**Final Exam Study Guide**

**Textbook Overview: Key Points**

**Chapter One: SUMMARY**

The story of children’s and adolescent literature intertwines with the social, political, and economic history of the world. Children’s and adolescents’ books are shaped by prevailing views of what adults believe children should be reading, but also by the amount of time children have to explore books and by competing sources of entertainment available to children. Today, we have a wealth of literature for children and adolescents. We have moved from crude horn books and religious tracts to books of artistic and literary excellence. Young readers are the beneficiaries of this wealth.

Given the history and durability of children’s and adolescent literature, the future will certainly be interesting. No doubt we will have more international literature; more culturally diverse writers and artists will present their culture more accurately; global economics will play a stronger role; readers will have ready access to interviews with authors and illustrators on the World Wide Web; and projects such as the IDCL will help bring literature to all children. The many talented writers and illustrators who fill our lives with wonderful books will continue to do so, and new talent and new permutations of genre will never cease to emerge. At the same time, attempts at censorship will increase, as will pressures on schools and libraries in the form of lack of funding, mandated high-stakes testing, and increasing numbers of children who need food, clothes, and stability as well as books. Our world is changing, and literature for children and adolescents will change with it. For now, we have wonderful books to offer our young readers.

Exploring the field of literature for children and adolescents can seem overwhelming at first, but knowledge about books is addictive. The more you know, the more you want to know and to share with young readers. With each new day there is more to know. This textbook will help you begin to explore the wonderful world of books.

**KEY TERMS AND IDEAS**

* During the **nineteenth century**, books for children's entertainment began to develop.
* Most early children’s books came to the United States from **England**. England continued as a major source of literature for North American children for generations.
* Modern picturebooks began to develop in the 1920’s and 1930’s; in the **1940’s through the 1960’s, children’s and adolescent books became an increasingly important part of libraries, schools, homes, and publishing houses.**
* During the **last half of the twentieth century**, the field of **children’s books** changed considerably as it **began to reflect the diversity of North America** and to include more international literature. While the percentage of books that embrace diversity (culturally diverse, international literature, books with characters who are gay, lesbian, bisexual, or transgendered, and books with characters with exceptionalities) in relation to the entire corpus of books published yearly remained low, an increase in the demand for these books and publishing houses devoted to these books increased. **Adolescent literature experienced a resurgence** and **more attention** began to be paid **to nonfiction.**
* Literature can be divided into categories called **genres** that have defining characteristics.
* **Picturebooks are a format, not a genre**, and are defined by their format rather than their content; the unity of both text and art tells a story or gives information. All genres appear in picturebooks.
* **Poetry** is the shorthand of beauty; its distilled language captures the essence of ideas and encompasses the universe in its vision.
* **Folklore** is composed of stories passed down through generations by word of mouth before they were ever written down.
* **Fantasy** is the world of make-believe. Stories take place in settings and with characters that could not exist in the real world.
* **Science fiction** imaginatively extrapolates fact and theory: Stories project what could happen in another time through logical extension of established theories and scientific principles.
* **Contemporary realistic fiction** is set in modern times with events, settings, and characters that could occur in the real world.
* **Historical fiction** contains stories set in the past, portraying events that actually did or possibly could have occurred.
* **Biography and memoir** recount a real person's life.
* **Nonfiction books** are informational sources that explain a subject.
* Narratives contain certain **literary elements** used to create memorable stories, including setting, characterization, plot, theme, and style.
* **Setting** refers to the time and place in which the story events occur.
* **Characterization** refers to the means an author uses to define and establish credibility of a character.
* **Plot** is the sequence of story events, what happens.
* **Theme** is a central, unifying idea.
* **Style** is how an author writes - the vocabulary and syntax used to create a story or convey information.
* **Point of view** is the perspective used to tell a story or give information.
* **Current trends** in children’s and young adult literature include **building on the past, experimenting with genre and technique**, a **blurring of audience boundaries**, **increasing diversity of content, increasing availability of international children’s literature and global perspectives, and issues surrounding commercialism and technology.**
* **Censorship** is a suppression of reading material in an attempt to deny others the right to read something the censor considers offensive. **Selection** is a process of choosing appropriate reading material for readers according to literary and educational judgments.
* **Challenges in selecting literature** include such issues as considering literary excellence, evaluating cultural content, dealing with standards, mandates, tests, and time to read, and issues of censorship. **Resources for selecting literature** include review journals, book awards, and websites.

**Chapter Two: Summary**

Reading is a transaction that occurs between a reader and a text and is embedded within multiple sociocultural contexts. The reader actively constructs meaning, under the guidance of a text, bringing experiences with life and literature to any act of reading. The text guides them as they use prior understandings to construct new meaning. Texts are also shaped by sociocultural contexts and reflect either implicitly or explicitly the values that their authors have developed. The ideology of both texts and readers, and of the contexts in which writing and reading occurs, plays an important role in shaping meaning as readers either accept or resist the ideas presented in a text by judging that idea in terms of their own values while also reading in a socially sanctioned manner.

**KEY TERMS AND IDEAS**

* The **importance of reading good books** is apparent in both theory and research. Reading literature **contributes to language growth** and development, **vocabulary, writing development**, and can create the **motivation and engagement** needed to become a successful reader.
* Children who have had an array of pleasurable experiences with books will **spontaneously compare stories**, knowledgeably **discuss authors**, and bring their **concepts about literature** to their reading.
* A **transactional view of reading** is defined as the view that **meaning does not reside in the text** alone, but rather is created in the **transaction between a reader and a text**.
* Instead of absorbing an elusive "one right meaning" from a text, readers rely on their own background knowledge and **create unique meanings** as they read.
* **Efferent reading** is reading primarily for the practical purpose of gaining knowledge from a text.
* **Aesthetic reading** involves being aware of the sound and feeling of a text, as well as identifying with the characters and participating in the story world--virtually experiencing the story.
* Efferent and aesthetic reading lie at either end of a continuum, with most reading comprising a mixture of the two. A **reader's purpose determines the stance a reader takes**, and is influenced by the features of the text.
* Who is reading, what is being read, the purposes for reading, and the **social and cultural factors** surrounding reading all influence the meaning a particular reader creates while reading a particular text.
* In addition to their personal and literary experiences, children's **cognitive and language development and their understanding about story influence their responses** to the literature they read.
* While there are some **broad patterns in preferences**, successful guesses about what readers will enjoy reading are only possible if they are based on a clear understanding of individual children and knowledge of a wide range of books.
* Children need **time to read and opportunities to make choices** about the books they read and how they respond to them.
* The primary goal of a **response-centered curriculum** is to engage readers in the act of **reading responsively**.
* **Five basic ways children respond** to literature include **analyzing the book**, **making intertextual connections**, **making personal connections**, **making “transparent” responses** that indicate they are currently part of the story world, and **making “performative” responses** that they can use as a platform for imaginative play.
* **Response and reflection** are key after reading a good book.
* **Cultural values** and **assumptions,** and **reading interests** and preferences**, influence response.**
* **If children never see themselves in books,** they receive the subtle **message that they are not important enough to appear in books,** and that books are not for them. Conversely**, if children see only themselves in the books they read, they may think that those who are different from them are not worthy of appearing in books.**
* **Ideology** refers to **the cultural assumptions and attitudes** that the author expresses consciously or unconsciously.
* Children will become **engaged readers** when we surround them with opportunities to read and respond to a variety of genres, styles, and authors; when we appreciate individual differences and offer opportunities to explore and share diverse responses; and when we provide time and encouragement for responding in a variety of ways.

**Chapter Three: SUMMARY**

Picturebooks hold a special place in the lives of children who read them. These books are the first exposure to fine art for many children. They can enrich children’s worlds by providing opportunities for experiences through pictures and print. Illustrators use a full range of artistic elements and styles as they create picturebooks, seeking to interpret an author’s words through their art. There are picturebooks in all genres, each of which pose particular constraints as well as possibilities. When we experience excellent picturebooks and share them with our students, we are educating their—and our—imaginations.

**KEY TERMS AND IDEAS**

* **Picture books** are books in which the illustrations are as important as the text in the creation of meaning. They are defined by format rather than content.
* **Picture books span all genres**. They are commonly divided into **fiction** (including folklore, fantasy and science fiction, contemporary realistic fiction, and historical fiction), **nonfiction** (including informational books, concept books, and biographies), and **poetry or song**.
* **Art in picturebooks** involves the entire range of media, techniques, and styles used in all art.
* **Media refers to the material** used in the production of the work.
* **Technique refers to the method** used with the materials or media to create art.
* **When evaluating picturebook art**, we consider the following:
* **Line**: a mark on the paper or place where different colors meet
* **Color**: used to express character, mood, and emotion
* **Shape**: an area or form with a definite outline that works, with line, to direct the viewer’s eye and suggest feelings and ideas
* **Texture**: smooth or rough to convey a sense of reality or suggest movement, action, roughness, delicacy, etc.
* **Design**: includes attention to composition, unity, repetition, and more
* **Media and Technique**: includes acrylic, cut paper and collage, computer-generated or computer-augmented art, gouache, graphite and pencil, mixed media, oil paintings, outline drawing and comic strip, pastels, crayon, and charcoal, pen-and-ink, photographs or photomontage, scratchboard and engraving, watercolor, and woodcuts and other printing techniques.
* **Styles of art** in picture books include:
* **Representational**: literal, realistic depictions of characters, objects, and events
* **Surrealistic**: startling images, attitude about conventionalities
* **Impressionistic**: emphasizes light and color, and create a fleeting impression of reality
* **Folk and Naïve art**: a broad designation for the style of artistic expression of a particular cultural group
* **Outline style**: emphasizes line and often reduces features to simplified shapes
* **Combining styles**: combining styles to produce intriguing illustrations
* Picturebooks are relatively **brief**, with a standard 32 pages.
* The **art** in picture books may **reflect and verify** the text, may **extend** the text in some way, or even **create a story within a story**.
* **Elements “surrounding the story”** (such as dust jackets, inner flaps, endpages, and frontmatter) **all add to the understanding** and experience of the picturebook story.
* The **size and shape of the picturebook and its illustrations vary** according to the subject matter of the book and its purposes.
* Picturebook **illustrations have a critical relationship with the illustrations that come before and after** them. **Page turns** similarly affect the story and vary according to the content and purpose of the story.
* Picturebooks are **published in trade editions, library editions, soft-cover editions, and in reading anthologies**.
* **Setting,** the time and place of a story, is often **presented through pictures**. Students can know the place and the time- past, present, or future- by looking at the illustrations.
* **Plot** is usually presented in a **straightforward chronological order** in picturebooks.
* Memorable **themes in picture storybooks** are neither blatantly stated, nor so subtle that they elude young readers. The theme **permeates the illustrations.**
* **Style** of both language and art are essential to picture books; quality picture books use words in interesting ways.
* **Picture books for young children** include board books, participation books, concept books, alphabet books, counting books, picturebooks of poetry and song, and storybooks.
* **Picture books for emerging readers** include wordless books and books with very sparse text
* predictable or patterned books, and beginning-to-read books.
* **Nonfiction picturebooks** include informational books designed to provide readers with knowledge about a particular topic, concept books that seek to present a particular concept in a way that young readers can understand, or biographies based on factual information about a subject.
* **Postmodern picturebooks** may contain multiple narratives of the same incident or interlocking narratives that the reader must connect to one another.
* **Picturebooks for older readers** are longer, have more complex text and themes, and deal with topics that are more abstract and more intellectually demanding.
* “Graphica,” comic books, graphic novels, and film, have much in common with picturebooks and in the last decade or so more and more hybrid forms of these sort have led to some new conceptualizations of picturebooks. This **blurring of forms and format** is becoming increasingly popular for older readers in particular.
* Evaluation of **picture storybooks** is based on **the ability of the text and illustrations to establish the mood, setting, characters, and theme, the ability of the text and illustrations to expand on the story, and the appeal of the layout and design.**
* Children who encounter outstanding picture books **learn how to read not only the words but also the pictures**. Children learn **how to notice artist’s craft and discuss it**.

**Chapter Four: SUMMARY**

Listening to, reading, and writing poetry helps us learn about the world, about ourselves, and about the power and potential of language. Poets write about everything, using devices of sound and meaning to present their own unique visions. Poetry comes in varied forms and is available in many formats. Young readers are attracted to poetry, and teachers can build on this attraction, providing experiences with poetry that will lead children to enjoy poetry and thus to consider how poetry works. Children who experience a poetry-rich environment will become lifelong readers and writers of poetry.

**KEY TERMS AND IDEAS**

* **Verse** is amusing but not intense; **poetry** is intense, and intricate combination of the sounds, meanings, and arrangement of words to call attention to something in a fresh, compelling manner.
* Verse written especially for children appeared early in such forms as Mother Goose verses, riddles, etc., but poetry written especially for children began only in the nineteenth century. Today we find children’s poetry in many formats and winning children’s literature awards.
* Quality **poetry anthologies** for children should **demonstrate purposeful selection of quality poetry, logical arrangement of the poems**, and an **inclusive range of poetry**.
* Quality **individual poems** for children should **include content that speaks to the intended readers, innovative language that enhances meaning,** and **form or structure that helps students better understand the poem’s subject and/or its mood**.
* Poetry for children may use **rhythm, alliteration, repetition**, and **rhyme**.
* **Word order** (the arrangement of words) and **word placement** (how words are juxtaposed or separated) helps create meaning of a poem. Additionally, **use of connotation, figurative language, and imagery** also are poetic devices used by poets to suggest the poem means more than in might first appear.
* Poetry comes in a variety of forms, including **narrative, ballad, verse novels, lyric poetry (including lullabies), concrete, haiku and cinquain, limerick, and other forms**.
* Poetry helps **students learn to listen, to read, to write, and to think with fresh perspectives.**
* Early research on **children’s poetry preferences** suggested that children like contemporary poems, poems they “can understand,” narrative poems, poems with rhyme, rhythm, and sound, and poems that related to their personal experiences. Children disliked poems with much figurative language and imagery, highly abstract poems, and haikus, primarily because they did not understand these poems. However, more **recent research suggests that children’s responses to poetry and their poetry preferences are dependent on their school experiences with poetry**.
* Teachers need a **poetry collection** which includes picture books specialized, general, and individual anthologies.

**Chapter Five: SUMMARY**

Folklore began as stories and poems told across the generations, as people sought to entertain, to explain the world, and to pass down their cultural values and beliefs. Folklore helps us understand not only ourselves but people from other cultures and other times. Folktales, fables, hero tales, myths, and songs add depth to our literary knowledge. Each type of folklore has its own characteristics. Rhythmic nursery rhymes enchant young children. Folktales— which include fairy tales, talking animal stories, noodlehead tales, and tall tales—have universal themes and motifs, and appear in different guises around the world. Fables incorporate explicit moral statements that are intended to guide behavior. Myths explain the origins of the world, natural phenomena, and human behavior. Hero tales reveal cultural beliefs and values. Folk songs celebrate the values and circumstances of those who first sang them. Teachers in all grades recognize that folklore, in addition to being a source of pleasure for students of all ages, is a valuable resource for developing language, learning about literature, and learning about other cultures. As it did in the past, folklore today continues to educate and entertain. Above all else, these are stirring stories that have entertained listeners for centuries because they are filled with harrowing adventures and horrific monsters as well as mythic and everyday heroes who triumph in the end. When teachers share these memorable stories with their students, they link them to people in the distant past from all corners of the world.

**KEY TERMS AND IDEAS**

* **Variants** of folktales **appear in many different cultures**. Many stories have hundreds of variants from countries all over the world.
* **Storytelling** began with the **songs and tales** early societies composed to **describe their daily work**.
* Although folktales were shared orally for many centuries, **around the 1600s** many adults began to disapprove of sharing folklore with children and **often censored** it. By the **end of the nineteenth century** the tales begin to **become widely available for children again**, with most adults approving of sharing folktales with children.
* Folklore helps children **understand the universal family of stories** and provides them with **many examples of common human values**.
* **Excellent folklore picture books** retain **the flavor of the oral tradition** and contain **accurate cultural detail** in the illustrations.
* Folklore has many **recurring patterns**. Children learn to recognize the **conventions, motifs, and themes** in folktales when they are exposed to a variety of examples.
* Types of folklore include **nursery rhymes, folktales, fables, myths and pourquoi stories, hero tales, folk songs**, and **fractured fairy tales and literary folklore.**
* Types of **folktales** include **talking animal tales, noodlehead tales, fairy tales, tall tales,** and **fables**.
* **Variants** of folktales **appear in many different cultures**. Many stories have hundreds of variants from countries all over the world.
* Traditional literature of folklore is a **necessary foundation** for future literary understanding; it also provides an opportunity to increase multicultural understanding.

**Chapter 6: SUMMARY**

Fantasy is concerned with beings, places, or events that could not occur in the real world. Science fiction is concerned with the impact of present-day scientific possibilities on the world of the future. In both genres we find many excellent stories that are well written, that present multidimensional characters engaging in exciting plots, and that contain profound themes. Although some children move naturally from their favorite picturebook fantasies into more complex fantasies and science fiction, some need to be helped into the more complex books by their teachers. In either case the rewards are well worth the effort.

**KEY TERMS AND IDEAS**

* Both **fantasy and science fiction** are **imaginative narratives that explore alternate realities**. Writers of these genre often explore issues and ideas so serious that they would be difficult to explore in realistic fiction for children.
* **Science fiction explores scientific possibilities**, asking and answering the question, “If this, then what?”
* **Fantasy suspends scientific explanations and natural laws**; it contains some element of character, setting or plot not found in the natural world as it asks age-old question about life, goodness, and balance.
* **Science fantasy** books are those in which **the line between the fantastic and a scientific possibility is very fine**.
* The **first significant work of fantasy** for children was **Alice in Wonderland**; fantasy then flourished in the twentieth century with books like Peter Pan, The Tale of Peter Rabbit, and more. **Series books** in the fantasy genre are **common** and include such popular series as **Harry Potter, His Dark Materials**, and **The Lord of the Rings**.
* **Quality** fantasy and science fiction for children has a **detailed and believable world, imaginative yet logically consistent set of story events, multi-dimensional characters, and identifiable and meaningful themes.**
* Fantasy for children may include “**time slips**,” or **characters traveling though time**, to create and sustain the fantasy. **Magic** is often also used to propel action.
* **Animal fantasy** attributes human thought, feeling, and language to animals. Animal fantasy in picturebook form is especially popular.
* Tales about **miniature worlds** offer details about life in miniature and seriously explore human needs, desires, and emotions on a miniature scale.
* **Literary lore** is not a cultural variant of well-known folktales but rather the deliberate construction of an author intending to imitate, embellish, or alter traditional folktales, usually in full-length novels.
* **Quest tales** are often high fantasy that explore serious themes such as the struggle between good and evil.
* **Like fantasy, some science fiction is lighthearted,** with a veil of unreality to disguise the real world in a lighthearted way, and often relies on technological advances to create the story.
* Three major themes treated in science fiction are: **mind control, life in the future, survival**.
* Fantasy and science fiction expand the **flexibility of the imagination** and encourage students to **ask probing questions** about the impact of innovation on human life.

**Chapter Seven: SUMMARY**

Books of contemporary realistic fiction are plausible stories set in today’s world. The characters often seem like people we know, and the plots consist of events and actions that can and do occur in everyday life. Realistic fiction includes subgenres such as adventure stories, animal stories, mysteries, and sports stories. Several series are extremely popular with young readers, each with a memorable character who ties the books together. Contemporary realism explores a number of themes, including growing up, peer and family relationships, and other contemporary, sometimes sensitive, issues. Children enjoy realistic fiction, and teachers find these books an essential part of a classroom library.

**KEY TERMS AND IDEAS**

* **Contemporary realistic fiction** has a strong sense of actuality; its plausible stories are about people and events that could actually happen. It reflects many of the problems that our society is concerned with today.
* Good contemporary realistic fiction offers the **opportunity for young readers to think about and measure their own lives**.
* Contemporary realistic fiction presents stories that can **act as windows** through which we see the world, and **as mirrors** in which we see ourselves.
* Contemporary realistic fiction can become historical fiction with the passage of time.
* Much of **earlier** written **contemporary realistic fiction was didactic**. In the late 1800s, **adventure stories for boys and home stories for girls** were common; this remained true until around the mid twentieth century.
* The **setting** in a contemporary realistic fiction story could or does exist.
* **Characters** in contemporary realistic fiction reflect human beings we know.
* The **central conflict** in a contemporary realistic fiction story is one that is probable in today's world and that matters to today's children.
* **Themes** in contemporary realistic fiction reflect important issues of contemporary society.
* The **dialogue** of the characters in contemporary realistic fiction should reflect today's language forms, including current slang and appropriate dialect variations.
* Some contemporary realistic fiction stories are **series stories**, or books that contain the same characters in varying situations across many different books.
* **Popular formats** for contemporary realistic fiction include **chapter books in series, novels in verse, graphic novels, picturebooks, short stories, and novels.**
* **Types,** or subgenres, of contemporary realistic fiction include **adventure and survival stories, mysteries and thrillers, animal stories, and sports stories.**
* The **themes in realistic fiction** are as many and as varied as life itself. Some of them are **coming-of-age, peer relationships, family relationships,** and **current issues.**
* **Current issues in contemporary realistic fiction** include **drugs and violence, race and class, cultural differences, sexual preferences, and exceptionalities**.
* Reading and discussing contemporary realistic fiction provides an opportunity to **connect children's lives with the classroom**, as children use their own experiences to help them understand the books they read.

**Chapter Eight: SUMMARY**

When teachers put wonderful stories set in the past into the hands of children, the past comes alive for those students. By reading historical fi ction, students see that history was lived by people who—despite their different dress, customs, and habits—were a lot like we are. Whether they are confronting the plague in Europe during the Middle Ages, fleeing from soldiers in the American West, or watching a young father go to war, today’s readers can vicariously experience the events of the past. When children are immersed in a compelling story, history comes to life. It is only then that it becomes real and important, that it becomes meaningful for young readers.

**KEY TERMS AND IDEAS**

* **Historical fiction** tells the stories of history; it consists of imaginative **stories grounded in the facts of our past**. It is realistic- the events could have occurred, and the people portrayed could have lived- but it is a fictional story.
* Outstanding historical fiction **shows that history is created by people**, that people experience historical events in individual ways, that people living now are tied to those who lived in the past through a common humanity, and that human conditions of the past shape our lives today.
* **Historical fiction series** have been very popular with young readers but caused debate among children’s literature scholars because some are not well-documented and may present misinformation to children.
* The best historical stories come from **good storytellers who are well acquainted with the facts**; good historical fiction is **grounded in facts but not restricted** by them.
* Noteworthy historical novels are **consistent with historical evidence**.
* Details of **setting** must be spelled out so clearly that readers can create mental images of the time and place in which the events occur.
* **Language** should be in keeping with the period and the place, particularly in dialogue.
* **Characters** in historical fiction should believe and behave in ways that are in keeping with the times in which they live.
* While the facts must be accurate, the **plot** should not become bogged down in them but rather carry them along the narrative line.
* Historical fiction can be studied through its **themes**, by **chronological period**, or according to **topics** on school social studies curricula.
* The **illustrations** in picture storybooks of historical fiction must meet the criteria for quality of illustration in any picture book. In addition, they must be historically accurate, providing realistic details of life in the historical period.
* Historical fiction can be **organized and studied** in many ways; as a **genre, by theme, by chronological period, or according to the topics in a social studies curriculum.**
* Historical fiction spans the ages, from **prehistoric times and ancient times, the middle ages, the Renaissance and the age of exploration,** through **colonial and post-revolutionary war times, Westward expansion, the Civil War and its aftermath, immigration and the industrial revolution, World War I and its aftermath, the Great Depression, World War II and its aftermath,** and **the political and social turmoil of the 1950's-1980's**.
* Reading historical fiction can help children realize that **they are players on the historical stage**, and that their lives, too, will one day become part of history.
* Understanding **human nature and social patterns** can result from thinking about themes found in historical fiction and linking them to books in other genres and to our own lives.

**Chapter Nine: SUMMARY**

Biographies and memoirs tell the stories of the people who shaped and are shaping our history. Reading these books helps children and adolescents understand that people make history and that these people have strengths and weaknesses, as we all do. Understanding the humanity behind the greatness allows readers to dream of their own accomplishments and to know they are possible.

**KEY TERMS AND IDEAS**

* **Biography, autobiography** and **memoir** are narratives; they all **tell the story of the life or a portion of the life of a real person**.
* **Biographies and autobiographies range from mostly fictional to authentic**; the genre straddles the boundary between fiction and nonfiction.
* **Memoirs** are based on events in the life of the author, but are **interpretive accounts** in which events are selected, arranged, and constructed in order to bring out a particular theme or personality trait.
* Some biographies are **episodic** and highlight only a certain period of a person's life.
* Some biographies are **chronological**; they recount the events of a subject's life in the order in which they occurred.
* Some biographies focus on a single individual; others are **collective biographies** about **several individuals**, usually focused around a theme or other unifying principle.
* Biographies were **once viewed as an opportunity for moral enlightenment of children**. More contemporary biographies consider their subjects in a more realistic manner rather than an adulatory one.
* Biographies **illuminate the interaction between an individual and historical events**, demonstrating how a person's time and culture influence life even as a person influences his/her time and culture.
* Biographies need to be stories **grounded in source material**, portraits of **real people** rather than paragons, and **historically accurate** depictions of time and place.
* Biographies need to present both a **vivid and an accurate** picture of the life and times of the subject and **differentiate between fact and opinion, or fact and legend.**
* Careful biographers find a **balance** between telling everything and telling just enough to portray a person's life accurately.
* A rich and vivid depiction of the **social details** of a person's life make that person's personality and accomplishments more understandable.
* Biographers must consider their subjects as individuals, and portray individuals who are **multidimensional**.
* The **theme** highlights special qualities of the subject.
* Biographies portray people from **political and military leaders** to **philosophers and religious leaders**, **scientists and inventors**, **adventurers and explorers**, **practitioners of the arts**, **sports heroes**, and even **extraordinary ordinary people**.
* Biography can help **young readers develop their concepts of historical time**, and enliven a social studies curriculum.
* **Organizing biographies by theme** and presenting them to children in this way can help children to better understand the universal struggles of humankind.
* Biography and memoir are quickly becoming **one of the most diverse and popular genres** in literature for young readers.

**Chapter Ten: SUMMARY**

There are many outstanding books of nonfiction on virtually any topic for a wide range of readers. Awards such as the Orbis Pictus and the Sibert establish criteria that recognize quality in nonfiction. When children are given excellent nonfiction books to explore topics of interest, they learn a great deal about those topics. They learn more than they would from textbooks or encyclopedias alone because the intriguing formats of nonfiction books make them intrinsically more interesting to read and because trade books contain more detailed information. When reading nonfiction, children also have the opportunity to experience well-written, organized expository prose that can then serve as a model for their own informational writing. Further, reading several nonfiction books provides a perfect opportunity to think critically—evaluating and verifying information by making comparisons with experience and with other books. Children who learn to check multiple sources for the information they need are less likely to believe everything they see in print. Instead, they develop a healthy attitude of critical judgment.

**KEY TERMS AND IDEAS**

* Children turn to **nonfiction** literature to feed their hunger for facts, ideas, and concepts.
* **Nonfiction for children as we know it today began in the 1980s**. Awards for nonfiction for children were also established in the last 20 years: The Boston Globe-Horn Book award and the International Reading Association’s Book Award added categories for nonfiction (1976, 1995), and the **Orbis Pictus Award** (1990) and **Robert Sibert Award** (2001) were established specifically for children’s nonfiction.
* Most **library collections** are 60 to 70 percent nonfiction.
* Nonfiction makes information available to in ways that **facilitate the creation of meaningful category systems**.
* In order to be **accurate**, nonfiction books must clearly distinguish between **facts and theories**, and **significant facts must not be omitted**. When appropriate, **differing viewpoints must also be presented**.
* How content is **organized and presented** affects the overall value of a piece of nonfiction.
* Good nonfiction is **clearly organized**, with a **logical development** of concepts presented in a manner that is **comprehensible** to its audience.
* As verbal information is presented it can be elaborated by **photographs, diagrams, maps, sketches, graphs**, or **illustrations**.
* Non-fiction is also judged by **style,** or how information is presented to the reader. Writing should be **interesting and stimulating**, and **appropriate terminology and rich language** should generate curiosity and wonder in young readers.
* Common **subjects** in nonfiction include **science, mathematics, social studies, language, literature, and the arts**.
* Many young readers **prefer nonfiction to fiction**.
* Children learn to **critically read and question** what they read when they read if we encourage them to make comparisons among different sources--often nonfiction trade books.
* Children can **verify information** found in books by checking it against observations made in real life.

**Chapter 11: SUMMARY**

There are many ways to structure literature-based instruction for young children. Reading aloud and oral language activities, time to read, a rich choice of reading material, and a purposeful classroom are basic to a successful program. Some teachers use literature to teach reading, writing, listening and speaking. They seek out patterned, predictable texts, easy readers, and transitional chapter books to provide their students with rich literacy experiences. Other teachers use children’s books to support a thematic organization that links several areas of the curriculum. The books become a resource for practicing the English language arts, and they provide learning content about a particular theme. Still other teachers teach students about literature through literature-based instruction, even as they teach them how to read, write, and respond—and to discuss the books they read. There are as many ways to structure literature-based instruction as there are teachers and classrooms full of children. In all cases, however, teachers pay careful attention to what their students are doing, assessing their progress in order to plan instruction.

**KEY TERMS AND IDEAS**

* **Good literature** provides a **strong foundation** for a literacy curriculum in the preschool and primary grades.
* **Transitional books and beginning chapter books** give advancing readers the opportunity to read extended text over time.
* Literature can also provide a rich resource for **teaching writing**; children quite naturally borrow patterns and structures from what they read as they write.
* **Reading aloud** is one of the best ways teachers can help children grow as engaged, responsive readers. It creates a “space” in the school day that allows teachers to encourage a number of types of cognitive and affective growth.
* Teachers enhance their students’ growing literary understandings when they structure opportunities for students to make **intertextual connections**, or links across books.
* **Rich oral language activities** for students are central to many book extension activities in the primary grades. These activities include **discussions** that support the students becoming actively engaged in their own meaning-making, **storytelling by children**, **drama**, and **choral speaking**.
* Picture books with **patterned, predictable text** can support emerging and developing readers.
* **Assessment** in a literature-based curriculum involves **observing children** as they are reading and responding to literature, **examining the work they produce** as part of their reading and responding, and **talking with them** about what they are doing.

**Chapter 12: SUMMARY**

There are many ways to structure response-centered, literature-based instruction in the intermediate grades and middle school. Some teachers chose to use year-long frameworks such as Book Club or Reading Workshop. Both frameworks allow for social interaction around literacy events, time spent reading, and opportunities for students to respond in writing and by talking with peers. Other teachers might chose to work on response-centered instruction more in depth with individual books throughout the year. These teachers might use the SRE (Scaffolded

Reading Experience) framework to foster students’ under standing and enjoyment of the book and promote deep understanding. Over time, these experiences with individual books help students begin to make intertextual connections that build their general literary understanding.

Teachers also might infuse literature into their curriculum in other ways. Many teachers combine literature study and writing, using the books students read as resources for and examples of good writing. Others work toward transforming the curriculum they teach by using literature that provides students with alternative perspectives. All of these ways of incorporating literature into the curriculum are supported by assessment practices that keep teachers informed about how their students are performing.

Teaching with a response-centered, literature-based approach helps readers think about themselves and their world and expand their ideas about people, places, history, current events, and important issues. It helps students learn to read and think critically, considering multiple points of view. Books and the right kind of teaching can transform much more than the curriculum. They can transform lives.

**KEY TERMS AND IDEAS**

* The primary goal of a response-centered curriculum is to **engage readers in the act of reading responsively**.
* The **three essential ingredients** of a response-based curriculum are **time and choice, reading aloud, and activities that support children’s developing understanding of literature**.
* The **Book Club structure** is grounded in a socio-cultural perspective on language and learning and in response theory. It includes reading, writing, small group discussions, whole-class interactions, and multiple opportunities for instruction.
* In **Book Club** the books are selected for their **literary merit**. In addition teachers will select a book because it connects to a theme or other curricular area.
* **Reading** in Book Club may be done individually, in pairs, by listening to the book on tape, or through teacher read-alouds.
* **Writing in Book Club** may be unstructured journal responses or more structured **“think sheets”** designed to enhance the ways students think about what they read.
* After reading and writing in **Book Club**, students talk about the book in small **peer-lead discussion** groups.
* During **Book Club community share** a teacher may instruct students on reading, writing, listening, or speaking strategies necessary for rich discussions of the books. A teacher may also bring up interesting ideas for the whole class to discuss. Community share provides many opportunities for **teacher instruction** and occur both before and after book club discussions.
* **Book Club Plus** provides a **structured opportunity for reading and language arts instruction in guided reading groups**. The texts used in the groups are thematically related to the Book Club book, but are at **students’ instructional level** rather than at their grade level.
* **A reading workshop structure** includes teacher instruction, independent student reading, and written response to a self-selected book.
* **A reading workshop integrates will with a writing workshop** as students learn to pace themselves in their reading and writing, to expect brief, explicit instruction from their teacher, and to interact with their peers in a structured manner.
* The **Scaffolded Reading Experience (SRE)** framework emphasizes deep understanding of a particular book. It is a flexible framework **used for teaching individual books that can be used by teachers to assist students in understanding, learning from, and enjoying reading a particular text selection**.
* In the **planning phase**, the teacher considers the purpose for teaching the particular book or text, the text itself, and the students who will be working with the text.
* In the **implementation phase**, the teacher plans prereading, during reading, and postreading activities that will hp the particular group of students reach the goals set out in the purpose for working with this specific text.
* Some teachers use literature as a foundation for their language arts curriculum and as an important component of their writing program. **Students can learn to write well by reading widely**.
* **Teaching to transform the curriculum** means focuses on thef transformative approach: “An approach that changes the basic assumptions of the curriculum and enables students to view concepts, issues, themes, and problems from several ethnic perspectives and points of view.
* It requires a good collection of culturally diverse books, adjustment of the curriculum to revolve more around themes, and careful selection of both nonfiction and fiction books to use for whole class reading (including read alouds) and small groups that are evocative and will provoke discussions of cultural conflict and perspective
* The major purpose is to have students think critically and read critically.

**Glossary: Chapter One**

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| **Biography** | The story of an actual person’s life, or part of a life history, written by someone other than the subject. |
| **Censorship** | The act of limiting access to books and other sources of information in order to control others. |
| **Character** | A personality in literature. |
| **Characterization** | Means by which the author establishes the credibility of a personality created by words, usually through physical description, character’s actions, words, thought, and feelings. |
| **Climax** | Peak of action that brings about resolution of the conflict. |
| **Contemporary realistic fiction** | Stories whose settings, characters, and events are plausible in today’s world. |
| **Crossover book** | A book published for one audience and read by another. |
| **Fantasy** | Stories with worlds, characters, and/or events that could not exist in reality as we know it. |
| **Folklore** | Traditional stories from the oral tradition of the past. |
| **Genre** | Category of literature. |
| **Historical fiction** | Stories whose realistic settings, characters, and events reconstruct life in the past. |
| **Memoir** | Interpretive accounts of facts and events in the life of the author. |
| **Mythology** | Tales that explain natural phenomena, the deities, and human behavior, expressing the beliefs of ancient cultures. |
| **Narrative** | A story; the recounting of events in temporal order. |
| **Nonfiction** | Informational books that explain a subject or concept using facts. |
| **Picturebooks** | Books in which meaning is created through the unity, harmony, or synergy of the words and illustrations. |
| **Plot** | Sequence and relationship of events. |
| **Poetry** | Expression of imaginative thoughts and perceptions through condensed language. |
| **Point of view** | The voice through which a story is told or concept explored. |
| **Resolution** | Action following climax; solution of the central problem. |
| **Science fiction** | Stories based on extending scientific possibilities to their logical outcomes. |
| **Setting** | Time and place of story events. |
| **Style** | How an author writes; the vocabulary, syntax, and structure of a text. |
| **Theme** | Central or dominating idea that holds the work together. In nonfiction, it may be the topic; in poetry, fiction, and drama, it is an abstract concept that is made vivid through character, plot, and image |

**Chapter Two**

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| **Social and cultural dimensions of reading** | The social and cultural milieu of the author, the reader, and the act of reading. |
| **Transactional reading** | Reading in which the reader shapes the meaning in conjunction with the text. |
| **Transformational reading** |  |

Chapter Three

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| **Case** | The front and back fixed covers of a book, usually thick cardboard or cloth-covered board. |
| **Characterization** | Means by which the author establishes the credibility of a personality created by words, usually through physical description, character’s actions, words, thought, and feelings. |
| **Composition** | The way in which an artist achieves unity in art through balance, repetition, variety, emphasis, and spatial order. |
| **Dedication page** | A page that contains a note by the author and sometimes illustrator, honoring some person or persons. |
| **Double-page spreads** | Art that extends across both pages of a particular opening. |
| **Dust jacket** | A removable cover that surrounds the front and back fi xed covers (the case) of a book, folded inside at the front and back to keep it in place. |
| **Endpages or endpapers** | The inside of the front and back board cover, consisting of two parts: a pastedown (affixed to the inside back or front cover) and the flyleaf (the part of the endpage that is not pasted down). |
| **Flap** | The part of the dust jacket that is folded inside the front and back covers (the case) of a book. |
| **Flyleaf** | The part of the endpage that is not pasted down, opposite the pastedown. |
| **Front matter** | All of the fine print about copyright, ISBN number, Library of Congress cataloguing data that appears in a book. |
| **Gutter** | The middle of the spread where the pages are bound. |
| **Half-title page** | A page containing only the title of the book. |
| **Hue** | The various rainbow of colors. |
| **Illustrated books** | Books in which visual images add interest to a text but are but are clearly subordinated to the words. |
| **Intensity** | The relative use of shade and tint in pure hues. |
| **Library edition** | An edition created especially for libraries in which the dust jacket is often omitted. |
| **Line** | A mark on paper or a place where different colors meet. |
| **Medium** | The material used in the production of a work. Plural is media. |
| **Nonfiction** | Informational books that explain a subject or concept using facts. |
| **Opening** | The new image that is visible as each page is turned. |
| **Pastedown** | The part of the endpage that adheres to the cover, opposite the flyleaf. |
| **Picturebooks** | Books in which meaning is created through the unity, harmony, or synergy of the words and illustrations. |
| **Plot** | Sequence and relationship of events. |
| **Poetry** | Expression of imaginative thoughts and perceptions through condensed language. |
| **Publishing information** | Front matter that appears at the back of a book. |
| **Recto** | The right-hand page of a folded sheet or bound book. |
| **Saturated** | Colors that are intense rather than subdued. |
| **Setting** | Time and place of story events. |
| **Shade** | Color created with the addition of black to the pure hue. |
| **Shape** | An area or form with a definite outline. |
| **Signature** | A bundle of pages that are sewn or pasted together, usually in numbers of 8 (or 16, if both sides are counted). The standardsize picturebook contains two signatures, or 32 pages. |
| **Soft-cover edition** | A paperback edition containing no dust jacket and often no endpages. |
| **Style** | How an author writes; the vocabulary, syntax, and structure of a text. |
| **Technique** | The method artists use to create art with the chosen medium. |
| **Theme** | Central or dominating idea that holds the work together. In nonfiction, it may be the topic; in poetry, fiction, and drama, it is an abstract concept that is made vivid through character, plot, and image. |
| **Tint** | Color created with the addition of white (or water in the case of watercolors or acrylics) to the pure hue. |
| **Title page** | A page containing the title, the names of the author and illustrator, the name of the publisher, the city, and the date the book was published. |
| **Trade edition** | The edition found in the children’s section of a bookstore. |
| **Trim size** | The overall size and proportion of a book. |
| **Value** | The amount of light and dark in a color. |
| **Verso** | The left-hand page of a folded sheet or bound book. |

**Chapter Four**

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| **Alliteration** | The repetition of initial consonant sounds at close intervals. |
| **Assonance** | The repetition of vowel sounds at close intervals. |
| **Connotation** | The private, individual resonance of a particular word. |
| **Consonance** | The repetition at close intervals of two or more consonants in combination with different vowels. |
| **Denotation** | The public, shared meaning of a word. |
| **End rhyme** | Poetic lines in which rhyming words appear at the end of the line. |
| **End-stopped** | Poetic lines in which the grammatical sense is contained within a single line. |
| **Figurative Language** | Language that goes beyond the literal meaning of a word, usually by comparison with something else. Includes simile, metaphor, and personification. |
| **Imagery** | Use of words that arrest the senses. |
| **Link rhyme** | When the final word or syllable of one line rhymes with the first word or syllable of the second rhyme. |
| **Meter** | The measure of metrical language in poetry. |
| **Nursery rhymes** | Brief, fanciful rhythmic verses, originally oral, for very young children. |
| **Onomatopoeia** | Words created from natural sounds associated with the object or action designated. |
| **Personification** | Representation of a thing or abstraction as possessing human traits. |
| **Poetry** | Expression of imaginative thoughts and perceptions through condensed language. |
| **Rhyme** | Words whose ending sounds are alike. |
| **Rhythm** | The recurrence of specific beats of stressed and unstressed syllables. |
| **Run-on line** | When the grammatical sense of one line of poetry carries over into the next; also known as enjambment. |
| **Shape poems** | Poetry in which the words are arranged in a shape that reflects the meaning. |
| **Simile** | A comparison between two unlike entities using “like” or "as." |
| **Word order** | In poetry, the arrangement of words |

**Chapter Five**

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| **Convention** | Standard formulas and elements, often found in folklore. |
| **Epics** | A cycle of hero tales written in verse that center on a legendary hero. |
| **Fables** | A brief tale, usually with animal characters, that presents an unambiguous moral. |
| **Fairy tales** | Brief, fanciful folktales containing magic. |
| **Folklore** | Traditional stories from the oral tradition of the past. |
| **Folksongs** | Songs that portray the values and life styles of those who created them. |
| **Folktales** | Brief, fanciful narratives, originally spoken rather than written, that convey a lesson. |
| **Hero tales** | Stories of the courageous deeds of humans, often portrayed as superhuman, as they struggle against one another, gods, or monsters. |
| **Legends** | Hero tales that are not technically epics. |
| **Motif** | Recurring element in literature; a conventional situation, device, or incident; prevailing idea or design. |
| **Mythology** | Tales that explain natural phenomena, the deities, and human behavior, expressing the beliefs of ancient cultures. |
| **Nursery rhymes** | Brief, fanciful rhythmic verses, originally oral, for very young children. |
| **Pourquoi stories** | Brief, often humorous tales that explain natural phenomena. |
| **Tall tales** | Brief, fanciful narratives that exaggerate human accomplishments. |
| **Theme** | Central or dominating idea that holds the work together. In nonfiction, it may be the topic; in poetry, fiction, and drama, it is an abstract concept that is made vivid through character, plot, and image. |

**Chapter Six**

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| **Fantasy** | Stories with worlds, characters, and/or events that could not exist in reality as we know it. |
| **Science fiction** | Stories based on extending scientific possibilities to their logical outcomes. |

**Chapter Seven**

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| **Contemporary realistic fiction** | Stories whose settings, characters, and events are plausible in today’s world. |

**Chapter Eight**

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| |  |  |  |  | | --- | --- | --- | --- | | |  |  | | --- | --- | | **Historical fiction** | Stories whose realistic settings, characters, and events reconstruct life in the past. | | http://www.wadsworth.com/images/spacer_tr.gif | |

**Chapter Nine**

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| **Biography** | The story of an actual person’s life, or part of a life history, written by someone other than the subject. |
| **Hagiography** | Excessive praise or erroneous attribution of good qualities to a biographical subject. |
| **Memoir** | Interpretive accounts of facts and events in the life of the author. |

**Chapter Ten**

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**Chapter Eleven**

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| **Improvisation** | Dramatizing beyond the basic story line, based on inferences about character and plot. |
| **Interpretation** | An oral, dramatic reading of a story. |
| **Intertextual connections** | Linking books to other books and types of text (film, music, etc.). |
| **Pantomime** | Conveying a story or meaning solely through facial expressions, shrugs, gestures, and other body language. |
| **Re-enacting** | Usually following a read-aloud session, with only brief planning children dramatize the story they have just heard. |
| **Readers’ theatre** | Reading aloud student-generated scripts created from stories. |
| **Role-playing** | Assuming a role and interacting with others in role to explore specific aspects of stories. |