



LEE GALDA / LAUREN AIMONETTE LIANG / BERNICE E. CULLINAN

N I N T H E D I T I O N

LITERATURE AND THE CHILD

Lee Galda

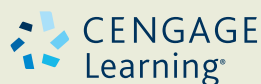
UNIVERSITY OF MINNESOTA

Lauren Aimonette Liang

UNIVERSITY OF UTAH

Bernice E. Cullinan

NEW YORK UNIVERSITY



Australia • Brazil • Mexico • Singapore • United Kingdom • United States

This is an electronic version of the print textbook. Due to electronic rights restrictions, some third party content may be suppressed. Editorial review has deemed that any suppressed content does not materially affect the overall learning experience. The publisher reserves the right to remove content from this title at any time if subsequent rights restrictions require it. For valuable information on pricing, previous editions, changes to current editions, and alternate formats, please visit www.cengage.com/highered to search by ISBN#, author, title, or keyword for materials in your areas of interest.

Important Notice: Media content referenced within the product description or the product text may not be available in the eBook version.

Literature and the Child, Ninth Edition
Lee Galda, Lauren Aimonette Liang,
and Bernice E. Cullinan

Product Director: Marta Lee-Perriard
Product Manager: Mark Kerr
Content Developer: Julia White
Product Assistant: Valerie Kraus
Marketing Manager: Christine Sosa
Content Project Manager: Samen Iqbal
Art Director: Andrei Pasternak
Manufacturing Planner: Doug Bertke
Intellectual Property Analyst:
Jennifer Nonenmacher
Intellectual Property Project Manager:
Brittani Morgan
Production Service: Joan Keyes, Dovetail
Publishing Services
Photo Researcher: Pinky Subi
Text Researcher: Abdurrawoof Anwarali
Copy Editor: Susan Gall
Text Designer: Jennifer Wahi
Cover Designer: Maureen McCutcheon
Cover Illustrator: Lauren Stringer
Compositor: MPS Limited

© 2017, 2014 Cengage Learning

WCN: 02-200-208

ALL RIGHTS RESERVED. No part of this work covered by the copyright herein may be reproduced, transmitted, stored, or used in any form or by any means graphic, electronic, or mechanical, including but not limited to photocopying, recording, scanning, digitizing, taping, web distribution, information networks, or information storage and retrieval systems, except as permitted under Section 107 or 108 of the 1976 United States Copyright Act, without the prior written permission of the publisher.

Unless otherwise noted, all items © Cengage Learning

For product information and technology assistance, contact us at
Cengage Learning Customer & Sales Support, 1-800-354-9706

For permission to use material from this text or product,
submit all requests online at www.cengage.com/permissions
Further permissions questions can be e-mailed to
permissionrequest@cengage.com

Library of Congress Control Number: 2015946732

Student Edition:

ISBN: 978-1-305-64236-2

Soft-cover Edition:

ISBN: 978-1-305-66884-3

Loose-leaf Edition:

ISBN: 978-1-305-64293-5

Cengage Learning
20 Channel Center Street
Boston, MA 02210
USA

Cengage Learning is a leading provider of customized learning solutions with employees residing in nearly 40 different countries and sales in more than 125 countries around the world. Find your local representative at www.cengage.com

Cengage Learning products are represented in Canada by
Nelson Education, Ltd.

To learn more about Cengage Learning Solutions, visit www.cengage.com

Purchase any of our products at your local college store or at our preferred online store www.cengagebrain.com

Printed in the United States of America
Print Number: 01 Print Year: 2015

IN MEMORY OF
Bernice E. Cullinan Giniger

Since the beginning, this book has been shaped by the legacy of Bee Cullinan, whose foundational first two editions continue to influence every new edition. Bee died in February 2015, but her legacy remains vibrant in the work of the many she taught and influenced. I am fortunate to have studied with her, to have written with her for many years, and to have had the opportunity to pass on her knowledge and love of books to my own students. Even more, Bee was my friend and mentor, my “academic mother,” and close to my family as well. My two children were enchanted by her when they were young. Bee’s loving manner, her prodigious energy, and her absolute focus on and delight in children made her an honorary “Aunt Bee” to them.

Bee was also a force in the field. Past President of the International Literacy Association, a member of the Reading Hall of Fame, on many boards and panels, a prolific and persuasive speaker, an editor who helped establish the poetry imprint *Wordsong*, and a writer who encouraged others to shape their own visions into words, Bee was an involved and passionate ambassador for children’s literature as well as a remarkable teacher, mentor, and human being. She once told me that I would be remembered for the kind of teacher I was, the things I wrote, and the children I raised. She will, as well, as long as those of us who loved her are alive.

Lee Galda

For Bennett Pearson Hoyme, from his Readie
and for young readers Zev, Zoë, and Lexie Liang, from their Mommy

BRIEF CONTENTS

Preface *xvii*

- 1** Children's and Adolescent Literature *1*
- 2** Literature in the Lives of Young Readers *41*
- 3** Picturebooks as Visual Art *63*
- 4** Picturebooks across Genres *107*
- 5** Nonfiction *151*
- 6** Folklore *181*
- 7** Fantastic Literature: Fantasy and Science Fiction *217*
- 8** Contemporary Realistic Fiction *247*
- 9** Historical Fiction *283*
- 10** Biography and Memoir *317*
- 11** Poetry and Verse *347*
- 12** Children's Literature in the Classroom *375*

APPENDIXES

- A** Selected Children's and Adolescent Book Awards *395*
- B** Resources *439*
- Professional References *445*
- Children's Literature References *453*
- Author and Title Index *491*
- Subject Index *510*

CONTENTS

1

Children's and Adolescent Literature

1

1-1	The Power of Literature	5
1-2	Defining Literature for Children and Adolescents	7
1-3	A Brief History of Literature for Children and Adolescents	8
1-3a	The Early Years	8
1-3b	The Twentieth Century	8
1-4	Considering Children's Literature in the Twenty-First Century	11
1-4a	Fiction or Nonfiction	11
1-4b	Narrative, Poetic, and Expository Texts	11
	<i>Literary Elements in Narrative</i>	11
	<i>Style</i>	12
1-4c	Genres	12
	<i>Nonfiction</i>	13
	<i>Folklore</i>	14
	<i>Fantasy</i>	15
	<i>Science Fiction</i>	15
	<i>Contemporary Realistic Fiction</i>	16
	<i>Historical Fiction</i>	16
	<i>Biography and Memoir</i>	16
	TEACHING IDEA 1.1 Distinguish among Fantasy, Contemporary Realism, and Historical Fiction	17
	<i>Poetry and Verse</i>	17
1-4d	Formats	18
	<i>Picturebooks</i>	18
	<i>Graphic Novels</i>	20
	<i>Audio, Video, and Electronic Books:</i>	
	<i>Beyond the Printed Page</i>	21

1-5	Global and Multicultural Literature	22
1-5a	Global Literature	22
1-5b	Multicultural Literature	25
1-6	Selecting and Using Literature for Children and Adolescents	32
1-6a	Considering Literary Excellence	32
1-6b	Evaluating Cultural Content	32
1-6c	Standards, Mandates, Tests, and Time to Read	35
1-6d	Resources for Selecting Literature	37
	<i>Review Journals</i>	37
	<i>Book Awards</i>	37
	<i>Websites</i>	37
	Summary	38
	Booklist	38

2

Literature in the Lives of Young Readers

41

2-1	A Transactional View of Reading Literature	44
PROFILE	Louise Rosenblatt	45
2-2	Readers	46
	TEACHING IDEA 2.1 Recognizing Response When You See It	47
	TEACHING IDEA 2.2 Creating Links across Stories	50
2-3	Texts	52
2-3a	Diversity	52
	TEACHING IDEA 2.3 Making Thematic Connections: Learning about Yourself	53
2-3b	Ideology	54

2-4	Contexts	56
2-4a	Classroom Contexts	56
TEACHING IDEA 2.4	Book Buddies	57
TEACHING IDEA 2.5	Scaffolding Written Response with Group Discussion	58
2-4b	Censorship and Selection	58
Summary		60
Booklist		60

3

Picturebooks as Visual Art

Revised by Jennifer Graff

63

3-1	Defining Picturebooks	66
3-2	A Brief History of Picturebooks	67
3-3	Considering Quality in Picturebooks	68
3-4	Artistic Tools	69
3-4a	Elements of Visual Art	69
3-4b	Line	70
3-4c	Color	71
3-4d	Shape	72
3-4e	Texture	74
3-4f	Design	75
3-4g	Media and Technique	77
3-5	Styles of Art	79
TEACHING IDEA 3.1	Experiencing Media and Technique	80
3-5a	Representational Art	81
TEACHING IDEA 3.2	Teaching Style to Children	82
3-5b	Surrealistic Art	83
3-5c	Impressionistic Art	83
3-5d	Folk Art and Naïve Art	84
3-5e	Outline Style	85
3-5f	Combining Styles	86
3-6	From Cover to Cover: Artistic and Design Elements Specific to Picture Storybooks	86
3-6a	Brevity	88
3-6b	Elements “Surrounding” the Story	89
3-6c	The Relationship of Words and Pictures	90
3-6d	Size and Shape of the Book and the Illustrations	92
TEACHING IDEA 3.3	Pictures and Words in Picturebooks	93
3-6e	Illustration Sequence	95

3-6f	Page Turns	96
3-6g	The Challenge of the Gutter	97
A CLOSE LOOK AT	<i>Little Melba and Her Big Trombone</i>	98
PROFILE	Frank Morrison	99
3-7	Exploring Picturebook Art with Young Readers	100
Summary		100
DEAR TEACHER	Learning about the Art of Picturebooks to Enable Exploration with Students	101
Booklist		103

4

Picturebooks across Genres

Revised by Jennifer Graff

107

4-1	Considering Quality in Picturebooks across Genres	110
4-2	Narratives in Word and Image	110
4-2a	Narrative Elements	111
	Setting	111
	Characterization	111
	Plot	112
	Theme	112
	Style	112
TEACHING IDEA 4.1	Using Picturebooks to Help Students Learn about Literature	113
4-2b	Simple Storybooks for Young Children	114
4-2c	Storybooks for Primary-Grade Readers	116
4-2d	Wordless Storybooks	116
TEACHING IDEA 4.2	Interactive Writing with Wordless Picturebooks	118
4-2e	Picture Storybooks for Older Readers	119
4-2f	Graphic Novels	122
TEACHING IDEA 4.3	How to Read Graphic Novels	123
4-3	Picturebooks of Poetry and Song	124
4-4	Nonfiction Picturebooks	125
4-4a	Concept Books	126
A CLOSE LOOK AT	<i>You Are (Not) Small</i>	127
PROFILE	Anna Kang and Christopher Weyant	129
4-4b	Nonfiction Picturebooks for Younger Readers	129

4-4c	Picturebook Biographies	131
A CLOSE LOOK AT	<i>Viva Frida</i>	132
PROFILE	Yuyi Morales	134
4-4d	Alphabet Books and Books about Numbers	134
4-5	Unique Formats	136
4-5a	Board Books and Participation Books	136
4-5b	Predictable or Patterned Books	137
A CLOSE LOOK AT	<i>Oh, No!</i>	138
4-5c	Beginning-to-Read Books	140
4-5d	Books with Varied Formats <i>Postmodern Picturebooks</i>	140
PROFILE	Candace Fleming	141
PROFILE	Eric Rohmann <i>Picturebook Apps</i>	141
TECH SUPPORT	Multimedia Response to Picturebooks	144
DEAR TEACHER	Adding Easy Readers	145
4-6	Exploring Picturebooks with Young Readers	146
Summary		146
Booklist		146

5 Nonfiction

151

5-1	Defining Nonfiction	154
5-2	A Brief History of Nonfiction for Young Readers	154
TEACHING IDEA 5.1	The Dominance of Nonfiction: Twenty-Four Hours	155
5-3	Considering Quality in Nonfiction	155
5-3a	Accuracy	156
5-3b	Organization	157
5-3c	Design	158
TEACHING IDEA 5.2	The Nonfiction Picturebook: Noting the Aesthetic in Nonfiction	159
5-3d	Style	159
A CLOSE LOOK AT	<i>Locomotive</i>	161
PROFILE	Brian Floca	162
5-4	Common Subjects in Nonfiction	163
5-4a	Science and Mathematics	163
A CLOSE LOOK AT	<i>Look Up!: Bird-Watching in Your Own Backyard</i>	165
PROFILE	Annette LeBlanc Cate	166

5-4b	Social Studies and History	167
TEACHING IDEA 5.3	Exploring Informational Text in Graphic Novels	168
A CLOSE LOOK AT	<i>The Port Chicago 50: Disaster, Mutiny, and the Fight for Civil Rights</i>	169
PROFILE	Steve Sheinkin	171
5-4c	Language, Literature, and the Arts	171
5-5	Exploring Nonfiction with Young Readers	173
5-5a	Types of Nonfiction	173
5-5b	Critical Reading and Thinking	174
TECH SUPPORT	Using Popplet with Nonfiction	174
DEAR TEACHER	The Call for More Nonfiction	175
Summary		176
Booklist		176

6 Folklore

Revised by Maureen Boyd

181

6-1	Defining Folklore	184
6-2	A Brief History of Folklore for Young Readers	184
6-3	Considering Quality in Folklore	187
A CLOSE LOOK AT	<i>The Girl in Red</i>	188
PROFILE	Roberto Innocenti	189
6-4	Patterns in Folklore	189
6-4a	Conventions	190
TEACHING IDEA 6.1	Discovering Story Structures	190
6-4b	Motifs	191
6-4c	Themes	191
6-5	Types of Folklore	191
TEACHING IDEA 6.2	An Exploration of Theme in Folklore	192
6-5a	Nursery Rhymes <i>Characteristics</i> <i>Collections of Nursery Rhymes</i>	192
6-5b	Folktales <i>Characteristics</i>	194
TEACHING IDEA 6.3	Create a Folklore Performance	194
	<i>Types of Folktales</i>	195
6-5c	Fables	199
A CLOSE LOOK AT	<i>The Elephant's Friend and Other Tales from Ancient India</i>	200

PROFILE Marcia Williams	202
6-5d Myths and Pourquoi Stories	202
<i>Greek and Roman Mythology</i>	203
<i>Mythology from Other Cultures</i>	204
TEACHING IDEA 6.4 Using Graphic Novels to Explore Mythology	204
6-5e Hero Tales: Epics and Legends	205
A CLOSE LOOK AT <i>Beowulf</i>	206
PROFILE James Rumford	206
6-5f Folk Songs	208
6-5g Fractured Fairy Tales and Literary Folklore	208
TEACHING IDEA 6.5 Identify Folkloric Style	209
6-6 Exploring Folklore with Young Readers	209
DEAR TEACHER Using Folklore to Explore Cultural Differences	210
TECH SUPPORT Re-Creations of Folklore	211
Summary	211
Booklist	212

7

Fantastic Literature: Fantasy and Science Fiction

217

7-1 Defining Fantastic Literature	220
7-2 A Brief History of Fantastic Literature	221
7-3 Considering Quality in Fantastic Literature	222
7-3a Setting	222
TEACHING IDEA 7.1 Teaching Genre: Setting in Fantasy and Science Fiction	223
7-3b Plot	224
7-3c Characters	224
7-3d Style	224
7-3e Theme	224
A CLOSE LOOK AT <i>Flora & Ulysses: The Illuminated Adventures</i>	224
PROFILE Kate DiCamillo	225
7-4 Fantasy	226
TEACHING IDEA 7.2 Exploring Graphic Novel Short Stories	226
7-4a Quests and Fantasy Worlds	227
7-4b Magic and Magic Realism	228
A CLOSE LOOK AT <i>The Real Boy</i>	229

PROFILE Anne Ursu	230
TEACHING IDEA 7.3 Thematic Exploration: Self-Knowledge	231
7-4c Literary Lore	233
7-4d Animal Fantasy and Miniature Worlds	234
7-5 Science Fiction	237
A CLOSE LOOK AT <i>Incarceron</i>	239
PROFILE Catherine Fisher	240
TECH SUPPORT Using Technology to Create New Tales	242
7-6 Exploring Fantastic Literature with Young Readers	242
TEACHING IDEA 7.4 Science Changes the World	243
Summary	243
DEAR TEACHER Encouraging Young Readers to Explore Fantastic Literature	244
Booklist	245

8

Contemporary Realistic Fiction

247

8-1 Defining Contemporary Realistic Fiction	250
8-2 A Brief History of Contemporary Realistic Fiction	250
TEACHING IDEA 8.1 Keep a Writer's Notebook	251
8-3 Considering Quality in Contemporary Realistic Fiction	252
8-3a Setting	253
8-3b Characterization	253
8-3c Plot	253
8-3d Theme	253
8-3e Style	253
A CLOSE LOOK AT <i>The Red Pencil</i>	254
PROFILE Andrea Davis Pinkney	255
8-4 Ways to Think about Contemporary Realistic Fiction	255
TEACHING IDEA 8.2 Thematic Connections: Discovering the Self	256
8-4a Popular Formats	257
<i>Transitional Chapter Books in Series</i>	257
A CLOSE LOOK AT <i>My Heart Is Laughing</i>	258
PROFILE Rose Lagercrantz	260

	<i>Novels in Verse</i>	260
	<i>Graphic Novels</i>	261
TEACHING IDEA 8.3	Using a Graphic Novel for Young Readers to Explore the Format	262
	<i>Picturebooks and Novels</i>	262
8-4b	Distinctive Types	263
	<i>Adventure and Survival Stories</i>	263
	<i>Animal Stories</i>	263
	<i>Mysteries and Thrillers</i>	264
	<i>Sports Stories</i>	265
8-4c	Themes	266
	<i>Growing Up, Coming of Age</i>	266
TEACHING IDEA 8.4	Study an Author's Work and Life	267
A CLOSE LOOK AT	<i>Rain Reign</i>	271
PROFILE	Ann M. Martin	272
	<i>Relationships</i>	273
TECH SUPPORT	Learning about Authors	276
8-5	Exploring Contemporary Realistic Fiction with Young Readers	276
DEAR TEACHER	Contemporary Realistic Fiction: Reflecting Diversity	277
Summary		278
Booklist		278

9

Historical Fiction

283

9-1	Defining Historical Fiction	286
9-2	A Brief History of Historical Fiction	287
9-3	Considering Quality in Historical Fiction	287
9-3a	Setting	287
9-3b	Characterization	288
9-3c	Plot and Theme	288
9-3d	Style	288
TEACHING IDEA 9.1	Writing Connection: Descriptive Techniques	289
9-3e	Illustrations	289
9-3f	Historical Accuracy and Cultural Authenticity	290
A CLOSE LOOK AT	<i>Revolution</i>	291
PROFILE	Deborah Wiles	292
9-4	Historical Fiction in Varied Formats	292
TEACHING IDEA 9.2	Using Graphic Novels to Explore History, Literature, and Current Events	294
9-5	Historical Fiction as Chronology	295

9-5a	Global Prehistory through the Age of Exploration	295
	<i>Prehistoric and Ancient Times</i>	295
	<i>The Middle Ages</i>	295
	<i>The Age of Exploration</i>	296
9-5b	America's Early History	297
	<i>Colonial Times through the Revolutionary War</i>	297
	<i>Westward Expansion and the Civil War</i>	299
A CLOSE LOOK AT	<i>The Porcupine Year</i>	300
PROFILE	Louise Erdrich	300
	<i>The End of the Nineteenth Century</i>	302
TEACHING IDEA 9.3	Thematic Exploration: Self-Knowledge	303
9-5c	Global History: Early to Mid-Twentieth Century	303
	<i>World War I</i>	304
	<i>The Great Depression</i>	305
TEACHING IDEA 9.4	Genre Study: Compare Treatment of a Theme across Genres	306
	<i>World War II</i>	306
9-5d	Global History: Late Twentieth Century	309
	<i>The Cold War</i>	309
	<i>Political and Social Turmoil</i>	309
A CLOSE LOOK AT	<i>Paperboy</i>	310
PROFILE	Vince Vawter	311
TECH SUPPORT	Learnist and Historical Fiction	312
9-6	Exploring Historical Fiction with Young Readers	313
DEAR TEACHER	Weaving Historical Fiction into Thematic Units	313
Summary		314
Booklist		314

10

Biography and Memoir

317

10-1	Defining Biography and Memoir	320
10-2	A Brief History of Biography and Memoir for Young Readers	321
10-3	Considering Quality in Biography and Memoir	322
10-3a	Accuracy	322
10-3b	Setting and Plot	323
10-3c	Portrayal of Subject	324
TEACHING IDEA 10.1	Compare Biographies about One Person	325

10-3d	Style	325
10-3e	Theme	325
10-3f	Illustrations	325
A CLOSE LOOK AT	<i>A Splash of Red: The Life and Art of Horace Pippin</i>	327
PROFILE	Jen Bryant	328
PROFILE	Melissa Sweet	328
10-4	Variety in Biographical Subjects	329
10-4a	Political and Military Leaders	329
A CLOSE LOOK AT	<i>The Family Romanov: Murder, Rebellion and the Fall of Imperial Russia</i>	330
PROFILE	Candace Fleming	331
10-4b	Philosophers and Religious Leaders	331
10-4c	Scientists and Inventors	332
TEACHING IDEA 10.2	Who Becomes a Biographical Subject?	333
10-4d	Adventurers and Explorers	333
10-4e	Practitioners of the Arts	333
10-4f	Sports Heroes	334
10-4g	Extraordinary Ordinary People	335
A CLOSE LOOK AT	<i>El Deafo</i>	335
PROFILE	Cece Bell	336
TEACHING IDEA 10.3	<i>El Deafo</i> : Thinking about Graphic Novel Biographies	337
10-5	Exploring Biography and Memoir with Young Readers	338
10-5a	Building a Biography Collection	338
10-5b	Using Biography with Other Genres to Study an Era	338
10-5c	Organizing Biography by Theme	338
TECH SUPPORT	Using Animoto with Biography	339
Summary		339
DEAR TEACHER	The Biography Report	340
Booklist		341

11 Poetry and Verse

347

11-1	Defining Poetry	350
11-2	A Brief History of Poetry for Young Readers	351
11-3	Considering Quality in Poetry and Poetry Anthologies	353

A CLOSE LOOK AT	<i>Dark Emperor & Other Poems of the Night</i>	354
PROFILE	Joyce Sidman	355
11-3a	Content That Speaks to Readers	355
11-3b	Language That Enhances Meaning	357
	<i>Words as Sound</i>	358
	<i>Words as Patterns</i>	359
TEACHING IDEA 11.1	Choral Reading with English Speakers and English Language Learners	360
	<i>Words as Pictures</i>	360
A CLOSE LOOK AT	<i>Stardines Swim High across the Sky and Other Poems</i>	362
PROFILE	Jack Prelutsky	362
11-3c	Structure that Supports Meaning	363
	<i>Narrative Poetry</i>	363
TEACHING IDEA 11.2	Break It Up! Exploring Line Breaks in Free Verse Poetry	364
A CLOSE LOOK AT	<i>Carver: A Life in Poems</i>	366
PROFILE	Marilyn Nelson	367
	<i>Lyric Poetry</i>	367
	<i>A Variety of Forms and Voices</i>	367
11-4	Exploring Poetry with Young Readers	370
TEACHING IDEA 11.3	Fifteen Minutes, Fifty Poems!	371
TECH SUPPORT	Using Apps to Scaffold Students' Reading of Poetry	372
DEAR TEACHER	Helping Students Learn to Love Poetry	372

Summary	373
Booklist	373

12 Children's Literature in the Classroom

375

12-1	Literature as a Central Part of the Classroom	378
12-2	Reading Aloud	379
TEACHING IDEA 12.1	Tips for Reading Aloud	381
12-3	Discussion	382
12-3a	The Dialogic Stance	383
12-4	Other Important Elements of Literature-Based Instruction	384

12-4a	Oral Language and Literature Connections	385
12-4b	Literature Study and Writing	386
TEACHING IDEA 12.2	How to Prepare for Readers' Theatre Performances	387
12-4c	Integrating and Transforming the Larger Curriculum	387
12-5	Assessment	389
TEACHING IDEA 12.3	Response-Centered Project Ideas for Individual Books	390
12-6	A Final Word about Selecting Books	390
12-6a	Text Complexity	391
12-6b	Purpose	391
DEAR TEACHER	A Checklist for Selection	392
Summary		393

Appendix A

Selected Children's and Adolescent Book Awards

	395
American Library Association Awards	395
John Newbery Medal and Honor Books	395
Randolph Caldecott Medal and Honor Books	402
Coretta Scott King Award and Honor Books	408
Pura Belpré Award	413
Robert F. Sibert Award	416
Laura Ingalls Wilder Medal	416
Margaret A. Edwards Award	416
Michael L. Printz Award	416
Theodore Seuss Geisel Award	418
Schneider Family Book Award	419
National Council of Teachers of English Awards	420
The Award for Excellence in Poetry for Children	420
Orbis Pictus Award and Honor Books	420

International Literacy Association Awards	420
ILA Children's and Young Adults' Book Award	420
International Awards	424
CILIP Carnegie Medal	424
Hans Christian Andersen Award	424
Mildred L. Batchelder Award	425
Other Awards	429
Ezra Jack Keats Book Award	429
Boston Globe-Horn Book Awards	430
How to Update Current Listings and Find Other Awards	438

Appendix B

Resources

	439
Book Selection Aids	439
General Reference Books about Authors and Illustrators	440
Periodicals about Children's Literature	441
Blogs Supported by Major Children's Literature Periodicals	442
Professional References	445
Children's Literature References	453
Author and Title Index	491
Subject Index	510

GUIDE TO SELECTED FEATURES

A CLOSE LOOK AT

<i>Little Melba and Her Big Trombone</i>	98
<i>You Are (Not) Small</i>	127
<i>Viva Frida</i>	132
<i>Oh, No!</i>	138
<i>Locomotive</i>	161
<i>Look Up!: Bird-Watching in Your Own Backyard</i>	165
<i>The Port Chicago 50: Disaster, Mutiny, and the Fight for Civil Rights</i>	170
<i>The Girl in Red</i>	188
<i>The Elephant's Friend and Other Tales from Ancient India</i>	200
<i>Beowulf</i>	206
<i>Flora & Ulysses: The Illuminated Adventures</i>	224
<i>The Real Boy</i>	229
<i>Incarceron</i>	239
<i>The Red Pencil</i>	254
<i>My Heart Is Laughing</i>	258
<i>Rain Reign</i>	271
<i>Revolution</i>	291
<i>The Porcupine Year</i>	300
<i>Paperboy</i>	310
<i>A Splash of Red: The Life and Art of Horace Pippin</i>	327
<i>The Family Romanov: Murder, Rebellion and the Fall of Imperial Russia</i>	330
<i>El Deafo</i>	335
<i>Dark Emperor & Other Poems of the Night</i>	354
<i>Stardines Swim High across the Sky and Other Poems</i>	362
<i>Carver: A Life in Poems</i>	366

PROFILE

Louise Rosenblatt	45
Frank Morrison	99
Anna Kang and Christopher Weyant	129
Yuyi Morales	134
Candace Fleming	141
Eric Rohmann	141
Brian Floca	162
Annette LeBlanc Cate	166
Steve Sheinkin	171
Roberto Innocenti	189
Marcia Williams	202
James Rumford	206
Kate DiCamillo	225
Anne Ursu	230
Catherine Fisher	240
Andrea Davis Pinkney	255
Rose Lagercrantz	260
Ann M. Martin	272
Deborah Wiles	292
Louise Erdrich	301
Vince Vawter	311
Jen Bryant	328
Melissa Sweet	328
Candace Fleming	331
Cece Bell	336
Joyce Sidman	355
Jack Prelutsky	362
Marilyn Nelson	367

TEACHING IDEA

1.1	Distinguish among Fantasy, Contemporary Realism, and Historical Fiction	17	7.1	Teaching Genre: Setting in Fantasy and Science Fiction	223
2.1	Recognizing Response when You See It	47	7.2	Exploring Graphic Novel Short Stories	226
2.2	Creating Links across Stories	50	7.3	Thematic Exploration: Self-Knowledge	231
2.3	Making Thematic Connections: Learning about Yourself	53	7.4	Science Changes the World	242
2.4	Book Buddies	57	8.1	Keep a Writer's Notebook	251
2.5	Scaffolding Written Response with Group Discussion	58	8.2	Thematic Connections: Discovering the Self	256
3.1	Experiencing Media and Technique	80	8.3	Using a Graphic Novel for Young Readers to Explore the Format	262
3.2	Teaching Style to Children	82	8.4	Study an Author's Work and Life	267
3.3	Pictures and Words in Picturebooks	93	9.1	Writing Connection: Descriptive Techniques	289
4.1	Using Picturebooks to Help Students Learn about Literature	113	9.2	Using Graphic Novels to Explore History, Literature, and Current Events	294
4.2	Interactive Writing with Wordless Picturebooks	117	9.3	Thematic Exploration: Self-Knowledge	303
4.3	How to Read Graphic Novels	123	9.4	Genre Study: Compare Treatment of a Theme across Genres	306
5.1	The Dominance of Nonfiction: Twenty-Four Hours	155	10.1	Compare Biographies about One Person	325
5.2	The Nonfiction Picturebook: Noting the Aesthetic in Nonfiction	159	10.2	Who Becomes a Biographical Subject?	333
5.3	Exploring Informational Text in Graphic Novels	168	10.3	<i>El Deafo</i> : Thinking about Graphic Novel Biographies	337
6.1	Discovering Story Structures	190	11.1	Choral Reading with English Speakers and English Language Learners	360
6.2	An Exploration of Theme in Folklore	192	11.2	Break It Up! Exploring Line Breaks in Free Verse Poetry	364
6.3	Create a Folklore Performance	194	11.3	Fifteen Minutes, Fifty Poems!	371
6.4	Using Graphic Novels to Explore Mythology	204	12.1	Tips for Reading Aloud	380
6.5	Identify Folkloric Style	209	12.2	How to Prepare for Readers' Theatre Performances	387
			12.3	Response-Centered Project Ideas for Individual Books	390

TECH SUPPORT

Multimedia Response to Picturebooks	144
Using Popplet with Nonfiction	174
Re-Creations of Folklore	211
Using Technology to Create New Tales	242
Learning about Authors	276
Learnist and Historical Fiction	312
Using Animoto with Biography	339
Using Apps to Scaffold Students' Reading of Poetry	372

DEAR TEACHER

Learning about the Art of Picturebooks to Enable Exploration with Students	101
Adding Easy Readers	145
The Call for More Nonfiction	175
Using Folklore to Explore Cultural Differences	210
Encouraging Young Readers to Explore Fantastic Literature	243
Contemporary Realistic Fiction: Reflecting Diversity	277
Weaving Historical Fiction into Thematic Units	313
The Biography Report	340
Helping Students Learn to Love Poetry	372
A Checklist for Selection	392

PREFACE

After fifteen years of the twenty-first century, books are still a central part of our lives and the lives of our children. Even those who create the many wonderful technological advances that have marked the past decades freely admit that a great book is a necessary precursor to other successful formats. Good books in varied formats offer all of us the opportunity to engage with another's vision of the world, from fictional narratives to poetry to nonfiction. Books challenge us to invest ourselves in meaning-making. Authors and illustrators know that reading is not a passive act but one that requires work on the part of the reader. Readers know this as well; they understand that when they open a book they use an author's words or an artist's illustrations to create their own meaning. Books also allow us time to contemplate, to stop and think. In these days of information overload and constant demands for quick response, the opportunity to linger in the spell of a good book is invaluable. And so we readers, teachers, librarians, parents, grandparents, and friends seek to pass this opportunity on to the children and adolescents with whom we share our lives. This desire to "pass it on" fuels the writing of this textbook.

ABOUT THE NINTH EDITION

Every edition of this text has been shaped by the field, reflected not only in the books that are included in each, but also the manner in which we discuss them. This remains true for the ninth edition. For example, we have reorganized the order of the chapters, placing nonfiction earlier as an acknowledgment of the current focus on adding nonfiction to the curriculum. We have also expanded our discussion of picturebooks, focusing on the illustrations in Chapter 3 and the various types of picturebooks in Chapter 4. The entire book has been updated, and many of the Booklists have been reorganized to make them more

useful to students. Standards have shaped our educational system, and Teaching Ideas in *Literature and the Child*, Ninth Edition, are linked to the Common Core English Language Arts Standards for kindergarten through grade eight. We have also created several Teaching Ideas that are specifically useful when working with English language learners and struggling readers, and have included some that explore graphic novels in appropriate chapters. Further, Chapters 3 through 11 all include a suggestion for using technology, called Tech Support, as well as a new Dear Teacher feature in Chapters 3 through 12 in which we address questions we've been asked about how to work with the genre focused on in the chapter. We have consolidated and reorganized the final teaching chapter to end the book with solid principles and strategies for using children's literature in the K–8 classroom. We have again emphasized the distinction between genre and format, and have tried to include both representative picturebooks and graphic novels in Chapters 5 through 11. There are also many new "A Close Look at" features throughout the text.

Again in this edition, diverse literature was woven into every chapter, but is also highlighted in Chapter 1 with a very explicit introduction to the names and books of the many wonderful authors and illustrators who create books from parallel cultures. Thus, in Chapter 1, we open with an argument for why literature is important in the lives of children before we present a brief history of that literature. In our discussion of children's literature in the twenty-first century, we move toward an emphasis on the rise of culturally diverse and global literature, with the names of authors and illustrators who contribute to this diversity included in the Booklist at the end of that chapter. We also have kept a brief discussion of the Common Core Standards and the vital role of literature in teaching to the Standards. Chapter 2 has been updated with new research on reader response, especially that which involves cultural concerns, and also contains a brief discussion of censorship, moved

from Chapter 1 and linked to our discussion of ideology in literature and the responses of readers.

With the explosion of picturebooks and graphic novels, Chapter 3 has also exploded into two chapters, both of which were updated by Dr. Jennifer Graff, University of Georgia. In Chapter 3, we focus on the visual art of picturebooks and how to understand the exquisite craft of illustration. Chapter 4 then focuses on picturebooks in various genres and formats, and we have added a brief section on graphic novels. We also include graphic novels and picturebooks in as many other genre chapters as was appropriate. Chapter 5, now Nonfiction, follows directly after the discussion of picturebooks to highlight the marked increase in nonfiction picturebooks and remind readers of the art of nonfiction. Chapter 6, updated by Dr. Maureen Boyd, University at Buffalo, State University of New York, and chapters 7, 8, and 9 have been updated with new titles; chapters 8 and 9 have also been restructured to better present the particulars of the genres. Chapter 10 highlights many new titles in biography, as well as explores the rising popularity of this genre with children and in the awards arena. Chapter 11 is now the poetry chapter, which has been updated and restructured to provide more information in fewer pages. Chapter 12 now replaces last edition's two teaching chapters by addressing best practices, including Dr. Boyd's suggestions for discussions, as well as other aspects of effective uses of literature.

SPECIAL FEATURES AND PEDAGOGY

This ninth edition includes a wide range of features and aids to help make the study of children's literature more informative, engaging, and relevant.

- Beautiful, full-color **illustrations** from outstanding children's literature are featured in a large format.
- Every one of the many, practical **Teaching Ideas** is linked to the **Common Core English Language Arts Standards** for kindergarten through grade eight. Teaching Ideas are geared specifically toward working with **English language learners** and **struggling readers** when appropriate. Others focus on using **graphic novels**.
- Chapters 3 through 11 each have a new **Tech Support** feature that includes an idea for including technology with literature.
- Chapters 3 through 12 each include a new **Dear Teacher** feature in which the authors of this text directly address questions that many teachers ask them.

- **Profile** boxes, focusing on a specific author or illustrator, provide additional information about some of the people who have helped to make children's literature the vast and rich field it has become.
- **"A Close Look at"** sections delve into specific works discussed within the text.
- Many boxed **figures** contain exceptional resources relating to children's literature.
- The **front endpages** include the criteria of excellence figures from throughout the book, assembled in one conveniently located place. The **back endpages** present the Children's Literature Assembly's document "The Value of Children's Literature Courses within Teacher Education."
- **Booklists** are presented throughout, representing the best offerings related to each chapter.

SUPPLEMENT PACKAGE

Online Instructor's Manual with Test Bank

An online instructor's manual accompanies this book. It contains information to assist the instructor in designing the course, including sample syllabi, discussion questions, teaching and learning activities, field experiences, learning objectives, and additional online resources. For assessment support, the updated test bank includes true/false, multiple-choice, matching, short-answer, and essay questions for each chapter.

PowerPoint Lecture Slides

These vibrant Microsoft PowerPoint lecture slides for each chapter assist you with your lecture by providing concept coverage using images, figures, and tables directly from the textbook.

Cognero

Cengage Learning Testing Powered by Cognero is a flexible online system that allows you to author, edit, and manage test bank content from multiple Cengage Learning solutions; create multiple test versions in an instant; and deliver tests from your LMS, your classroom, or wherever you want.

ACKNOWLEDGMENTS

Our profuse thanks to both Jenn Graff and Maureen Boyd for their willingness to help us with this edition. It has been a pleasure to work with them as we continue

to improve the text and keep it current, reflecting the field as it evolves. Aimee Rogers, assistant professor at the University of North Dakota, managed to convert Lee to a great appreciation of graphic novels while she was a doctoral student at the University of Minnesota, and her Teaching Ideas using graphic novels enrich this edition. She also suggested changes in our discussion of graphic novels and helped us shape what we say about them. Lori Laster, doctoral student at the University of Minnesota, knows a great deal about fantastic literature; her influence is apparent in Chapter 7. Rachel Skrlac Lo, doctoral student at the University of Pennsylvania, contributed titles and ideas for our discussion of international and diverse books in Chapter 1. Rachel was one of Larry Sipe's students when he died, and we were glad to include a small piece of Larry's legacy by working with her. Raven Cromwell, doctoral student at the University of Utah, was an excellent help with updating the appendices and assisting with the categorization in Chapter 10's booklist. Megan McDonald van Deventer, doctoral student at University of Minnesota, dealt with references throughout the book. Collette Morgan, manager of The Wild Rumpus bookstore in Minneapolis, gave Lee advance reader copies and spent several hours "talking books" with her; the employees at The Wild Rumpus were always cheerful and helpful when Lee arrived with long lists of books to purchase. Dear friend and colleague Rebecca Rapport is also present in this text, as she and Lee "talk books" on a regular basis.

We also continue to be inspired by the wonderful teachers with whom we have had the privilege to work. Cari Ashford, Karen Bliss, Rene Goepfrich, Terry Nestor, Lisa Stanzi, and Betty Shockley demonstrate what can be accomplished by a gifted teacher.

It has been a great pleasure to work with Julia White as associate content developer. Always supportive, her prompt responses, excellent editing, and friendly demeanor made writing easier than it might have been. A special thank you to Joan Keyes, of Dovetail Publishing Services, for shepherding this, the fifth edition that we have worked on together. Similarly, Susan Gall, copy editor, is part of the team for yet another edition. Without Julia, Joan, and Susan, the quality of this book would be diminished—and it wouldn't have been as much fun to write! And of course, thank you to Mark Kerr, senior product manager. It has been great fun getting to know you as well as work with you, cherry-cranberry relish and all! We also acknowledge the many good ideas that our reviewers provided to us. It is always gratifying to have a reviewer like the text, and it's really wonderful to have them not only like the text but give us good ideas. Thank you to:

Holly Bell, Tulane University
Melissa Cain, The University of Findlay

Rebecca Compton, East Central University
Darryn Diuguid, McKendree University
Susan Dunkle, Medaille College
Susan Fullerton, Clemson University
Carol Greene, Ashland Community and Technical College
Ioney James, North Carolina A&T State University
Gwen Marra, Dordt College
Zelda McMurty, Arkansas State University
Margaret Mize, Chaminade University
Andrea Neptune, Sierra College
Emilie Paille, Mercer University
Eden Pearson, Des Moines Area Community College
Elizabeth Pierce, Monroe Community College
Wendy Richards, University of Northwestern–St. Paul
Sherron Killingsworth Roberts, University of Central Florida
Elizabeth Ruleman, Tennessee Wesleyan College
F. Sawyer, North Carolina A&T State University
Sally Smith, Hofstra University
Mary Starzynski, University of Central Florida
Stephanie Talley, Abilene Christian University
Karren Timmermans, Pacific University
Doris Walker-Dalhouse, Marquette University
Nancy White, University of Northern Iowa
Stephanie White, Cameron University
Elizabeth Willner, Oklahoma City University

We would also like to acknowledge the continuing influence of Dr. Lawrence Sipe on the picturebook chapters. His writing in the seventh edition, when the picturebook chapter was significantly revised, is still present in the ninth. Lauren Stringer, whose beautiful illustrations graced the fifth and sixth editions, graciously allowed us to use one of the interior illustrations from those editions as the cover of this ninth edition. This particular work hangs on Lee's living room wall, a constant reminder of their friendship.

Lee is also delighted to have Lauren join her as a permanent author for this text. It is time to pass the torch on, as Bee passed it to Lee with the third edition.

We are fortunate to have the love and support of our families. Lauren is grateful for the endless love and support of her husband, Bernie, and her children, Zev, Zoë, and Lexie. She appreciated their feedback as they pilfered books from Lauren's stacks and stashed them away for (not-so-secret!) after bedtime reading by flashlight. She is as well very grateful to her mother for coming to lend a hand when familial and work obligations threatened deadlines for this book. Lee's family has grown since the last edition. Her grandson, Bennett, is now discovering the joys of books and shares his grandmother's delight in word and image. He, his parents Anna and Jason, his uncle Adam, and his Grandpa Tony are the beginning, the delicious middle, and the end of all that really matters.

Lee Galda and Lauren Aimonette Liang

ABOUT THE AUTHORS AND ILLUSTRATOR



Lee Galda

After teaching in elementary- and middle-school classrooms for a number of years, Lee Galda received her PhD in English Education from New York University. She is the Marguerite Henry Professor of Children's Literature, Emerita, at the University of Minnesota where she taught undergraduate and graduate courses in children's and young adult literature. Lee was a member of the International Literacy Association and the United States Board on Books for Young People, working on various committees related to literature. She was children's books department editor for *The Reading Teacher* from 1989 to 1993; a member of the 2003 Newbery Committee; a member of the International Literacy Association Book Award Selection Committee for five years, co-chairing that committee in 2010–2011 and 2011–2012; and a member of the USBBY Bridge to Understanding Award Committee in 2008 through 2011, chairing that committee in 2011. She sat on the review boards of several professional journals and on the editorial boards of *Children's Literature in Education* and *Journal of Children's Literature*. Author of numerous articles, books, and book chapters about children's literature and response, she was lead author of the first chapter on children's literature appearing in the *Handbook of Reading Research (Volume III)*. In 2011, Lee received the International Literacy Association Arbutnot Award for excellence in teaching children's literature. Lee lives in Bloomington, Minnesota, with her husband.



**Lauren Aimonette
Liang**

Lauren Aimonette Liang is an associate professor in the College of Education at the University of Utah. She teaches courses in children's and young adult literature, including a course on international children's literature, and was awarded the University of Utah's Early Career Teaching Award in 2010. Lauren's research in children's literature and comprehension has been published in journals such as *Reading Research Quarterly*, *Journal of Children's Literature*, *Reading Psychology*, and *The Reading Teacher*, as well as in both professional and practitioner books. Lauren serves on editorial boards and committees for the International Literacy Association, the American Library Association, the National Council of Teachers of English, and the United States Board of Books for Young People (USBYP), including serving on the leadership boards for both USBYP and the Children's Literature Assembly. She was a long-time reviewer for *The Horn Book Guide* and other review publications. Lauren has served on the International Literacy Association's Children's and Young Adults' Book Awards committee since 2009 and has been chair of the award committee for the past four years. She lives in Salt Lake City, Utah, with her husband and three young children.



Bernice E. Cullinan

Bernice E. Cullinan was known both nationally and internationally for her work in children's literature. She wrote more than thirty books on literature for classroom teachers and librarians, including *Literature and the Child*, *Poetry Lessons to Dazzle and Delight*, and *Three Voices: Invitation to Poetry across the Curriculum*. She authored a book for parents, *Read to Me: Raising Kids Who Love to Read*. Dr. Cullinan was editor in chief of *Wordsong*—the poetry imprint of Boyds Mills Press, a Highlights for Children Company—and collected poems written by the recipients of the National Council of Teachers of English Award for Poetry in *A Jar of Tiny Stars* and subsequent volumes. She served as president of the International Literacy Association, was inducted into the Reading Hall of Fame and The Ohio State University Hall of Fame, and selected as the recipient of the Arbuthnot Award for Outstanding Teacher of Children's Literature. Dr. Cullinan died in February 2015.



Lauren Stringer

Lauren Stringer writes and paints picturebooks and designs sets for circus and theatre in a big, pink Victorian house in Minneapolis, Minnesota. Her first picturebook, *Mud*, written by Mary Lyn Ray, won a Minnesota Book Award, IRA Children's Choice Award, Crayola Kids Best Book of the Year Award and was declared a "Flying Starts" by Publisher's Weekly. Since *Mud*, Lauren has continued illustrating many award-winning picturebooks, including *Scarecrow* and *Snow*, both written by Cynthia Rylant, *Fold Me A Poem*, written by Kristine O'Connell George, *Our Family Tree: An Evolution Story*, written by Lisa Westberg Peters, *The Princess and Her Panther*, written by Wendy Orr, and *Tell Me About Your Day Today*, written by Mem Fox. Her own *Winter Is the Warmest Season* was a Booklist Editor's Choice and a finalist for the Minnesota Book Award. Her story *When Stravinsky Met Nijinsky* won the McKnight Foundation Fellowship for writing in children's literature in 2012 and was a Booklist's Top Ten Art Books for 2013 as well as an ALA Notable Book. Lauren's latest illustrated picturebook, *Deer Dancer*, written by Mary Lyn Ray, was a Booklist Top Ten Art Books for 2014. Read more about her books at www.laurenstringer.com.



1 CHILDREN'S AND ADOLESCENT LITERATURE

1-1 THE POWER OF LITERATURE

1-2 DEFINING LITERATURE FOR CHILDREN AND ADOLESCENTS

1-3 A BRIEF HISTORY OF LITERATURE FOR CHILDREN AND ADOLESCENTS

1-3a The Early Years

1-3b The Twentieth Century

1-4 CONSIDERING CHILDREN'S LITERATURE IN THE TWENTY-FIRST CENTURY

1-4a Fiction or Nonfiction

1-4b Narrative, Poetic, and Expository Texts

1-4c Genres

1-4d Formats

1-5 GLOBAL AND MULTICULTURAL LITERATURE

1-5a Global Literature

1-5b Multicultural Literature

1-6 SELECTING AND USING LITERATURE FOR CHILDREN AND ADOLESCENTS

1-6a Considering Literary Excellence

1-6b Evaluating Cultural Content

1-6c Standards, Mandates, Tests, and Time to Read

1-6d Resources for Selecting Literature

SUMMARY

BOOKLIST

