ENG 3385

Children’s Literature

2003 Edition
(Three Semester Credit Hours)

Prepared by

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Texas State University

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Correspondence Study Policy on Academic Freedom

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CORRESPONDENCE NOTE:

Need help with your course? Visit correspondence.txstate.edu for information on free online tutoring.
Important Information

Before beginning work in your course, you will find it helpful to familiarize yourself with the policies and procedures of the Texas State Office of Distance and Extended Learning contained in the online student handbook and on our website. In addition, the following pages contain information important to know when taking a course from our office. Please take the time to carefully read through this section.

Textbooks and Course Materials
Be sure to purchase all materials required for your course within thirty days of your enrollment date. After thirty days, course materials may become unavailable. If you need to order additional textbooks or course materials, you may contact the University Bookstore at 512-245-2273.

Making a Schedule
You have nine months to complete your course. To meet graduation or other personal deadlines, you may need to complete your course earlier.

Using the Personal Study Schedule in the front of this study guide, set a reasonable schedule for submitting each assignment and taking any required exams. When making your schedule, keep in mind that unless otherwise stated in the Introduction of this study guide, you may submit no more than two assignments per week. Consider the assignment turnaround time involved with a correspondence course. You should plan around dates when the university is closed for extended periods of time and faculty will not be on campus or grading correspondence assignments. Also be aware that it will take longer to get your assignments graded during exceptionally busy times for faculty, such as when final exams are being administered in on-campus classes. Allow four weeks for final grades to be reported to the Texas State registrar. Allow additional time for receipt of transcripts. It is your responsibility to know your personal deadlines. Take these into consideration when making your schedule, particularly if you need to complete this course to graduate. Once you have constructed a study schedule, stick to it. Refer to it often to ensure that you are staying on track. If you should fall behind, amend your schedule so that it is still a useful tool for helping you complete the course in a reasonable amount of time.

Doing and Submitting Assignments
Follow assignment directions carefully. If possible, complete your assignments using a computer word processing program. If you do not have access to a computer or need to write out hard-copy assignments, print legibly in ink unless otherwise directed by the instructor. For mathematical work, show all calculations and circle your final answer.
Identify your work. Number all pages of your assignment and include on each page the course prefix and number, the assignment number, and your name. (This is especially important for assignments submitted via e-mail or online.) Attach an assignment cover sheet from the back of this study guide to all hard-copy assignments. Fill out all information completely and clearly. If you have questions, e-mail your instructor or ask them on the cover sheet for hard-copy assignments. Your instructor or our office will respond. Make or save a copy of your work. Doing so will save you from having to redo your assignment if it is lost.

When you submit your assignment, our office notes your submission, and your instructor grades it. Your instructor may take up to ten working days to grade your assignment. Our office records the grade, and graded hard-copy or e-mailed assignments are returned to you. Assignments submitted online are graded by your instructor online and available for your review online.

Submitting Assignments by Mail
Place your assignment in one of the pre-addressed envelopes provided. If you find the envelope is too small for your entire assignment, obtain a larger envelope and record on it your return address, course name, and assignment number. Do not split an assignment into more than one envelope. Never give or send your assignment directly to your instructor.

Be sure your assignment has sufficient postage to avoid any last-minute delays. You must pay any outstanding postage fees incurred during your enrollment period to avoid a hold being placed on your records. Mail exam request forms separately from your assignments; do not mail an exam request form in the same envelope with an assignment.

Submitting Assignments by Fax
In some courses, you may fax your assignments to our office for an additional fee. Check the Introduction of this study guide to see if your instructor will accept faxed assignments. When faxing an assignment to our office, fill out the assignment cover sheet and use this as the cover sheet for your fax. Always call to verify receipt of the assignment and the total amount of the fax charge.

Submitting Assignments Online
Some print-based courses have companion websites in TRACS, Texas State’s online learning environment. If your course has a companion site that includes online assignment submission, follow the directions for submitting assignments in that TRACS site. Not all print-based courses have companion sites in TRACS, and not all course companion sites include online assignment submission. The Introduction of this study guide will inform you if your course includes a course companion site in TRACS.
Exams
Almost all correspondence courses require you to take at least one exam. For these courses, a minimum grade on the exam(s) is required to pass the course independent of the grades you earn on the assignments. An explanation of the exam grade requirement for your course can be found in the Introduction of this study guide.

If you live at a distance from the Texas State campus and need to have your exam proctored, be sure to read the information on exam proctors in the About Your Exam section of this study guide. We will contact all proctors for verification. Review proctor requirements to avoid possible delays in your exam being mailed to your testing location.

Reporting Course Grades and Incompletes
All assignments must be completed and all exams must be taken for you to receive credit for your course. Once you have completed your course and the instructor has determined your final grade, you will receive a final grade report. Letter grades of A, B, C, D, and F are used for final grades. The lowest passing grade is a D. There is no pass/fail grading option for any course except MATH 1311. Final grades are reported to the Texas State Registrar only if you complete the course. No grade is reported if you do not complete the course. If your enrollment expires and you do not drop your course, your course remains on your transcript as “in progress,” but no grade is reported. If you drop your course, no transcript entry is made.

Your final exam grade report (for courses that have a final exam) and a course report are mailed to you upon completion of the course. You may also obtain a course grade on an official Texas State transcript. Transcripts are available from the Registrar’s Office, 111 J.C. Kellam Building, and may be requested in person, by mail, or by fax at 512.245.2367. The cost is $5 per transcript, payable by check, cash, or credit card. No official transcript can be released if there is any financial obligation to Texas State. For more information, refer to the website of the Texas State Registrar’s Office, www.txstate.edu/registrar.

Additional Resources
The Texas State Library
All Texas State students, including correspondence students, receive library support services from the Alkek Library, located on the main campus. The library website (located at www.library.txstate.edu/services/distance-students) is your essential portal to resources and services. Distance learning students are also eligible for additional assistance (including document delivery) from the Distance Services Librarian. Some library resources may require a Texas State username and password, which you may obtain by contacting the Texas State Office of Distance and Extended Learning. Please contact the Alkek Library for more information on specific library services. Contact the Reference Desk at 512.245.2686, or contact the Distance Librarian at 866.255.3511.
Online Tutoring
The Texas State Office of Distance and Extended Learning provides students with online tutoring for correspondence courses offered through our office. The subject areas in which students can receive help include math, writing, and Spanish. For detailed information about this service, visit our website or contact us by phone.

A Final Word
The Office of Distance and Extended Learning will work with you to see that you benefit from and enjoy correspondence study. Should you have any questions about our procedures, call 512.245.2322 from 8 a.m. to 5 p.m. Central Time, Monday through Friday. If you have questions concerning course content, e-mail your instructor or use the assignment cover sheets to communicate with your instructor. The Office of Distance and Extended Learning is committed to offering you the highest quality educational experience. We appreciate feedback concerning our services to you, your instructor, and ideas for new courses. For current course listings, visit our website, www.correspondence.txstate.edu.

You may also contact our office directly:

Texas State University,
Office of Distance and Extended Learning,
601 University Drive, San Marcos, TX 78666-4615.

Local: 512.245.2322 • Toll-free: 800.511.8656 • Fax: 512.245.8934
Website: www.correspondence.txstate.edu • E-mail: corrstudy@txstate.edu
Here’s a planning schedule to help you successfully complete your course. Follow these steps:

First, enter the course abbreviation and number, and the date you enrolled in the course.

Second, enter your deadline for completing the course at the bottom of the schedule. Be sure to allow for holidays and between semesters.

Third, enter the date you plan to take the final examination.

Fourth, enter the dates you plan to mail each assignment.

### Planning Schedule

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<th>Assignment</th>
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<th>Date Received</th>
<th>Grade</th>
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**FINAL EXAM**

I plan to take the final exam on ________________.

**DEADLINE**

My grade must be received on ________________. 
CORRESPONDENCE NOTE:

Plan your personal study schedule wisely, so you will get the most out of the course.
Sandra Gravitt teaches children’s literature in the Department of English at Texas State. She earned a B.A. at Baylor University and an M.A. at Texas State, and did four years of doctoral work at Baylor University. She taught children of all ages in both public and private schools, but third grade was her favorite. She has also taught English composition at Baylor University and Texas Lutheran University. She is a member of the International Children’s Literature Association and National Council for Teachers of English.

You may contact Ms. Gravitt by e-mail at sandra.gravitt@gmail.com.
About the Authors

Marilynn Olson and Sandra Gravitt are the authors of this study guide.

Marilynn Olson is a professor in the Department of English at Texas State University, where she teaches a variety of undergraduate and graduate classes, including those in children’s and adolescent literature. A member of the International Children’s Literature Association, she is past editor of the Children’s Literature Association Quarterly, a journal devoted to scholarship in children’s literature.

Dr. Olson earned a B.A. at Michigan State University and an M.A. and Ph.D. at Duke University in Durham, North Carolina.
ENG 3385
Children’s Literature

Scope & Nature of the Course
Because of changes in the marketing and publication of books, there has never been more children’s literature available. Because many schools encourage the use of a whole language approach to learning—that is, the use of trade publications for textbooks—teachers have never been more encouraged to bring great numbers of books into the classroom. But the enormous number of books does not mean that there are more good books available, only that people interested in quality publications have more books to wade through to find what they are looking for. This course is intended to help you to identify quality in children’s literature (or, indeed, in any literature) and to identify for yourself what your own standards are.

Required Materials
The required textbook for this course is the following:


It is imperative that students taking English 3385 by correspondence have readily available an adequate library of children’s books from which to choose the many novels and picture books that are required reading. Ideally, this library should contain some new books, especially for the nonfiction, modern realism, and historical fiction selections.
The recommended selections at the back of the chapters will guide you to books (not this year’s books, of course) that critics esteem the most. This may aid in finding books to review or to interlibrary loan. While you are free to make your own choices (and may have very specific agendas), overusing selections that are spin-offs from television shows or other pop material is not the best way to explore this field.

The headings of bibliography entries should be done in the recommended MLA style. Sample bibliography headings throughout your lessons will be done in this style, so ordinarily no reference guide is needed. Should you need more information or experience difficulty in writing at a college level, good composition textbooks are available at most university bookstores.

Course Goals
After completing this course, you should be able to do the following:

- present a panoramic view of available children’s books;

- select good books for your students, or develop an understanding of what elements determine the quality of a book and which of these elements makes the strongest personal appeal to you; and

- write clearly and specifically about children’s books.

Assignments
This course consists of seven lessons for which there are seven assignments. The submitted assignments are of two kinds: 1) brief essays in which a particular critical point may be examined, and 2) annotated bibliographies of children’s books. In the annotations, you will demonstrate that you recognize the qualities that a good book ought to have and can identify them in your selection process.

All assignments should be legibly written in ink or typed. Because English 3385 is an upper level English class, you will naturally be careful of your grammar and spelling. Each assignment will be judged on the quality of your writing as well as on content.
Be certain to write about each book in adequate detail to support your generalizations—and to convince your reader that you have read the book, not just the discussions in Arbuthnot or book jackets or book reviews. In your annotated bibliographies, you will necessarily limit your descriptions to about 1/2 page if you single-space and type; the sample bibliography entries in the booklet are longer than the entries we expect. Nevertheless, you should be sure that you write concretely and are able to include an overview of the work, critical assessment of the illustrations if the book is illustrated, the theme of the work (or thesis if the work is nonfiction), and critical points under discussion in the chapter you are working on. Offer well-chosen examples to illustrate your generalizations.

You may submit assignments online via TRACS for this course.

Exam
The final proctored exam will cover material from each of the lessons. Notes on pertinent points to remember will be included in the lessons and in your professor’s comments on assignments.

Grading Criteria
The final exam* will count twice as much as a single assignment. Your grade, based on a 4.0 scale, will be determined as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
<th>Percentage</th>
<th>Grade Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Excellent</td>
<td>90 - 100%</td>
<td>4.00 - 3.75</td>
</tr>
<tr>
<td>B</td>
<td>Good</td>
<td>80 - 89%</td>
<td>3.74 - 2.75</td>
</tr>
<tr>
<td>C</td>
<td>Average</td>
<td>70 - 79%</td>
<td>2.74 - 1.75</td>
</tr>
<tr>
<td>D</td>
<td>Poor</td>
<td>60 - 69%</td>
<td>1.74 - 0.75</td>
</tr>
<tr>
<td>F</td>
<td>Failure</td>
<td>59% and Below</td>
<td>.074 and Below</td>
</tr>
</tbody>
</table>

The final grade is determined by dividing the sum of the lessons and the exam (it’s counted twice) by 9.

*You must earn a passing grade (minimum of 60%) on the final exam to pass this course.
University Honor Code

The Texas State University Honor Code serves as an affirmation that the University demands the highest standard of integrity in all actions related to the academic community. The Honor Code applies to all Texas State students, including correspondence students.

As stated in the Texas State Student Handbook,

Violation of the Honor Code includes, but is not limited to, cheating on an examination or other academic work, plagiarism, collusion, and the abuse of resource materials.

Academic work means the preparation of an essay, thesis, report, problem, assignment, or other projects which are to be submitted for purposes of grade determination.

Cheating means engaging in any of the following activities:

- copying from another student’s test paper, laboratory report, other report or computer files, data listing, or programs;

- using, during a test, materials not authorized by the person giving the test;

- collaborating, without authorization, with another person during an examination or in preparing academic work;

- knowingly, and without authorization, using, buying, selling, stealing, transporting, soliciting, copying, or possessing, in whole or in part, the content of an unadministered test;

- substituting for another student—or permitting another person to substitute for oneself—in taking an exam or preparing academic work;

- bribing another person to obtain an unadministered test or information about an unadministered test;

- purchasing, or otherwise acquiring and submitting as one’s own work, any research paper or other writing assignment prepared by an individual or firm. This section does not apply to the typing of the rough or final versions of an assignment by a professional typist.
Plagiarism means the appropriation of another’s work and the unacknowledged incorporation of that work in one’s own written work offered for credit.

Collusion means the unauthorized collaboration with another person in preparing written work offered for credit.

Abuse of resource materials means the mutilation, destruction, concealment, theft, or alteration of materials provided to assist students in the mastery of course materials.

Final Comments
This correspondence course in children’s literature has offered a great deal of satisfaction to students and to teachers who used this time to develop classroom materials and to test them on young people in their daily lives. Naturally, it involves discipline to read and write about such a long list of books, but if the lessons can be tailored to your own needs or interests and if you use this time to find out more about your own personal preferences, as well as the criteria by which children’s books are evaluated by scholars and reviewers, the lessons can be rewarding in many ways.

Be sure to ask questions or make comments on your assignment cover sheet, if you desire. (Questions about scheduling tests and similar topics should be addressed to the Office of Distance and Extended Learning, however, by telephone or e-mail). If you indicate the kinds of information that you would like to find on your assignments, we will be happy to expand on any points or tell you about additional references or literary works that might be of interest.

As the material in this course is revised periodically, if you have comments on particular questions, they will be especially useful to us.

We have tried hard to create a course in the spirit of our on-campus courses.

To a reader, the thought of life without the pleasures and compensations of reading is inconceivable. Reading is not simply the means to acquire information—which in our time often can be acquired in other ways—but also to gain access to the hearts and minds of our fellow creatures in every era, to see the beauty of language and
form, and to add additional layers of meaning, pattern and association to our own lives. There are simply few, if any, activities that get one through hard times and enrich good ones in the way that reading can. Every child ought to have the opportunity to become a real reader; it will determine the quality of his or her whole life. Children’s literature, moreover, has the blessed quality of quite often rescuing the adult who has missed the opportunity the first time. Many people who do not regularly read the serious adult authors of our day, yet find formula fiction writers are not, finally, a source of adequate satisfaction, find that the excellent authors for children and young adults are writing to them. Children’s literature is literature, and the people who enjoy it are more often a particular kind of person rather than a member of a particular age group.

Finally, since children’s books are usually written, published, reviewed and censored by adults, rather than by the audience for which they are ostensibly intended, children’s books always tell a great deal about the society that produces them. We have always used them to give children that view of life we thought that they ought to have and those insights that we thought were vital to share. Though the message sometimes changes, the desire to impart it never does. In knowing children’s books, we know ourselves.

Yours truly,

Marilynn Strasser Olson
Sandra Gravitt
Poetry

Reading Assignment
*Children and Books*: Chapter Nine

Ten books

- Five anthologies of poetry: that is, books containing the works of more than one author. You will choose these from a public or school library, or other outside sources. Make sure that one book, at least, contains narrative (story) poems. Your text chapter has exhaustive bibliographies to guide selection.

- Five collections of poetry: that is, books containing the works of just one author. Do not use the same author twice.

Objectives
After completing this lesson, you should be able to do the following:

- recognize the characteristics of a good anthology; and
- recognize the characteristics of a good poetry book by a single author.

*These criteria mix the subjective and objective. That is, one of the things you will determine is which books seem most to your own taste. But it is important to be broad in the investigation of what is available before deciding. Taste is built on experience, and children, as well as adults, will gain more from exposure to a variety of materials.*

Review these objectives again after completing this lesson.

Taste is built on experience.
Discussion
Throughout the nineteenth century, American schoolbooks stressed the recitation and memorization of poetry as a major requirement of education. Few of the poems found in the McGuffey readers were intended especially for children. They were general audience poems. But this emphasis should tell us something: people in the nineteenth century enjoyed poetry, even though many of the pioneering peoples, at least, had not had a great deal of education. They enjoyed hearing it recited, too. They lionized and greatly respected poets. Until about 1918, popular American publishers regularly offered many poems per issue as a feature of magazines—because poetry would sell the magazines. Today this is not true, and there are many explanations, but one of them is the perception that poetry is difficult to understand and that it has “hidden” meanings that cannot be discovered by the ordinary reader. This was not something that had occurred to most nineteenth-century people. They understood and felt that the poetic form and the poetic words were the source of their pleasure, not something that had to be analyzed or stripped away before pleasure could start. They didn’t worry about it; they liked the way poetry made them feel and the pictures that it made it their minds.

This is the ideal that we should aim at when we are introducing children to poetry, I believe. The sound of the poem should, itself, be pleasurable. Pre-literate people are often very sensitive to the sound of words, and little children often relish words more than adults do (“higgledy-piggledy,” for example). Little children, like older children, often spontaneously learn to sing advertisement jingles for the very reason that they are open to poetry—skillful use of language and pattern and catchy lyrical style. Older children often record in their school journals bits of popular songs and dialogue that have moved them. If they do not record what we would call “real” poems, it is because they haven’t been introduced to the kind they would like, not because the impulse to love imaginative words, precise descriptions, and witty sounds is not in their hearts. All children may not grow up to love poetry, but they deserve a chance.
Style in Poetry

Although your book discusses style under the headings for individual poets, it does not generalize very much on the topic. Poetry is poetry largely because of its greater degree of condensation and its greater attention to pattern than prose often exhibits. The techniques of poetry, however, except perhaps for end-rhyme and shape on the page, do not differ from those of prose. This is important to children’s literature in part because books for the young and folktales also are more condensed and more lyric than many other literary productions. In other words, what applies to poetry applies to most chapters in your book.

Style in poetry, as well as prose, is often based upon repetition: repetition of words, of situations, of phrases, of endings or grammatically parallel verb tenses, of sounds. Lyrical singing verses exploit this technique extensively. For example, the familiar poem from A Child’s Garden of Verses, “Windy Nights,” contains many repetitions (see top of page 289 in your text).

The two verses of the poem have the same length and the same shape on the page. They also have the same rhythm. In this case, it sounds like relentlessly pounding gallops. Both verses, moreover, start with two lines about nature (the sky, the trees) that are followed by four lines about the rider’s activities. This kind of very neat pattern has a great deal of appeal in poems to which it is appropriate—an appeal you will also see in folktales and many picture books.
Style in Picture Book Prose

Quality picture books are very like poems. They are meant to be read aloud, so they need to have beauty of language when read aloud. They must be condensed to a minimum of words, so they sometimes develop the intensity we associate with poetry. If you have read Goodnight Moon or Where the Wild Things Are, you will understand how mystery and power come with condensation. Although many features of Marjory Flack’s classic Angus and the Ducks could be cited, the following passage will illustrate a stylistic point. Angus is a young Scottie dog.

Soon the DUCKS stopped by a stone watering trough under a mulberry tree.
Angus stopped, too. Each DUCK dipped a yellow bill in the clear cool water.
Angus watched. Each DUCK took a long drink of the cool clear water. Still Angus watched. Each DUCK took another long drink of cool clear water.
Then Angus said:
WOO-OO-OOF!!
Away the DUCKS scuttled and
Angus lapped the cool clear water.
Annotated Bibliographies of Anthologies and Collections

The following is a sample notation for an anthology. In the case of this anthology, but not usually, there is no editor.


This anthology was given to my son by a second grade teacher when he was young. It is a large format book about an inch thick that lies open easily and has large whimsical pictures on every page. At the end there are indexes that identify authors, titles, and first lines. There are also two appendixes that sort the poems by topics: poems about animals or birds; poems that are funny or patriotic, exciting, and so on. Clearly, the book was designed to be useful to teachers or librarians looking for theme-related material.

The poems are a mixture of nineteenth-century classics (with a few older poems) and familiar twentieth-century authors. It has two features I find appealing. First, it mixes in narrative poems with the short selections. “Paul Revere’s Ride,” “The Tale of Custard the Dragon,” “Little Orphan Annie,” and many more story poems are present. This kind of narrative poetry is often extremely popular with young children but is currently being left out of many contemporary anthologies. I don’t think I would use all the shorter poems myself, although they are distinguished selections from Walt Whitman, Christina Rossetti, Gwendolyn Brooks, Langston Hughes, Matthew Arnold, and other established poets. The second point I appreciate is that the poetry has a real mixture of tone. As a child, I liked poems that sounded brave and noble, as well as poems about dogs or poems that were funny. Many tastes are catered to in this anthology, and it will provide a varied poetic experience.

I don’t love the pictures individually, but I think that they unify the collection, enhance a lighthearted feeling toward the subject matter that will encourage individual reading, occasionally clarify meaning, and, by including children of several ethnicities, give the book a contemporary look. On the other hand, they seem out of sync with the ages at which children would most like the selections. The pictures present the people as doll-like in form—a cheerful idea. If, however, the poems are about racial discrimination, the futility of war, or an assassinated president (“O Captain, My Captain”), chances are they will be best appreciated by children who would expect more grown-up illustration. As an anthology serving a multiplicity of needs, however, I think it is a useful volume.
The following is a sample notation for collections by one author:

**Soto, Gary. *A Fire in My Hands*. Illus. New York: Scholastic, 1990.**

This collection is a thin paperback edition appropriate for the classroom. It contains twenty-three poems, a foreword by the author, and questions about poetry answered at the back by the author. Above each poem is a brief description by Gary Soto explaining why he wrote the poem or what event from his youth the poem refers to. There are black and white pictures illustrating details of the poems every few pages. The poems are very accessible and talk about moods and experiences that are close to most young people. “Hitchhiking with a Friend and a Book that Explains the Pacific Ocean” begins:

On 41, outside Straford,  
The sky lengthens magically  
When you’re 19, the first time  
On the road – and if you’re  
With a friend, the birds lift  
And never come down in the same place.

“Feeling utterly free from being far from home,” according to his explanation, is evoked here, especially by the verbs “lengthens” and “lift.” I think that the many young people who like Soto’s short stories will also find that these poems speak to them; some are about experiences in the Los Angeles barrio, so there may be a special closeness to Mexican-American students. I would call it a middle school level book, but I have heard grown-up audiences respond warmly to “Oranges” from which the collection’s title comes.

Always give an example for collections. You may refer to these examples for Part II of Assignment One.
Assignment One

Complete this assignment on your own paper and submit for grading. **Be sure to fill out and attach an assignment cover sheet from the back of this study guide.**

You may also type out the assignment using a word processor and submit the document online via TRACS.

**Part I**

1. In the poem “Windy Nights” (top of page 289, see also page 3 in study guide):
   a. List repeated vowel sounds (**assonance**): (“by” and “high” both have long i sounds, for example).
   b. List repeated consonant sounds in the middle or end, as well as beginning, of words (**consonance**): note that letter l is in more than one position.

In the poem “the drum” by Nikki Giovanni, she uses figurative language in an easy and accessible way.

   daddy says the world is
   a drum tight and hard
   and i told him
   i’m gonna beat
   out my own rhythm

2. List two **metaphors** (metaphors are comparisons of two unlike things). Tell, briefly, what they mean in this context.
3. In the poem “Spring Is” by Bobbi Katz, she uses **simile** and **personification**, as well as writing her poem in a special shape.

![Illustration of a child running down stairs with daffodils](image)

**Spring Is**

Spring is when
the morning sputters like
bacon
and
your
sneakers
run
down
the
stairs
so fast you can hardly keep up with them,
and
spring is when
your scrambled eggs
jump
off
the
plate
and turn into a million daffodils
trembling in the sunshine.

*Bobbi Katz*

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a. Give one example of a **simile** (similes are comparisons of unlike things using “like” or “as”).

b. Give one example of **personification** (giving inanimate things human qualities).
c. Give some examples of repetition in the passage. **Alliteration** (repetition of initial sounds) may be included.

d. Give an example of **onomatopoeia** (onomatopoeia is probably the most common figurative language in children’s stories. It includes words that sound like their meanings, but also interpretations of animal sounds [bow-wow, cock-a-doodle-doo]). Try for a word that is not an animal sound here.

**Part II**

Make a list of five anthologies of children’s poetry. Make another list of five collections of children’s poetry by a single author. Look at the samples offered in this chapter. Give the bibliographic header (author, title, illustrator, place and date of publication—note if a reprint of an earlier publication) and annotate each entry on your lists in a similar fashion. (Refer to the examples of annotated bibliographies on pages 5 and 6. The entries need not be as long, but the annotations for collections must include an example of the verse.) The lists should be single-spaced and in alphabetical order.

*Your book (“Using poetry with children” page 302 ; “Explore poetry books with children,” p. 305) gives some guidelines for determining whether an anthology is going to be useful. Think about what you would want to know if you were going to purchase the book without seeing it yourself. Truthfully, very few collections have more than one or two poems in them that I would personally use. And no anthology that I know of would be adequate by itself for my purposes. You may not feel the same way, but the greatest value in analyzing comes from trying to make careful discriminations.*

**Part III**

Write three paragraphs on three favorite verse selections. In the first paragraph describe how the poet achieved pattern or musical quality (you need not cover an entire poem if the poem is long—a demonstration from a verse is entirely adequate here). In the second, describe how the poet took a fresh approach to everyday subject matter. The third paragraph may be on a quality of your choice.

*Quote to support your points. When treating style, at least a few lines are necessary. If you have used the poems as examples for the collections, you need not quote them again.*

I look forward to seeing what you find and what you like.
As he was piling ingredients on the table, the doorbell rang. It was Nario Boy, a cat with cool style. Novio Boy, a cat with a soft green eyes, sleek fur, and the loveliest growl in the barn. Novio Boy also wore the flashiest cat collar—a leather one with real gems that sparkled at night when cars passed by.

"Yo! Cool Cat of East Los, Homes," he barked. "Whatcha doin?"

"I'm having mice for dinner. Served with the works. Help me with las tortillas,“