassis</i> . Levine, Arthur A. <i>The Boy Who Drew Cats: A Japanese Folktale</i> . Paolilli, Paul, and Dan Brewer. <i>Silver Seeds: A Book of Nature Poems</i> . Sandburg, Carl. <i>More Rootabagas</i> . Sierra, Judy. <i>Tasty Baby Belly Buttons</i> .
Upper Elementary: Ages 10–12		
1 Children use complex sentences with subordinate clauses of concession introduced by <i>nevertheless</i> and <i>in spite of</i> . Auxiliary verbs <i>might</i> , <i>could</i> , and <i>should</i> appear frequently.	1 Encourage oral language and written activities that permit children to use more complex sentence structures.	Bryan, Ashley. <i>Words to My Life's Song</i> . Hahn, Daniel, and Leonie Flynn. <i>The Ultimate Teen Book Guide</i> . L'Engle, Madeleine. <i>A Swiftly Tilting Planet</i> . McKinley, Robin. <i>The Hero and the Crown</i> . Paulsen, Gary. <i>Hatchet</i> . Pullman, Philip. <i>The Golden Compass</i> . Rogers, Gregory. <i>The Boy, The Bear, The Baron, The Bard</i> . Whelan, Gloria. <i>Homeless Bird</i> .
Adolescence: Ages 12–14		
1 Students have a better understanding of figurative language such as metaphors and hyperbole.	1 Read and discuss poetry that uses figurative language. Use in creative writing.	Grandits, John. <i>Blue Lipstick: Concrete Poems</i> . Grimes, Nikki. <i>Bronx Masquerade</i> . Nelson, Marilyn. <i>Carver: A Life in Poems</i> . Thomas, Dylan. <i>A Child's Christmas in Wales</i> .
2 Students acquire vocabulary related to academic disciplines.	2 Identify and use the specific vocabulary associated with each discipline. Read a wide variety of nonfictional materials.	Delannoy, Isabelle. <i>Our Living Earth</i> . Heiligman, Deborah. <i>Charles and Emma: The Darwins' Leap of Faith</i> . Macaulay, David. <i>The Way We Work</i> .

Sources: Bartel (1995), Gage and Berliner (1992), Hendrick (1996), Loban (1976), Peck (2008), and Sullivan (2009).

Kevin Henkes's *Kitten's First Full Moon* is a highly illustrated book that focuses on interactions with the moon. This humorous story introduces each action with repetitive phrases as the kitten tries to catch the elusive moon. The author uses language such as "So she chased it—down

the sidewalk, through the garden, past the field, and by the pond" (unnumbered).

Many of the books enjoyed by preschool children have strong rhythms, rhymes, or repetitions that encourage children to join in the telling of the text. Lisa Wheeler's *Jazz*



The illustrations in *A Child's Christmas in Wales* reinforce the rhythmic feeling of the language. From *A Child's Christmas in Wales*, by Dylan Thomas. Text copyright © 1954 by New Directions. Illustrations copyright © 2004 by Chris Raschka. Reproduced by permission of Candlewick Press, Somerville, MA.

Baby invites children to “tap,” “clap,” and “snap.” In *Scoot!* Cathryn Falwell uses predictable rhyming phrases to encourage interaction as ducks “glide” and water striders “slide.” Emily Gravett uses the repetitive words introduced through the title of her book *Monkey and Me* to encourage children to join in the language and various animals’ actions as the child and the monkey visit animals such as a penguin and a kangaroo. Bill Martin, Jr., uses a similar repetitive style in *Baby Bear, Baby Bear, What Do You See?*

Dayle Ann Dodds’s *The Prince Won’t Go to Bed!* uses rhythm and rhyme to describe the various characters’ actions as they try to get the prince to go to bed. Some of the less successful actions include characters who “strum-strummed” or “pipe-piped” through the castle. In a satisfactory ending, the prince’s older sister discovers that a goodnight kiss is all that is needed to get him to bed.

The importance of sharing nightly rituals is also emphasized in Sara O’Leary’s *When You Were Small*. In this picture book, the bedtime ritual involves Henry asking his Dad to tell him about when Henry was small. The illustrations and text follow humorous and inventive activities such as walking a pet ant on a leash, playing the part of a missing knight on a chessboard, and pulling a ruler used as a toboggan.

Books with repetitive language are excellent for enticing listeners to join in during oral reading. In *Off We Go!* Jane Yolen creates a rhythmic, rhyming text as various animals move off to find grandmother’s house. For example, notice the appealing language as “Slither-slee, slithery slee. Down the branch and round the tree” (unnumbered) goes the little snake in search of grandmother. There are numerous rhyming sentences: Frogs slop, stop; moles sleep, creep;

ducks scratch, hatch; and spiders crawl, fall.

Books that encourage children to play with and appreciate language are also excellent for language development. The vivid language in Lloyd Moss’s *Zin! Zin! Zin! A Violin* is especially appealing. Children can join in as the trombone plays mournful tones. This book provides an excellent source for acting out the sounds and movements related to the instruments of the orchestra.

Unusual words and stories in rhyme encourage children to play with language. In *Good Zap, Little Grog*, Sarah Wilson uses unusual language to create a story in rhyme; as the fantasy story progresses, ooglets are tuzzling, parobbies are churling, and glipneeps are jumping. Rob and Amy Spence’s *Clickety Clack* includes both a story in rhyme and rhythm associated with a railroad.

Children can easily join in with all the words that rhyme with *clack*, such as *track*, *back*, *yak*, *quack*, *crack*, and *attack*. Alliteration enhances the literary style in Zachary Pullman’s *Friday My Radio Flyer Flew*.

Some stories in rhyme encourage children to fill in the missing rhyming word. In Ian Whybrow’s *The Noisy Way to Bed*, for example, the author uses a series of rhyming verses that all rhyme with *bed*.

Elementary-Age Children. Of course, language development continues as children enter school and progress through the grades. Walter Loban (1976) conducted the most extensive longitudinal study of language development in school-age children. This study is so important that Marilyn Hanf Buckley (1992) states that Loban’s work established the firm relationship between oral language development and success at reading and writing and “provided the base upon which our present-day thinking about the integrated language arts curriculum rests” (p. 622). Loban examined the language development of the same group of more than 200 children from age 5 to age 18. He found that children’s power over language increases through successive control over different forms of language, including pronouns, verb tenses, and connectors, such as *meanwhile* and *unless*.

Loban (1976) identified dramatic differences between children who ranked high in language proficiency and those who ranked low: The high group reached a level of oral proficiency in first grade that the low group did not attain until sixth grade and a level of written proficiency in fourth grade that the low group did not attain until 10th grade. Those who demonstrated high language proficiency excelled in the control of ideas expressed, showing unity and planning in



Folklore elements and important themes are developed in this southern tale. From *The Talking Eggs: A Folktale From the American South*, retold by Robert D. San Souci, pictures by Jerry Pinkney. Pictures copyright © 1989 by Jerry Pinkney. Used by permission of Dial Books for Young Readers, a division of Penguin Young Readers Group, a member of Penguin Group (USA) Inc., 345 Hudson Street, New York, NY 10014. All rights reserved.

both their speech and their writing. These students spoke freely, fluently, and easily, using a rich vocabulary and adjusting the pace of their words to their listeners. They were attentive and creative listeners themselves, far outranking the low group in listening ability. The oral communication of those with low language proficiency was characterized by rambling and unpurposeful dialogue that demonstrated a meager vocabulary.

Children who were superior in oral language in kindergarten and first grade also excelled in reading and writing in sixth grade. They were more fluent in written language than were the low-ranked children, used more words per sentence, showed a richer written vocabulary, and were superior in using connectors and subordination to combine thoughts into complex forms of expression. Given the demonstrated connection between oral and written language skills, Loban (1976) concluded that teachers, librarians, and parents should give greater attention to developing children's oral language. Discussion should be a vital part of elementary school and library programs because it helps children organize ideas and make complex generalizations. Unfortunately, however, Marie Clay (1993) concludes, "While teachers see oral language as central to writing and reading acquisition,

they often do not recognize the need to foster its further development" (p. 41).

Wordless picture books are excellent stimuli for oral and written language. Some excellent examples of wordless picture books include Emily Arnold McCully's *School*, which follows the exploits of the littlest mouse child, who discovers what happens during a real school day. Peter Collington's *The Angel and the Soldier Boy* is an exciting adventure, in which an angel and a soldier rescue a coin from pirates and return it to a sleeping child. Older students can go back to the time of Shakespeare and the Globe Theatre to tell the story that accompanies the illustrations in the wordless book *The Boy, The Bear, The Baron, The Bard*, illustrated by Gregory Rogers.

David Wiesner is renowned for his mastery with wordless picture books. His *Free Fall* shows the adventures that are possible within dreams. Wiesner's *Tuesday* is a story filled with surprising and unexpected elements such as frogs flying around the neighborhood. Readers enjoy extending the book into the next Tuesday. Wiesner's final illustration shows that now the pigs have their opportunity to fly, to explore the neighborhood, and to baffle the people. The book provides an interesting stimulus for oral stories, creative writing, and drawing illustrations and for children to create their own stories about "The Night the Pigs Could Fly."

Books that are written in two languages allow children to see and hear another language as well as read or hear their own language. For example, James Rumford's *Sequoyah: The Cherokee Man Who Gave His People Writing* has parallel text written in Cherokee. J. M. Harris's *The Moon Is La Luna: Silly Rhymes in English & Spanish* is a collection of humorous and often nonsensical poems. The author includes a pronunciation guide and a glossary. Arthur Dorros's *Papá and Me* includes both English and Spanish in a book that captures the love between parent and child.

Books with vivid language, similes, and metaphors stimulate language development and appreciation for literary style. The text for Jane Yolen's *Owl Moon* is filled with figurative language that personifies trees, dogs, and shadows. For example, footprints in the snow "follow us," shadows "bumped after me," and cold places an "icy hand . . . palm-down on my back." Adults who want to expand children's writing abilities will find an attractive aid in Brian P. Cleary's *Quirky, Jerky, Extra Perky: More About Adjectives*. This rhyming text introduces adjectives and includes many examples that, according to the author, "make phrases sing."

Poetry collections are another good source for language development. *Silver Seeds: A Book of Nature Poems*, by Paul Paolilli, encourages readers to view nature in new ways as the

poems use vivid metaphors to describe such common natural phenomena as the stars, the moon, and the clouds. When reading or listening to poetry, students may need guidance to understand the poetic forms. In *A Child's Introduction to Poetry*, Michael Driscoll presents definitions for and examples of different types of poetry, such as villanelle, limerick, haiku, narrative verse, and lyric verse. In addition, he provides a CD of the poems read by professional actors. The cover includes words that suggest the motivational power of the poems: "Listen while you learn about the magic words that have moved mountains, won battles and made us laugh and cry."

Literature provides stimulus for the dramatic play and creative dramatics that inspire children in the primary grades to express themselves verbally with much enjoyment. For example, in Maurice Sendak's *Where the Wild Things Are*, Max gets into so much mischief when he is wearing his wolf suit that his mother sends him to his room without any supper. His vivid imagination turns the room into a forest inhabited by wild things. Children can relate to Max's experience and use it to stimulate their own wild experiences. Children enjoy using their imaginations and turning common occurrences into creative experiences.

Another Max has a creative experience with words in Kate Banks's *Max's Words*. When this Max decides that he will be a collector of words, he begins by cutting out small words from magazines and newspapers. He proceeds to bigger words like *alligator* and words that make him feel good such as *baseball* and *hugs*. He collects words showing things he likes to eat and his favorite colors. He discovers that he can make interesting sentences and stories by joining his words. He can expand or change his stories by adding more words from his collection. This book can motivate children to collect their own interesting words, expand their vocabularies, and create stories.

"What if" stories encourage children to explore new worlds vicariously and to tell about experiences if they could accompany the literary characters. Paul Fleischman's *Time Train* provides a marvelous opportunity for children to enter the Rocky Mountain Unlimited and to go back in time chronologically until they finally enter a tropical world inhabited by dinosaurs. Jon Scieszka's *Your Mother Was a Neanderthal* allows children to accompany a time-warped trio back to the time of woolly mammoths and saber-toothed tigers. Alison Lester's *The Journey Home* encourages readers to accompany two children who dig a hole that takes them to the other side of the world; they have numerous adventures as they explore the earth in their endeavor to reach home. These books encourage children to create imaginative fantasies.

Adolescents. Not only does language development continue, but language requirements increase as students progress into junior high. Chart 1.1 (see pp. 5–7) shows some of the characteristics of the adolescent reader, teaching recommendations, and literature examples. The books they read and the activities associated with literature will encourage literary appreciation as well as understanding.

Some of the books available for adolescents are written by outstanding authors whose craft is a model for language. For example, Marilyn Nelson's *Carver: A Life in Poems* and *Fortune's Bones: The Manumission Requiem* highlight the work of the poet laureate of the state of Connecticut and a three-time National Book Award finalist. Likewise, Diane McWhorter, the author of *A Dream of Freedom: The Civil Rights Movement From 1954 to 1968*, won the Pulitzer Prize for her book on the civil rights movement.

In addition, some of the authors of literature for adolescents use writing styles that may help students understand the writing process. For example, in *Project Mulberry*, Linda Sue Park allows her teenage protagonist to interact with the author: Following each chapter, she creates dialogue between herself, as author, and the teenage Korean American protagonist. This style allows the author to illuminate her writing process as well as highlight the difficulties of a teenage girl trying to overcome prejudice. Daniel Hahn and Leonie Flynn's *The Ultimate Teen Book Guide* provides reviews of more than 700 books that might be of interest to adolescents. Reviews are written by authors, librarians, and young people themselves. Rebecca L. Thomas and Catherine Bart's *Popular Series Fiction for Middle Schools and Teen Readers: A Reading and Selection Guide* also highlights series that appeal to girls, boys, and reluctant readers.

Cognitive Development

Factors related to helping children remember, anticipate, integrate perceptions, and develop concepts fill numerous textbooks and have been the subject of both research and conjecture. Jean Piaget and B. Inhelder (1969) maintained that the order in which children's thinking matures is the same for all children, although the pace varies from child to child. Stimulation also is necessary for cognitive development. Children who grow up without a variety of experiences may be 3 to 5 years behind other children in developing the mental strategies that aid recall. Chart 1.2 lists books that can promote cognitive development in children.

According to child development authority David Shaffer (1989), cognitive development "refers to the changes that occur in children's mental skills and abilities over time" (p. 306). Shaffer states, "We are constantly attending to objects and events, interpreting them, comparing them with past experiences, placing them into categories, and encoding them into memory" (p. 306). Mussen, Conger, and Kagan (1989) define cognition as the process involved in

- (1) perception—the detection, organization, and interpretation of information from both the outside world and the internal environment,
- (2) memory—the storage and retrieval of the perceived information,
- (3) reasoning—the use of knowledge to make inferences and draw conclusions,
- (4) reflection—the evaluation of the quality of ideas and solutions, and
- (5) insight—the recognition of new relationships between two or more segments of knowledge.

CHART 1.2 Cognitive development

Characteristics	Teaching Recommendations	Literature Suggestions
Preschool: Ages 2–3		
1 Children learn new ways to organize and classify their worlds by putting together things that they perceive to be alike.	1 Provide opportunities for children to discuss and group things according to color, shape, size, or use. Use picture concept books with large, colorful pictures.	Crews, Donald. <i>Freight Train</i> . Hoban, Tana. <i>Look! Look! Look!</i> ———. <i>Of Colors and Things</i> . ———. <i>1, 2, 3</i> . Lobel, Anita. <i>Hello, Day!</i>
2 Children begin to remember two or three items.	2 Exercise children's short-term memories by providing opportunities to recall information.	Gunson, Christopher. <i>Over on the Farm: A Counting Picture Book Rhyme</i> .
Preschool: Ages 3–4		
1 Children develop an understanding of how things relate to each other: how parts go together to make a whole, and how they are arranged in space in relation to each other.	1 Give children opportunities to find the correct part of a picture to match another picture. Use simple picture puzzles.	Hutchins, Pat. <i>Changes, Changes</i> . Oxenbury, Helen. <i>I See</i> .
2 Children begin to understand relationships and classify things according to certain perceptual attributes that they share, such as color, size, shape, and what they are used for.	2 Share concept books on color, size, shape, and use. Provide opportunities for children to group and classify objects and pictures.	Carle, Eric. <i>My Very First Book of Colors</i> . Hoban, Tana. <i>Shapes, Shapes, Shapes</i> . ———. <i>So Many Circles, So Many Squares</i> . Seeger, Laura Vaccaro. <i>Lemons Are Not Red</i> .
3 Children begin to understand how objects relate to each other in terms of number and amount.	3 Give picture counting books to children. Allow them to count.	Bang, Molly. <i>Ten, Nine, Eight</i> . Carle, Eric. <i>My Very First Book of Numbers</i> . Christelow, Eileen. <i>Five Little Monkeys Jumping on the Bed</i> . Fleming, Denise. <i>Count!</i> Reiser, Lynn. <i>Ten Puppies</i> .
4 Children begin to compare two things and tell which is bigger and which is smaller.	4 Share and discuss books that allow comparisons in size, such as a giant and a boy, a big item and a small item, or a series of animals.	Campbell, Rod. <i>Dear Zoo</i> . Krauss, Ruth. <i>The Growing Story</i> . Voake, Charlotte. <i>Mrs. Goose's Baby</i> .
Preschool: Ages 4–5		
1 Children remember to do three things told to them or retell a short story if the material is presented in a meaningful sequence.	1 Tell short, meaningful stories and allow children to retell them. Use flannel-board and picture stories to help children organize the story. Give practice in following three-step directions.	Asbjørnsen, Peter Christen. <i>Three Billy Goats Gruff</i> . Cullen, Catherine Ann. <i>Thirsty Baby</i> . Gág, Wanda. <i>Millions of Cats</i> . Galdone, Paul. <i>The Gingerbread Boy</i> .

(continues)

CHART 1.2 Continued

Characteristics	Teaching Recommendations	Literature Suggestions
Preschool: Ages 4–5 (continued)		
2 Children increase their ability to group objects according to important characteristics but still base their rules on how things look to them.	2 Provide many opportunities to share concept books and activities designed to develop ideas of shape, color, size, feel, and use.	Carle, Eric. <i>My Very First Book of Shapes</i> . Hoban, Tana. <i>Circles, Triangles, and Squares</i> . Nye, Naomi Shihab. <i>Baby Radar</i> . Sis, Peter. <i>Trucks Trucks Trucks</i> .
3 Children pretend to tell time but do not understand the concept. Things happen "now" or "before now."	3 Share books to help children understand sequence of time and when things happen, such as the seasons of the year and different times of the day or different days of the week.	Peters, Lisa Westberg. <i>October Smiled Back</i> . Rockwell, Anne. <i>First Comes Spring</i> .
Preschool–Kindergarten: Ages 5–6		
1 Children learn to follow one type of classification (such as color or shape) through to completion without changing the main characteristic partway through the task.	1 Continue to share concept books and encourage activities that allow children to group and classify.	Leuck, Laura. <i>One Witch</i> . Lobel, Arnold. <i>On Market Street</i> .
2 Children count to 10 and discriminate 10 objects.	2 Reinforce counting skills with counting books and other counting activities.	Carle, Eric. <i>10 Little Rubber Ducks</i> . Dillon, Leo, and Diane Dillon. <i>Mother Goose Numbers on the Loose</i> . Gorbachev, Valeri. <i>Christopher Counting</i> . Parker, Vic. <i>Bearobics: A Hip-Hop Counting Story</i> .
3 Children identify primary colors.	3 Reinforce identification through the use of color concept books and colors found in other picture books.	Hutchins, Pat. <i>Changes, Changes</i> .
4 Children learn to distinguish between "a lot of" something and "a little of" something.	4 Provide opportunities for children to identify and discuss the differences between concepts.	Rumford, James. <i>Calabash Cat and His Amazing Journey</i> . Zemach, Margot. <i>It Could Always Be Worse</i> .
5 Children require trial and error before they can arrange things in order from smallest to biggest.	5 Share books that progress from smallest to largest. Have children retell stories using flannelboard characters drawn in appropriate sizes.	Galdone, Paul. <i>The Three Billy Goats Gruff</i> . Jenkins, Steve. <i>Big & Little</i> .
6 Children still have vague concepts of time.	6 Share books to help children understand time sequence.	Davies, Nicola. <i>White Owl, Barn Owl</i> . Moser, Barry. <i>The Three Little Pigs</i> . Rohmann, Eric. <i>A Kitten Tale</i> . Young, Ed. I. <i>Doko: The Tale of a Basket</i> .

CHART 1.2 Continued

Characteristics	Teaching Recommendations	Literature Suggestions
Early Elementary: Ages 6–8		
1 Children are learning to read; they enjoy reading easy books and demonstrating their new abilities.	1 Provide easy-to-read books geared to children's developing reading skills.	Byars, Betsy. <i>My Brother, Ant</i> . George, Jean Craighead. <i>Goose and Duck</i> . Lobel, Arnold. <i>Frog and Toad All Year</i> . Newgarden, Mark. <i>Bow-Wow Bugs a Bug</i> . Rylant, Cynthia. <i>Henry and Mudge and the Long Weekend</i> . ———. <i>Mr. Putter and Tabby See the Stars</i> . Seuss, Dr. <i>The Cat in the Hat</i> .
2 Children are learning to write and enjoy creating their own stories.	2 Allow children to write, illustrate, and share their own picture books. Use wordless books to suggest plot.	Van Leeuwen, Jean. <i>Oliver Pig at School</i> . Fleischman, Paul. <i>Sidewalk Circus</i> . Van Allsburg, Chris. <i>The Mysteries of Harris Burdick</i> . Wiesner, David. <i>Free Fall</i> . ———. <i>Tuesday</i> .
3 Children enjoy longer stories than they did when they were 5 because their attention spans are increasing.	3 Read longer storybooks to children, such as books in which the chapters can be completed in a short time.	Alexander, Lloyd. <i>The Fortune-Tellers</i> . Lester, Julius. <i>The Last Tales of Uncle Remus</i> . Milne, A. A. <i>The House at Pooh Corner</i> . Shulevitz, Uri. <i>How I Learned Geography</i> . Van Allsburg, Chris. <i>The Polar Express</i> .
4 Children younger than 7 still base their rules on immediate perception and learn through real situations.	4 Provide experiences that allow children to see, discuss, and verify information and relationships.	Bender & Bender. <i>Ribbit! Flip and See Who Froggy Can Be</i> . Dodds, Dayle Ann. <i>Full House: An Invitation to Fractions</i> . Emberley, Ed. <i>The Wing on a Flea: A Book About Shapes</i> . hooks, bell. <i>Skin Again</i> . McMullan, Kate. <i>I'm Bad!</i> Micklethwait, Lucy. <i>A Child's Book of Play in Art: Great Pictures Great Fun</i> . Priceman, Marjorie. <i>How to Make an Apple Pie and See the World</i> .
5 Sometime during this age range, children pass into the stage that Piaget refers to as <i>concrete operational</i> . Children have developed a new set of rules, called <i>groupings</i> , so they don't have to see all objects to group; they can understand relationships among categories.	5 Provide opportunities for children to read and discuss concept books.	Anderson, Maxine. <i>Explore Spring! 25 Great Ways to Learn About Spring</i> . Feelings, Muriel. <i>Moja Means One: Swahili Counting Book</i> . Frost, Helen. <i>Monarch and Milkweed</i> . Hirschi, Ron. <i>Ocean Seasons</i> . Hoban, Tana. <i>26 Letters and 99 Cents</i> . Inkpen, Mick. <i>Kipper's A to Z: An Alphabet Adventure</i> . Jenkins, Steve. <i>Living Color</i> . McElligott, Matthew. <i>The Lion's Share</i> . Talbott, Hudson. <i>United Tweets of America</i> . Wells, Rosemary. <i>Emily's First 100 Days of School</i> .

(continues)

CHART 1.2 Continued

Characteristics	Teaching Recommendations	Literature Suggestions
Middle Elementary: Ages 8–10		
1 Children's reading skills improve rapidly, although there are wide variations in reading ability among children within the same age group.	1 For independent reading, provide books at appropriate reading levels. Allow children opportunities to share their book experiences with peers, parents, teachers, and other adults.	Appelt, Kathi. <i>The Underneath</i> . Blume, Judy. <i>Tales of a Fourth Grade Nothing</i> . Schulman, Janet. <i>Pale Male: Citizen Hawk of New York City</i> . Scott, Elaine. <i>When Is a Planet Not a Planet? The Story of Pluto</i> . Wilder, Laura Ingalls. <i>Little House in the Big Woods</i> .
2 Children's level of interest in literature may still be above their reading levels.	2 Provide a daily time during which children can listen to a variety of books being read aloud.	Burnett, Frances Hodgson. <i>The Secret Garden</i> . Florian, Douglas. <i>Comets, Stars, the Moon, and Mars: Space Poems and Paintings</i> . Gantos, Jack. <i>Joey Pigza Loses Control</i> . Grahame, Kenneth. <i>The Wind in the Willows</i> . Lewis, C. S. <i>The Lion, the Witch and the Wardrobe</i> . Tan, Shaun. <i>Tales from Outer Suburbia</i> . White, E. B. <i>Charlotte's Web</i> .
3 Memory improves as children learn to attend to certain stimuli and ignore others.	3 Help children set purposes for listening or reading before the actual literature experience.	Adler, David A. <i>Working With Fractions</i> . Ammon, Richard. <i>Valley Forge</i> . Floca, Brian. <i>Moonshot: The Flight of Apollo 11</i> . Freedman, Russell. <i>The Wright Brothers: How They Invented the Airplane</i> . Martin, Laura. <i>Nature's Art Box</i> .
Upper Elementary: Ages 10–12		
1 Children develop an understanding of the chronological ordering of past events.	1 Encourage children to read historical fiction and books depicting historical changes to help them understand differing viewpoints and historical perspectives.	Bolden, Tonya. <i>George Washington Carver</i> . Forbes, Esther. <i>Johnny Tremain</i> . Rappaport, Doreen. <i>Lady Liberty: A Biography</i> . Schanzer, Rosalyn. <i>George vs. George: The American Revolution as Seen From Both Sides</i> . Speare, Elizabeth George. <i>The Sign of the Beaver</i> . Stolley, Richard B. <i>Life: Our Century in Pictures for Young People</i> . Orlev, Uri. <i>The Man From the Other Side</i> . Walker, Alice. <i>Why War Is Never a Good Idea</i> .
2 Children apply logical rules, reasoning, and formal operations to abstract problems.	2 Use questioning and discussion strategies to develop higher-level thought processes. Children enjoy more complex books.	Avi. <i>Nothing but the Truth: A Documentary Novel</i> . <i>Beowulf</i> . Blumberg, Rhoda. <i>The Incredible Journey of Lewis & Clark</i> . Dowd, Siobhan. <i>The London Eye Mystery</i> . Freedman, Russell. <i>Lincoln: A Photobiography</i> . Turner, Pamela S. <i>Life on Earth—and Beyond: An Astrobiologist's Quest</i> .

CHART 1.2 Continued

Characteristics	Teaching Recommendations	Literature Suggestions
Adolescence: Ages 12–14		
1 Most students have the ability to attend to a task for longer periods.	1 Give assignments that require focusing on a task for longer periods.	Clee, Paul. <i>Photography and the Making of the American West</i> . Hill, Laban Carrick. <i>Harlem Stomp! A Cultural History of the Harlem Renaissance</i> . Holtz, Thomas R., Jr. <i>Dinosaurs: The Most Complete, Up-to-Date Encyclopedia</i> . Murphy, Jim. <i>The Real Benedict Arnold</i> .
2 Many students can integrate knowledge and understand relationships.	2 Encourage students to conduct research and to use inquiry approaches.	Broderick, James F., and Darren W. Miller. <i>Consider the Source</i> . Holzhey, Magdalena. <i>Frida Kahlo: The Artist in the Blue House</i> . Laidlaw, Rob. <i>Wild Animals in Captivity</i> . Lauber, Patricia. <i>Who Came First? New Clues to Prehistoric Americans</i> .

Sources: Maxim (1997); Mussen, Conger, and Kagan (1989); Peck (2008); Piaget and Inhelder (1969); and Sullivan (2009).

Scientist and author Chet Raymo (1992) highlights the role of children's books in developing a scientific imagination. He states, "Creative science depends crucially upon habits of mind that are most readily acquired by children: curiosity; voracious observation; sensitivity to rules and variations within the rules; and fantasy. Children's books that instill these habits of mind sustain science" (p. 561).

All of the preceding processes are essential for success in both school and adult life. Each is also closely related to understanding and enjoying literature. Without visual and auditory perception, literature could not be read or heard; without memory, there would be no way to see the relationships among literary works and to recognize new relationships as experiences are extended. Literature also is important in stimulating cognitive development by encouraging the oral exchange of ideas and the development of thought processes. Children's literature is especially effective for developing the basic operations associated with thinking: (1) observing, (2) comparing, (3) classifying, (4) hypothesizing, (5) organizing, (6) summarizing, (7) applying, and (8) criticizing.

Observing. Colorful picture books are excellent vehicles for developing observational skills in both younger and older children. The vivid colors and illustrations showing familiar animals provide preschool children with opportunities to observe and describe what they see in Anita Lobel's *Hello, Day!* Keith Baker's *Hide and Snake* encourages viewers to search through the illustrations to find the snake that is mixed in with colored yarns, curled around hats, wrapped among presents, and napping with cats. The colors of the snake blend

with the colors in the illustrations; consequently, this book becomes a game of hide-and-seek. Using Stephen T. Johnson's *Alphabet City*, students can search for the various letters of the alphabet captured through paintings of various scenes. For example, the letter A is a construction sawhorse, the letter M is a bridge structure, and the letter Z is formed with fire escapes. Illustrations of forest foliage that partially hide edible creatures from a hungry T. Rex provide a source for careful observation in Kate McMullan's *I'm Bad!* Children can find the animals that the T. Rex can smell but cannot locate. The observational challenge in Roxie Munro's *Mazeways* is to locate objects in maze locations that proceed from A to Z—airport to zoo. The illustrations are filled with numerous details that require careful observation.

Paul Fleischman's wordless book *Sidewalk Circus* provides many opportunities for observation and comparisons. The story begins as a girl watches activities across the street from her bus stop. A marquee reads: "World-Renowned Garibaldi Circus!!!! Coming Soon." Kevin Hawkes's illustrations show that workers in the town are already performing as tightrope walkers, strong men, sword swallows, and clowns. Children can describe how the illustrations show each of these circus acts in real life. They can also observe their own towns and relate to Kevin Hawkes when he describes how he prepared for the illustrations: "As I worked on *Sidewalk Circus*, I spent a lot of time in Portland, Maine. I was amazed by all the things going on in the city, and all the people and things I had never really noticed before. I am grateful to Paul Fleischman for opening my eyes" (unnumbered book cover).

In the nonfiction book *When Is a Planet Not a Planet?* Elaine Scott defines the term *observation* as "carefully

watching how something works” (p. 15). She then describes how careful observations lead to hypotheses, predictions, and scientific theories. However, she also warns that scientific theories can change if new information is discovered. Consequently, in some fields of study continuing observation is essential.

Comparing. Picture books and other literature selections provide opportunities for comparing. For example, comparisons between two points of view can be made using Dorothea P. Seeber’s *A Pup Just for Me*; *A Boy Just for Me*. Two stories are told in the book, one from the point of view of a boy who wants a puppy and the other from that of a puppy who wants a kind, loving master.

Using Ruth Krauss’s *The Growing Story*, young children can compare how a puppy grows through the seasons. The illustrations also provide comparisons as the seasons change throughout the year. Of special interest to young viewers is the boy’s realization that he too is growing. Children can relate to his experience when the clothes he wore last year no longer fit because he is growing like the puppy. Similarly, in Robbin Gourley’s *Bring Me Some Apples and I’ll Make You a Pie* students can follow the growing seasons from strawberries in spring to harvesting apples and nuts in the fall.

Laurence Yep’s retelling of *Auntie Tiger*, a Chinese “Little Red Riding Hood,” encourages comparisons with other “Little Red Riding Hood” variants such as Ed Young’s *Lon Po Po: A Red-Riding Hood Story From China* as well as the more familiar European versions. Likewise, Layn Marlow’s



Readers may observe and describe details of the growing season and compare the harvest of various foods. Cover from *Bring Me Some Apples and I’ll Make You a Pie: A Story About Edna Lewis*, by Robbin Gourley. Jacket illustrations copyright © 2009 by Robbin Gourley. Reprinted by permission of Clarion Books, an imprint of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

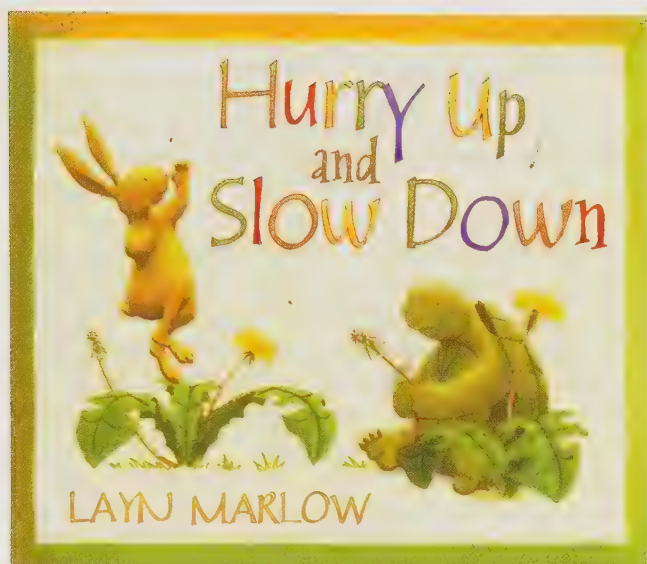


Careful observation allows readers to describe the actions that take place caused by the shadows. Cover from *Sidewalk Circus*. Text copyright © 2004 Paul Fleischman. Illustrations copyright © 2004 Kevin Hawkes. Reproduced by permission of Candlewick Press, Somerville, MA.

Hurry Up and Slow Down may be compared with other versions of “The Tortoise and the Hare.”

Different artists’ renditions of the same story provide opportunities for artistic comparisons. For example, there are several illustrated versions of Margery Williams’s *The Velveteen Rabbit*, originally published in 1922, including those by Allen Atkinson, Michael Hague, and Ilse Plume. Students can consider the impact of color, line, design, and media on the interpretation of the text, as well as evaluate the accuracy of the illustrations. In addition to comparing artists’ renditions, children can compare traditional versions of the tales and those adapted by authors such as William J. Brooke in *Untold Tales*, Jon Scieszka in *The Stinky Cheese Man and Other Fairly Stupid Tales*, and Eugene Trivizas in *The Three Little Wolves and the Big Bad Pig*.

Books on the same subject written by different authors can be compared in terms of accuracy, clarity of content, appropriateness for specific ages, and quality of illustrations. For example, older students can compare the works of three authors who wrote about a red-tailed hawk who took



Comparisons may be made with other variants of this fable. Cover from *Hurry Up and Slow Down*, by Layn Marlow. Copyright © 2008 by Layn Marlow. Originally published in 2008 by Oxford University Press in the United Kingdom and first published in the United States in 2009 by Holiday House. All rights reserved. Reprinted by permission of Holiday House, Inc.

residency in New York City: Janet Schulman's *Pale Male: Citizen Hawk of New York City*, Meghan McCarthy's *City Hawk: The Story of Pale Male*, and Jeanette Winter's *The Tale of Pale Male: A True Story*.

A poetry collection, *Jump Back, Honey: The Poems of Paul Laurence Dunbar*, provides an interesting comparative activity. The poems are illustrated by different artists, including Ashley Bryan, Carole Byard, Jan Spivey Gilchrist, Brian Pinkney, Jerry Pinkney, and Faith Ringgold. Viewers can compare the various artistic styles.

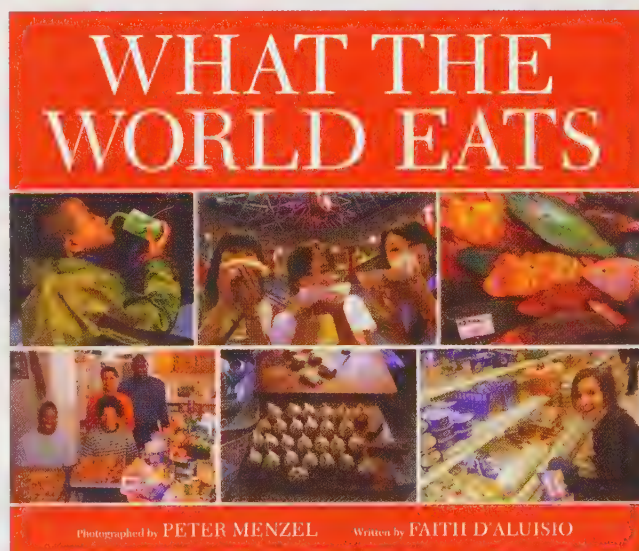
Upper-elementary children can compare the main characters, their struggles for survival, and their growing up in books such as Maia Wojciechowska's *Shadow of a Bull* and Elizabeth George Speare's *The Bronze Bow*. They can compare one author's depiction of characters and survival in Gary Paulsen's *Hatchet* and *The Voyage of the Frog*. They can compare themes, characterizations, and person-against-self conflicts in Marion Dane Bauer's *On My Honor* and Paula Fox's *One-Eyed Cat*. Comparisons of the Dust Bowl also can be made between Michael L. Cooper's *Dust to Eat: Drought and Depression in the 1930s* and Karen Hesse's *Out of the Dust*.

Startling comparisons may be made using information found in Faith D'Aluisio's *What the World Eats*. The author compares a week's worth of food and the equivalent cost of the food in 21 countries. Extremes range from \$1.22 for a family of six living in Chad to \$341.98 for a family of four in the United States. The author also includes interesting information on topics such as life expectancy and literacy.

Classifying. Concept books provide excellent stimuli for classifying. Children must be able to classify objects or ideas before seeing or understanding the relationships among them. Various concept books use different levels of abstractness to introduce children to such concepts as color, shape, size, and usefulness. Eric Carle allows children to match blocks of color with the color shown in an illustration in his *My Very First Book of Colors* and illustrates the colorful story of a chameleon who wants to change his appearance in *The Mixed-Up Chameleon*. Color is also used to group and classify in *Living Color* by Steve Jenkins, who uses cut-paper collages to group animals according to color.

Shape concept books vary in level of difficulty. Carle's *My Very First Book of Shapes* encourages children to match black shapes with similar shapes in color. John Reiss's *Shapes* presents shapes, their names, and their three-dimensional forms. Photographs in Tana Hoban's *Shapes, Shapes, Shapes* encourage children to search for circles, rectangles, and ovals.

Many other types of books can be used to develop children's classification skills and responses to literature. For example, after listening to the folktale "The Three Bears," children can classify the bears, porridge bowls, chairs, and beds according to their size and then identify which bear could best use a particular bowl, bed, or chair. (Flannelgraph characters and objects make classification more concrete for young children.) Stories can be classified using a category for wild animals or pets, a boy or girl category for the main



Comparisons may be made between the prices of food in different locations and other topics. Cover from *What the World Eats*, by Faith D'Aluisio, photos by Peter Menzel, 2008. Copyright © 2008 by Tricycle Press. Used by permission of Tricycle Press, an imprint of the Crown Publishing Group, a division of Random House, Inc.

character, or a category for settings such as country or city. Characteristics of a story can also be used for classification: realistic or unrealistic, likable or unlikable, happy or sad, and funny or serious. For example, children can compare the realistic and unrealistic qualities found in Patricia Lauber's *The News About Dinosaurs*, Henry Schwartz's *How I Captured a Dinosaur*, and Rafe Martin's *Will's Mammoth*.

Hypothesizing. Several illustrated books encourage younger children to hypothesize about what they will find when they turn the page. In *Look! Look! Look!* Tana Hoban uses cutout squares to reveal portions of pictures; the total picture appears on the page following the portions. At a more complex level, students must turn the page to determine the possible dialogue in Chris Van Allsburg's *The Z Was Zapped*.

Hypothesizing is stimulated as children search for clues in pictures and text to answer various questions. In *Joseph Had a Little Overcoat*, Simms Taback uses cutouts in illustrations to provide clues about the next, always smaller, item that he makes out of the material that was once his old and worn jacket. Visual hints and textual clues encourage children to hypothesize in Mia Posada's *Guess What Is Growing Inside This Egg*. When the page is turned, the illustrations reveal what is inside the egg. David M. Schwartz and Yael Schey take a similar approach by using photographs that hide animals and text that asks readers to locate and identify the animals. Their *Where in the Wild? Camouflaged Creatures Concealed and Revealed* uses poetry to provide hints about each animal's identity; a foldout page then reveals the animal.

Books that encourage hypothesizing include texts or illustrations in which children are asked to speculate about what may happen next. For example, young children can hypothesize about what will happen next when *The Red Book* is picked up by the boy on the bicycle in Barbara Lehman's text. Adults who read Janet Stevens's *Tops & Bottoms* could stop after the second time that Hare tricks Bear by getting the best part of the vegetable crop. Adults can ask students to speculate about how Hare will trick Bear during the third year, when Bear states that he wants both the tops and bottoms. In a humorous ending, Hare plants corn so that Bear gets the roots (bottoms) and the tassels (tops), and Hare gets the ears of corn (middles).

Hypothesizing about the subject, plot, or characters in a story helps children develop their cognitive skills and interests. It also motivates them to read or listen to literature. For example, descriptive chapter titles and subtitles of books are excellent stimuli for verbal or written speculations by older children. Before reading or listening to Kathryn Lasky's *Think Like an Eagle: At Work With a Wildlife Photographer*, children can discuss what information they believe will be in each of the following sections: "A Walk Through the Night," "A Key to the Forest," "Dreams of Birds," "Corkscrew Swamp," "Thinking Like a Beaver," "Another Wilderness," and "The

Last Golden Days." After reading each section, they can review the accuracy of their predictions.

Organizing. Books that allow children to follow changes in seasons increase their understanding about sequences of time. In *Sky Tree: Seeing Science Through Art*, Thomas Locker follows the seasonal cycle of a tree beginning in summer and progressing through the seasons until the tree again experiences summer. Lisa Westberg Peters's *October Smiled Back* portrays each of the months in both text and illustrations. Colored photographs and descriptive narrative in Shelley Rotner and Anne Love Woodhull's *Every Season* allow readers not only to observe seasonal changes but also to consider activities that are appropriate for each season. For older children, Kathryn Lasky's *Sugaring Time* follows the sequential order in which maple syrup is collected and processed, and Russell Freedman's *The Wright Brothers: How They Invented the Airplane* traces the major events in the lives of these two inventors.

The sequence of events in Laura Vaccaro Seeger's *First the Egg* follows a number of transformations in nature. In addition to the transformation of egg to chicken, the author includes cycles such as tadpole to frog and caterpillar to butterfly. Nic Bishop's *Frogs* follows the sequential development from egg to tadpole to frog. Helen Frost's *Monarch and Milkweed* presents the growth cycles of the milkweed and the monarch butterfly and discusses how the two growth cycles are interwoven.

Some nonfiction books provide visual guides that help students understand a sequence of events. For example, in *Valley Forge*, Richard Ammon presents details associated with the Revolutionary War through time lines; the text uses sidebars that focus on personalities of the time period. Henry Sayre's *Cave Paintings to Picasso: The Inside Scoop on 50 Art Masterpieces* includes a time line for the art examples that range from 22,000 B.C. to A.D. 1964; an asterisk marks the date of a specific piece. The book provides a vivid introduction to art history, and the time lines help students follow the organizations. Photographs also provide visual guides.

Summarizing. Summarizing skills can be developed with literature of any genre or level of difficulty. Children can summarize stories orally or in writing. Oral summaries may motivate other children to read the same books or stories. After a recreational reading period in the classroom, library, or home, members of the group can retell a story, tell the part of the story they liked best, discuss the most important information that they learned, describe the funniest part of the story, discuss the most exciting part, and describe the actions of the character they admired the most or the least.

Summaries can be related to specific content. For example, children can summarize the most important historical information in Rhoda Blumberg's *The Incredible Journey of Lewis & Clark* and *Commodore Perry in the Land of the Shogun*, or the most important scientific informa-

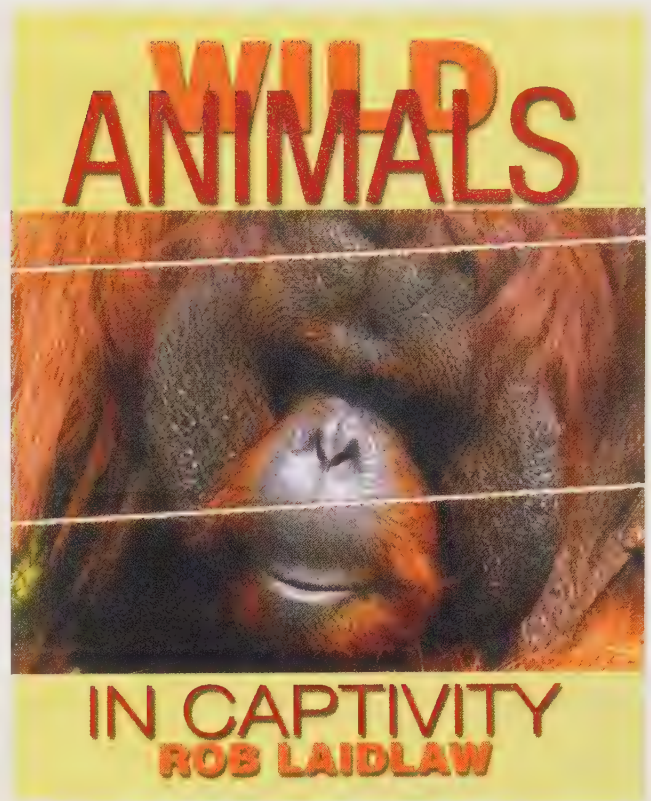
tion in Patricia Lauber's *Volcano: The Eruption and Healing of Mount St. Helens*. They can summarize the major contributions of Theodore Roosevelt after reading Jean Fritz's *Bully for You, Teddy Roosevelt!* or of Eleanor Roosevelt after reading Russell Freedman's *Eleanor Roosevelt: A Life of Discovery*.

Applying and Responding. Young children need many opportunities to apply the skills, concepts, information, or ideas in books. When children read concept books, for example, they should see and manipulate concrete examples, not merely look at pictures. Children who read Tana Hoban's *26 Letters and 99 Cents* can count and group objects. Using Anita Lobel's *One Lighthouse, One Moon*, readers can respond to colors, days of the week, months, and numbers from 1 to 10. Leo and Diane Dillon's *Mother Goose Numbers on the Loose* includes 24 counting rhymes that encourage children to join in and apply their developing number abilities. As children become more adept at mathematics, they may develop and apply their understanding of fractions with David A. Adler's *Working With Fractions*, Dayle Ann Dodds's *Full House: An Invitation to Fractions*, and Donna Jo Napoli's *The Wishing Club: A Story About Fractions*.

How-to books provide numerous opportunities for applying directions. Ed Emberley's *Picture Pie 2: A Drawing Book and Stencil* includes a group of stencils and directions for turning the stencil drawings into various animal forms such as birds, lions, and mice. The step-by-step instructions show which shape to use, its color, its size, and where to place it. Maxine Anderson's *Explore Spring! 25 Great Ways to Learn About Spring* is a special how-to book that encourages readers to take part in projects that develop understanding of basic scientific concepts.

Books that not only enhance children's appreciation of nature but also provide directions for science projects are excellent sources. For example, in *Butterfly House*, Eve Bunting presents directions for "How to Raise a Butterfly." Vivian French's *Growing Frogs* provides directions for collecting frogs' eggs, watching tadpoles develop, and releasing frogs back into the environment.

Criticizing. Neither adults nor children should be required or encouraged to accept everything that they hear or read without criticism. Children should be given many opportunities to evaluate critically what they read or hear. They develop critical evaluation skills when they sense the appropriateness, reliability, value, and authenticity of literature selections. In a book for middle school readers titled *Wild Animals in Captivity*, Rob Laidlaw includes questions and checklists to help readers evaluate the treatment of animals in zoos. Readers can also evaluate whether they believe that Laidlaw accomplished his goal: to raise the consciousness of readers and to gain their assistance in replacing zoos with wildlife sanctuaries. Research indicates that the levels and types of questioning strategies used with children affect their



Text, illustrations, and questions encourage critical evaluation. Cover from *Wild Animals in Captivity*, by Rob Laidlaw. Published by Fitzhenry & Whiteside, Markham, Ontario, Canada. Reproduced with permission.

levels of thinking and their development of critical evaluative skills.

Books provide many opportunities for students to critically evaluate the effectiveness of the literature. For example, older students can summarize the development of themes in Sharon Creech's *Walk Two Moons* and critically evaluate the effectiveness of the messages in developing themes, conflict, and characterization. Using Lloyd Alexander's *The Arkadians*, students can search for and critically evaluate the effectiveness of Alexander's use of Greek mythology in this modern fantasy. Using Carol Fenner's *Yolonda's Genius*, students can critically evaluate the effectiveness of Fenner's use of music to develop themes and characterizations.

Historical fiction texts provide many opportunities to critically evaluate the accuracy of the historical content. For example, students can evaluate the accuracy of accounts of Japanese American internment camps during World War II by reading David Patneude's *Thin Wood Walls*. The book also includes numerous references to the time period, such as President Roosevelt's speech after Pearl Harbor, cultural icons such as Captain Midnight comics, and World War II actions such as the Bataan Death March and D-day landings on the beaches of Normandy. Sylvie Weil's *My*

Guardian Angel, set in 1096, provides an opportunity to authenticate the Jewish experience in Troyes, France, during the Crusades. Gennifer Choldenko's *Al Capone Does My Shirts* could be authenticated for either the 1935 setting on Alcatraz Island or the autistic characteristics of one of the characters.

Personality Development

According to George Maxim (1993), personality characteristics are “the traits that give each person a unique style of reacting to other people, places, things, and events” (p. 81). To acquire these traits, children go through many stages of personality development. They gradually learn to express emotions acceptably, experience empathy toward others, and develop feelings of self-esteem.

Child development authority Joanne Hendrick (1992) states that children “pass through a series of stages of emotional development wherein basic attitudes are formed. Early childhood encompasses three of these: the stages of trust versus mistrust, autonomy versus shame and doubt, and initiative versus guilt” (p. 112). Hendrick maintains that people who work with children must foster mental health in young children by providing many opportunities to develop healthy emotional attitudes. Slowly, with guidance, children learn to handle their emotions productively rather than disruptively. Expanded experiences, adult and sibling models, and personal success show positive ways of dealing with emotions.

Overcoming fears, developing trust, relinquishing the desire to have only one's own way, and learning acceptable forms of interaction with both peers and adults inevitably involve traumatic experiences. Progressing through the stages of personality development is part of the maturing process, and books can play a very important role in that process. Chart 1.3 lists the stages of personality development and suggests books to present during each stage.

Joan Glazer (1991) identifies four ways in which literature contributes to the emotional growth of children. First, literature shows children that many of their feelings are common to other children and that those feelings are normal and natural. Second, literature explores a feeling from several viewpoints, giving a fuller picture and providing a basis for naming the feeling. Third, actions of various characters show options for dealing with particular emotions. Fourth, literature makes clear that one person experiences many emotions and that these emotions sometimes conflict.

One of the best-known theories related to personality development is Erik Erikson's (1972) psychological theory based on the premise that individuals progress through the following eight stages of development:

1. *Infancy (Birth–1½ years)—Trust Versus Mistrust.* Children learn to have confidence in others. During this time, they develop feelings of security or become fearful and unsure of their environment and the people around them.
2. *Toddler Years (1½–3 years)—Autonomy Versus Shame and Doubt.* Children learn to make decisions and accept independence or become inhibited and lack self-esteem.
3. *Preschool Years (3–6 years)—Initiative Versus Guilt.* Children learn to plan and carry out their own activities and attempt to master new challenges. In contrast, they may learn to fear failure if it leads to punishment and feelings of guilt.
4. *Elementary School Years—Industry Versus Inferiority.* Children seek recognition by learning the skills of a culture that lead to success and a positive self-concept. Or they may find that lack of recognition and failure lead to feelings of inadequacy and inferiority.
5. *Adolescence—Identity Versus Role Confusion.* Children try to identify who they are and how they fit into the adult world by exploring and using many different types of activities that help them achieve a sense of who they are and who they hope to become. In contrast, there may be role confusion that leads to feelings of bewilderment.
6. *Young Adult—Intimacy Versus Isolation.* Young people have established their identities and are capable of intimacy as they form reciprocal relationships with other people. Adults who cannot form relationships may feel a sense of isolation.
7. *Middle Age—Generativity Versus Stagnation.* The primary developmental tasks are contributing to society and family and developing a sense of productivity and accomplishment. In contrast, people may develop feelings of stagnation and dissatisfaction because of lack of production.
8. *Retirement Years—Integrity Versus Despair.* Individuals look back at their lives and develop feelings of contentment or a sense of distress because they believe their lives are filled with disappointments and inability to achieve goals.

It is interesting to identify literature that corresponds to Erikson's stages of development. For example, for the toddler years—Autonomy Versus Shame and Doubt—the main character in Robie H. Harris's *Maybe a Bear Ate It!* faces childlike emotions as he at first imagines possible disasters caused by the loss of his favorite book, only to feel joy when he finds it under the bed. For the preschool years of Initiative Versus Guilt, the main character in Alison McGhee's *Bye-Bye, Crib* masters the challenge of moving into a “big boy” bed. His initial refusal is accompanied by imaginative disasters such as being lost in the sheets or suffering frostbite. He relents only after he sends his red blankie and his pillow ahead to test the new bed. When nothing terrible happens to them, he decides that the move is OK. The character in Barney Saltzberg's *Cornelius P. Mud, Are You Ready for School?* masters

1. *Infancy (Birth–1½ years)—Trust Versus Mistrust.* Children learn to have confidence in others. During this time, they develop feelings of security or become fearful

CHART 1.3 Personality development

Characteristics	Teaching Recommendations	Literature Suggestions
Preschool: Ages 2-3		
1 Some children show anxiety when they encounter strangers.	1 Realize that young children may be cautious or fearful in new situations.	Fox, Mem. <i>Night Noises</i> . Waddell, Martin. <i>Tiny's Big Adventure</i> .
2 Children begin to understand that they can influence caregivers.	2 Respond to genuine needs by showing warmth.	Gág, Wanda. <i>Millions of Cats</i> . Whybrow, Ian. <i>The Noisy Way to Bed</i> .
3 Most children develop secure attachments and realize that parents will return when they leave their children with caregivers.	3 Establish a routine when leaving and when returning.	Brown, Marc. <i>Kiss Hello, Kiss Good-bye</i> . Harris, Robie H. <i>Maybe a Bear Ate It!</i>
Preschool: Ages 3-4		
1 Children talk about emotions and realize that emotions are connected to people's desires.	1 Help children by modeling ways to express feelings.	McGhee, Alison. <i>Bye-Bye, Crib</i> . Wormell, Mary. <i>Why Not?</i>
2 Children tend to go to adults for reassurance, and they seek support from parents.	2 Share books that show warm relationships.	Foley, Greg. <i>Don't Worry Bear</i> . Greenspun, Adele. <i>Grandparents Are the Greatest Because . . .</i>
3 Children develop egocentric feelings and consider themselves the center of the universe.	3 Develop warm, loving environments that show families value children.	Curtis, Jamie Lee. <i>Tell Me Again About the Night I Was Born</i> . Gerstein, Mordicai. <i>Leaving the Nest</i> .
Preschool-Kindergarten: Ages 5-6		
1 Beginning in preschool years, boys show more anger than girls.	1 Help children develop appropriate ways to handle their emotions.	Horse, Harry. <i>Little Rabbit's New Baby</i> . Rotner, Shelley. <i>Lots of Feelings</i> .
2 Children are shy about interacting with new groups.	2 Help them enter into groups on the playground and in school.	Dyer, Jane. <i>Little Brown Bear Won't Go to School</i> . McPhail, David. <i>The Searcher and Old Tree</i> . Wells, Rosemary. <i>My Kindergarten</i> .
3 Many children need reassurances before they are comfortable with new experiences.	3 Share books in which characters face similar problems.	Stadler, Alexander. <i>Beverly Billingsly Can't Catch</i> .
Early Elementary: Ages 6-8		
1 For emotional stability, children want to do activities that emphasize their strengths.	1 Help children identify their strengths, but also work on less developed areas.	Leedy, Loreen. <i>Look at My Book: How Kids Can Write and Illustrate Terrific Books</i> . Madison, Alan. <i>Velma Gratch & the Way Cool Butterfly</i> .
2 Boys begin to put on a self-confident front when they feel vulnerable.	2 Share books in which boys overcome difficulties and show success.	Krull, Kathleen. <i>The Boy on Fairfield Street</i> . McCarthy, Meghan. <i>Strong Man</i> .
3 Girls respond more negatively to failure.	3 Share books in which girls overcome failure and show success.	Barasch, Lynne. <i>Knockin' on Wood</i> . Kerley, Barbara. <i>What to Do About Alice?</i> O'Neill, Alexis. <i>Loud Emily</i> .
4 Children tend to base self-evaluations on their own improvements over time.	4 Easy-to-read books help students evaluate their own improvements.	McMullan, Kate. <i>Pearl and Wagner: Three Secrets</i> . Van Leeuwen, Jean. <i>Oliver the Mighty Pig</i> .

(continues)