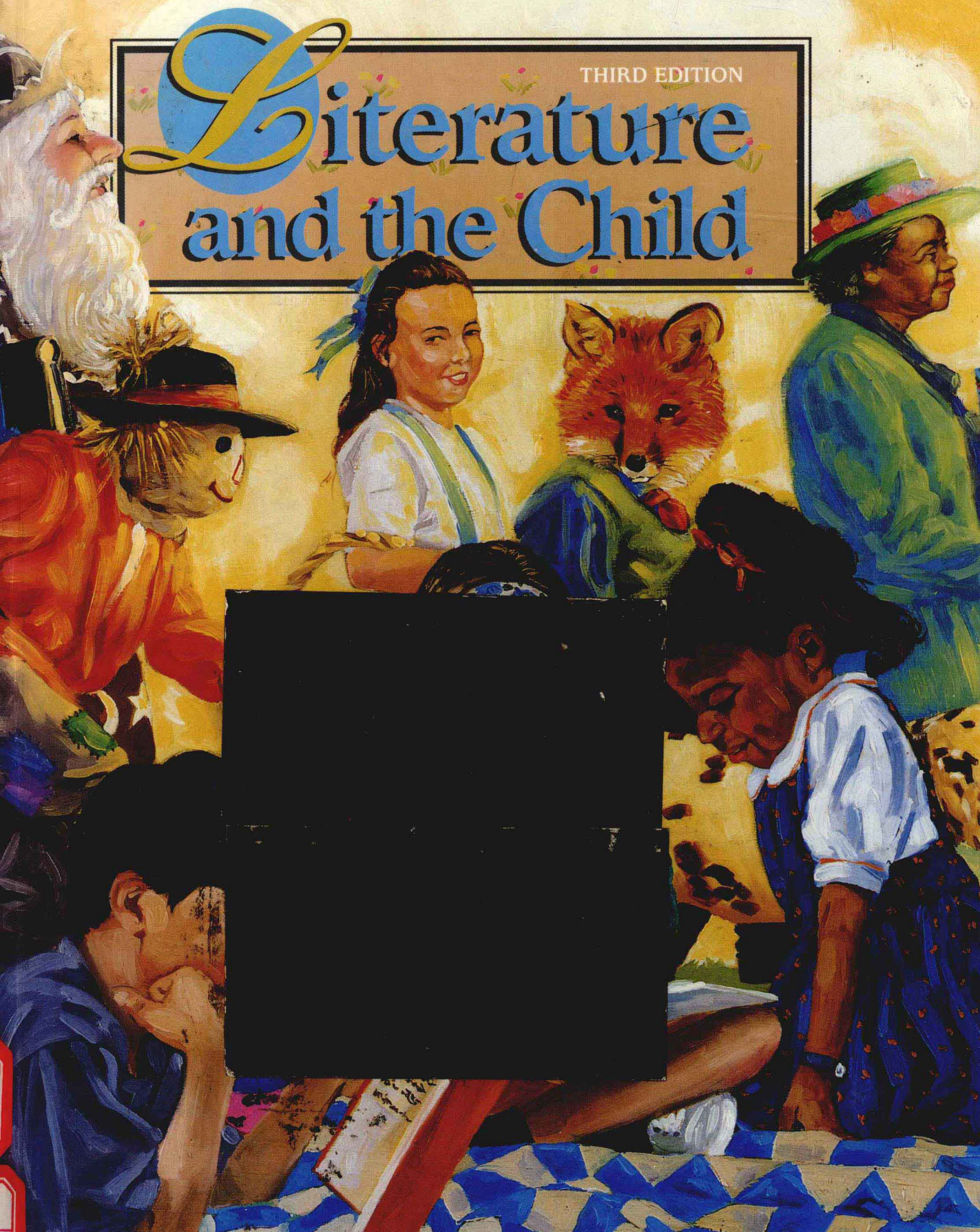


BERNICE E. CULLINAN • LEE GALDA

THIRD EDITION

Literature and the Child



THIRD EDITION

*L*iterature
and the Child

BERNICE E. CULLINAN

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LEE GALDA

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*F*or Kali, Jason, Trisha, Anna, and Adam
our next generation of readers,
and in loving memory of Arlene M. Pillar

Preface

About Children's Literature

Children's literature has become increasingly important in today's schools, libraries, and homes. Since the publication of the second edition of *Literature and the Child*, the trend toward literature-based instruction in elementary and middle schools has continued to grow. Increasing numbers of teachers and librarians engage in literature-based programs; children flock to the library, read during lunch, and take home books to read with their parents. They also spend a lot of time reading during the school day. Teachers and librarians, too, spend a lot of their time reading as the world of children's books—and the magnificent possibilities inherent in that world—opens up to them.

Interest in children's books has led to a strong demand for more of them, and publishers have responded generously. Today approximately 75,000 children's books are in print, with 5,000 to 6,000 new books published each year. With this wealth of books to choose from, you, as a teacher or librarian, need to know how to select wisely. The third edition of *Literature and the Child* can help you become a knowledgeable and critical consumer of children's books.

It is our hope that this book will make you want to read as many children's books as you can get your hands on, and you will read them with clear and critical eyes. You can then pass these books on to your own students, giving them the gift of reading and responding to wonderful books. If you do this, you will give them a lifelong gift, for they will become readers in the fullest sense of the word.

About the Third Edition

The third edition has been substantially revised from the second edition. The most apparent change is its length,

which has been reduced from the standard 800 pages to a concise 600 pages. The shortened version makes the book more timeless, enabling us to focus on what to look for in a children's book rather than on listing all the books available that fit the criteria. Moreover, the chapters are reordered to reinforce the primary purpose of covering educational theory and practice as well as the literature itself. Coverage of preschool and primary grade books has been moved to each genre chapter, as applicable, instead of being concentrated in a single chapter. This change balances the book's coverage of titles for preschool through ninth grade. Visually, the use of color in the illustrations enables us to show the full skill and artistry that are devoted to children's books today.

The third edition probes fewer books in depth in order to emphasize critical thinking and reading skills; it clearly defines the criteria and demonstrates how to evaluate and select new books. Recognizing that nothing develops in a vacuum, that literature in particular reflects and projects all of life's experiences, and that significant parallels exist in the experiences of different cultures, the textbook shows how interrelated the genres are and carefully integrates books of cultural diversity in each chapter. Further, for those who want to focus on multicultural books as a distinct genre, we detail the issues in a separate chapter. In fact, the third edition carries throughout an image of a patchwork quilt to represent the varied colors and patterns of books and people who inhabit the world of children's literature.

Content

Extending the metaphor of a multicolored patchwork quilt, we divide the text into three parts: Part One, The Framework of Children's Books; Part Two, The Patterns of Children's Books; and Part Three, The Threads That Bind Children and Books. Part One begins with The Story

of Children's Literature (Chapter 1), which introduces the types of children's books, discusses current trends in children's literature, and presents highlights from its history. Chapter 2, Children Reading Literature, describes the readers of children's books—the children themselves. We present the ways children read to respond, read to learn, and read to enjoy. Understanding children and their reading is crucial to success as a teacher or librarian.

Part Two focuses on specific genres: picture books, poetry, folklore, fantasy, contemporary realistic fiction, historical fiction, biography, and informational books. In each chapter, 3 through 10, we carefully define the genre, discuss reasons for its importance, and present criteria for selecting and evaluating books of that type. We then discuss at length one or two outstanding examples of the genre and demonstrate how each book reflects the appropriate criteria.

Part Three contains broader issues woven throughout the field of children's literature. Chapter 11, Literature in a Culturally Diverse World, focuses on literature from many cultures and countries. While we discuss literature that represents different cultures throughout the text, we focus on such books in Chapter 11 to call attention to the resources available for building a curriculum that fosters international understanding. In Chapter 12, Planning and Assessing the Literature Curriculum, we present ways of working with literature in classrooms, extending ideas described in Chapter 2 and the information about books presented in Chapters 3 through 11.

Like the two earlier editions, these chapters discuss exemplary children's books, list many other notable books, and suggest approximate age levels. A designation of *N* (nursery) indicates that nursery school children, from birth to approximately age 4, are the primary audience. The designation *P* (primary) indicates books for 5- to 9-year-old children in kindergarten through grade 3; *I* (intermediate) indicates books for 10- to 12-year-old readers in grades 4 through 6; and *A* (advanced) indicates books for 12- to 15-year-old readers in grades 7 through 9. These designations are suggestions; many books are enjoyed by children of many ages.

Instructional Features

Special features in each chapter reinforce the philosophy of the book. In addition to an outline to help orient you to the content, each chapter opens with a poem exemplifying a child's connection with books. The genre chapters provide a checklist of evaluation criteria to aid in critical analysis. We provide suggestions for wide reading in figures organized by theme, topic, and audience level. These graphic organizers show at a glance how subtopics relate, and they make additional titles available without adding to the length of the book. The checklists and figures are carefully coordinated and similarly designed to give an integrated overview of the genre. Profile boxes in the chapters echo the critical thinking theme by providing insights into the lives of authors and illustrators, ex-

plaining how each has influenced the field of children's literature. And teaching ideas suggest effective, engaging activities that stimulate thought and demonstrate the concepts for students.

The back matter echoes the intent of this book to serve as a primary reference tool as well as a textbook. Six appendixes contain a wealth of information to draw upon, a glossary of literary terms provides concise definitions of frequently read and used terms, separate professional and children's books reference lists provide source information for all books mentioned in the text, and separate subject and author/title indexes enable readers to locate information readily.

The *Instructor's Manual*, by Linda DeGroff of the University of Georgia, supports and extends the concepts presented in *Literature and the Child*. It provides suggestions for additional activities, essays, ideas for journal entries, test items, and supplementary reference materials for many of the activities presented earlier in the manual.

Acknowledgments

We extend special appreciation to illustrator James Ransome for the art that graces the cover and part opens of our book. His star as an illustrator of children's books is rising rapidly and appropriately—based on his excellent talent and devotion to his work. He worked with us to conceptualize the idea of a patchwork quilt as a fitting metaphor for the field and then made the idea real and visually appealing through his art.

Special thanks to Brod Bagert, poet-attorney-friend, who is a valued contributor and an eager student of the field of children's literature. His enthusiasm for the subject and zest for sharing literature with children made the task of writing more joyous. He field tested many selections on his and his wife Debby's four children.

Our work on this book was made easier by the generous help of friends and colleagues. Joel Taxel, Linda DeGroff, Carol Fisher, Ira Aaron, and JoBeth Allen at the University of Georgia and Angela Jaggar, Trika Smith-Burke, John Mayher, Nancy Lester, Gordon Pradl, and Lenore Ringler at New York University helped keep us informed about exciting developments in the field of language education and children's books. Anita Peck, Jane West, Jennifer Drewes, Deborah Wooten, Diane Person, Lesley Yearly, Jason Ream, Lisa Maestri, and Kali Ream worked hard and long to help us screen books and prepare this manuscript. Their efforts saved us many hours, freeing us to read and savor the excellent children's books we discuss here.

A special debt of gratitude goes to research assistant and colleague Ann Lovett. Ann worked beside us to edit manuscript, prepare booklists, develop teaching ideas, photograph classrooms, and review books. Finally, she undertook the onerous task of obtaining permissions for copyrighted materials. Her work, her friendship, and her steadfast faith are indispensable.

Our reviewers provided thorough and thoughtful criticism, gave us fresh insights, and significantly helped shape this edition:

Phylliss Adams, California State University, San Bernardino

Brod Bagert, author, poet

Donna Bessant, Coordinator of Instructional Materials and School Libraries, Monterey Peninsula Unified School District

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V. Ellis Vance, Fresno County Office of Education, Fresno Pacific College

Students from Miriam Marecek's Fall 1991 Children's Literature course, Boston University

Working with Developmental Editor Sarah Helyar Smith once again was an extraordinary pleasure. She had nurtured the previous edition through its development and publication and continued the process with this edition. Her good nature, subtle sense of humor, and gentle prodding made it seem a lark to stay up all night to edit manuscripts. She applies pressure with loving care.

Project Editor Angela Williams celebrated the completion of our work by getting married—to a production manager at Harcourt Brace, of course. Her happiness and good spirits throughout our manuscript preparations were only partly due to the fact that we met our deadlines.

Picture Development Editor Lili Weiner deftly guided us in the selection of illustrations and photographs. She worked tirelessly to maintain the quality of reproduction in art samples and helped us to interpret technique and medium.

Art Director Peggy Young gave us a design that both reflects and supports the beautiful illustrations in children's literature, and Production Managers Annette Wiggins and Tad Gaither steadfastly kept the book on a difficult schedule.

And Acquisitions Editor Jo-Anne Weaver, who even makes house calls, deserves a special thanks for spearheading the organizational, financial, and production plans to get the job done. Her cheerfulness and buoyant personality made it all seem possible; she was right.

Finally, our family and friends supported and encouraged us as we struggled to keep to our impossible schedule. To them—Tony Pellegrini, Anna Pellegrini, Adam Pellegrini, Janie Carley, Jim Ellinger, Jeanne Brown, Cecile Sinamal, Sandra Maccarone, Merrille Koffler, Kent and Jody Brown, and others too many to mention—we can only say, with love, thank you.

*Bernice E. Cullinan
Lee Galda*

About the Authors and the Illustrator



Photo © Bachrach.

Dr. Bernice E. Cullinan

Dr. Cullinan is Professor of Early Childhood and Elementary Education at New York University, where she specializes in children's literature, language arts, and reading. Dr. Cullinan is a member of the editorial board for *The New Advocate* and a book reviewer for *The Horn Book Guide*. She taught in elementary school for 15 years before completing her doctorate at Ohio State University.

A past president of the International Reading Association, she is a member of the Reading Hall of Fame, has received the Arbutnot Award for Outstanding Teacher of Children's Literature, and was honored with the Jeremiah Ludington Award for her contributions to educational publishing.

Dr. Cullinan is a literature consultant for HB Treasury of Literature and Passports, new literature-based programs published by Harcourt Brace and Company. Her other published works with HB include *Language, Literacy, and the Child*. She is also editor of WordSong, the poetry imprint for Boyds Mills Press. Additional publications include *Children's Literature in the Classroom: Extending Charlotte's Web*, *Children's Voices: Talk in the Classroom, Fact and Fiction: Literature Across the Curriculum*, *Invitation to Read: More Children's Literature in the Reading Program*, *Let's Read About: Finding Books They'll Love to Read*, *Pen in Hand: Children Become Writers*, and *Read to Me: Raising Kids Who Love Books*.



Photo by McClure Studios, Athens, GA

Dr. Lee Galda

After teaching in elementary and middle school for a number of years, Lee Galda received her Ph.D. in English Education from New York University and is now a professor in the Department of Language Education at the University of Georgia. A member of the National Reading Research Center project, she is researching children's engagement with literature.

Dr. Galda is an active member of the National Council of Teachers of English and the International Reading Association and was the Children's Books Department Editor for *The Reading Teacher* from 1989 to 1993. She is on the Editorial Board for *Language Arts* and also reviews for a number of journals, including *Research in the Teaching of English*. She is co-author of *Language, Literacy, and the Child* with Bernice Cullinan and Dorothy Strickland, published by Harcourt Brace College Publishers.



James Ransome

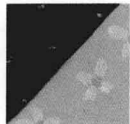
Born in Rich Square, North Carolina, Mr. Ransome received his Bachelor of Fine Arts degree in illustration from Pratt Institute.

He has illustrated more than nine picture books for children including *Aunt Flossie's Hats* by Elizabeth Howard (Clarion Books), *Sweet Clara and the Freedom Quilt* by Deborah Hopkinson (Alfred A. Knopf), *Uncle Jed's Barbershop* by Margaree King Mitchell (Simon & Schuster), and *Red Dancing Shoes* by Denise Lewis Patrick (Tambourine Books).

In addition to children's picture books, he has also illustrated several book jackets for young adults including *Down in the Piney Woods* and *The Cry of the Wolf*. Paintings from these works have been exhibited in group and solo shows throughout the country. He has also completed assignments for magazines such as *Esquire*, *Family Handyman*, *Cricket*, and *Ladybug*.

Mr. Ransome lives in Jersey City, New Jersey, with his wife, Lesa, and their Dalmation, Clinton.

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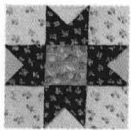
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PART TWO The Patterns of Children's Books

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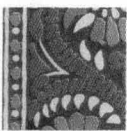
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