Charlotte Huck's

Children's Literature

A BRIEF GUIDE

Third Edition

Barbara Z. Kiefer
Cynthia A. Tyson
Bettie Parsons Barger
Lisa Patrick
Erin Reilly-Sanders

Mc Graw Hill Education

A Brief Guide

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Children's Literature

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Charlotte Huck's Children's Literature

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To my dear family members—my immediate family and my academic family.
—Barbara Z. Kiefer

I dedicate this book to Tahlia Imani—my forever library play date.
—Cynthia A. Tyson

To Becky, Ann, and Barbara for igniting and fueling my love of children's literature.
—Bettie Parsons Barger

To my mom, who gave me the place where I became a reader, and to my dad, who carried my books there.
—Lisa Patrick

To Elora and other children who will have access to the best books and the adult guides who introduce them to each other.
—Erin Reilly-Sanders

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Preface

Charlotte Huck's Children's Literature continues to be the classic, comprehensive text for those involved in all aspects of the evaluation and selection of children's literature for preK through middle-school readers. Like no other book, it not only provides the classroom teacher, librarian, administrator, and parent with a thorough understanding of children's literature, but it also—like no other book—reflects the passion for children's literature that resonated with Charlotte Huck. A true pioneer in the field, it was apparent that Charlotte's goal was not for readers to simply learn the history, concepts, and evaluation criteria necessary to understand and select children's literature—but to jump headfirst into the joy and excitement that the literature of childhood can bring, and in turn to share this enthusiasm with the children they teach. As we continue with the tenets originated by Charlotte, who passed away in 2005, we keep that goal of passion and enthusiasm at the forefront of our writing.

Approach of This Text

This briefer version of the original text provides an introduction to the field of children's literature that primarily addresses the needs of preservice teachers by employing a multifaceted approach to the study of children's literature:

- By focusing on the core definitions, key examples, and essential evaluation guidelines, *Charlotte Huck's Children's Literature: A Brief Guide, third edition* provides a **launching point for further exploration of actual children's books** during the course setting.
- This text not only serves as a valuable resource by providing the most current reference lists from which to select books, but it also emphasizes the critical skills needed to search for and select literature—**researching, evaluating, and implementing quality books in the preK–8 classroom**—to give preservice teachers the tools they need to evaluate books, create curriculum, and share the love of literature.
- Beyond the key understandings in children's literature, we also include **critical perspectives that teachers face in the twenty-first century.** The critical perspectives offered here, many of which explore the use of multicultural literature, are presented to the reader to assist in the process of evaluating children's literature through themes and issues of social and political nature that often find their way into today's classrooms. These discussions, along with the application of the Ten-Point Model for Teaching Controversial Issues, encourage higher levels of examination and will help facilitate critical-thinking skills in even their youngest students.
- We contend that the literature and accomplishments of all groups should be part of every subject taught. Thus, **multicultural literature**—broadly defined—**is infused throughout the entire text** and in each genre or subject area.

Organization

The three-part organization of *Charlotte Huck's Children's Literature: A Brief Guide* emphasizes the triple focus of the text: the reader, the book, and teaching. Part One focuses on the values and criteria for choosing and using literature with children at various stages in their development. Part Two provides an in-depth look at the various genres of children's literature and establishes evaluative criteria for each genre. Each of these chapters has been written with children at the center and includes references and resources for involving children in exploring books across the curriculum. Part Three explores this curricular strand in-depth by focusing on the teaching, planning, and evaluating of literature-based programs.

Features

As touched on previously, this text not only provides the core material necessary to understand children's

literature, but it also provides a number of unique features and presentations:

- **Full-color throughout:** In order to truly show the visual impact of children's literature, the entire text is full-color, with approximately one hundred images of covers and illustrations from children's books presented throughout the chapters.
- **The art of Rafael López:** We are very fortunate to have Rafael López involved in this text. The multitalented and award-winning illustrator created a vibrant and exciting look for the book, developing unique artwork for the cover and interior features.
- **Thoroughly integrated multicultural literature and diversity topics:** Examples of multicultural literature and its applications in the classroom are provided throughout the entire text, ensuring that future teachers will have the skills to choose challenging and inspiring literature for all their students. Multicultural titles are called out by a margin icon as well as printed in blue in the children's literature lists at the end of each chapter.
- **The Ten-Point Model for Teaching Controversial Issues:** A unique framework for tackling controversial topics in and out of the classroom, the Ten-Point Model for Teaching Controversial Issues is presented in Chapter 1. Sample models for the genre chapters are provided within Connect®, as well as a template for creating models for specific issues.
- **Teaching Features:** Resource boxes throughout the text highlight the best examples of children's literature for each genre or topic.
- **Evaluating children's literature:** *Guidelines* boxes provide specific criteria and questions to consider when evaluating children's literature. Expanded forms are available within Connect®. These forms can be used as course activities or in practice when evaluating specific books.
- **Unique Challenging Perspectives discussions:** *Challenging Perspectives* sections appear in each genre chapter, outlining difficult or controversial social issues facing today's teacher (and children) and providing instruction on how to evaluate and select appropriate children's literature that will help address those topics. Many topics involve cultural issues, such as sensitivity to the use of color in different cultures and "slams" in poetry.
- **Applications to standards:** A restructured *Curriculum Connections* feature at the end of each genre chapter gives examples of how to use children's literature to fulfill state educational standards in a variety of course areas.
- **Children's literature selections:** Comprehensive, up-to-date lists of children's literature are provided at the end of each chapter, with more titles available in the searchable Children's Literature Database within Connect®.
- **Books to Read Aloud:** The endpapers serve as an introduction to the field of children's literature by providing a quick list of books to read aloud to different age groups.
- **Practical appendixes:** The book's appendixes—Children's Book Awards and Book Selection Aids—provide current resources to aid in text selection.

New to This Edition

This third edition has been thoroughly updated, including mention of hundreds of recently published children's books throughout the text and the updated **Teaching Resources** and **Children's Literature** lists. Illustrations from many of these new books are seen throughout the chapters. New images and suggested book titles have been chosen to emphasize the diversity of readers and their need to see themselves reflected in books.

Chapter-opening vignettes have been revised to focus on the faces of young readers and their enthusiastic responses to many different genres.

The **Curriculum Connections** feature has been restructured to reflect the newest educational standards and capitalize on cross-discipline opportunities.

Some of the additional changes you will find include:

Chapter 1: Knowing Children's Literature

- Many new titles are included as examples of personal and educational values and experiences.
- Teaching Feature 1.2: Selected Book Awards for Children includes new information on the Asian/Pacific American Award for Literature and the Charlotte Huck Award.

- A number of recent titles are included with descriptions on how to evaluate for plot, style, and point of view.

Chapter 2: Understanding Children's Responses to Literature

- New opening vignette shows the influence of literature on literacy fluency.
- The section "Developmental Patterns That Influence Response" emphasizes the sociocultural aspects of development. This concept extends our understanding of the development of children from diverse cultures, whose family beliefs and practices may be different from the children studied by Piaget and others.
- An updated Teaching Feature 2.1: Books for Ages and Stages includes more than 40 new suggested titles.

Chapter 3: Picturebooks

- New opening vignette shows how the art in picturebooks can inspire children's visual, mental, and verbal imaginations and how an integrated curriculum can be centered in picturebooks.
- An expanded section on graphica emphasizes the many different forms they can take.
- The inclusion of more nonfiction titles indicates that beautiful illustration and design is not limited to works of fiction.
- New, updated examples of recent picturebooks effectively illustrate the elements of design.
- Teaching Feature 3.2 includes many new examples of various media used in picturebooks.
- Teaching Feature 3.4: A Sampling of Picturebooks includes more than 30 new titles.
- A completely revised Curriculum Connections: Using Picturebooks to Address Standards highlights *They All Saw a Cat* by Brendan Wenzel (2016).
- A thoroughly updated Children's Literature list adds a new section devoted to graphica.

Chapter 4: Traditional Literature

- New opening vignette emphasizes the role family can play in establishing an early interest in reading.
- "Epic and Legendary Heroes" section has been streamlined to permit discussion of more heroes from a various cultures. It also acknowledges the absence of female heroes.
- Christian Bible stories previously discussed have been integrated into the appropriate tale types, along with sacred literature from other faiths.
- Myths have been expanded to respectfully include more variety of sacred stories while reducing the predominance of Greek and Norse mythology.
- Instructional Tales, or Parables, have been incorporated into the "Fables" section.
- Many new titles focusing on multicultural tales have been added throughout the chapter.
- Teaching Feature 4.1: A Cross-Cultural Study of Folktale Types includes new titles from India, Cuba, and Russia, among others.
- Teaching Feature 4.2: A Cross-Cultural Study of Folktale Motifs and Variants includes new titles from China and Mexico, among others.

Chapter 5: Modern Fantasy

- "Types of Fantasy" section has been clarified to improve readers' understanding.
- Many examples of recent series books appear throughout the chapter and updated Teaching Feature 5.1: Chronicles, Sagas, and Trilogies: Recent Fantasy Series for Children.
- Teaching Feature 5.2: Exploring Possible Futures: Science Fiction for Today's Youth includes new authors as well as new titles for previously published authors.
- A completely revised Curriculum Connections: Using Modern Fantasy to Address Standards highlights *The Girl Who Drank the Moon* by Kelly Barnhill (2016).

Chapter 6: Poetry

- The updated Teaching Features 6.1 and 6.2 contain recent poetry titles, including numerous multicultural publications.
- New sample poems offer fresh examples to illustrate the elements of poetry and reflect the current focus on the refugee crisis in the world.
- Resources specifically designed for classroom teachers by Sylvia Vardell and Janet Wong are included.
- A new Curriculum Connections: Using Poetry to Address Standards highlights *Echo Echo*, Marilyn Singer's newest book of reverso poems about Greek myths.

Chapter 7: Contemporary Realistic Fiction

- The updated Teaching Features 7.1 and 7.2 include texts that portray a variety of genders, family types, races, and cultures.
- Enhanced comparisons of historical and contemporary realistic fiction as well as magical realism, fantasy, and contemporary realism explore the blurred spaces between genre boundaries.
- New suggested books represent different races, abilities, sexual preferences, gender identities, religions, illnesses, and more aspects of diversity.
- Multiple formats, including novels in verse and graphica, have been included.
- A completely revised Curriculum Connections: Using Realistic Fiction to Address Standards highlights *Forever, or a Long, Long Time* by Caela Carter (2017).

Chapter 8: Historical Fiction

- New opening vignette emphasizes the connections between today and the past through fiction.
- The latest fiction, especially that which connects to contemporary issues such as race, immigration, oppression of laborers, and women in STEM, is discussed in detail.
- Teaching Feature 8.1: Historical Fiction and the Social Studies Sequence by Grade Level includes many new examples as well as a new section on the Civil Rights era in the United States.
- "The Challenging Perspectives on Historical Fiction" section expands on some of the touchier issues in American history, notably Japanese internment and Juneteenth, the celebration of the end of slavery.
- A completely revised Curriculum Connections: Using Historical Fiction to Address Standards highlights *The War That Saved My Life* by Kimberly Brubaker Bradley (2015).

Chapter 9: Nonfiction

- Comparisons between conflicting terminology has been replaced with clearer definitions, with emphasis on the variety within the genre.
- Current interest in social implications of scientific developments is featured in the discussions of several new titles.
- Teaching Feature 9.1: Types of Nonfiction has been updated with more than half new titles.
- Although a significant portion of new multicultural nonfiction is biography, many new titles have been included.
- A completely revised Curriculum Connections: Using Nonfiction to Address Standards highlights *Animals by the Numbers: A Book of Animal Infographics* by Steve Jenkins (2016).

Chapter 10: Biography

- Updated titles throughout the chapter reflect trends in recently published picturebook biographies for children, such as pioneering women in science.
- An updated Teaching Feature 10.1: Types of Biography includes an expanded section of picturebook biographies divided into various themes.
- A revised Curriculum Connections: Using Biography to Address Standards highlights Melissa Sweet's Caldecott Medal-winning *Some Writer!: The Story of E. B. White* by Melissa Sweet (2016).

Chapter 11: Planning the Literature Program

- The section on libraries includes the latest information and terminology.
- "Providing Time for the In-Depth Study of Books" section includes a new subsection: Extending Literature Through Technology.
- Teaching Feature 11.1: Fact and Fiction Books to Use Together has been revised to reflect current issues of social justice and to highlight an integrated curricular approach to addressing state standards.
- New examples of books to read aloud are provided, including an updated, handy reference on the inside covers of the text.

Connect: Teaching and Learning Resources

Charlotte Huck's Children's Literature: A Brief Guide, third edition is now available online with *Connect*®, McGraw-Hill Education's integrated assignment and assessment platform. *Connect*® also offers SmartBook for the new edition, which is the first adaptive reading experience proven to improve grades and help students study more effectively. All of the title's website and ancillary content is also available through *Connect*®.

Resources for the Instructor:

- Downloadable PowerPoint presentations
- Instructor's manual, originally developed by Erika Thulin Dawes, Lesley University
- Test bank available as downloadable Word files and through EZ Test Online, which allows instructors to create and print a test or create and deliver an online and printed (Word or PDF) test

Resources for the Student:

- Downloadable PowerPoint presentations
- Self-grading multiple choice and true or false quizzes with feedback
- Chapter outlines, summaries, and learning objectives
- Annotated web links of useful resources
- Expanded evaluation guides
- Ten-Point Model examples for each genre
- Complete lists of major book awards
- Children's Literature Database. This extensive children's literature database of more than five thousand titles can be searched a number of ways. The books listed have been carefully evaluated and selected as excellent books for children.

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Design your ideal course materials with McGraw-Hill's *Create* at www.mcgrawhillcreate.com. Rearrange or omit chapters, combine material from other sources, and/or upload your syllabus or any other content you have written to make the perfect resource for your students. Search thousands of leading McGraw-Hill textbooks to find the best content for your students, then arrange it to fit your teaching style. You can even personalize your book's appearance by selecting the cover and adding your name, school, and course information. When you order a *Create* book, you receive a complimentary review copy. Get a printed copy in three to five business days or an electronic copy (eComp) via e-mail in about an hour.

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Special thanks also go to Vicki Malinee of Van Brien & Associates for guiding our efforts through three editions of this text.

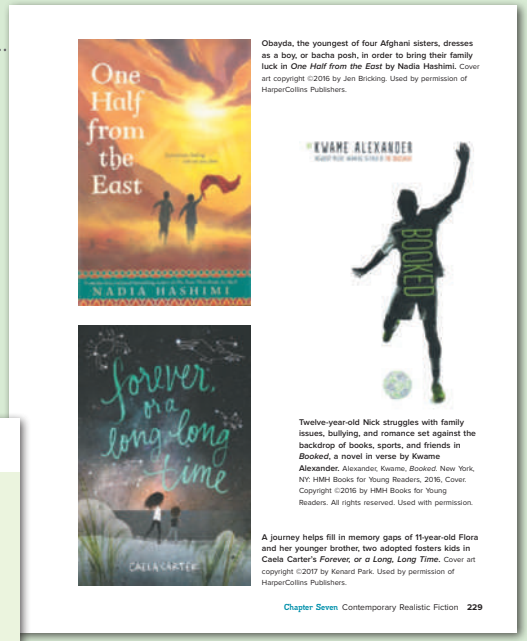
Finally, we hope that readers of this book will see it as a first step to understanding and appreciating the richness of offerings in children's literature and the complexity of its readership. Our desire is that as you gain insights into children's developmental needs and interests, the information provided here will simultaneously better prepare you to appropriately incorporate considerations from cultural points of view and the social contexts in which the deepest responses to literature can occur.

Barbara Z. Kiefer
Cynthia A. Tyson
Bettie Parsons Barger
Lisa Patrick
Erin Reilly-Sanders

Take a look inside . . .

Welcome to *Charlotte Huck's Children's Literature: A Brief Guide, third edition*. This text has been designed to launch your exploration of children's literature and to prepare you to evaluate and select books for your future students that will instill an interest and passion for literature.

- Approximately one hundred **full-color images** of covers and illustrations from children's books show the visual impact of children's literature.



Obayda, the youngest of four Afghani sisters, dresses as a boy, or bacha posh, in order to bring their family luck in *One Half from the East* by Nadia Hashimi. Cover art copyright ©2016 by Jen Bricking. Used by permission of HarperCollins Publishers.

Twelve-year-old Nick struggles with family issues, bullying, and romance set against the backdrop of books, sports, and friends in *Booked*, a novel in verse by Kwame Alexander. Alexander, Kwame, *Booked*. New York, NY: HMH Books for Young Readers, 2016, Cover. Copyright ©2016 by HMH Books for Young Readers. All rights reserved. Used with permission.

A journey helps fill in memory gaps of 11-year-old Flora and her younger brother, two adopted fosters kids in Caela Carter's *Forever, or a Long, Long Time*. Cover art copyright ©2017 by Kenard Park. Used by permission of HarperCollins Publishers.

teaching feature 5.1

Chronicles, Sagas, and Trilogies: Recent Fantasy Series for Children

Author	Series Title	Description	Grade Level
M. T. Anderson	Pals in Peril	Three close friends encounter humorous adventures in a parody of formula fiction.	5–8
Avi	Dimwood Forest	These charming animal fantasies feature Poppy the mouse and her friends and family.	3–6
T. A. Barron	The Great Tree of Avalon	These stories of the battle between good and evil take place in the legendary land of Avalon.	5 and up
T. A. Barron	The Lost Years of Merlin	These tales relate the childhood of Merlin and his rise to power.	5 and up
Ian Beck	Tom Trueheart	Tom, youngest of seven brothers all named Jack, enters the land of stories to seek happy endings.	3–6
Hilary Bell	The Goblin Wood Trilogy	Tobin and Makenna come from different sides of a war but must work together in the interests of both humans and goblins.	4–6
L. M. Boston	Green Knowe Chronicles	A thirteenth-century Anglo Saxon manor serves as the locus of past and present.	3–6
Michael Buckley	The Sisters Grimm	Two sisters move in with their grandmother to find that she lives in a town populated with characters from fairy tales.	3–6
Cathy Camper	*Lowriders to the Center of the Earth* (Lowriders series)	Three animal friends with distinctly Mexican characteristics take their lowrider car on fantastic journeys in graphic novel format.	5–8
Eoin Colfer	Artemis Fowl	A young criminal mastermind captures a LEPrecon to hold for ransom and finds himself involved in the fairy world.	5–8
Suzanne Collins	Underland Chronicles	Gregor and his baby sister fall into the Underland where they encounter an alliance of giant bats and humans and battle against the evil rats who have captured his father.	4–8
Suzanne Collins	The Hunger Games	Teens compete in survival games where the last one living wins.	6 and up
Barry Deutsch	Hereville	Mirka, an 11-year-old Orthodox Jewish girl, slowly works toward her dreams of fighting dragons and trolls in these fascinating graphic novels.	3–7

(continued)

- **Teaching Feature** resource boxes throughout the text highlight the best examples of children's literature for each genre or topic.

- **Multicultural literature** is thoroughly integrated throughout, pointed out by an icon in the text as well as printed in blue in the children's literature lists.

Choosing Artistic Conventions

Artists may choose to borrow conventions or ways of depicting that we have come to associate with certain historical or cultural periods, such as Renaissance art or Impressionism, or art associated with a people, such as art of Tibetans or of the Northern Plains Indian tribes. Such choices often add authenticity to a story set "once upon a time" or one that originated in a particular society or culture.

A wonderful example of an homage to Impressionism can be found in the Monet-like paintings by Maurice Sendak for *Mr. Rabbit and the Lovely Present*, written by Charlotte Zolotow. In luscious shades of blues and greens, Sendak has created a dreamlike world where a very sophisticated rabbit and a little girl wander about the countryside looking for presents of red, yellow, green, and blue (her mother's favorite colors) for the little girl's mother. The dappled endpapers for this book are examples of Impressionistic techniques in themselves.

Many artists illustrating stories, folktales, or legends make use of the conventions found in art forms of their respective countries or cultures. David Diaz uses elements of Mexican folk art to tell contemporary stories set within Mexican and Mexican American cultures. In Eve Bunting's *Going Home*, the story of a farm family returning to Mexico for Christmas, Diaz creates endpapers that feature close-up photographs of brilliant "artesanias Mexicanas," decorative objects, figures, and other popular arts found in the marketplaces of Mexico. This "arté popular" then forms the background on which the paintings and type are placed. Folk art silhouettes outline these pan-els; they are also found on the title page and the final page, set against a brilliant presidential blue background. **Teaching Feature 3.3: Historical and Cultural Conventions in Picturebooks** summarizes other historical and cultural conventions and suggests art and picturebooks for further study.

David Diaz's Mexican folk art motifs mirror Oaxacan ceramic figures and provide a culturally rich visual setting for Eve Bunting's *Going Home*. Jacket art copyright ©1996 by David Diaz. Text copyright ©1996 by Edward D. Bunting and Anne E. Bunting, Trustees of the Edward D. Bunting and Anne E. Bunting Family Trust. Used by permission of HarperCollins Publishers.

Paul O. Zelinsky's *Rapunzel* pays homage to Renaissance artists, in this case to Raphael's painting, "Madonna of the Meadow." Illustrations from RAPUNZEL by Paul O. Zelinsky, copyright ©1997 by Paul O. Zelinsky. Used by permission of Dutton Children's Books, an imprint of Penguin Young Readers Group, a division of Penguin Random House LLC. All rights reserved.

figure 1.1 The Ten-Point Model for Teaching Controversial Issues

The Ten-Point Model for Teaching Controversial Issues provides a framework for encouraging students to question, research, share, and evaluate information related to current, controversial topics.

Step

1. **Raise the initial question and have the children brainstorm all their initial responses.** Write them down. Don't discuss them, and accept all contributions. The teacher only asks questions, such as "What does that mean?" "Can you say any more about that?" "Does anyone else have anything to add to that information?" and (especially for erroneous or extremely one-sided information) "Where did you learn that?" or "Is that a fact or is it someone's opinion?"
2. **Begin a separate list of "Things to find out more about."** List as soon as undefined vocabulary words, vague concepts, and unanswered questions begin to emerge. These will serve as guidelines for the ongoing research, and some may even develop into separate topics to pursue later.
3. **Assign information-gathering homework.** Have children find out everything they can about the initial questions. Tell them to be prepared to share what they can in their own words. It is fine to read articles or watch the TV news, but the best source of information is interviewing parents, other relatives, or friends. Tell them not to copy down anyone else's words, but that it is a good idea to take notes.
4. **Share again responses to the initial question in a brainstorming session.** Again, children must share the information they gathered in their own words. Write down all responses. You can ask the same questions as in item 1, but offer no information and no "answers." Add to the list of "Things to find out more about" from item 2.
5. **Continue the process of gathering information.** Identify things to find out more about and continue to gather still more information for as long as the topic seems interesting. Encourage the children to listen to and learn from each other. They can begin to ask each other to explain what a new word means, to elaborate on a concept, to consider a new question, and to state their source of information. The teacher's role is an active one—facilitating, clarifying, and questioning—but the teacher doesn't impose information.
6. **If a concept emerges that sparks much interest or confusion, pose it as a new question about which to seek information.** Share and question until a satisfactory base of information has been established. More than one line of questioning can go on at the same time.
7. **Periodically give the children an individual written assignment in class to summarize their thoughts about a particular question.** The assignment can be worded as "What you know about X," "Things you don't understand about X," "Something X makes you think about," or any other way you can find to help crystallize children's individual thinking about the topic. Sharing these compositions aloud or posting them for all to read helps make all information public.
8. **As individual or group projects emerge, follow up on them.** The class may decide to write letters to a public figure; one or two children may decide to pursue a challenging research topic to report on to the group; or an outside resource may unexpectedly appear. Be flexible.
9. **Let others—parents, your colleagues, the media—know what you are doing.** Invite their participation. Encourage dialogue.
10. **End your project with something either public or permanent.** Ideas include a class presentation to the rest of the school about what they have learned, an article for the school paper or the local newspaper, a class book or individual books for the school library, or class participation in an event. It is important for children to feel that their learning is relevant and can lead to the ability to contribute to the larger world.

Source: Adapted from Kreidler, W. *Elementary Perspectives: Teaching Concepts of Peace and Conflict*. Copyright ©1990, Educators for Social Responsibility, Cambridge, MA. www.esrnational.org. Used by permission.

- A unique framework for tackling controversial topics in and out of the classroom, the **Ten-Point Model for Teaching Controversial Issues** is presented in Chapter 1 with relevant examples for each genre provided within *Connect*®.

(continued)

teaching feature 8.1

Title (Author, Illustrator)	Place/Time (if specified)	Grade Level
GRADE 7: World History: The Middle Ages		
Adam of the Road (Gray, Lawson)	England, thirteenth century	3–5
Blood Red Horse (Grant)	The Crusades	4–6
Crispin: The Cross of Lead (Avi)	England, fourteenth century	4–6
Good Masters! Sweet Ladies! Voices from a Medieval Village (Schlitz Byrd)	English village, 1255	4–6
The Midwife's Apprentice (Cushman)	England	4–6
A Single Shard (Park)	Korea, twelfth century	4–6
The Door in the Wall (de Angeli)	England, fourteenth century	5 and up
Catherine, Called Birdy (Cushman)	England, 1290	6 and up
The King's Shadow (Alder)	England, 1053	7 and up
The Kite Rider (McCaughrean)	China, thirteenth century in the time of Genghis Kahn	7 and up

Source: National Council for the Social Studies Curriculum Standards.

Challenging Perspectives on Historical Fiction

When children are asked to name their least favorite school subject, the answer is often social studies. Anything to do with history, ancient or modern, seems to turn off young readers. The question for educators then becomes, "How can I pique the interest of my students in historical events? And especially those events that link the past experiences of people near and far to the lived experiences of contemporary times?"

Researchers and observant teachers have concluded that students' interest in social studies (history, political science, economics, religious studies, geography, psychology, anthropology, and civics) and their ability to learn, retain, and think critically about social studies content increases considerably when their instruction included literature.[14]

One efficient way to accomplish this is by integrating social studies education into the language arts curriculum using historical fiction. Students can integrate literacy skills with social studies content as they read historical fiction and informational texts.

Originally written in German, *My Family for the War* by Anne C. Voorhoeve presents a challenge to typical perspectives. When Ziska is taken out of Berlin in 1939 on a

Guidelines

Evaluating Nonfiction Books

Go to Connect® to access study resources, practice quizzes, and additional materials.

Consider the following when evaluating nonfiction books for children:

Accuracy and Authenticity
- Is the author qualified to write about this topic?
- Has the manuscript been checked by authorities in the field?
- Are the facts accurate according to other sources?
- Is the information up-to-date?
- Are all the significant facts included?
- Do text and illustrations reveal diversity and avoid stereotypes?
- Are generalizations supported by facts?
- Is there a clear distinction between fact and theory?
- Are the text and illustrations free of anthropomorphism or philosophical explanations?

Content and Perspective
- For what purpose was the book designed?
- Is the book within the comprehension and interest range of its intended audience?
- Is the subject adequately covered?
- Are different viewpoints presented?
- Does the book lead to an understanding of the scientific method?
- Does it foster the spirit of inquiry?
- Does the book show interrelationships?
- If it is a science book, does it indicate related social issues?

Style
- Is information presented clearly and directly?
- Is the text appropriate for the intended audience?
- Does the style create the feeling of reader involvement?
- Is the language vivid and interesting?

Organization
- Is the information structured clearly, with appropriate subheadings?
- Does the book have reference aids that are clear and easy to use, such as a table of contents, index, bibliography, glossary, and appendix?

Illustrations and Format
- Do illustrations clarify and extend the text or speak plainly for themselves?
- Are size relationships made clear?
- Are media suitable to the purposes for which they are used?
- Are illustrations explained by captions or labels where needed?
- Does the total format contribute to the clarity and attractiveness of the book?

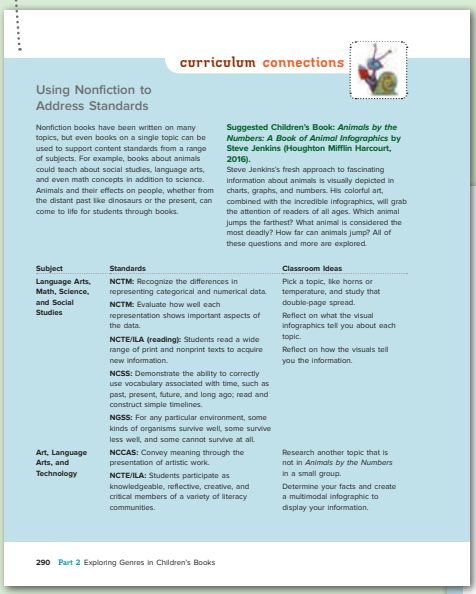
proven their integrity with facts—Penny Colman, Candace Fleming, Marc Aronson, Philip Hoose, Laurence Pringle, and Seymour Simon, among others. But authorship, while it may be a valuable rule of thumb, is a dangerous final criterion. Each book must be evaluated on its own merits.

Factual Accuracy Fortunately, many of the errors of fact in children's nonfiction books are often minor. Children who have access to a variety of books on one topic should be encouraged to notice discrepancies and pursue the correct answer, a valuable exercise in critical reading.

- **Guidelines** boxes provide specific criteria and questions to consider when evaluating children's literature.

- **Challenging Perspectives** discussions appear in each genre chapter, outlining difficult or controversial social issues and providing instruction on how to evaluate and select appropriate children's literature that will help address those topics.

A restructured **Curriculum Connections** feature at the end of each genre chapter gives examples of how to use children's literature to fulfill educational standards in a variety of course areas.



curriculum connections

Using Nonfiction to Address Standards

Nonfiction books have been written on many topics, but even books on a single topic can be used to support content standards from a range of subjects. For example, books about animals could teach about social studies, language arts, and even math concepts in addition to science. Animals and their effects on people, whether from the distant past like dinosaurs or the present, can come to life for students through books.

Suggested Children's Book: *Animals by the Numbers: A Book of Animal Infographics* by Steve Jenkins (Houghton Mifflin Harcourt, 2016).
Steve Jenkins's fresh approach to fascinating information about animals is visually depicted in charts, graphs, and numbers. His colorful art, combined with the incredible infographics, will grab the attention of readers of all ages. Which animal jumps the farthest? What animal is considered the most deadly? How far can animals jump? All of these questions and more are explored.

Subject	Standards	Classroom Ideas
Language Arts, Math, Science, and Social Studies	**NCTM:** Recognize the differences in representing categorical and numerical data.	Pick a topic, like horns or temperature, and study that double-page spread.
	NCTM: Evaluate how well each representation shows important aspects of the data.	Reflect on what the visual infographics tell you about each topic.
	NCTE/ILA (reading): Students read a wide range of print and nonprint texts to acquire new information.	Reflect on how the visuals tell you the information.
	NCSS: Demonstrate the ability to correctly use vocabulary associated with time, such as past, present, future, and long ago; read and construct simple timelines.	
	NGSS: For any particular environment, some kinds of organisms survive well, some survive less well, and some cannot survive at all.	
Art, Language Arts, and Technology	**NCCAS:** Convey meaning through the presentation of artistic work.	Research another topic that is not in *Animals by the Numbers* in a small group.
	NCTE/ILA: Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.	Determine your facts and create a multimodal infographic to display your information.

Children's Literature

Go to ***Connect***® *to access study resources, practice quizzes, and additional materials.*

Titles in blue = multicultural titles

Ada, Alma Flor, and E. Isabel Campoy, selectors. *¡Muu, Moo!: Rimas de Animales/Animal Nursery Rhymes*. Illustrated by Vivi Escrivá. English version by Rosalina Zubizarreta. HarperCollins, 2010.

Adoff, Arnold. *Roots and Blues*. Illustrated by R. Gregory Christie. Clarion, 2011.

Ahlberg, Allan. *Everybody Was a Baby Once: And Other Poems*. Illustrated by Bruce Ingman. Candlewick, 2010.

Alexander, Kwame (with Chris Colderley and Marjory Wentworth). *Out of Wonder: Poems Celebrating Poets*. Illustrated by Ekua Holmes. Candlewick, 2017.

Alexander, Kwame, Mary Rand Hess and Deanna Nikaido. *Animal Ark: Celebrating Our Wild World in Poetry and Picture*. Photographs by Joel Sartore. National Geographic Children's Books, 2017.

Argueta, Jorge. *Somos como las nubes/We are Like the Clouds*. Illustrated by Alfonso Ruano. Groundwood, 2016.

_____. *Talking with Mother Earth/Hablando con Madre Tierra: Poems/Poemas*. Illustrated by Lucia Angela Pérez. Groundwood, 2006.

Beaty, Daniel. *Knock Knock: My Dad's Dream for Me*. Illustrated by Bryan Collier. Little, Brown, 2013.

Brooks, Gwendolyn. *Bronzeville Boys and Girls*. Illustrated by Faith Ringgold. HarperCollins, 2007.

Brown, Margaret Wise. *Goodnight Songs*. Illustrated by a variety of artists. Sterling, 2014.

Bryan, Ashley. *Ashley Bryan's Puppet*. Atheneum, 2014.

_____. *Freedom Over Me: Eleven Slaves, Their Lives and Dreams Brought to Life by Ashley Bryan*. Atheneum, 2016.

Carlson, Lori M., ed. *Cool Salsa: Bilingual Poems on Growing Up Latino in the United States*. Holt, 1994.

_____. *Red Hot Salsa: Bilingual Poems on Being Young and Latino in the United States*. Holt, 2005.

Caswell, Deanna. *Guess Who, Haiku*. Illustrated by Bob Shea. Harry N. Abrams, 2016.

Cleary, Brian P. *Something Sure Smells Around Here: Limericks*. Illustrated by Andy Rowland. Millbrook, 2015.

Clinton, Catherine. *I, Too, Sing America: Three Centuries of African American Poetry*. Illustrated by Stephen Alcorn. Houghton, 1998.

Crossley-Holland, Kevin. *Once Upon a Poem: Favorite Poems That Tell Stories*. Chicken House, 2004.

Cullinan, Bernice E., and Deborah Wooten, eds. *Another Jar of Tiny Stars*. Boyds Mills, 2009.

Davies, Nicola. *Outside Your Window: A First Book of Nature*. Illustrated by Mark Hearld. Candlewick, 2012.

_____. *Song of the Wild: A First Book of Animals*. Illustrated by Petr Horáček. Candlewick, 2016.

dePaola, Tomie. *Tomie dePaola's Mother Goose*. Putnam, 1988.

De Regniers, et al. *Sing a Song of Popcorn: Every Child's Book of Poems*. Scholastic Press, 1988.

Dominguez, Angela. *Maria Had a Little Llama/María Tenía Una Llamita*. Henry Holt, 2013.

Duffy, Chris (Ed.). *Nursery Rhyme Comics*. First Second, 2011.

Dunning, Stephen, Edward Lueders, and Hugh Smith. *Reflections on a Gift of Watermelon Pickle and Other Modern Verse*. Lothrop, 1966.

Elya, Susan Middleton. *La Madre Goose: Nursery Rhymes for Los Niños*. Illustrated by Juana Martinez-Neal. G. P. Putnam's Sons, 2016.

Engle, Margarita. *Bravo! Poems About Amazing Hispanics*. Illustrated by Rafael López. Henry Holt, 2017.

Farjeon, Eleanor. *Poems for Children*. Lippincott, 1951.

Ferris, Helen, ed. *Favorite Poems Old and New*. Illustrated by Leonard Weisgard. Doubleday, 1957.

Field, Eugene. *Wynken, Blynken, and Nod*. Illustrated by Giselle Potter. Schwartz & Wade, 2008.

Fleischman, Paul. *Big Talk: Poems for Four Voices*. Illustrated by Beppe Giacobbe. Candlewick, 2000.

_____. *I Am Phoenix: Poems for Two Voices*. Illustrated by Ken Nutt. Harper, 1985.

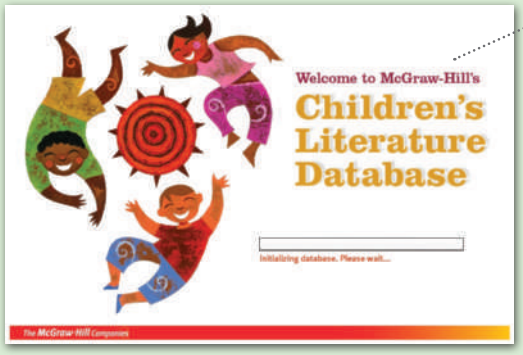
_____. *Joyful Noise: Poems for Two Voices*. Illustrated by Eric Beddows. Harper, 1988.

Florian, Douglas. *Poem Runs: Baseball Poems*. Harcourt, 2012.

_____. *Poetrees*. Beach Lane, 2010.

_____. *Shiver Me Timbers! Pirate Poems & Paintings*. Illustrated by Robert Neubecker. Beach Lane, 2012.

Comprehensive, up-to-date **lists of children's literature** are provided at the end of each chapter, with multicultural titles printed in blue. More titles are available in the searchable Children's Literature Database.



Accessible within Connect®, the **Children's Literature Database** is a searchable database listing more than 5,500 carefully selected children's books, including major award winners and the hundreds of titles referenced in this text.

In Memoriam

Courtesy Charlotte Huck

Charlotte S. Huck 1923–2005

Born in Evanston, Illinois, Charlotte Huck attended Wellesley College in Massachusetts, then graduated from Northwestern University, where she earned master's and doctoral degrees. After teaching in elementary schools in Missouri and Illinois, followed by a teaching position at Northwestern, Dr. Huck joined the faculty of The Ohio State University (OSU) in 1955, where she created and led the first-ever graduate program in children's literature for thirty years. She believed that stories are what motivate children to want to read, and she encouraged teachers to use children's literature in reading lessons, emphasizing her concept of "webbing," in which every subject taught to a child is supported by reading.

Charlotte Huck established an annual OSU children's literature conference that attracted thousands of teachers, librarians, and book enthusiasts from 1982 to 2004. After she retired and moved to California, she started a similar conference at the University of Redlands. She continued to write professionally and remained active in community and school-based literacy programs.

Besides authoring the classic *Children's Literature in the Elementary School* (originally published in 1961), she also wrote books for children. With Anita Lobel, she published *Princess Furball* (1994), *Toads and Diamonds* (1995), and *The Black Bull of Norroway* (2001). These and her other books, *Secret Places* (1993) and *A Creepy Countdown* (1999), were published by Greenwillow Books.

Dr. Huck served on both the Newbery and Caldecott Medal committees and was a president of the National Council of Teachers of English. The numerous awards and honors she received included OSU's Distinguished Teaching Award, the Landau Award for Distinguished Service in Teaching Children's Literature, and the Arbuthnot Award, given annually by the International Reading Association to an outstanding professor of children's literature. In 1997, she was presented with the Outstanding Educator in the English Language Arts Award by the National Council of Teachers of English (NCTE) Elementary Section.

Charlotte Huck was honored in 1987 with the NCTE Distinguished Service Award for her service to the English teaching profession and to NCTE. The 1988 NCTE President Julie Jensen made the award presentation, commending Huck for her service "to The Ohio State University, to the state of Ohio, and most of all, to language learners and teachers everywhere. They are the beneficiaries of her knowledge and enthusiasm for the literature of childhood, and of her unyielding conviction that readers are made by those who have themselves discovered the joys of reading."

Charlotte Huck was considered one of the foremost experts on children's literature and its uses. In 1996, OSU established in her name the first endowed professorship in children's literature in the United States. In her career at OSU, she mentored Ph.D. students, teachers, and library media specialists who continue her beliefs and enthusiasm as new programs in children's literature are launched across the country.

About the Authors

Courtesy Barbara Kiefer

Barbara Z. Kiefer

Barbara Kiefer is the Charlotte S. Huck Professor of Children's Literature at The Ohio State University. She was formerly Robinson Professor of Children's Literature at Teachers College, Columbia University. Originally trained in art education, she taught grades one, two, four, and five in several regions of the United States and in overseas schools. She served as the elected chair of the year 2000 Caldecott Award Committee of the American Library Association and was a member of the 1988 Caldecott Award Committee. She has also served as chair of the Elementary Section Committee of the National Council of Teachers of English (NCTE) and as a member of the NCTE Executive Board. She is currently a coeditor of *Language Arts,* a journal of the NCTE, and a board member of NCTE's Children's Literature Assembly. She has published numerous articles and book chapters about reading and children's literature and is author of *The Potential of Picturebooks: From Visual Literacy to Aesthetic Understanding,* and the coauthor of *An Integrated Language Perspective in the Elementary School: Theory into Action,* 4th edition, with Christine Pappas and Linda Levstik.

Courtesy Cynthia Tyson

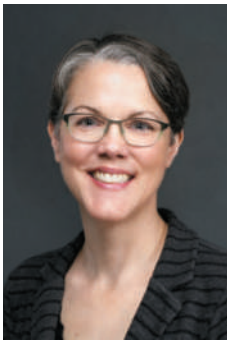
Cynthia A. Tyson

Cynthia A. Tyson, Ph.D., MSW, LSW, is a professor in the School of Teaching and Learning at The Ohio State University (OSU), where she teaches courses in Multicultural and Equity Studies in Education, Early Childhood Social Studies, and Multicultural Children's Literature. Her research interests include inquiry into the social, historical, cultural, and global intersections of teaching, learning, and educational research. Her teaching, research, and service commitments are deeply rooted in these concepts as interrelated, mutually reinforcing, and fundamental to the study of multiculturalism and teaching for social justice. She has presented numerous research papers at national and international meetings and conferences. She has published articles in *Educational Researcher, Theory and Research in Social Education, International Journal of Qualitative Research in Education, Journal of Literacy Research*, and other books and journals. She is also the coauthor of two books: *Handbook of Social Studies Research* and the American Educational Research Association volume, *Studying Diversity in Teacher Education*. She has won several awards over her career, including The Social Science Educators' Young Scholar Award, OSU's Diversity Enhancement Award, and The American Educational Research Association's Mid-Career Award for her contributions to Teaching and Teacher Education. She has worked in a consulting capacity with universities, school districts, and learning communities across the United States, the United Kingdom, Mali, Ghana, and South Africa.

©Rachel Cobb

Bettie Parsons Barger

Bettie Parsons Barger is a professor in the Richard W. Riley College of Education at Winthrop University, where she teaches courses in children's literature and elementary education. She completed her doctorate in Literature for Children and Young Adults at The Ohio State University. Prior to completing her doctorate, she taught second and third grades and worked as an academic technology integrator, helping teachers enhance the curriculum by utilizing technology. Her dissertation, *The eBook Hook*, explored teacher and student perceptions of integrating eBooks into Language Arts and Science curricula. Dr. Barger has published in *Science & Children, Reading Horizons,* and *Creating Books for the Young in the New South Africa.* She has published reviews in *Bookbird* and *Language Arts.* She is active in the National Council of Teachers of English (NCTE), Children's Literature Assembly, and the United States Board of Books for Young People. Currently, she is serving on NCTE's Charlotte Huck Award for Outstanding Fiction for Children. Dr. Barger avidly reads children's literature and has traveled, nationally and internationally, in pursuit of incredible works, and the authors and illustrators who create them.



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Lisa Patrick

Lisa Patrick, Ph.D., works as a Literacy Collaborative and Reading Recovery Trainer at The Ohio State University (OSU). She also works as Senior Lecturer in the College of Education and Human Ecology at OSU at Marion. She completed her doctorate in Literature for Children and Young Adults at OSU in 2013. Her university teaching experience includes four years at Ohio Wesleyan University's Department of Education and six years in the Master of Education program at Ashland University's Columbus Center. She also works as a private literacy education consultant. Dr. Patrick has published in *Literacy Research: Theory, Method, and Practice*; *Language Arts*; and the *New England Reading Association Journal.* She has also published online children's book reviews in the International Literacy Association's *Literacy Daily*, the Assembly on Literature for Adolescents' *ALAN Picks*, and the University of Arizona's *Worlds of Words*. Her research interests reside at the intersection of found poetry and readers' transactional relationships with texts. Dr. Patrick serves on USBBY's (the United States Board on Books for Young People) 2018 Hans Christian Andersen Award Jury, as well as the National Council of Teachers of English Award for Excellence in Poetry for Children Committee. She also serves on the board of directors of the International Literacy Association's Children's Literature and Reading Special Interest Group and the Buckeye Children's and Teen Book Award Council. She is the chair of the Children's Literature Strand Committee for the annual National Reading Recovery & K–6 Literacy Conference and presents on a range of literacy topics at national and local conferences. She is an avid reader and can usually be found putting books in the hands of children and teachers.

©Erin Reilly-Sanders

Erin Reilly-Sanders

Erin F. Reilly-Sanders, Ph.D., AIA, is an independent scholar of children's literature. She completed her doctorate at The Ohio State University through the Literature for Children and Young Adults program in the School of Teaching and Learning. Her background includes six years of youth service at the Columbus Metropolitan Library system. Also a registered architect, Dr. Reilly-Sanders's research often focuses on the visual aspects of literature such as in her dissertation, "Drawing Outside the Bounds: Tradition and Innovation in Depictions of the House in Children's Picturebooks," advised by Dr. Kiefer. She has published in *The ALAN Review*, *Children and Libraries*, International Reading Association's *Reading Today* Online, and *Creating Books for the Young in the New South Africa*. Currently, she is a member of YALSA's Journal of Research on Libraries and Young Adults Advisory Board and the Kent State University's Marantz Picturebook Research Symposium Advisory Board. She served on the Association for Library Service to Children's 2013 Mildred L. Batchelder Award Committee. Over the years, Dr. Reilly-Sanders has been active in the American Library Association, National Council of Teachers of English, and the Children's Literature Association.

About the Illustrator

Courtesy Rafael López

Rafael López

The work of Rafael López is a fusion of strong graphic style and magical symbolism. López grew up in Mexico City, where he was immersed in the city's rich cultural heritage and in the native color of its street life. Influenced by Mexican surrealism, *dichos* (proverbs), and myths, he developed a style with roots in these traditions.

His many international clients include Amnesty International, Apple, Chicago Tribune, HarperCollins, IBM, Intel, *Los Angeles Times*, the Grammy Awards, and World Wildlife Fund. His work has been selected into multiple juried shows and his children's books have won two Americas Awards and a Pura Belpré Honor for *My Name Is Celia/Me llamo Celia: The Life of Celia Cruz/La vida de Celia Cruz* (2004) by Monica Brown. His 2008 poster "Voz Unida" was selected by the Obama/Biden campaign as an official poster at Artists for Obama. The Latino dance stamp he created for the United States Postal Services (U.S.P.S) was featured on the cover of the commemorative stamp yearbook in 2006 and at a special exhibition at the Smithsonian entitled "Trendsetters." His 2007 U.S.P.S. stamp celebrated *Mendez vs. Westminster,* an important legal case in equality of education.

López envisioned and led the Urban Art Trail Project that transformed San Diego's blighted East Village with colorful murals, sculptures, and art installations that serves as a model of urban renewal that has been implemented in cities around the nation.

He divides his time between his studios in the colonial town of San Miguel de Allende, Mexico, and a loft in downtown San Diego, where he works and lives with his wife and son.

Part One

Learning About Books and Children

Chapter One

Knowing Children's Literature

Chapter Outline

A toddler's first response when introduced to the wonderful world of reading is typically an excited, "Read it again!" A three-year-old carries a copy of Martin Waddell's *Can't You Sleep, Little Bear?* for a week, hugging it as tightly and lovingly as a stuffed bear. Seven-year-old twins close the cover of Jessica Scott Kerrin's *Martin Bridge: In High Gear,* saying proudly, "We read the whole book." Five 10-year-olds joyfully page through Louis Sachar's *Holes* looking for clues and connections in the intertwining stories. A 12-year-old

©Sara Dashner Photography, Gahanna, Ohio

holds up a copy of Mildred Taylor's *Roll of Thunder, Hear My Cry* and states emphatically, "This is the best book I've ever read." All of these children have had some deep and intensely personal response to a work of children's literature. Surely, it is such responses that may lead them to become lifelong lovers of literature.

Children's Literature Defined

There are many ways of defining children's literature. Our ideas about what should be included have changed over time, and definitions vary a bit from culture to culture, critic to critic, and reader to reader. In this book, we think of literature as *the imaginative shaping of life and thought into the forms and structures of language.* We consider fiction as well as nonfiction, books with pictures as well as those with words, and ask how different genres work to produce an aesthetic experience. How do they help the reader perceive pattern, relationships, and feelings that produce an inner experience of art? This aesthetic experience might be a vivid reconstruction of past experience, an extension of a recent experience, or the creation of a new experience.

We all have memories of certain books that changed us in some way—by disturbing us, by affirming some emotion we knew but could never shape in words, or by revealing to us something about human nature. The province of literature is the human condition and it encompasses all such feelings and experiences. Perhaps our memories of books are strong because they help illuminate life by shaping our insights.

What Is Children's Literature?

The experience of literature always involves both the book and the reader. Try as we might to set objective criteria, judgments about the quality of literature must always be tempered by an awareness of its audience. The audience we address in this text is the group of children from birth to 14. Therefore, we will want to ask if and how children's literature is different from literature for adults. We could say that a child's book is a book a child is reading, and an adult book is a book occupying the attention of an adult. Before the nineteenth century, only a few books were written specifically for the enjoyment of children. Children read books written for adults, taking from them what they could understand. Today, children continue to read some books intended for adults, such as the works of Stephen King and Mary Higgins Clark. And yet some books first written for children—such as Margery Williams's *The Velveteen Rabbit,* A. A. Milne's *Winnie the Pooh,* J. R. R. Tolkien's *The Hobbit,* and J. K. Rowling's Harry Potter stories—have been claimed as their own by adults.

Books about children might not necessarily be for them. Richard Hughes's adult classic *A High Wind in Jamaica* shows the "innocent" depravity of children in contrast to the group of pirates who had captured them. Yet in Harper Lee's novel *To Kill a Mockingbird,* also written for adults, 8-year-old Scout Finch reveals a more finely

developed conscience than is common in the small Southern town in which she is raised. The presence of a child protagonist, then, does not assure that the book is for children. Obviously, the line between children's literature and adult literature is blurred.

Children today appear to be more sophisticated and knowledgeable about certain life experiences than children of any previous generation were. They spend a great deal of time with electronic devices. The television shows them actual views of war while they eat their dinners. They have witnessed acts of terror, assassinations, and starvation. Though most modern children are separated from first-hand knowledge of birth, death, and senility, the mass media bring the daily experiences of crime, poverty, war, death, and depravity into the living rooms of virtually all American homes. In addition, today's children are exposed to violence purely in the name of entertainment. Such exposure has forced adults to reconsider what seems appropriate for children's literature. Today it is difficult to believe that Madeleine L'Engle's *Meet the Austins* was rejected by several publishers because it began with a death or that some reviewers were shocked by a mild "damn" in *Harriet the Spy* by Louise Fitzhugh. Such publishing taboos have long since disappeared. Children's books are generally less frank than adult books, but contemporary children's literature does reflect the problems of today, the ones children read about in the newspapers, see on television and in the movies, and experience at home or in their communities.

There are some limits to the content of children's literature, however. These limits are set by children's experience and understanding. Certain emotional and psychological responses seem outside the realms of childhood and are therefore unlikely in children's literature. For example, nostalgia is an adult emotion that is foreign to most boys and girls. Children seldom look back on their childhood, but always forward. Also, stories that portray children as "sweet" or that romanticize childhood, like the Holly Hobbie books that go with cards and gift products, often have more appeal for adults than for children. The late Dr. Seuss (Theodor S. Geisel) also took an adult perspective in his later books such as *Oh, the Places You'll Go.* His enduring place in children's literature rests on earlier titles such as *And to Think That I Saw It on Mulberry Street* and *The Cat in the Hat,* books that are filled with childlike imagination and joyful exuberance.

Cynicism and despair are not childlike emotions and should not figure prominently in a child's book. Even though children are quick to pick up a veneer of sophistication, of disillusionment with adults and authority, they still expect good things to happen in life. And although many children do live in desperate circumstances, few react to these with real despair. They may have endured pain, sorrow, or horror; they may be in what we would consider hopeless situations; but they are not without hope. In Glenn Ringtveld's Batchelder award-winning *Cry, Heart, But Never Break,* when children try to prevent Death from taking their beloved grandmother, they come to accept that grief and joy are both a part of life. This demonstrates that not all stories for children must have happy endings; many today do not. It is only to say that when you close the door on hope, you have left the realm of childhood.

The only limitations, then, that seem binding on literature for children are those that appropriately reflect the emotions and experiences of children today. Children's books are books that have the child's eye at the center.

Writing for Children

Editor William Zinsser says:

> No kind of writing lodges itself so deeply in our memory, echoing there for the rest of our lives, as the books that we met in our childhood. . . . To enter and hold the mind of a child or a young person is one of the hardest of all writers' tasks.[1]

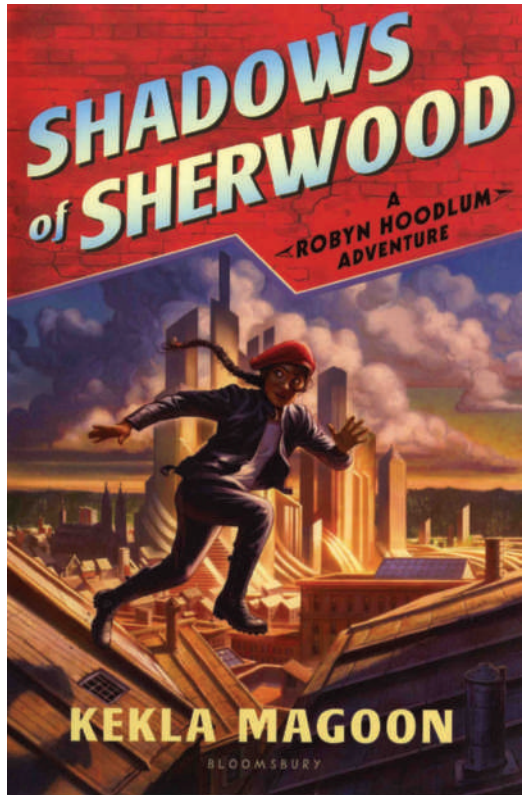
The skilled author does not write differently or less carefully for children just because she thinks they will not be aware of style or language. E. B. White asserts:

> Anyone who writes down to children is simply wasting his time. You have to write up, not down. . . . Some writers for children deliberately avoid using words they think a child doesn't know. This emasculates the prose and . . . bores the reader. . . . Children love words that give them a hard time, provided they are in a context that absorbs their attention.[2]

Authors of children's literature and those who write for adults should receive equal admiration. C. S. Lewis maintained that he wrote a children's story because a children's story was the best art form for what he had to say.[3] Lewis wrote for both adults and children, as have Madeleine L'Engle, Paula Fox, E. B. White, Isaac Bashevis Singer, Amy Krouse Rosenthal, and many other well-known authors.

The uniqueness of children's literature, then, lies in the audience that it addresses. Authors of children's books are circumscribed only by the experiences of childhood, but these are vast and complex. Children think and feel; they wonder and they dream. Much is known, but little is explained.

Children are curious about life and adult activities. They live in the midst of tensions—balances of love and hate within the family and the neighborhood. The author who can bring imagination and insight into these experiences, give them literary shape and structure, and communicate them to children is writing children's literature.



In the first book of a new series, Robyn Loxley finds herself in a thrilling mystery centered on the disappearance of her parents in *Shadows of Sherwood: A Robyn Hoodlum Adventure*. ©Kekla Magoon, 2015, *Shadows of Sherwood: A Robin Hoodlum Adventure,* Bloomsbury Publishing Inc.

Valuing Literature for Children

Because children naturally take such delight in books, we sometimes need to remind ourselves that books can do more for children than entertaining

them. Values inherent in sharing literature with children include personal qualities that might be difficult to measure as well as qualities that result in important educational understandings.

Personal Values

Literature should be valued in our homes and schools for the enrichment it gives to the personal lives of children, as well as for its proven educational contributions. We will consider these affective values of literature before we discuss the more obvious educational ones.

Enjoyment First and foremost, literature provides delight and enjoyment. Children need to discover delight in books before they are asked to master the skills of reading. Then learning to read makes as much sense as learning to ride a bike; they know that eventually it will be fun. Four- and 5-year-olds who have laughed out loud at Jules Feiffer's *Bark, George* can hardly wait to read it themselves. Six- and 7-year-olds giggle at the silly antics in Arnold Lobel's Frog and Toad books. Many older children revel in tales of mystery and suspense such as Shelia Turnage's Tupelo Landing mystery series, which includes *Three Times Lucky,* Anne Nesbet's *Cloud and Wallfish,* and Adam Gidwitz's *The Inquisitor's Tale*. Sad books also bring a kind of enjoyment, as the children who have read *Bridge to Terabithia* by Katherine Paterson or *Stone Fox* by John Reynolds Gardiner will tell you. The list of books that children enjoy can go on and on. There are so many fine ones—and so many that children won't find unless teachers, librarians, and parents share them with children. A love of reading and a taste for literature are the finest gifts we can give to our children, for we will have started them on the path of a lifetime of pleasure with books.

Imagination Literature develops children's imagination and helps them consider people, experiences, or ideas in new ways. Books such as David Ezra Stein's *Interrupting Chicken,* Andrea Beaty's *Ada Twist, Scientist,* and Bob Raczka's *Niko Draws a Feeling* celebrate characters who see the world differently and make the most of their imagination. Nonfiction books such as *Penguin Day: A Family Story* by Nic Bishop or *The Case of the Vanishing Golden Frogs: A Scientific Mystery* by Sandra Markle can spark children's scientific imagination.

Today, visual and digital technologies have made everything so explicit that children are not developing their power to visualize. Teachers need to help them see with their inner eye to develop a country of the mind. Natalie Babbitt's prose in *Tuck Everlasting* functions as paintbrushes as well as text. Mollie Hunter, whose books such as *A Stranger Came Ashore* and *Mermaid Summer* have this power to create the visual image in the mind of the reader and to stretch the imagination, says that the whole reward of reading is:

> to have one's imagination carried soaring on the wings of another's imagination, to be made more aware of the possibilities of one's mind . . . ; to be thrilled, amazed, amused, awed, enchanted in worlds unknown until discovered through the medium of language, and to find in those worlds one's own petty horizons growing ever wider, ever higher.[4]

Vicarious Experience Their experiences with literature give children new perspectives on the world. Good writing can transport readers to other places and other times and expand their life space. Readers feel connected to the lives of others as they enter an imagined situation with their emotions tuned to those of the story. One 10-year-old boy, sharing his love of Jean Craighead George's survival story *My Side of the Mountain,* said, "You know, I've always secretly felt I could do it myself." This boy had vicariously shared Sam Gribley's adventure of "living off the land" in his tree home in the Catskill Mountains. Sam's experiment in self-sufficiency had strengthened the conviction of a 10-year-old that he, too, could take care of himself.

Insight into Human Behavior Literature reflects life, yet no book can contain all of living. By its very organizing properties, literature has the power to shape and give coherence to human experience. It might focus on one aspect of life, one period of time in an individual's life, and so enable a reader to see and understand relationships that he had never considered. In *Wish* by Barbara O'Connor, a young girl is uprooted and sent to live with her aunt and uncle in the Blue Ridge Mountains. Creating new ties with a stray dog, a neighbor boy, and extended family helps her develop a new idea of home. *Little Dog, Lost,* Marion Dane Bauer's novel in verse, is a story about longing and belonging. A boy needs a dog, a dog needs a boy, and an elderly neighbor needs a community. When these three cross paths during a thunderstorm one summer, each finds what he needs.

So much of what we teach in school is concerned with facts. Literature is concerned with feelings and the quality of life. It can educate the heart as well as the mind. As children gain increased awareness of the lives of others, as they vicariously try out other roles, they may develop a better understanding of themselves and those around them. Through wide reading as well as living, they acquire their perceptions of literature and life.

Universality of Experience Literature continues to ask universal questions about the meaning of life and our relationships with nature and other people. Every book provides a point of comparison for our own lives. In the picturebook *Black Dog* by Levi Pinfold, the youngest child ventures outside the house to confront her fears, while the rest of her family cowers inside. Are we as courageous as the tiny mouse who must take responsibility for her family in Avi's *Poppy,* or as Delly, who tries to save her friend from an abusive situation in Katherine Hannigan's *True (. . . Sort Of)*? Would we have the tenacity and resilience of August Pullman in R. J. Palacio's *Wonder*?

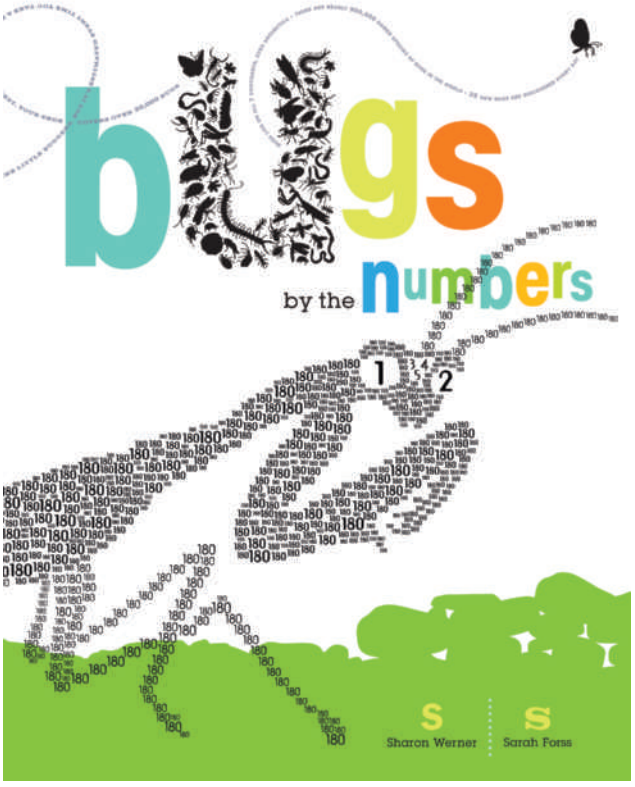
We also learn to understand the common bonds of humanity by comparing one story with another. The story of Max leaving home to go to the island in Maurice Sendak's *Where the Wild Things Are* follows the ancient pattern of Homer's *Iliad* and *Odyssey.* This pattern is repeated again and again in myth and legend and seen in such widely divergent stories as Cynthia Voigt's *Homecoming* and Kathi Appelt's *The Underneath.* These are all stories of a journey through trials and hardship and the eventual return home. The pattern reflects everyone's journey through life.

Books can also highlight human compassion in the midst of inhumanity. *Number the Stars* by Lois Lowry and *An Elephant in the Garden* by Michael Morpurgo both tell of the uncommon bravery of common people to do what they can to right a wrong.

Literature illumines all of life; it casts its light on all that is good, but it can also spotlight what is dark and debasing in the human experience. Literature enables us to live many lives, good and bad, and to begin to see the universality of human experience.

Educational Values

The intrinsic values of literature should be sufficient to give it a major place in the school curriculum. Happily, there is research to show that literature plays a significant role in developing oral, language, reading, and writing abilities and should play a central part in the school curriculum. Books such as *LMNO Peas* by Keith Baker engage young children in language play that can help them develop the phonological understanding so necessary to learning letter–sound relationships. In Jim Averbeck's *One Word from Sophie,* Sophie uses too many words when one word will do. The playful text draws attention to complex vocabulary. Kate DiCamillo and Alison McGhee's Bink and Gollie books or Jane O'Connor's Fancy Nancy books intrigue young children with multisyllable words. Older children will find models for writing in Katrina Goldsaito's *The Sound of Silence* and Steve Jenkins's *Deadliest!: 20 Dangerous Animals.* They will make personal connections to the environment in Jane Thompson's *Faraway Fox* or discover mathematical concepts in *Bugs by the Numbers* by Sharon Werner and Sarah Forss.



Picturebooks, such as Sharon Werner and Sarah Forss's *Bugs by the Numbers,* entice children to learn in various content areas, such as math and science. Cover of *Bugs by the Numbers* by Sharon Werner and Sarah Forss. Reprinted by permission of Blue Apple Books.

Reviews of research found in such books as *Handbook of Early Literacy Research,* edited by Susan B. Neuman and David K. Dickinson (2011); *On Reading Books to Children: Parents and Teachers,* edited by Anne Van Kleeck, Steven A. Stahl, and Eurydice B. Bauer (2003); and *Handbook of Research on Children's and Young Adult Literature,* edited by Shelby A. Wolf, Karen Coats, Patricia Enciso, and Christine A. Jenkins (2011), summarize research conducted over the past 50 years that supports the importance of literary experiences both before and after children come to school. **Teaching Feature 1.1: Books at the Center** highlights classic research studies that began the support for literature across the curriculum.

Books at the Center

teaching feature 1.1

In the Home

Phonological Development	Toddlers who were read to at home produced more sounds and vocalized more often than those who were not read to. (Irwin, 1960; National Literacy Panel, 2008)
Syntactic Development	Three- to 4-year-olds who interact with adults around book readings have more complex sentence structure. (Cazden, 1966; Pullen and Justice, 2003)
Lexical Development	Reading to young children supports their acquisition of vocabulary. (Ninio and Bruner, 1978; Richman and Colombo, 2007)
Interactional Patterns	Children learn discourse patterns in the context of picturebook reading. (Snow and Goldfield, 1983; Crowe, Norris, and Hoffman, 2003)
Text Patterns	Children who are read to form understandings of how stories and characters work. (Applebee, 1978; Stadler and Ward, 2005)
Correlated with Early Reading	Access to books and being read to were significant factors in children's learning to read before they came to school. (Durkin, 1966; Strickland, Morrow, Neuman, Roskos, Schickedanz, and Vukelich, 2004)

In the School

Correlated with Successful Reading	Reading aloud in the home was significantly associated with later reading comprehension test scores. (Wells, 1986; Jacobs, Morrison, and Swinyard, 2000)
Knowledge of Textual Characteristics	Children acquired understandings of text patterns and characteristics of fiction and nonfiction genres when books were shared regularly. (Pappas and Brown, 1989; Maloch, 2008)
Correlated with Attitude	Sixth graders with positive attitudes toward reading had been read to as children. (Sostaritch, 1974; Fox, 2008)
Recreational Reading	Reading outside of school was related to improved comprehension, vocabulary, and fluency scores. (Anderson, Wilson, and Fielding, 1986; Cunningham and Stanovich, 2001)
Literature Across the Curriculum	Literature positively affected understanding of written language. (Purcell, et al., 1995; Duke, 2003) Literature positively affected science and social studies learning. (Smith, 1993; Pappas, 2006)

Evaluating Children's Literature

What makes a good children's book? Who will read it? Why? Whose purposes will it serve? All of these are important considerations to be taken up in later sections of this chapter and throughout the book. The primary concern of evaluation, however, is a

book's literary and aesthetic qualities. Children show what they think of books through their responses, but they are not born critics in the conventional sense. Teachers and librarians need to value children's own interests, interpretations, and judgments. At the same time, they need to help children discover what practiced readers look for in a well-written book. Each genre or type of literature (picturebooks, traditional literature, fantasy, poetry, contemporary realistic fiction, historical fiction, and nonfiction) has criteria that relate to that form. For example, in picturebooks, it is important that the verbal text and illustrations act harmoniously. Nonfiction books should be accurate and unbiased. All books need to be evaluated from a multicultural perspective. It is important for readers to identify the kind of book they are reading in order to apply the appropriate criteria for evaluation. As we discuss specific genres in Chapters 3 through 9, we will highlight criteria that apply to these particular types of literature. In general, the traditional categories of literary analysis can be applied to all genres of children's literature. For example, authors of both fiction and nonfiction can involve us in a compelling narrative, establish a vivid setting, bring characters to life, and engage us with important themes. They can write with poetic style, and their point of view can link us more intimately with the subject matter and place us as active observers of events.

Plot

Of prime importance in any work of fiction for children is the plot. Children ask first, "What happens? Is it a good story?" The plot is the plan of action; it tells what the characters do and what happens to them. In *Blizzard of Glass,* the thrilling nonfiction story of the explosion in Halifax Harbor in 1917, author Sally M. Walker builds suspense by relating the minute-by-minute accounts of what real people were experiencing on the days leading up to the blast. Plot is the thread that holds the fabric of the narrative together and makes the reader want to continue reading.

A well-constructed plot is organic and interrelated. It grows logically and naturally from the action and the decisions of the characters in given situations. The plot should be credible and ring true rather than depend on coincidence and contrivance. It should be original and fresh rather than trite, tired, and predictable.

In books that have substance, obstacles are not easily overcome and choices are not always clear-cut. Louis Sachar's *Fuzzy Mud* is an exciting survival tale. In addition to being a compelling read, the plot is complicated by the ethical choices characters must make.

Setting

The structure of a story includes both the construction of the plot and its setting. The setting may be in the past, the present, or the future. The story may take place in a specific locale, or the setting may be deliberately vague to convey the universal feeling of all suburbs, all large cities, or all rural communities.

The setting for Karen Hesse's *Out of the Dust* is so well developed that readers can almost feel the grit of dirt between their teeth. Hesse's use of free verse conveys the essence of Billie Jo's terrible experiences during the Oklahoma dustbowl.

> On Sunday winds came, Bringing a red dust Like prairie fire, Hot and peppery, searing the inside of my nose, and the whites of my eyes.[5]

Just as the wind tore away layers of sod to lay bare the land, Hesse dispenses with flowery rhetoric for words and rhythms that reveal the depths of human courage and the heart of human love.

Theme

A third point in the evaluation of any story is its overarching theme, or themes, the larger meanings that lie beneath the story's surface. Most well-written books can be read for several layers of meaning—plot, theme, or metaphor. On one level, the story of *Charlotte's Web* by E. B. White is simply an absurd but amusing tale of how a spider saves the life of a pig; on another level, it reveals the meaning of loneliness and the obligations of friendship. A third layer of significance can be seen in the acceptance of death as a natural part of the cycle of life. Finally, E. B. White himself wrote that it was "an appreciative story. . . . It celebrates life, the seasons, the goodness of the barn, the beauty of the world, the glory of everything."[6]

The theme of a book reveals something of the author's purpose in writing the story and provides a dimension to the story that goes beyond the action of the plot. The theme of a book might be the acceptance of self or others, growing up, the overcoming of fear or prejudice. This theme should be worth imparting to young people and be based on justice and integrity. Sound moral and ethical principles should prevail. However, one danger in writing books for children is that the theme will override the plot. Authors might be so intent on conveying a message that they neglect story or characterization. Didacticism, the attempt by an author to preach a moral lesson, is still alive and well in the twenty-first century. However, the best books don't *teach* children, they *reach* children. Or, as Roger Sutton emphasized, "If you want to convince children of the power of books don't tell them stories are good, tell them good stories."[7]

Characterization

True characterization is another hallmark of fine writing. The people portrayed in children's books should be as convincingly real and lifelike as our next-door neighbors. Many of the animal characters in modern fantasy also have human personalities. The credibility of characters depends on the author's ability to show their true natures, their strengths, and their weaknesses. Delphine, the narrator of Rita Williams-Garcia's *One Crazy Summer,* is a vivid and dynamic character, one that readers will not soon forget. Authors Jean Fritz, Jen Bryant, Melissa Sweet, and Doreen Rappaport bring characters to life in their many picturebook biographies by using quotes from primary sources.

Just as it takes time to know a new friend in all her various dimensions, so too does an author try to present the many facets of a character bit by bit. In revealing character, an author might tell about the person through narration, record the character's conversation with others, describe the thoughts of the character, show the thoughts of others about the character, or show the character in action. A character who is revealed in only one way is apt to lack depth. If a single dimension of character is presented, or one trait overemphasized, the result is likely to be stereotyped and wooden. One-dimensional characters are the norm in folk and fairy tales, where witches are prototypes of evil and youngest children are deserving and good. However, modern fiction requires multidimensional characters whose actions and feelings grow out of the circumstances of the story.

Style

An author's style of writing is simply selection and arrangement of words in presenting the story. Good writing style is appropriate to the plot, theme, and characters, both creating and reflecting the mood of the story. Most children do not enjoy a story that is too descriptive, but they can appreciate figurative language, especially when the

comparisons are within their background of understanding. Natalie Babbitt's vivid prologue to *Tuck Everlasting* invites children to visualize the intense images by describing the month of August as curiously silent "with blank white dawns and glaring noons and sunsets smeared with too much color."[8]

There is no one style or set of language patterns that is more appropriate than others for a children's book. Yet children's tastes do place some demands on the writer. Because young readers tend to prefer action over description or introspection, those elements must be handled with special skill. Children crave dialogue, like readers of all ages. Masters at writing dialogue that sounds natural and amusing include Sara Pennypacker's Clementine series and Waylon series. Writing the dialogue for a book of contemporary realistic fiction is particularly difficult because slang and popular expressions are quickly dated. Barbara Wright captures African American cultural nuances in *The Crow.* Anne Ursu writes dialogue that adds veracity to her fantasies, such as *The Real Boy* and *Breadcrumbs.*

The best test of an author's style is probably oral reading. Does the story read smoothly? Does the conversation flow naturally? Does the author provide variety in sentence patterns, vocabulary, and use of stylistic devices?

Point of View

The term *point of view* is often used to indicate the author's choice of narrator(s) and the way the narrator reveals the story. Whose story is it? Who tells it? A storyteller's voice is often used in modern fiction, for books in which the author reports the comings and goings, the conversations, and the feelings of all the characters, villains as well as heroes. We say that such stories have an omniscient, or all-knowing, narrator.

Many children's books take a point of view that also uses the third person but gives the author less freedom. This limited-omniscient, or concealed, narrator view does, however, provide closer identification with a single character. The author chooses to stand behind one character, so to speak, and tell the story from over his or her shoulder. The story is then limited to what that character can see, hear, believe, feel, and understand. Katherine Paterson has told the story *The Great Gilly Hopkins* from this perspective.

The more direct narrative voice of the first person is quite common today in both fiction and nonfiction. In contemporary realism, it is almost the norm. The advantage of using first-person narrative is that it can make for easy reading. It attempts to invite its audience by taking a stance that says, "Look—we speak the same language."

At times, authors counter the limitations of a single point of view by alternating the presentation of several views within the same story or changing points of view. E. L. Konigsburg's multiple narratives in *The View from Saturday* add great richness to the textual tapestry. John David Anderson's three characters in *Ms. Bixby's Last Day* have very different personalities (and quirks) that are reflected in their retelling of their sixth-grade year.

The author's own personal and cultural experience is reflected in more subtle ways in every book's point of view. For example, Deborah Wiles is not African American, but in *Revolution,* she has told a moving story of life in the Jim Crow South based in part on her own experiences. Her point of view is no substitute for those of an author who has lived those cultural experiences from birth. Mildred Taylor's *Roll of Thunder, Hear My Cry* is based on her own history as an African American, and Margarita Engle's *All the Way to Havana* is based on her own family experiences in 1950s Cuba. These books show how an author of color has a unique opportunity to illuminate those nuances of culture that outsiders can never capture.

Additional Considerations

Presentation The books we think of as truly excellent have significant content and, if illustrated, fine illustrations. Their total design, from the front cover to the final endpaper, creates a unified look that seems in character with the content and invites the reader to proceed. Today, we have so many picture storybooks and so many beautifully illustrated books of poetry, nonfiction, and other genres that any attempt to evaluate children's literature should consider both the role of illustration and the format or physical characteristics of the book. We will discuss these criteria in greater depth in the subsequent genre chapters of this book. In general, however, we should consider the format of a book—its size, shape, page design, illustrations, typography, paper quality, and binding. Frequently, some small aspect of the format, such as the book jacket, will be an important factor in a child's decision to read a story. All varieties of books—novels, picturebooks, poetry, biography, nonfiction books—should be well designed and well made. The typeface/font should be large enough for easy reading by children at the age level for which the book is intended. At the same time, if the type is too large, children might see the book as "babyish." Space between the lines (leading) should be sufficient to make the text clear. The paper should be of high quality, heavy enough to prevent any penetration of ink. In longer works written for older children, this means off-white with a dull finish to prevent glare, although other surfaces are used for special purposes. The binding should be durable and practical, able to withstand hard use.

Cultural Implications In addition, we should consider evaluating the many aspects of cultural authenticity and cultural consciousness in children's books. It is important that children's books show people from diverse groups playing and working together, solving problems, and overcoming obstacles. Multicultural children's literature helps children understand that despite our many differences, people share some common as well as unique perspectives.[9]

In recent years, we have seen an increase in the number of books for children that highlight or include diverse material. However, this does not mean that all multicultural books are created equal. When you are looking for Native American books, for example, are the characters depicted as a universal or generic group of people? Or are the sovereign nations (Navajo, Cherokee, Seminole, for example) of the American Indian or Alaska Native tribal entities portrayed? Dietrich and Ralph discussed the vital role of the teacher:

> When multicultural literature becomes an integral part of the curriculum and teachers act as models and guides, classrooms can become arenas for open exchange. Literature and the ensuing discussion permit students to read, think, and become actively engaged with the texts. As a consequence, it should be easier for a student to cross cultural borders.[10]

Summer Edward, a student scholar, freelance reviewer of multicultural children's books, and Caribbean children's books specialist, reviewed the literature and the views of several authors and illustrators of multicultural children's books (Joseph Bruchac, Gary Soto, Floyd Cooper, Patricia Polacco, and Yumi Heo) to answer the question: *How do you know if a children's book you're thinking of sharing with your students accurately and authentically portrays the culture of its characters?* Edward synthesized this information and developed the following Ten Tips for Selecting Multicultural Children's Literature:[11]

1. **The book avoids offensive expressions, negative attitudes, or stereotypical representations.** You'll know a racist, sexist, or other offensive stereotype when you see it;

trust your instincts. If you feel that you have no instincts in this area, then do some research. Historically, what are some of the negative stereotypes that have been associated with a particular culture? Once you know what the stereotypes are, look at both the pictures and the text of a book for the presence or absence of such depictions.

2. **The author of the book is from the culture being depicted.** If not, be wary. A cultural insider is more likely to get it right. A good sign to look for is a biography explaining the author's connection to the culture or an author's/illustrator's note explaining the sources of information the author and illustrator drew upon in writing and illustrating the book.
3. **The events, situations, and objects depicted are historically accurate.** In a work of fiction, the events, situations, or objects described are plausible within the historical context of the setting and time period.
4. **The book exemplifies good storytelling.** Donna Ford and colleagues suggest that good children's literature inspires, amuses, and tackles larger themes relevant to children, like coming of age or coming to terms with the past. The plot is accessible, interesting, and makes sense. The characters are well-developed, convincing, and memorable. The story should be worth revisiting again and again. Social justice books have their place in the classroom, but too often, books depicting minority or "parallel" cultures adopt a patronizing, "poor them" tone. In fact, children's author Gary Soto says, "If the author is not dealing with social issues, that's a good sign."
5. **The book avoids any suggestion that there is a single cause or simple answer to the socio-historical dilemmas of the culture being represented.** Ford and colleagues recommend that when issues of human rights and oppression are central to a story, the book should address those issues in a way that emphasizes the dignity and resilience of people living under oppressive conditions. They also note that "children should perceive the characters as competent problem-solvers, responding in positive ways to the challenges they confront."
6. **The story includes words and phrases from the culture being depicted.** The inclusion of Spanish words in a book about a Mexican family, for example, provides realism and shows respect for the culture. Give extra points if the book comes with a glossary at the back and a pronunciation guide.
7. **The book is explicit and precise about the cultural roots of the group being depicted.** For example, for books depicting Caribbean characters, the author avoids vague references to "island people" and "island culture" and, rather, names and accurately represents the specific Caribbean country the character(s) comes from. Abenaki Indian author and storyteller Joseph Bruchac warns that for Native American children's books, the book should depict characters from a specified native nation, as opposed to generic Indians, and the descriptions and illustrations in the book should show an awareness of the particular customs, history, dress, and ways of speaking of the particular Native American nation. Although books about immigrant cultures in America are valuable, assign extra points if the book is set in or touches upon experiences in another country.
8. **The book does not set different cultures or groups in opposition to each other.** For example, for a book depicting Native Americans, the story avoids what children's author Joseph Bruchac refers to as "The Dances with Wolves Syndrome"—books in which all Indians are noble and all white people are bad.

9. **The story accurately reflects the values inherent to the culture being depicted.** Serious consideration should be given to the ideals, principles, or beliefs that a cultural group considers to be important. For example, a book depicting Asian Americans might reflect the values of cooperation and a respect for family and tradition.
10. **The story acknowledges the diversity of experiences within a particular cultural group.** For example, as Ford and colleagues remind us, the experiences of African Americans in the South do not necessarily resemble those of the North, and inner-city situations do not parallel experiences in rural settings. A good multicultural book shows an awareness of such differences.

These "tips" for evaluating and selecting multicultural children's books are not meant to be an exhaustive checklist. In addition to these Ten Tips, consult with colleagues, parents/caregivers, and local diverse community members, drawing upon their specialized knowledge, unique perspectives, and lived experiences to help you when selecting books.

As children read and respond to books, we ask them to connect their lived experiences. If the books are not carefully selected, it may be impossible for some students to do so. Sims Bishop stated, "Books are sometimes windows, offering views of worlds that may be real or imagined, familiar or strange. These windows are also sliding glass doors, and readers have only to walk through in imagination to become part of whatever world has been created or recreated by the author. When lighting conditions are just right, however, a window can also be a mirror. Literature transforms human experience and reflects it back to us, and in that reflection we can see our own lives and experiences as part of the larger human experience. Reading, then, becomes a means of self-affirmation, and readers often seek their mirrors in books."[12]

If readers are going to look into the "windows," walk through the "sliding glass doors," or see themselves in the "mirrors" with children's books, it is very important that the evaluation and selection of books with diverse and multicultural themes be thoughtfully conducted.

Guidelines: Evaluating Children's Fiction lists criteria by which we have traditionally evaluated a work of literature. These criteria relate to elements as plot, setting, theme, characterization, style, point of view, and format and form a foundation on which to examine each of the genres described in subsequent chapters.

Developing Sources to Help Choose Books

There are many professional resources to help teachers as they go about choosing books for their students. Book review journals such as *School Library Journal, The Horn Book Magazine,* and *Booklist Magazine* and reviews in other professional journals such as *Language Arts and the Reading Teacher* provide guidance and often single out titles with exceptional strengths. Book award lists are another source to help busy teachers single out books of note. Three of the most coveted awards in children's literature in the United States are the Newbery, Caldecott, and Sibert medals. Winners are chosen every year by two committees of the Association for Library Service to Children, a division of the American Library Association. The International Board on Books for Young People awards the Hans Christian Andersen Medal every two years to an artist and author for a "substantial and lasting contribution to children's literature." The Children's Book Council publishes a list called "Awards and Prizes for Children's Books," which includes more than 321 awards in English. We have named a few of these awards in **Teaching Feature 1.2: Selected Book Awards for Children.** See Appendix A for recent winners of the most prominent awards.

Evaluating Children's Fiction

Guidelines

Go to **Connect**® *to access study resources, practice quizzes, and additional materials.*

Before Reading

- What kind of book is this?
- What does the reader anticipate from the title?
- Dust jacket illustration? Size of print? Illustrations? Chapter headings? Opening page?
- For what age range is this book intended?

Plot

- Does the book tell a good story?
- Will children enjoy it? Is there action?
- Does the story move?
- Is the plot original and fresh?
- Is it plausible and credible?
- Is there preparation for the events?
- Is there a logical series of happenings?
- Is there a basis of cause and effect in the happenings?
- Is there an identifiable climax? How do events build to a climax?
- Is the plot well constructed?
- Will the children learn to respect their own cultural groups? And other groups that they may not meet in their daily lives?

Setting

- Where does the story take place?
- How does the author indicate the time?
- How does the setting affect the action, characters, or theme?
- Does the story transcend the setting and have universal implications?

Theme

- Does the story have a theme?
- Is the theme worth imparting to children?
- Does the theme emerge naturally from the story, or is it stated too obviously?
- Does the theme overpower the story?
- Does it avoid moralizing?
- How does the author use motifs or symbols to intensify meaning?
- Does the story have pluralistic themes to foster value in cultural diversity?

Characterization

- How does the author reveal characters? Through narration? In conversation? By thoughts of others?
- Are the characters convincing and credible?
- Do we see their strengths and their weaknesses?
- Does the author avoid stereotyping? Bias?
- Is the behavior of the characters consistent with their ages and background?
- Is there any character development or growth?
- Has the author shown the causes of character behavior or development?
- How does the author present diverse groups of people?

Style

- Is the style of writing appropriate to the subject?
- Is the style straightforward or figurative?
- Is the dialogue natural and suited to the characters?
- How did the author create a mood? Is the overall impression one of mystery? Gloom? Evil? Joy? Security?
- Are there derogatory overtones to the words used to describe the characters and culture?

(continued)

Guidelines

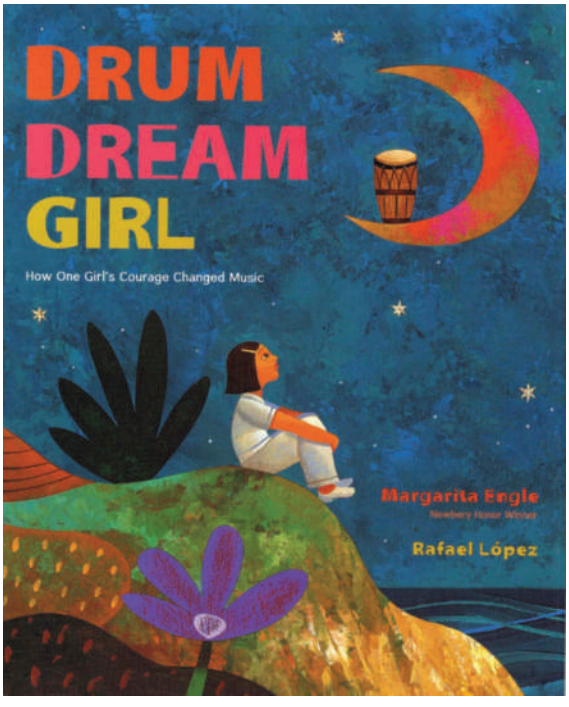
Point of View

- Is the point of view from which the story is told appropriate to the purpose of the book? Does the point of view change?
- Does the point of view limit the reader's horizon, or enlarge it?
- Why did the author choose this particular point of view?
- Are cultural perspectives highlighted in multiple points of view?

Additional Considerations

- Do the illustrations enhance or extend the story?
- Are the pictures aesthetically satisfying?
- How well designed is the book?
- Is the format of the book related to the text?
- What is the quality of the paper? How sturdy is the binding?
- How does the book compare with other books on the same subject?
- How does the book compare with other books written by the same author?
- How have other reviewers evaluated this book?
- What age range would most appreciate this story?
- Is there anything in the story that would embarrass or offend a child whose culture is being portrayed?

No one but the most interested follower of children's literature would want to remember all the awards that are given for children's books. And certainly no one should assume that the award winners are the only children's books worth reading. Like the coveted Oscars of the motion picture industry and the Emmys of television, the awards in children's literature focus attention not only on the winners of the year but also on the entire field of endeavor. They recognize and honor excellence and also point the way to improved writing, illustrating, and producing of worthwhile and attractive books for children.



Rafael López won the 2016 Pura Belpré Award for illustration for *Drum Dream Girl: How One Girl's Courage Changed Music*, by Margarita Engle. Engle, Margarita, *Drum Dream Girl: How One Girl's Courage Changed Music.* Illustrated by Rafael López. New York, NY: HMH Books for Young Readers, 2015, Cover. Copyright ©2015 by HMH Books for Young Readers. All rights reserved. Used with permission.

teaching feature 1.2

Selected Book Awards for Children

Go to **Connect**® *to access study resources, practice quizzes, and additional materials.*

Award	Given by	Description	More Information
Caldecott Medal	Association for Library Service to Children (ALSC)	Awarded annually to the artist of the most distinguished American picturebook for children.	http://www.ala.org/alsc/awardsgrants/bookmedia/caldecottmedal/caldecottmedal
Newbery Medal	Association for Library Service to Children (ALSC)	Awarded annually to the author of the most distinguished contribution to American literature for children.	http://www.ala.org/alsc/awardsgrants/bookmedia/newberymedal/newberymedal
Robert F. Sibert Informational Book Medal	Association for Library Service to Children (ALSC)	Awarded annually to the author and illustrator of the most distinguished informational book published in English.	http://www.ala.org/alsc/awardsgrants/bookmedia/sibertmedal
Charlotte Huck Award	National Council of Teachers of English (NCTE)	Given annually for fiction that has the power to transform children's lives.	www.ncte.org/awards/charlotte-huck
Orbis Pictus Award	National Council of Teachers of English (NCTE)	Promotes and recognizes excellence in the writing of nonfiction for children.	www.ncte.org/awards/orbispictus
Pura Belpré Medal	Association for Library Service to Children (ALSC) and REFORMA	Presented to a Latino/Latina writer and illustrator whose work best portrays, affirms, and celebrates the Latino cultural experience in a work of literature for children and youth.	http://www.ala.org/alsc/awardsgrants/bookmedia/belpremedal
Asian/Pacific American Award for Literature	Asian/Pacific American Librarians (APALA)	Recognizes and honors individual work about Asian Americans and their heritage.	www.apalaweb.org/awards/literature-awards/
Mildred L. Batchelder Award	Association for Library Service to Children (ALSC)	Awarded to an American publisher for a children's book considered to be the most outstanding of those books originally published in a foreign language in a foreign country.	http://www.ala.org/alsc/awardsgrants/bookmedia/batchelderaward

teaching feature 1.2

(continued)

Award	Given by	Description	More Information
Coretta Scott King Book Award	Ethnic Multicultural Information Exchange Round Table of the American Library Association (EMIERT)	Recognizes an African American author and illustrator of outstanding books for children and young adults.	www.ala.org/emiert/cskbookawards
Hans Christian Andersen Award	International Board on Books for Young People	Presented every other year to a living author and illustrator of children's books whose complete works have made a lasting contribution to children's literature.	www.ibby.org
Carter G. Woodson Award	National Council for the Social Studies	Awarded to the most distinguished social science books appropriate for young readers that depict ethnicity in the United States.	www.socialstudies.org/awards/woodson/winners

Challenging Perspectives

"Each of the children had completed the text for their 32-page picture book on spiders. The only task left to complete was the illustrations. The children were instructed to select a medium for their art. They were familiar with the variety that they could choose from. Some chose collage, some chose pen and ink, some chose photo essay. Each of the children was also aware that a panel of fifth-grade judges would select an 'award winner' and an 'honor book.' After two days of work, Eric brought his book up to my desk saying that he had completed his task. Upon opening the book, I saw that the pages were blank. I asked Eric where his illustrations were, and he answered, 'They are right there!' When I asked where the spider was in his story, he said that as soon as you turn the page, it crawls away and you don't see it anymore. I told him that while this was a clever and different perspective, I wasn't sure if the judges would 'get it.' His response was, 'Then we need a new panel of judges!'"

—First-grade teacher

This teacher's story recounts a student's display of imagination, creativity, and alternative art form or expression. The challenge for the fifth-grade panel of judges would be to look at the aesthetic representation of spiders in Eric's story and use criteria to judge and later award a prize. Unfortunately, criteria for such awards often fall short when juxtaposed with new perspectives. In the picturebook world, the emergence of new and challenging perspectives in picturebook illustrations was often met by award committees as not deserving an honorable mention. Neither did these award committees respond to the racial and cultural stereotypes found in picturebooks. Often the stereotypes were oversimplifications and generalizations about a particular group, which carried derogatory implications. Some of the stereotypes were blatant, others more subtle. These committees, historically, did little to check for depictions that demeaned or ridiculed characters because of their race, gender, age, ability, appearance, size, religion, sexual orientation, socioeconomic class, or indigenous language. For example, *Tikki Tikki Tembo,* a book that depicts a Chinese protagonist, has been at the seat of controversy related to language, culture, and authenticity. Though the book has a delightful repetitive pattern that many children enjoy, the text and illustrations are inaccurate depictions of Chinese people and culture. In the text, the first and most honored son had the grand long name of "Tikki tikki tembo-no sa rembo-chari bari ruchi-pip peri pembo," which sends a false and less-than-flattering message about Chinese names.

With so few books historically and in contemporary times portraying underrepresented groups as protagonists or serving as the center of picturebook illustrations, it is no wonder that when judged in a larger pool, the illustrators of non-mainstream subjects often continued to be marginalized or excluded. This gave rise to the creation of new awards to bring a new lens to the artistic and sometimes alternative formats in picturebooks.

One example is the Coretta Scott King Book Award that is presented annually by the Coretta Scott King Committee of the American Library Association's Ethnic Multicultural Information Exchange Round Table (EMIERT) and is awarded to an African American author and African American illustrator for an outstandingly inspirational and educational contribution. These books should promote "understanding and appreciation of the culture of all peoples and their contribution to the realization of the American dream and commemorate the life and works of Dr. Martin Luther King, Jr. and to honor Mrs. Coretta Scott King for her courage and determination to continue the work for peace and world brotherhood."

These new awards at their inception were not seen as "the awards." The Caldecott Medal is still viewed by some as the top medal awarded for illustrations in picturebooks. However, librarians and independent bookstore owners that serve diverse constituencies use other award winners to help make selections for stocking the shelves. It is not unusual, for example, for some libraries to feature Pura Belpré Medal and Coretta Scott King winners alongside Caldecott winners.

The challenge for those of us who use award-winning book lists to make decisions about books we use in classrooms or how we use our resources to purchase books for classrooms or libraries is to not depend *only* on the books that make the best-seller list but to look for lists of award winners that represent diverse children, families, and communities. Often as teachers, you will receive a list of chosen titles to support standards and objectives outlined in your curriculum, which will likely include award winners from current or previous years. Seldom will these lists include books from smaller presses or

other awards that don't receive the same spotlight of recognition from the American Library Association or the *New York Times* best-seller list. This is not to suggest that award criteria, evaluation, and subsequent lists do not have a useful place in the criteria and selection of books used in classroom settings. It does suggest, however, that as diverse as our lived experiences are, so should be the list from which we select books to use in classrooms with children.

Throughout this text, we will explore the issues you will encounter as you strive to develop an effective reading curriculum for your students. Instilling a passion for reading often takes a backseat to the challenges you will face in today's sociocultural and political climate. The Ten-Point Model, introduced in the next section, has been developed and adapted to serve as a tool to help you address challenging and controversial situations and issues.

Teaching Controversial Issues: The Ten-Point Model

Everyday life is full of controversies. Children's literature is not immune to it. Issues such as censorship, gender stereotypes, the struggle for freedom and equality, cultural authenticity, ethical heroes, violence, sexuality, the partnership of classroom teacher and librarian, and the current trends in buying, selling, publishing, and using children's books all cause or contribute to controversy.

Exploring controversial issues helps children develop a comprehensive, more critical understanding of the world they live in and is an important part of helping them become critically reflective thinkers. Teaching controversial issues allows for content across the curriculum to be related in authentic ways to children's lives, providing an opportunity for children and teachers to reflect, analyze, and critically comprehend more deeply. The goal can be summed up in a quote from Dr. Martin Luther King, Jr.: "The ultimate measure of a man is not where he stands in moments of comfort and convenience, but where he stands at times of challenge and controversy." Teaching about controversial issues related to books written for children, when it is well planned, can help children gain the necessary confidence and skills to "take a stand."

Teaching controversial issues is multifaceted and complex. It challenges the student's as well as the parent's personally held values, beliefs, and worldviews, and it requires achieving a balance between taking a stance and coercion or indoctrination. This can be confusing to students and may cause some children and their parents and communities considerable concern.

It is important to plan thoroughly for issues-related teaching. The Ten-Point Model for Teaching Controversial Issues,[13] developed by Susan Jones (a Boston educator and member of Educators for Social Responsibility), is a framework for teaching controversial and difficult issues (**Figure 1.1**). In this approach, students begin by pooling what they know and what they think they know about an issue. They also develop a list of questions. This is followed by an information-gathering period during which students search for answers to the questions.

Next, using information they have collected, students correct any misinformation previously listed and develop more questions. This process continues until some type of culminating activity emerges from the information.

This model can be easily adapted to various topics across the curriculum to assist in teaching about controversial issues. For example, consider using the Ten-Point Model in

figure 1.1

The Ten-Point Model for Teaching Controversial Issues

The Ten-Point Model for Teaching Controversial Issues provides a framework for encouraging students to question, research, share, and evaluate information related to current, controversial topics.

Step

1. **Raise the initial question and have the children brainstorm all their initial responses.** Write them down. Don't discuss them, and accept all contributions. The teacher only asks questions, such as "What does that mean?" "Can you say any more about that?" "Does anyone else have anything to add to that information?" and (especially for erroneous or extremely one-sided information) "Where did you learn that?" or "Is that a fact or is it someone's opinion?"
2. **Begin a separate list of "Things to find out more about."** List as soon as undefined vocabulary words, vague concepts, and unanswered questions begin to emerge. These will serve as guidelines for the ongoing research, and some may even develop into separate topics to pursue later.
3. **Assign information-gathering homework.** Have children find out everything they can about the initial questions. Tell them to be prepared to share what they can in their own words. It is fine to read articles or watch the TV news, but the best source of information is interviewing parents, other relatives, or friends. Tell them not to copy down anyone else's words, but that it is a good idea to take notes.
4. **Share again responses to the initial question in a brainstorming session.** Again, children must share the information they gathered in their own words. Write down all responses. You can ask the same questions as in item 1, but offer no information and no "answers." Add to the list of "Things to find out more about" from item 2.
5. **Continue the process of gathering information.** Identify things to find out more about and continue to gather still more information for as long as the topic seems interesting. Encourage the children to listen to and learn from each other. They can begin to ask each other to explain what a new word means, to elaborate on a concept, to consider a new question, and to state their source of information. The teacher's role is an active one—facilitating, clarifying, and questioning—but the teacher doesn't impose information.
6. **If a concept emerges that sparks much interest or confusion, pose it as a new question about which to seek information.** Share and question until a satisfactory base of information has been established. More than one line of questioning can go on at the same time.
7. **Periodically give the children an individual written assignment in class to summarize their thoughts about a particular question.** The assignment can be worded as "What you know about X," "Things you don't understand about X," "Something X makes you think about," or any other way you can find to help crystallize children's individual thinking about the topic. Sharing these compositions aloud or posting them for all to read helps make all information public.
8. **As individual or group projects emerge, follow up on them.** The class may decide to write letters to a public figure; one or two children may decide to pursue a challenging research topic to report on to the group; or an outside resource may unexpectedly appear. Be flexible.
9. **Let others—parents, your colleagues, the media—know what you are doing.** Invite their participation. Encourage dialogue.
10. **End your project with something either public or permanent.** Ideas include a class presentation to the rest of the school about what they have learned, an article for the school paper or the local newspaper, a class book or individual books for the school library, or class participation in an event. It is important for children to feel that their learning is relevant and can lead to the ability to contribute to the larger world.

Source: Adapted from Kreidler, W. *Elementary Perspectives: Teaching Concepts of Peace and Conflict.* Copyright ©1990, Educators for Social Responsibility, Cambridge, MA. www.esrnational.org. Used by permission.

a discussion of global warming, a very timely topic that can elicit a variety of responses and may be controversial. The following is a possible approach to such a discussion:

1. **Raise the initial question and have the children brainstorm all their initial responses.** *Does global warming really exist?* Ground rules should be created to enable the free flow of ideas in a safe, nonthreatening environment, with the goal of having students think about and question their assumptions and listen to others' ideas.
2. **Begin a separate list of "Things about global warming to find out more about."** Students should create a list of what they know about the issue and what they want to learn about the issue.
3. **Assign information-gathering homework.** For homework, ask children to research information from different sides of the debate. For example, some believe the scientific evidence argues against the existence of a greenhouse crisis, or against the notion that realistic policies could achieve any meaningful climatic impact, or against the claim that we must act now if we are to reduce the greenhouse threat. Others believe the evidence is overwhelming and undeniable that global warming is real, is a serious concern, and is the result of our activities and not a natural occurrence. Children can use research skills to explore opposite views using children's literature, such as *The Down-to-Earth Guide to Global Warming,* co-authored by activists Laurie David and Cambria Gordon, and *The Sky's Not Falling! Why It's OK to Chill About Global Warming* by Holly Fretwell, resource economist and a senior research fellow at the Property and Environment Research Center (PERC). The two books sharply disagree on whether humans are causing global warming.

   Students could research organizations that have information representative of both sides. Following are examples of websites that have resources geared for students, parents, and teachers:

   - *NASA Climate Kids* <https://climatekids.nasa.gov>. Sponsored by NASA, this easy-to-navigate, interactive site offers activities, videos, articles, and games for elementary students. It is organized by Big Questions, Weather & Climate, Atmosphere, Water, Energy, and Plants & Animals. A companion site for teachers at <https://climatekids.nasa.gov/menu/teach/> includes step-by-step experiment directions, lesson plan activities, and more resources.
   - *Interesting Information About Global Warming Every Kid Should Have* <https://helpsavenature.com/global-warming-for-kids>. This site features engaging articles to help students learn about climate change, conservation, and the environment. These articles are short and direct and are peppered with visuals to enhance learning. Each article is broken down into smaller portions of text with links to additional articles on a sidebar.
   - *NeoK12: Global Warming for Kids* <https://www.neok12.com/Global-Warming.htm>. This site provides videos for students in grades 3 and up. These videos, from sources like NASA and National Geographic, are curated and approved by teachers. There are also extended subscription-based resources for teachers.
   - *The Why Files: Global Warming* <www.whyfiles.org/080global_warm/index.html>. Designed for teachers, students, and the lay public, this site provides a fairly detailed explanation of global-warming issues. Articles include graphs from NASA and hyperlinks to original data and articles, with additional internal links to related topics such as overpopulation, the greenhouse effect, and biodiversity.

4. **Share again responses to the initial question in a brainstorming session.** Return to the brainstorming session questions and, given the information they have gathered, have students determine if they can now answer questions raised using inquiry and information-gathering skills: searching for relevant information, determining the reliability of the source, and evaluating the information.
5. **Continue the process of gathering information.** Students can use the school and local library to look for print and multimedia resources that have information about global warming. They could brainstorm lists of keywords to use in their searches to answer questions about climate, greenhouse gas emissions, extreme weather, glacier retreat, extinctions of flora and fauna, and so on.
6. **If a concept emerges that sparks much interest or confusion, pose it as a new question about which to seek information.** For example, the teacher may pose the questions, "What is the debate or dispute regarding global warming?" "What do scientists say about the causes of increased global average air temperature?" Students can then discuss the disputes concerning the estimates of climate sensitivity, predictions of additional warming, what the consequences are, and what action should be taken (if any). While differences of opinion related to global warming will arise, students can take a stand using supporting evidence from their research.
7. **Periodically give the children an individual written assignment in class to summarize their thoughts about a particular question.** As the conversations ensue, use whole-class discussion, small-group discussions, journaling, and other forms of writing to help students create outlines or other formats to summarize the information they have gathered.
8. **As individual or group projects emerge, follow up on them.** Some students may wish to contact organizations that provide guest speakers that present both sides of the issue. Students can generate a list of people from the popular media, on the policy level (local politicians and environmental protection agencies), with individuals in the community (local scientists or professors), and corporations (oil or automobile manufacturers) to speak to the class. The availability of speakers may be limited to the location of the school; however, using technology, such as video conferencing (Skype, for example), may enable you to bring in speakers from outside the geographical location of the school.
9. **Let others—parents, your colleagues, the media—know what you are doing.** Parents may express their dismay or delight with the discussion of the topic depending on where they stand. If you live in an area where logging, mining, hunting, or fishing contribute significantly to the local economy or recreation, reading children's literature that highlights preservation and conservation by curtailing these activities may not be well received. Keep them informed of your goal: to create open-ended dialogue from multiple points of view and to create a space for debate and discussion, so that once students have gathered information they can make their own decisions.
10. **End your project with something either public or permanent.** Depending on where students stand, they may choose to work with organizations on either side of the issue or conduct a debate with other students to evaluate the reliability and credibility of information gathered. Students may also advocate for the inclusion of a particular book in the school library to expand the information available for other students to read, analyze, and evaluate related to this issue.

There are several benefits to the Ten-Point Model. The model starts where students are and is very respectful of children's knowledge. The process of correcting misinformation is empowering, not punitive. Because students spend time going from whole group to small group and back again, the process encourages community building and lets all students participate at their own level.

The Ten-Point Model requires that elementary students make use of some sophisticated reference and study skills. However, there can be an aimless quality to the procedure if the teacher doesn't present students with some boundaries to their explorations. Even though one purpose of the procedure is to demonstrate the open-ended nature of inquiry, the teacher often needs to structure a clear culminating activity so that the process doesn't just drift off into an anticlimactic and unsatisfying ending.

There are concerns that delving into issues that cause children to use their ethical and moral reasoning is like opening a metaphorical Pandora's box. While there is a variety of versions of the legend of Prometheus and Pandora's box, one component that finds its way into every story is that Pandora was inquisitive, curious, and a risk taker—after all, she did open the box! That being said, it is the inherent nature of what makes an issue controversial: the competing values, people strongly disagreeing with statements, the political sensitivity, the evoked strong emotions that is fodder for increased student engagement, culturally relevant teaching, service learning, authentic assessments, and ultimately children that grow up to be participants in our constitutional democracy.

For each of the genre chapters (Chapters 3 through 9), a sample of how to use the Ten-Point Model to teach controversial issues related to each chapter's content is provided within Connect®. For example, when discussing picturebooks in Chapter 3, you can determine how culture may influence our perceptions and use of color and how to encourage children to create meaning that enhances and extends stories using their lived experiences.

Additionally, each of the genre chapters in the text includes a **Curriculum Connections** feature. Using a suggested children's book as an example, this feature demonstrates how children's literature can be integrated into a variety of disciplines to accomplish meeting educational standards.

Notes

1. William Zinsser, ed., *Worlds of Childhood: The Art and Craft of Writing for Children* (Boston, Mass.: Houghton Mifflin, 1990), p. 3.
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3. C. S. Lewis, "On Three Ways of Writing for Children," *Horn Book Magazine* 39 (October 1963): 460.
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5. Karen Hesse, *Out of the Dust* (New York: Scholastic, 1997), p. 46.
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7. Roger Sutton, "Because It's Good for You," *New York Times Book Review* (11 May 2008): 25.
8. Natalie Babbitt, *Tuck Everlasting* (New York: Farrar, Straus & Giroux, 1975), p. 62.
9. Rudine Sims, *Shadow and Substance: Afro-American Experience in Contemporary Children's Fiction* (Urbana, Ill.: National Council of Teachers, 1982).
10. D. Dietrich and K. S. Ralph, "Crossing Borders: Multicultural Literature in the Classroom," *The Journal of Educational Issues of Language Minority Students* 5 (Winter 1995).

11. Reproduced by permission of Summer K. Edward.
12. Rudine Sims Bishop, "Mirrors, Windows, and Sliding Glass Doors," in *Perspectives: Choosing and Using Books for the Classroom* 6, no. 3 (Summer 1990).
13. Adapted from Kreidler, W. *Elementary Perspectives: Teaching Concepts of Peace and Conflict*. Copyright ©1990, Engaging Schools, Cambridge, MA. www.engagingschools.org. Used by permission.

Children's Literature

Go to **Connect**® *to access the Children's Literature Database. The following includes some of the titles you will find in the database.*

Titles in blue = multicultural titles

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Appelt, Kathi. *The Underneath*. Illustrated by David Small. Atheneum, 2010.

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Chapter Two

Understanding Children's Responses to Literature

Chapter Outline

The following story, written by a second grader, clearly shows the influence of literature on his literacy development.

The Lonesome Egg

Once there lived a Lonesome Egg. [*The Golden Egg Book* (Brown)]

And nobody liked him because he was ugly. And there was an ugly duck too, but they didn't like each other. [*The Ugly Duckling* (Andersen)]

One day while the Lonesome Egg was walking, he met the Ugly duck. And the Egg said to the Duck, "Will you be my friend?" [*Do You Want to Be My Friend?* (Carle)]

"Well, O.K."

"Oh, thank you."

"Now let's go to your house, Duck."

"No let's go to your house."