DEVELOPMENTAL ACTIVITIES

Why do we need to study literature?

- Literature is filled with ideas that need to be explored.
- Literature helps us to see our world in new ways. It brings us to a deeper understanding of life

What is a good story?

- A good story is about something the audience decides is interesting or important. A *great* story often does both by using storytelling to make important news interesting.
- A good story should alter you in some way; it should change your thinking, your feeling, your psyche, or the way you look at things. A story is an abstract experience; it's rather like venturing through a maze. When you come out of it, you should feel slightly changed (Allen Say)
- A good story, however, does more than inform or amplify. It adds value to the topic.

Why read children's classics?

Some people mistakenly believe, writes children's author Jill Paton Walsh, "that something written for children is necessarily inferior, could not be a serious work of art." As award-winning Katherine Peterson argues, many intelligent, well-meaning people think that "while adult literature may aim to be art, the object of children's books is to whip the little rascals into shape. "

But great children's stories are powerful, imaginative, and memorable; they resonate with readers of all ages and have a lasting and profound impact. This site will examine a selection of classic children's novels as distinguished works of art. It will look at what makes these novels notable and why they have such universal appeal.

Joseph Conrad wrote that every word in a good novel should contribute to the work's overall purpose. A great novel for either children or adults is like a symphony; it has any separate elements but they all work together to create a unified effect.

Why should you care about children's literature?
If you are in apposition of influence with children, be it as parent, teacher, librarian, or grandparent, you can make a definitive impact on their lives by fostering a love of reading. Research has shown a demonstrated relationship between reading, cognitive development, verbal skills, and academic achievement. Children who are read to, not only are more articulate, but also have higher order reasoning skills, a more effective writing style, superior reading comprehension, and more advanced critical thinking skills.

Stories teach children how to cope with life's challenges. They provide a trial run of life's possibilities. They also transmit the accumulated wisdom and values of our culture. Children learn through models and heroes.

Key themes and concerns in children's literature

- Home
- School
- Parents

- Siblings
- Grandparents
- Friendship
- Toys, dolls, play
- Pets and animals
- Birthdays
- Holidays
- Magic
- The imagination

Patterns in Children's Literature

Children thrive on patterns that provide order and meaning to their lives. As Jon Stott points out, the best children's authors choose details that are significant and arrange them into meaningful pattern. People's lives are like a series of random event; an effective author shows the connections between events, thereby creating meaning and significance.

Examples of characteristic patterns

- Home-away-home
- Movement from a protected environment to a new, adverse, or challenging environment
- City-country-city(sometimes reverse)
- Real world-fantasy world-real world
- Life-death-rebirth
- Separation from and reunion with parents (many classic adult novels end with marriage; many children's stories end with a reunion with parents)
- Help others less fortunate and they will help you
- Movement from innocence to experience, often patterned after the biblical fall
- Coming age, rite of passage
- Journey symbolizing development
- Seasonal cycle

Changes in children's literature

Alice in Wonderland (1865) is usually considered the first successful children's novel. Before the time of its writing, children were viewed as adults-in-training so few works were written specifically for them. children's authors for the next hundred years believed that it was duty to protect the young. Few writer exposed readers to the harsh facts of life. Since the 1970s, the trend has been towards the depiction of a grittier realism. Children's writers have introduces topics such as violence, death, divorce, and abandonment into the stories

History of Children's Literature

There have been many changes related to the publishing of literature for children since the beginning of the 17th century when the only books published for children were school books to teach them the alphabet and spelling, as well as morals; manners, and religion. At that time, the content of school books was influenced by Puritan beliefs that children were inclined to evil and needed to be taught morals. However, during this time, cheaply published books called chapbooks containing popular stories and tales also began to be produced and sold. Since these books did not contain strictly moral stories, they

were often criticized for departing from Puritan beliefs (Gangi, 2004). Puritanical thinking eventually gave way to the Enlightenment ideals characterized by the philosophy of John Locke, which marked a shift in the view of children to that of a "blank slate" that could be written upon. During this time, moral tales and fables were still published, but more light-hearted books featuring word play, riddles, rhymes, and games began to appear in children's books as well. Children's books also borrowed stories originally written for adults, such as *Gulliver's Travels*, *Ivanhoe*, and *Robinson Crusoe*.

Before the 17th century, children were seen as small adults; however, during the Enlightenment and Romantic periods, childhood was viewed as a time of innocence that was distinct from adolescence (young adulthood) and adulthood (Avery & Kinnell, 1995). These changes in viewpoints created a new market for the writing and publishing of books specifically for children, who were seen as innocent and playful beings rather than mini-adults. During the 18th century, John Newbery, a writer of children's books, greatly influenced children's literature by starting the first publishing house dedicated to children's stories. He published his own stories, as well as the works of other children's book authors (Gangi, 2004). The idea of a publishing house just for children's stories reflected a shift in how society thought of children. During the 19th century, greater numbers of books were written for children's play and enjoyment, including the first picture book, which was written by Randolph Caldecott.

This early history of children's literature illustrates how societal changes influenced writers and book publishers to create and produce books specifically for children. As a market for children's literature had become firmly established in the 18th and 19th centuries, changes in children's literature in the 20th century were related to the content of books. For example, the period between World War I and World War II showed a proliferation of books depicting idealism and a pioneering spirit, such as the showcasing of small town life in the *Little House on the Prairie* series published between 1932 and 1943 by Laura Ingalls Wilder (1971). However, stories from this time period still included some serious and realistic writing, such as the simplicity and down-to-earth style of Margaret Wise Brown's work for young children, or the realities and hardships of life depicted in stories like *Strawberry Girl* by Lois Lenski (1945) that shared the struggles of a poor, working farm girl (Hunt, 1995).[2]

The emergence of more realistic stories preceded the onset of a major shift toward realism that accompanied the social and political revolution of the 1960s and 1970s. Between the 1930s and 1950s, writers became more willing to address topics related to societal issues and hardships, such as struggles associated with poverty; however, in the 1960s and 1970s, a flood of children's books emerged centering on realism. Authors such as Beverly Cleary, Judy Blume and Paul Zindel wrote about growing up, death, obesity, and other issues, which marked a shift in the boundaries of what was acceptable, and arguably, even necessary for children to understand. These earlier authors paved the way for the writing of M. E. Kerr, Cynthia Voigt, and Robert Cormier, who wrote about homelessness, race, and sexuality. The realism of children's literature in the 1960s and 1970s represented a radical shift at that time, many of the other shifts throughout history related to historical, political, and societal

Recent Trends in Children's Literature

Recent decades have brought additional changes in the publishing of children's literature. The market for children's literature has been influenced by demand from parents, children with increased buying power, and a proliferation of serial writing to boost sales. In addition, there have been changes in the content of children's books related to gender, diversity, and social class (Ching, 2005; Englehardt, 1991; Gangi, 2004; Hunt, 1995; Larrick, 1965; Taxel, 1997; Zipes, 2001). While each of these areas is a worthwhile topic of study on its own, this chapter does not focus on them beyond recognizing their influence overall.

While the impact on children's literature due to cultural influences has been apparent throughout the decades, current trends center mostly on digital and technological advances in our society. Technological advances have exerted huge effects on printing and publishing capabilities. Beyond printing capabilities, authors and illustrators are writing to maintain the attention of children accustomed to the fast-paced sensory input of digital resources, such as computer and video games, smartphones, and tablet apps. Publishing companies have attempted to produce print texts that mimic or resemble digital texts in wording, style, type of images, or format. Some print texts even borrow concepts about page design from digital texts.

Exposure to digital and technological resources and global access to information have changed the boundaries, topics, and perspectives represented in books for children (Dresang, 1999, 2003). These changes in print texts include the use of non-linear plots that are organized not by a typical beginning, middle, and end, but tell the story out of order and/or lead readers in multiple directions through the text (e.g., *The End*, by David LaRochelle, 2007).

As Anstey and Bull (2006) explained, contemporary books are products of changing times that require new understandings about text and are well suited for teaching and preparing students to be *multiliterate individuals*. Multiliterate individuals are socially responsible, informed citizens who are flexible and strategic as they engage in literacy practices with a variety of text types in a diverse world (Anstey & Bull, 2006).

Technological resources have changed the way information is communicated, and teachers must prepare students to understand information from all types of texts, including digital texts. While this can be facilitated using digital technology, some schools, classrooms, or homes have limited access to technology. Fortunately, many flexible literacy skills can be developed through the use of print books that have the characteristics described above, such as mimicking digital texts in style and formatting, changing organizational patterns, exploring interactive formats, and representing messages in a variety of ways. The availability of print books that can teach students necessary digital skills may narrow a gap that could be perpetuated by the disparity between environments rich with technology and those that are lacking in technology.

Changes in contemporary children's books are not only related to digital and technological influences but also the influence of a cultural movement of the late 20th century known as *postmodernism*.

Postmodernism is largely a reaction to the assumed certainty of scientific, or objective, efforts to explain reality. In essence, it stems from a recognition that reality is not simply mirrored in human understanding of it, but rather, is constructed as the mind tries to understand its own particular and personal reality. For this reason, postmodernism is highly skeptical of explanations which claim to be valid for all groups, cultures, traditions, or races, and instead focuses on the relative truths of each person. In the postmodern understanding, interpretation is everything; reality only comes into being through our interpretations of what the world means to us individually.

Noting the changes in children's literature related to digital and postmodern influences, teachers are tasked with determining how and when texts should be used in today's classrooms. In recent studies, when teachers used texts with postmodern characteristics, it was discovered that the students developed their ability to interpret visual images, their digital literacy skills, and their ability to think critically (Pantaleo, 2004). Each of these skills is important to prepare students for future encounters with both print and digital texts. Students may be interested in digital texts and other varieties of text types, but they may not have a full range of abilities to interpret all the messages contained in these texts. By including contemporary books in the curriculum, teachers can better prepare students for a wide range of experiences in the world.

Multimodal Texts in Children's Literature

It is easy to envision a classroom that relies on the use of a print textbook and resources that primarily use printed words and visual images to represent meaning. However, print resources are changing in ways that are reflective of the multiple ways, or modes, that are used to communicate within digital contexts. The modes of communication encompass all forms of expression, including "Visual Meanings (images, page layouts, screen formats); Audio Meanings (music, sound effects); Gestural Meanings (body language, sensuality); Spatial Meanings (the meanings of environmental spaces, architectural spaces); and Multimodal Meanings" (New London Group, 1996, p. 80). Though children's literature, especially picture books, rely mainly on print and visual modes (i.e., words combined with pictures), there are growing numbers of children's books that creatively incorporate audio, gestural, and spatial modes as well. Multimodal texts are capable of drawing on students' strengths and preparing them for a multimodal society where individuals communicate through audio, gestural, visual, spatial, and print resources, as well as various combinations of these modes.

Each mode has its own capacity to communicate, or potential to make meaning, which is called an affordance (Kress & Jewitt, 2003; Kress & Van Leeuwen, 2001). Basically, this means that each mode communicates the same idea in a different way than any other mode. The idea that modes have different affordances, or potential to make meaning, suggests that some modes of communication are better suited for some tasks than others. When modes are integrated, their combination also contributes to an overall meaning that could not be achieved by the use of any one mode on its own. Even within a mode, the materials used or the format of the communicated message can contribute differently to the understanding of the message. For example, a written message carries different meaning if it is written in sand versus carved in stone (Kress & Van Leeuwen, 2001).

The meaning-making potential of a mode also depends on how a society or group of individuals values that particular mode or how that mode is used within that society in different situations and contexts (Kress & Jewitt, 2003). As individuals understand the potential usefulness of a mode of communication within the context of their culture, they can choose the modes that most appropriately express their message. Thinking back to the example of the cat story, not only does a particular mode communicate the story differently, the choice of a mode may be appropriate in some circumstances but not in others. For example, it would be more appropriate for a small child to act out the story while moving around the room and meowing than a college professor teaching an English class!

Connecting Learning Standards to Arts-Based Responses to Literature

Children's literature can be used by teachers as instructional materials to meet a variety of educational goals and objectives. Using children's literature that includes multiple modes of communication offers more opportunities to invite students to respond using arts-based forms, such as visual art, drama, music, and dance. Students may be more encouraged to respond to literature if teachers use more familiar terms, such as music, art or drawing, acting or drama, and dance or movement rather than discussing modes, like gestural, spatial, or audio, as terms. Arts-based responses allow students to use all their senses as they make meaning. As an example, an arts-based response might be one in which students act out what they think might happen in a story, create a rhythmic pattern or tune to symbolize each character in a book, or move the same way as they believe characters felt or acted in given situations to help analyze a character's emotions and motivations. Multimodal books are not required tools for arts-based responses in that teachers can encourage or create arts-based response activities for any book, but when a text already utilizes audio, gesture, movement, or space in creative ways, it can offer students a model and set the stage for engaging in arts-based responses.

Table 1. ***Literature Response Activities Purposes and Standards***

Teachers' Purposes for Literature Response Activities	Standards
Gauge students' comprehension of the literature Give students a chance to ask questions, help students work out anything that is confusing, or advance students' understanding of the literature	Key Ideas and Details. Asking and answering questions in kindergarten which develops into using details to make inferences at 5th grade
See if students are able to communicate their ideas to others Make sure students understand bigger ideas in the literature	Key Ideas and Details. Retelling in Kindergarten which leads to determining themes and summarizing

See if students can recognize plot details and events that affect the progression of the story	
Help students see right/wrong, successful solutions to problems, different perspectives, consequences, or positive outcomes to actions	Key Ideas and Details. Identifying, describing, and ultimately comparing and contrasting characters, settings and events
Help students become more empathic as they understand different characters' emotions and actions	
See how different students interpret the same story, and let them see and value those differences	Comprehension and Collaboration. Participate and engage in collaborative discussions about grade level texts and topics
Help students make connections to curriculum topics, their own lives, the world, other texts	
See if students relate ideas in the story to other topics they have learned in class	(NYS) Responding to Literature 11. Recognize and make connections from literature to other texts, ideas, and cultural perspectives
Help students prepare for things that they have not experienced themselves	
See if students enjoyed the stories	Self-selecting texts based on personal preferences

Teachers' Purposes and Links to Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects (CCSS
Association & Council of Chief

small number they listed that did not match with the standards, including promoting creativity, allowing students to think out of the box and explore their own thinking, fostering empathy, and giving students a chance to be actively engaged and gain ownership of learning. These purposes for literature response were important to teachers with respect to maintaining a positive and productive learning environment. Arts-based responses offer rich opportunities to fulfill many purposes such as those included in Table 1, while enhancing understanding of literature and creating lifelong learners.

The design of arts-based responses goes beyond thinking of a final product such as a cute craft to send home, to instead, thinking about the activity as part of a process that will allow students to engage with the content and literature. Because arts-based responses to children's literature are central to achieving teachers' purposes and align with state standards, the final section of this chapter will feature well-designed arts-based activities that can help students transmediate between modes and think about making meaning in new ways.

Examples of Arts-Based Responses

The visual and performing arts responses to children's literature featured in this section are offered as suggestions and to inspire new ideas. Each book and each class offer unique opportunities to create and innovate. As you consider the use of arts-based responses in your own classroom, envision each suggestion taking place with students and teachers exploring and experiencing the text and the activity together. Students are not professional actors, musicians, artists, or dancers, and yet they are fully capable of visual and performing arts responses. Likewise, teachers do not need to be professional artists or dancers either to effectively use arts-based responses with students. As pointed out by Berghoff (1998), these responses are not about teaching the disciplines of art or music in the language arts classroom but allowing learners to use their knowledge from these disciplines to learn in the language arts classroom. These ways of thinking and expression are familiar to young children, she explains. "From early childhood on, children make sense of the world through dramatic play, drawing, dancing, singing and other communicative forms" (p. 521). Teachers can foster an environment where these ways of thinking continue to be valued as students explore the world in ways that are familiar. Each example in the following section also includes a link to the standard(s) that the activity addresses as a reminder that offering arts-based responses accomplishes important curricular goals.

Music

Music responses explore how all elements of music and audio, including individual sounds, pitch (high or low), dynamics (loud and soft), rhythm, and tempo (speed) communicate with listeners.

Sound translation

The text of *This Jazz Man* by Karen Erhardt (2006) follows the familiar tune of "This Old Man," but the verse on each page introduces a different jazz performer. As part of the verse, there is a string of sound words that helps readers hear the sound of the instrument performed by that jazz player. There is also an extended sound word phrase incorporated into the illustration. For this lesson, read through the book as a class read aloud. Then re-read the book and invite students to sing along with the reading using

the tune to "This Old Man." Finally, use materials available in the classroom to translate the string of sound words back into sound (hands and feet, pencils, water bottles, books, etc.). Encourage students to be creative as they find materials to make the sound. Once a sound has been chosen for each song verse, reread and sing the song one more time. Instead of speaking the sound words, replace them with the chosen sound to translate the sound words to actual sounds (Robertson, 2008).

Hear your life

What Charlie Heard by Mordical Gerstein (2002) is a picture book biography of the life of composer Charles Ives, who is known as a composer whose music was often misunderstood or regarded as difficult to listen to (recall that this book was discussed previously in reference to audio modes). Charles Ives heard all the sounds in his life as music, and his compositions are meant to portray this, however dissonant or cacophonous (i.e., disagreeable; not harmonious) his compositions ended up being. For example, one of his more famous pieces is a representation of two different marching bands playing two different pieces in different keys, marching from opposite directions, crossing in front of the listener, and then moving away. In this picture book biography, sound words are used as part of the illustrations in different colors and fonts next to the object, person, or animal from which the sound originates. The pages are full of sounds and colors, showing the sounds that permeated Charles Ives' life. First, share the book with students, guiding them as they interpret the messages communicated through multiple modes. Then, invite students to write and illustrate a scene from their life using the same style. Figure 2 shows how a class of students represented sounds in an illustration drawn from a personal memoir writing piece they were working on. In this classroom, when the teacher then asked students to go back and revise their memoir, the exploration into the sound and visual representation of their story allowed them to add much more robust sensory detail into their revisions (Robertson, 2008).

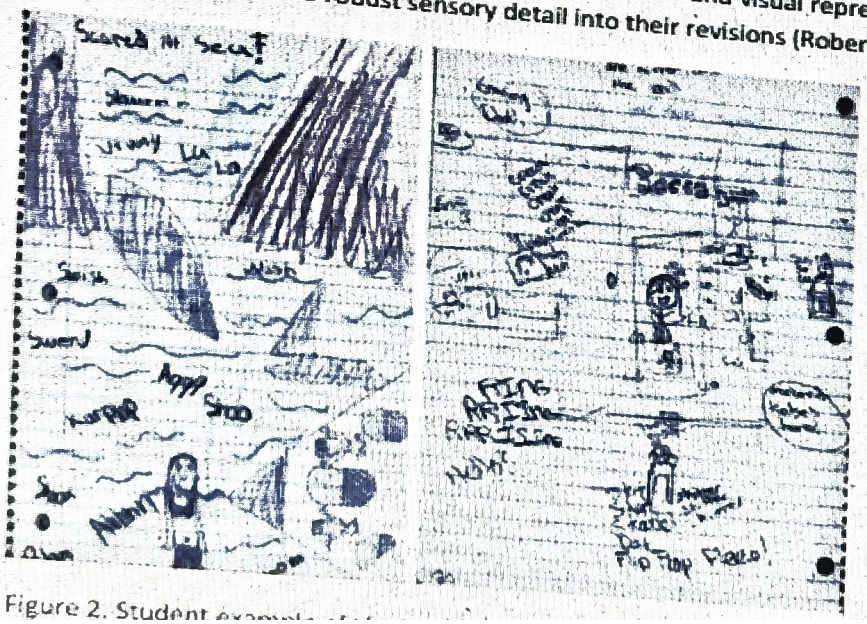

Figure 2. Student example

Drama

Drama responses allow students to explore how elements such as body language, posture, gesture, voice, and inflection contribute to expressing and understanding meaning.

Color and emotions

The following activity allows students to explore the relationship between color and emotions and involves two children's literature books: *My Many Colored Days* by Dr. Seuss (1996), and *The Way I Feel* by Janan Cain (2000). Both of these books relate emotions and moods to different colors. Start the lesson by reading each of the books in a large group format. For the remainder of the lesson, ask students to work within small groups. Provide each group with plenty of different colored pieces of paper. To start, ask one person in the group to act out an emotion for the other members, charade style. Other members of the group will then choose a piece of paper in a color they think represents the acted-out emotion. The group members will then share the emotion they believed was being acted out, as well as why they chose that particular color to represent it, and the actor can share if the group members guessed the emotion they were portraying. Repeat the steps in this activity so that each person in the group has an opportunity to act out an emotion or mood. Younger children still exploring ways to name their emotions can use this activity to further develop their understanding of emotions. Older children working on incorporating more descriptive words and explaining and portraying emotions in their writing can use this activity to add further dimensions to how they and others think about emotions and moods. This activity can be especially enlightening, since students may realize that though they think they are showing one emotion, others may perceive it differently.

Sound and action story

The following activity invites students to think about the attributes of specific characters in a text. The idea was adapted from a suggestion by Gelineau (2012) to create "original sound stories" by determining sounds to match well-defined characters (p. 67). The following activity extends that idea by asking students to create a sound as well as an action for each character in a book. While this activity could be applied to many different texts, *The boy who cried ninja* by Alex Latimer (2011) is offered as a suggestion to learn how the process works. The book has a wide variety of diverse characters, including a Mom, Dad, Grampa, ninja, astronaut, giant squid, pirate, crocodile and monkey. First, read the book, *The boy who cried ninja*, aloud. Then, break the class into small groups and have the students decide on a sound and an accompanying action for each character. Each group will then practice reading through the book: every time a character is mentioned (or shown in a picture) they perform the action and make the sound for that character. After each group practices, they will perform their action and sound stories for the class while the teacher reads the story aloud. The process of selecting a sound and action that matches a character will deepen discussion of the characters, and performing the story for the class will extend that discussion to the larger group. For older students, this is a good book to introduce this activity, but then the process can be applied to books where the characters have more development.

Dance and movement

Dance and movement responses explore how both dance or body movement can express messages and communicate with others.

Walk like a/an...

Every time students need to move around the room, make the most of these transitions by turning them into a response activity focusing on dance and movement. For example, as students move to get in line or to shift activities in the room, connect to a character in a class read-aloud by asking students to move as if they are feeling one or more of the emotions that character had experienced. This will help students identify with and understand the actions of the characters.

Find your style (dance and music response)

Often in children's literature, common themes or storylines are repeated. Start this lesson by creating a **story map** (WETA Public Broadcasting, 2015)—a graphic organizer that outlines the elements of story, such as setting, characters, plots and events, problems and solutions—for the following three stories: 1) *The Twelve Dancing Princesses*, a classic fairy tale with many adaptations (though the illustrations in Marianna Mayer's [1989] and Ruth Sanderson's [1990] versions are particularly beautiful), 2) *The Barn Dance* by Bill Martin Jr. and John Archambault (1986), and 3) *Brothers of the Knight* by Debbie Allen (2001). Each book follows a similar story line but has its own style, tone, and setting. Ask students to explore the illustrations, the language use, and the design of the books as they compare and contrast the three stories. Add a further dimension to the stories by pairing them with musical samples representing the three styles displayed in the books (a classical piece, such as Bach's "Minuet in G"; an American folk song, such as "Turkey in the Straw"; and a current, popular, hip hop selection.) With music selected, let students dance to the styles in the books. Discuss or find examples of costumes, props, or musical instruments to explore the elements of tone, style and setting in each story. The decision making process as students choose the music, instruments, or dance moves that connect with the different styles represented in the books actively engages students in the process of transmediation, described earlier as a process of translating information from one mode to another and thus creating new understandings.

Visual art

Visual arts responses explore how color, lines, shapes, drawing, painting, and all other elements of art communicate messages to the viewer.

Make a match

Illustrators are artists, and their work is based on traditions and styles in art. Share illustrations from a children's picture book and compare them to a matching art style. For example, pair the illustrations in Marianna Mayer's (1989) *Twelve Dancing Princesses* with Jean-Honore' Fragonard's *The Swing* (students may also be very excited to recognize this particular painting from Disney's *Frozen*). Compare Picasso's

cubism artwork with the illustrations in D. B. Johnson's (2002) *Henry Builds a Cabin* or the work children's book author David Wiesner with surrealism works of Salvador Dali or Vladimir Kush. Exte the activity by asking students go on an "art hunt" and make matches between picture book illustrati and pieces of artwork. For a challenge, ask students to create their own illustrations. Though some the styles may seem detailed and difficult for children to replicate, they may still choose one of t harder styles to explore the process. Or suggest they work with an easier style, such as naïve artwo characterized by a childlike nature and represented in picture books such as *The Bookshop Dog* Cynthia Rylant (1996) or *Joseph Had a Little Overcoat* by Simms Taback (1999). Students can crea illustrations to go with a story they are writing or related to an event in their life. After matching art a illustrations or illustrating using a certain style, have a discussion with students about why a style mig be used with a certain book. Did the style help tell the story or set the mood? When they used the styl themselves, how did it affect the overall message they were communicating?

Pinhole view

Illustrators are becoming much more innovative in the creation of wordless picture books. The wordles picture book *Flashlight* by Lizi Boyd (2014) offers many opportunities for discovery. The illustration show the character exiting a tent in the woods at night. Most of the page is black with grey line drawing to show the dim background. The character is holding a flashlight and there is a bright spot of the illustration on each page in the path of the flashlight. Small holes are cut out of each page giving a glimpse of what is to come or perhaps something missed on the page before, further drawing visua attention to details in the book. Since exploring dark spaces may not be conducive to a classroom or school environment, teachers can extend the reading of this book by using the idea of the cut outs. Have students view the classroom, other areas in the school, or outdoor areas of the school grounds through a hole cut in a piece of paper. Have them sketch the new things to which this pinhole view of the world drew their attention. What do they see differently with different shaped holes? Do they see things they did not notice without the pinhole view? This artistic response helps students understand the effect and theme of the book and also helps give them a different perspective on their environment.

CLOSURE ACTIVTIES

are encouraged to explore multimodal children's literature and design meaningful arts-based response activities that will enhance the learning of every child in their classroom.

SYNTHESIS / GENERALIZATION

We study literature because it is filled with ideas that needed to be explore and literature helps us to see the new ways. It brings us to a deeper understanding of life.

How does children's literature started? Before the 17th century, children were seen as small adults; however, during the Enlightenment and Romantic periods, childhood was viewed as a time of innocence that was distinct from adolescence (young adulthood) and adulthood (Avery & Kinnell, 1995). These changes in viewpoints created a new market for the writing and publishing of books specifically for children, who were seen as innocent and playful beings rather than mini-adults. During the 18th century, John Newbery, a writer of children's books, greatly influenced children's literature by starting the first publishing house dedicated to children's stories. He published his own stories, as well as the works of other children's book authors (Gangi, 2004). The idea of a publishing house just for children's stories reflected a shift in how society thought of children. During the 19th century, greater numbers of books were written for children's play and enjoyment, including the first picture book, which was written by Randolph Caldecott.

Recent decades have brought additional changes in the publishing of children's literature. The market for children's literature has been influenced by demand from parents, children with increased buying power, and a proliferation of serial writing to boost sales. In addition, there have been changes in the content of children's books related to gender, diversity, and social class (Ching, 2005; Englehardt, 1991; Gangi, 2004; Hunt, 1995; Larrick, 1965; Taxel, 1997; Zipes, 2001). While each of these areas is a worthwhile topic of study on its own, this chapter does not focus on them beyond recognizing their influence overall.

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EVALUATION

Questions and Activities

1. Find a book (maybe one you read as a child) that represents the time or place in history in which it was written. Find a contemporary book which represents the current time and place in history. Imagine you are looking at either book as an outsider to that time and place. What social, cultural, or political messages, either purposeful or inadvertent, are reflected in that piece of literature?
2. Browse the children's books at the local library or on-line library and critically analyze the messages to find books that represent a new perspective or voice that is not usually heard, such as a story told from the perspective of a character from a diverse population or a unique representation of gender roles. What social, cultural, or political messages are reflected in that piece of literature?
3. Select texts and create arts-based response activities in each area (drama, music, dance, and visual art) designed to enhance understanding of the texts. Share your idea with two other classmates and determine the state standards that connect to the arts-based response activities each person designed.

Post test

Enumerate the items asks in each questions.

1. List down key theme and concerns of children's literature.
   a.
   b.
   c.
   d.
   e.
2. What are the characteristics of patterns in children's literature.
   f.
   g.
   h.
3. Give examples of arts-based responses to children's literature
   i.
   j.

CHAPTER 2

Elements of Quality Children's Literature

LEARNING OBJECTIVES

Upon completion of this module the learners will be able to:

1. Demonstrate their understanding of the importance of studying children and adolescent literature, its concepts and its meaning;
2. Demonstrate their understanding of the different genres through the types of literature contributed by writers around the world.
3. Discuss the different elements related to children and young adult literature

PRE-TEST

Answer the following items by selecting the correct answer to each question.

1. It is defined as writings that have excellence of form or expression, which express ideas of a permanent or universal interest.
2. The figure who opposes the protagonist and creates the conflict.
3. The figure whose personality traits are the opposite of main characters.
4. They have more fully developed personalities.
5. Refers to the time, the geographical location, and the general environment and circumstances that prevail in a narrative.
6. Setting is fully described in both time and place, usually found in historical fiction.
7. Setting is vague and general, which helps to convey a universal, timeless tale.
8. A series of interconnected events in which every occurrence has a specific purpose.
9. It is the main, underlying idea of a piece of literature.
10. It refers to the author's mood and manner of expression in a work of literature.

Tone	Theme	Back drop
setting		
Plot	Round character	Foil character
Setting	Integral setting	Antagonist
Protagonist		

CONTENT PREPARATORY ACTIVITIES

Definition of Literature

Literature is defined as writings that have excellence of form or expression, which express ideas of a permanent or universal interest. Literature is not written to give the reader facts. It is not a report but an opportunity for social practice (Jones). It enables the reader to examine thought and action compassionately. The reader can identify with a character and his story allowing him to see life through the eyes of the character, and share the author's insight (Reed).

The ultimate goal of literature is to understand others and ourselves. It provides the reader with clues to life itself. The speaker is the author in disguise controlling what he wants the reader to see and when and how he wants the reader to see it. It is the job of the reader to ask why. This is part of the practice of living – seeing whether others notice what another notices and can make the same interpretations while reaching the same conclusions. Literature offers this practice in understanding and provides a better opportunity in living (Reed).

We generally refer to the things that make up a work of literature, its component parts, as elements. This list contains such things as

- Plot
- Character
- Setting
- Theme
- Point of view

To be a critic of literature, that is to be one who talks about what literature does and means, we need a common vocabulary. For this reason, we study a list of literary terms.

Literary Genre

A genre is a type. The basic types of literature are fiction, nonfiction, poetry and drama. But within those there are sub-types:

Fiction: novel, short story
Nonfiction: essay, editorial, news story, feature story,
Poetry: verse, narrative poetry, epic poetry, free verse, and many more
Drama: classical, tragedy, comedy

In addition to the genre above, we will consider anything written and published to be literature. So a web page is literature. A VCR manual is literature. An ad in a magazine is a type of literature.

Writing has various purposes. Four main purpose of writing are to

- Inform
- Persuade
- Entertain
- Describe

These purposes are generally integrated. In other words, a short story can achieve all four purposes. In fact, it may be a poor short story if it doesn't. A VCR manual is not as extensive in its purpose. A VCR manual is there to inform, to tell the VCR user how to operate the machine. It may also describe some aspects of the machine or operation, but probably doesn't persuade, and most likely doesn't entertain. But fiction, drama, and poetry can do much more than what's listed above. When it's really good, literature can teach us what it means to be human, to show us where we belong in our time and in all time. It can show us how to live rightly and love well, and it can show us how to be the best we can be. We learn form stories. Early religions used stories to teach their truths and laws. Think of the parables in the Bible. These are stories to teach people about Christianity. Ancient peoples used stories or myths to try to explain the mysteries of nature and even to define their own origin and afterlife.
Today, our parents read us stories when we are children. These stories are primarily used to teach us about life and the world around us, to help us understand our mentioned and to know about human relationships.

When we begin to choose our own stories, we often choose types of stories that appeal to our preferences and interests. Some of us like mystery stories or horror stories, while others like sports or animal stories, and still others like stories about people and families. There are many choices for us. In school, teachers want us to read books that are important to our understanding of culture and history. Stories that are common to a group of people help unite them. For example, most people will have read Romeo and Juliet by the time they are adults. When references are made to that play, people who have read it is connected in the group who "get it," while those who haven't are on the outside. Common stories are one way that people in a society are bonded together. There are certain books that are considered historically, socially or culturally important.

Teachers also want us to read books that stretch our minds and get us to think about important or interesting ideas.

Teachers also want us to read because they know that reading helps in many ways:

- We learn new words when we read
- We become better writers
- We learn more about the world
- We learn more about ourselves

Whatever genre of literature we choose to enjoy on our own, it's important to choose something and to continue to read long after we've left school. It's one of the best ways there is to continue to expand our minds.

A definition of Children's Literature

"**Literature** is the imaginative shaping of life and thought into the forms and structures of language." The province of literature is the human condition, life with all its feelings, thoughts and insights.

Characteristics of Children's Literature as Genre

From Perry Nodelman, the Pleasures of Children's Literature, 1st ed. Longman, 1992

1. It is simple and straightforward.
   This does not mean that vocabulary needs to be overly simplistic or that style should be choppy or flat(as too many books for children)
2. Focuses on action.
   Subtle psychological event are often implied through narration and comment on actions.
3. Is about childhood.
4. Expresses a child's point of view
5. It optimistic.
   "Hope is a vital dimension of a children's book." (Sarah Smedman)
6. Tends toward fantasy.
   Fantasy often implies a symbolic defiance of our knowledge or reality, and represents the potential that lies below the surface in each of us.
7. Is a form of pastoral idyll.
   The pastoral idyll celebrate the joys and innocence of rural life, close to nature and in the company of friends.
8. Views an un-idyllic world for the view point of innocence.
   More complex and interesting books reflect ambivalence about desire to have the comforts of home and the exciting dangers of adventure, desire to be innocent and experiences, desire to grow up but not grow up, etc.
9. Is didactic.

Traditionally, children's literature has been as attempting to educate children. A universal theme is teaching children that despite its boredom, home are better place to be than the dangerous world outside.

10. Tends to be repetitious.
    Repeating task is a basic method of education.
    Repetition is a common trait of oral literature.
    Repetitions with variations o words, phrases, situations, and narrative patterns are common in children's literature.
11. Tends to balance the idyllic and the didactic.

Some books are almost completely didactic (teaching them how to become like mature adults and deal with the adult world) or idyllic (reflecting a desire to retain the innocence of childhood), but most books combine the two approaches, and deal with opposing ideas, such as home vs. away, communal concern vs. self-concern, good vs. evil.

DEVELOPMENTAL ACTIVITIES

THE ELEMENTS OF LITERATURE

Characters

1. **Types of Characters**:
   - **Protagonist** (hero): the central figure with whom we usually sympathize or identify.
   - **Antagonist** (villain): the figure who opposes the protagonist and creates the conflict.
   - **Foil Character:** the figure whose personality traits are the opposite of main characters. This is supporting character and usually made to shine the protagonist.
2. **The ways characters are portrayed:**
   - **Flat characters** (stock, static characters or stereotypes): they have no depth and no change; we only see one side or aspect of them. Most supporting characters are portrayed in this way, for example, a strict teacher, a helpful policeman, and an evil stepmother.
   - **Round character** (dynamic character): they have more fully developed personalities. We expect the protagonist and antagonist to be rounded individuals who express a range of emotion and change throughout the narrative, usually toward greater maturity.
3. **The ways characters are revealed**:
   - What the narrator says about the character.
   - What the other character say about the character
   - What the character says about himself or herself
   - What the character actually does

Setting

The setting refers to the time, the geographical location, and the general environment and circumstances that prevail in a narrative. The setting helps to establish the mood of a story.

Two types of setting

1. **Integral setting**: the setting is fully described in both time and place, usually found in historical fiction.
2. **Backdrop setting**: the setting is vague and general, which helps to convey a universal, timeless tale. This type of setting is often found in folktales and simply sets the stage and the mood. For

example, "long ago in a cottage in the deep woods" and "once upon a time there was a great land that hsd an Emperor."

Narrative Point of View

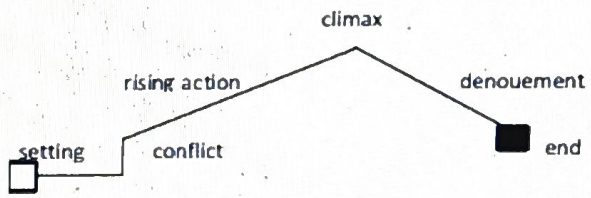
- **Internal narrator**: (first person narrator: the narrator uses "I" to refer to himself/herself: the narrator is a character in the story, but not necessarily, the protagonist. This narrative point of view allows for a very personal touch in the story telling.
- **Omniscient narrator** (multiple points of view: the narrator is "all-knowing") the narrator is not a character in the story but knows everything about the story. The omniscient narrator can show the thoughts and experiences of any character in the story. It permits the writer the broadest scope.
- **Limited narrator** (external subjective narrator; the 3rd person point of view): the narrator is not a character in the story but look at things only through the eyes of a single character. This type of narrative permits the narrator to quickly build a close bond between the protagonist and the reader, without being confined by the protagonist's educational or language restrictions.

Plot

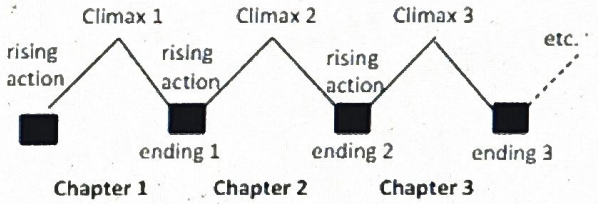
The plot of a story is a series of interconnected events in which every occurrence has a specific purpose. A plot is all about establishing connections, suggesting causes, and showing relationships.

Four type of plot structure:

- A **dramatic or progressive plot:** this is a chronological structure which first establishes the setting and conflict, then follows the rising action through to a climax (the peak of the action and turning point), and concludes with a denouement (a wrapping up of loose ends).

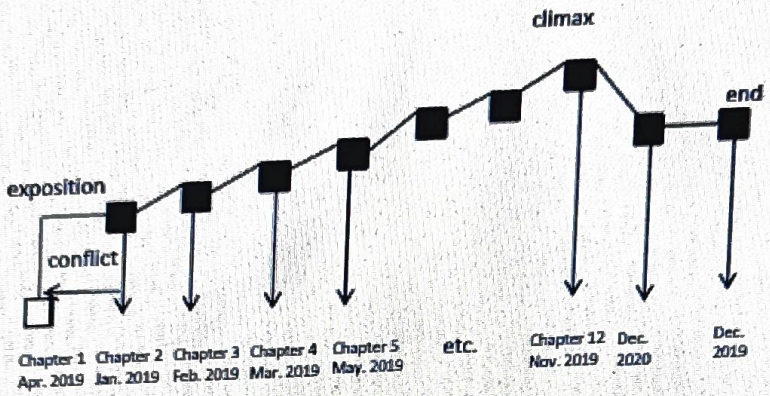


- An **episodic plot:** this is also a chronological structure, but it consists of a series of loosely related incidents, usually of chapter length, tied together by a common theme and/or characters. Episodic plots works best when the writer wishes to explore the personalities of the characters, the nature of their existence, and the flavor of an era.



- **A parallel plot**: the writer weaves two or more dramatic plots that are usually linked by a common character and a similar theme.

- **A flashback:** this structure conveys information about events that occurred earlier. It permits authors to begin the story in the midst of the action but later fill in the background for full understanding of the present events. Flashbacks can occur more than once and in different parts of a story.



Conflict

1. Common types of conflicts:
   - The protagonist against another
   - The protagonist against society
   - The protagonist against nature
   - The protagonist against self
2. A single story may contain more than one type of conflict, although one often predominates. The conflict provides the excitement and makes possible the growth and development of the protagonist's character.

Theme

1. The theme is the main, underlying idea of a piece of literature. It is woven subtly into the fabric of the story rather than being lectured or preached by the author.
2. Among the frequently found thematic issues in children's literature are the problems of growing un and maturing, such as adjustment to society, love and friendship, achieving one's identity, and finding one's place in the world.

Style

1. Word choice
2. Sentence length and construction
   - Short sentences best convey suspense, tension, and swift action.
   - Longer sentences work best when explanations and descriptions are needed.
   - Prose has rhythm just as poetry does. Its rhythm can produced by the juxtapositions of sounds, the use of repetition with a slight variation of patterns, and the varied length of sentences.

3. Exposition: the narrator's passages that provide background information and/or introduce characters to help readers understand the events of a story. Children prefer a balance between exposition and dialogue.
4. Dialogue: the words spoken by the characters, usually to each other, not to the reader. Children especially enjoy dialogue as a realistic and convincing way of defining character.

Tone

Tone refers to the author's mood and manner of expression in a work of literature. The tone can be serious, didactic, humorous, satirical, caustic/sarcastic, passionate, sensitive, sentimental, zealous, indifferent, poignant, warm, agitate and so on.

Humor:

Incongruity is the foundation of humor. We laugh at the tension resulting from something out of the ordinary. Humor is elusive. Humor tends to be age specific. Humor can be either sympathetic or genitive. One prerequisite is that the victim must seem to deserve the fate or the harm must not be critical.

Ten types of humor most common in children's books (Kappas, 1967):

- Exaggeration
- Incongruity
- Surprise
- Slapstick
- Absurdity
- Situational humor
- Ridicule/satire
- Defiance
- Violence
- Verbal humor: word play, name-calling, jokes and puns, malapropisms (the unintentional misuse of language), or the misinterpretation of language.

Parody:

A parody is a literary imitation of another piece of literature, usually using exaggeration for comic purpose.

A parody implies a degree of sophistication that deconstructs the original story and depicts the characters from a different perspective.

Parodies can demonstrate the vitality of literature and can suggest new ways of interpreting old tales.

Condescending tones:

Condescending tones are inappropriate for children's stories, placing the adult narrator in a superior position.

For examples, a moralizing, didactic, sentimental, or cynical tone is not appreciated in children's literature nowadays.

- **CLOSURE ACTIVTIES**

1. Explain how the different elements of a story contribute to a good story.
2. Discuss the characteristics of children's literature by giving illustrations.
3. Present the definition of the childrens literature as well as its elements by way of a song, a rap or acrostics.

CHAPTER 3

The Art of Illustration, Early Childhood Books

LEARNING OBJECTIVES

Upon completion of this module the learners will be able to:

1. Demonstrate their understanding of the importance of Arts Illustrations in children's literature
2. Demonstrate their understanding on the impact of picture books to young learners.
3. Discuss the elements, different type and characteristics of picture books

PRE-TEST

Read each item carefully and try to answer or provide the concept or thing being described or asked.

1. It enhances text by providing a visual representation of the subject matter. _____
2. It provides a children's visual experience, where the story develops and is supported by rich illustrations. _____
3. They enjoy books that have bright colors and big pictures. _____
4. They begin to see that the print holds meaning and they can quickly become adept at print concepts such as holding the book properly, turning the pages, and even tracking the print as they "read." _____
5. Children can actively participate in read-alouds by asking and answering questions about the text and retelling stories. _____
6. Types of picture books which include board books, pull-tab books, flap books, pop-up books, cloth books, and plastic books. _____
7. Types of picture books that foster visual literacy and language development in children. _____
8. A type of picture book in which a text is absent or minimal, so children can apply meaning to the story. _____
9. These are realistic stories that have animal or inanimate objects as the main character. _____
10. In this genre a fusion of reality and imagination with dreamlike imagery heightens the experience of the young reader. _____

CONTENT PREPARATORY ACTIVITIES

Illustration is one of the most versatile art forms in today's visual culture. Somehow it has always crossed boundaries between fine art and drawing into a "grey" area, and has consistently provoked debate, but how do we comfortably define it?

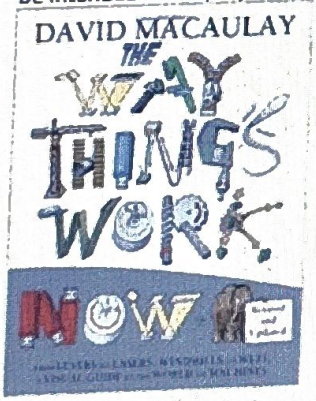
The "label" illustration/illustrator is ambiguous. The definition of the form is amorphous and indefinite, constantly challenging notions and perceptions of contemporary image making. Like photography and printmaking, illustration has often been questioned by its intent — if it's commercial, is it art? The answer to that is obvious; some of today's greatest artworks have been commissioned, for example, *Angel of the North* by Antony Gormley or Marc Quinn's sculpture of Alison Lapper and Mario Testino's flawless images of Kate Moss.

As a genre, illustration has been born out of many things, grown broader in its context through new media and technology, and this has signified that illustration now shares a valid platform with fine art. Today's illustrators go beyond caricature and visual representation to observational statements about current trends and popular culture. Contemporary illustration is a new movement with illustrators drawing influences from graffiti, fashion, computer games and animation. There are fewer boundaries and more friction.

DEVELOPMENTAL ACTIVITIES

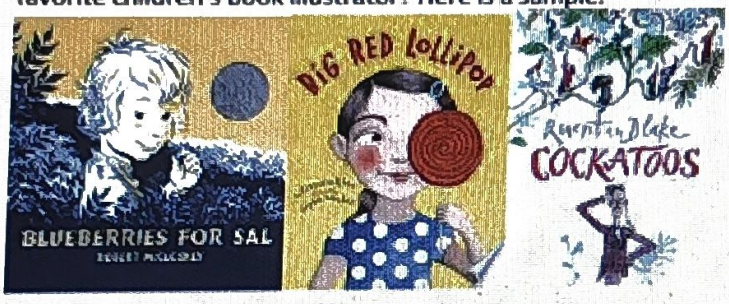
THE ART OF ILLUSTRATION

Not very long ago an artist who was an illustrator wasn't taken very seriously by the pundits of fine art. Those days, thankfully, are gone. It is hard to believe, looking at the illustration above, that N.C. Wyeth struggled for artistic recognition beyond the well known pages of children literature. "-despite worldwide acclaim, he judged himself a failure, believing that illustration was of no importance." Illustration enhances text by providing a visual representation of the subject matter. The illustration may be intended to simplify complicated concepts or objects that are difficult to describe textually.



The Way Things Work is one of our all-time favorite books for kids and adults. Here we can take apart and put together the complicated ideas of machinery and systems. David Macaulay gives diagrams a whole new life in his many books.

Our first interaction to illustration is often in children's literature and "picture books". What is your favorite children's book illustrator? Here is a sample.



Some places to see original illustrations are:
Brandywine Museum in Chads Ford, PA
National Museum of American Illustration in Newport, RI
Society of Illustrators in New York City.
Of course, illustration is not only inside of books but book covers, posters, zines, and websites. *The New Yorker Magazine* is the archetype of illustration as commentary on events of the day.

Many artists have often worked as professional illustrators in order to support their careers as artists. And, many such artists have incorporated the techniques of illustration into their artistic practices, or even—and this is more common during the second half of the 20th century—had their illustration considered fine art and exhibited within fine art institutions. Recent examples include the work of R. Crumb, Art Spiegelman, and Saul Steinberg. One of the 20th century's most famous artists, Andy

Warhol, began his career as a relatively successful fashion illustrator before developing the artistic practice he has become known for.

Picture Books throughout Early Childhood

Picture books provide children a visual experience, where the story develops and is supported by rich illustrations. They are a wonderful tool to generate excitement about books and reading and to provide the opportunities for discussions about the story and the illustrations. The evidence is strong in showing that rich language and literacy experiences early on are related to later learning. Reading (and re-reading) picture books contribute to these important early experiences.

Infants

Infants and toddlers enjoy books that have bright colors and big pictures. Consider offering sturdy books that can be handled by their small hands, but don't make other books off-limits. Even young toddlers can learn proper book handling and caring for books. Include books that encourage active participation from the young child such as "touch and feel" books and lift-the-flap books. Be sure to read books with large pictures to talk about and books that have rhyming and repetition. Make the experience warm and inviting by holding the child on your lap and looking at the book together. Allow the child to handle the book and to help turn pages. Be comfortable in re-reading books and also in veering from the printed words. Engage in conversation about the book by telling the child more about the pictures or elaborating on the printed words. Youngsters will come to learn that reading is a pleasurable experience and that books are just as interesting as toys. Therefore, be sure to have a multitude of books available for them to explore independently as well.

Preschoolers

Preschoolers actively construct literacy knowledge through texts such as picture books. They begin to see that the print holds meaning and they can quickly become adept at print concepts such as holding the book properly, turning the pages, and even tracking the print as they "read." Children this age can also begin to engage in meaningful conversations about picture books. For instance, children can make personal connections to a story or talk about their favorite part and why they like or don't like a particular story or character.

Kindergarten and Grade 1

Reading picture books aloud at this age offers children the opportunity to enjoy literature and see value and beauty in reading. Children can actively participate in read-alouds by asking and answering questions about the text and retelling stories. Comparing and contrasting stories is also a great use of picture books at this age level. Children can make connections between similar stories, similar characters, and similar genres or authors. Additionally, picture books can be used as models for generating writing from young children, such as texts with a pattern or a cumulative storyline.

Grades 2 and 3

Picture books offer a great opportunity for close reading. This is where the text is read and re-read several times to consider the author's purpose, the structure, and the flow of the text. Reading picture books aloud can provide the modeling and scaffolding of this close reading. Children can recount the stories to determine their central message, lesson, or moral.' Picture books can be used to study

characters, and how their motivations and feelings contribute to the story. They also provide shorter text to practice comparing and contrasting themes, plots, and characters across stories.

Beyond Grade 3

Sometimes we think that as children get older and begin reading on their own that there is little reason to read pictures books with them. Not so. Beyond the early years, picture books are great vehicles to teach literary elements. Literary devices such as imagery, voice, theme, satire, and personification can be identified and discussed using carefully selected picture books. These can be valuable understandings for older children to then apply to reading chapter books, and also to apply to their own narrative writing.

– Shannon Riley-Ayers, Assistant Research Professor, NIEER

What is Picture Book?

A universal definition of a picture book is hard to pin down, but one thing experts agree on is that the interplay of narrative and illustration is fundamental to the book as a whole. Picture books, picture storybooks, and illustrated books are similar in that illustrations play an integral role in each format. These terms are often used interchangeably. The difference between the three is the degree to which illustrations play a role.

In a picture storybook, the pictures merely complement the story, often mirroring the plot.

In an illustrated book is a fusion of words and pictures. Outstanding picture books seamlessly meld both components together, forming a rich and rewarding reading experience. While the illustrations are the core of the book, the text is still essential. After all, it inspired the pictures.

"A picture book for children as distinguished from other books with illustrations is one that essentially provides the child with a visual experience. A picture book has a collective unity of story-line, theme, or concept, developed through the series of pictures of which the book is comprised."

Elements of a Picture Book

Picture books are a format(form/design) and no a genre(content), though many people sometimes use the term "genre" to describe picture books as a whole. Picturing books does not refer to picture books as a genre because it is the format that is the physical aspects, of picture books that make them distinct within the field of children's literature.

- 32 pages is standard (though titles can be 24-48 pages)
- Illustrations dominate text
- Illustrations integrate with the narrative to bring story to a satisfying conclusion.
- Word count is generally less than 500 words. Although picture books can have over 2000 words or have none at all, as is the case with wordless picture books.

Types of Picture Books

1. **TOY BOOKS** include board books, pull-tab books, flap books, pop-up books, cloth books, and plastic books (bathtub books). Took books can be simple or very complex. They are a wonderful introduction to children's literature...and quite fun to incorporate into story time.
2. **CONCEPT BOOKS** foster visual literacy and language development in children. Concept books introduce children to shapes, colors, the alphabet, counting, and more difficult concepts, such as principles of grammar and time.
3. **ALPHABET BOOKS** introduce children to the ABCs and **COUNTING BOOKS** introduce numbers and counting.
4. **WORDLESS BOOKS** are excellent tools to help children develop language and narrative skills. In wordless books text is absent or minimal, so children apply meaning to the story. The marvel of wordless/nearly wordless books offer is the opportunity to retell the story over and over.

Genre of Picture Books

Genre is a term used in literature to designate a type-for example: mystery, adventure, romance, science fiction, history, traditional literature, informational, and anthropomorphic (animal) stories. Unlike novels, pictures books have fewer genres. While they exist, it is difficult to find mystery or science fiction picture books.

The principal genres for most picture books are:

1. **ANTHROPOMORPHIC (ANIMAL) STORIES** are realistic stories that have animal or inanimate objects as the main character. Animals/objects talk, walk, dress, and otherwise behave like humans. There is usually little or no magic because the animals or objects have human characteristics that render them capable of extraordinary feats. Settings can be imaginary or contemporary.
2. **REALISTIC STORIES** feature sympathetic characters that children identify and empathize with. For the last two decades or so authors have explored timely somber topics in picture books, such as cancer, death, homosexuality, adoption and AIDS—to name a few. Realistic books can have a contemporary or historical setting.
3. **MAGIC REALISM** is a fusion of reality and imagination with dreamlike imagery that heightens the experience. Ordinary activities are infused with a sense of wonder and promise—anything is possible: a boy can take a purple crayon and create a fabulous dream world, a board game can come to life, or a boat can transport a frustrated child to a land where Wild Things rule. These takes can have a contemporary or an imaginary setting.
4. **TRADITIONAL LITERATURE** includes tall tales, fairy tales, folktales, trickster tales, myths, legends, noodlehead tales, jakata tales, beast tales, creation stories, pourqoul tales, mother goose, and fables. Traditional literature features storytelling patterns rich language, and elements of fantasy. Traditional literature can be set in both imaginary and contemporary settings.
5. **INFORMATIONAL** (nonfiction) picture books are an alternative to encyclopedias and other reference sources. Illustrations and/or photographs are bright and colorful. Accuracy and timeliness of titles is important. Look for source notes, bibliographies, indexes, and table of contents—the mark of exceptional nonfiction. Quality informational books are easy to read and eliminate threat to young readers.

Source: Picturing Books: a website about picture books by Denise J. Matulka