



Wollo University

Faculty of Education and Behavioral Science

Department of Psychology

Child Literature (ECCE 3092)

Students Handout

Prepared by:
Zelalem Tsega (Lecturer)

Chapter One: Concepts of Children's Literature

1.1 The Concept of Literature and Children's Literature

1.1.1. Definition of Literature

The word literature is an umbrella term which covers a number of different kinds of activity and this suggests that there are many definitions of literature. At its widest, literature refers to all writings relating to a matter in hand.

Literature here could also refer to a special kind of writing of a period such as 18th century English literature.

Literature refers also to the study of books, etc. valued as works of art eg drama prose poetry, it refers, too, to books dealing with special subjects like travel literature or the literature of poultry-farming. Literature includes not only novels, but also certain stories, letters, biographies, history, and example is Caesar's conquest of Gaul. There is also literature travels example travels on a donkey. Science example is, Darwin's "The voyage of the 'Beagle'". Literature also includes the oral tradition, the legends, myths and sages from classical times right through to the folk tales of non-literate societies e.g Brer Rabbit, Anansi, stories, and the reworking of local folk tales by the Nigerian writer, Amos Tutuola. Literature further includes our own living tradition of children's games, songs and stories as in the Lore and Language of school children by Peter and Lona Opia (1959).

You will see clearly that from these definitions and explanations the word literature is used very widely and loosely. One way you will distinguish literature from history is by method and language of the artist. Literature is an art; literature is literature not because of what it is writing about but because of the artistic point of view, the artist's transformation of ideas and notions.

It is worth noting that the word literature can be found in a number of different kinds of statements and human activities. We can talk of literature as something associated with, a characteristic of a particular nation or people or groups of people; for example, Arabic literature, American literature, African literature, and so on.

You are to note that in such cases literature obviously has some kind of collective significance, transcending the particular individuals who produce and consume it. Then again we can talk of the literature of a particular historical period or movement, which may often be found in a number of different cultures; for example, Renaissance (French) literature, Romantic literature, Colonial literature, the literature of independent Africa, and so on.

In a rather different way, we can talk of the literature of a particular subject or topic, examples are the literature of ship-building, literature of linguistics, and the literature of child development. In this sense, of course, literature means everything of significance that has ever been written about that subject. We can also talk of literature as a school subject on the school time table as a part of the school curriculum, distinctly different from Economics, Mathematics or Chemistry.

From the above definitions, literature often refers to a subject of study, a form of training or written work. In all these forms, the raw material of literature is language either written or spoken. We can even say that literature is language. It consists of certain rather specialized forms, selections and collections of language. By language, we mean, those distinctive speech sounds which are used in various kinds of systematic pattern to communicate all necessary messages.

My Language, of course is based on forms of speech, but most. Languages have developed systems for recording language in more permanent, written forms. Now, language as a means of social communication and control is used countless times each day for greetings, enquiries, instructions, information, news, reports, proposals, contracts and so on. Anyone who is concerned with literature is also concerned with language because literature is constructed out of language. It is with language that literary writers present their views to the reader with one or two emphasis. The first emphasis is on his experience and other people's experience, in which case the reader adds something to his store of knowledge about the world; an extreme example of this might be Daniel Dafoe's '*A journal of the plague year*'.

The second emphasis is on the experience in such a way as to help the reader learn something more about himself as a human being; an extreme example here might be Virginia Woolf's *Mrs. Dalloway*. *You will note that* we cannot learn more about ourselves in literature except through someone else's experience which in itself enlarges our knowledge about the world; and we cannot learn more about the world without learning a little about humanity and therefore ourselves.

Language is the raw material with which literary writers articulate their artistic point of view as a means of furthering experience of the world and as a means of finding out more about oneself. This is the reason literature is defined as language.

The two criteria are as follows; the first is whether the heroes are children to teenagers. The second is whether the theme, that is the ideas, relationships and language are simple or complex. Literature is literature for children if the heroes are children and the theme is simple and not complex.

Thirdly, when they teach moral lessons with a view to entrenching the values of the society in them.

1.1.2. Definition of Children's Literature

Children's literature as a concept is defined as literature exclusively about children. Children's literature refers mainly to stories, poetry, rhymes, folk tales, drama, exclusively created for children such as infants, toddlers and the young people as target audience.

Children's literature which is exclusively written for children seems to rest on three criteria: the first is whether the heroes are children or teenagers, the second is whether the theme, that is the ideas, relationships and language, are simple or complex. Simplicity of theme is therefore the over-riding criterion that determines and defines literature as children's literature. Literature is literature for children if the ideas, relationship and language are simple. However, literature is not children's literature if the ideas, relationship and language are found too complex whether oral or written. For example, a classic literature like Gulliver's Travels is admitted into children's literature because of simplicity of its ideas, relationship and language. But the turn of the screw or Lolita, let us say, would not be admitted as children's literature because the ideas, relationship and language otherwise called the theme are complex. Thirdly, children's literature is often aimed at teaching moral lessons.

1.1.3. Values of Literature for Children

Giving children access to all varieties of literature is extremely important for their success. Educators, parents, and community members should help students develop a love and passion for reading. Not only is reading literature important in developing cognitive skills to be able to succeed in a school or work setting, but it is valuable for other reasons as well. Although there are countless values in exposing children to literature, Donna Norton (2010) identifies the value of literature for young people in her book *Through the Eyes of a Child*. Children's literature is important because it provides students with opportunities to respond to literature; it gives students appreciation about their own cultural heritage as well as those of others; it helps

students develop emotional intelligence and creativity; it nurtures growth and development of the student's personality and social skills; and it transmits important literature and themes from one generation to the next.

The first value to note is that children's literature provides students with the *opportunity to respond to literature and develop their own opinions about the topic*. This strengthens the cognitive developmental domain as it encourages deeper thought about literature. Quality literature does not tell the reader everything he/she needs to know; it allows for some difference in opinion. This strengthens students' cognitive functions in being able to form opinions on their own and to express themselves through language in summarizing the plot of a wordless book.

Second, children's *literature provides an avenue for students to learn about their own cultural heritage and the cultures of other people*. It is crucial for children to learn these values because, "developing positive attitudes toward our own culture and the cultures of others is necessary for both social and personal development" (Norton, 2010, p. 3). In saying this, however, when teaching students about the cultural heritage of others, one should be very careful in selecting which books to recommend to young readers. Many books are available that depict culture as an important piece of society that is to be treasured and valued, and those books can have great value for students.

Third, children's literature helps students *develop emotional intelligence*. Stories have the power to promote emotional and moral development. Children's literature "contains numerous moments of crisis, when characters make moral decisions and contemplate the reasons for their decisions," an important skill for children to see modeled. For example, is a story about a crocodile who is adopted into a family of ducks. Ultimately he must choose between betraying his adopted family and going back to his own "species," and he decides to remain true to his beliefs and not betray his family. The Scar is an effective book to read with students in order to teach them about responding to grief, as it is about a boy whose mother dies. This requires a complex level of emotional intelligence, as many young children do not understand death. Children's literature encourages students to think deeper about their own feelings.

Children's literature also *encourages creativity*. Norton stresses "the role that literature plays in nurturing and expanding the imagination". The House in the Night (Swanson, 2008) depicts the creativity that a young girl has in her dreams at night, as she flies about the dark neighborhood on the wings of a bird. Imaginative and original books that encourage students to learn about music and art, and they are engaging in their design and interactivity. Children's literature promotes the development of students' internal imaginations.

Children's literature is of value because *it fosters personality and social development*. Children are very impressionable during the formative years, and children's literature can help them develop into caring, intelligent, and friendly people. Developmental psychologist Jean Piaget says that when students move from the pre-operational to the operational stage of cognitive development, they become less egocentric. Whereas students in preschool and kindergarten may be entirely focused on themselves, as students grow older they begin to take into account the feelings and viewpoints of others. Being able to understand other people's viewpoints and to not be selfish are important skills that adults must nurture in children, as Norton says that "acceptable relationships require an understanding of the feelings and viewpoints of others" (2010, p. 27). Children's literature can foster social development by encouraging students to accept other people and their differences. Books present situations that might encourage students to become more open-minded to different types of families and understand that love is the most important thing in a family. Children's literature can also encourage students to develop relationships with people, encouraging social contact. Literature encourages students to be considerate and friendly people, and these traits may be consistent with developing students into quality citizens.

Finally, children's literature is of value because *it is a timeless tradition, one in which "books are the major means of transmitting our literary heritage from one generation to the next"* (Norton, 2010, p. 3). For a younger audience, children could build their cognitive and language skills through exposure to Mother Goose rhymes. Children are only young for a short time, and so we must give them access to a basic literary heritage of timeless books. Quality children's literature has the great power to captivate audiences for many generations.

Children's literature is extremely valuable in both the *school setting and at home*. Teachers and parents should both be able to differentiate between quality and mediocre literature, in order to give students access to the best books to encourage these important values of literature and considering developmental domains. Children's literature is valuable in providing an opportunity to respond to literature, as well as cultural knowledge, emotional intelligence and creativity, social and personality development, and literature history to students across generations. Exposing children to quality literature can contribute to the creation of responsible, successful, and caring individuals.

1.1.4. Developing Critical and Creative Thinking

Critical thinking" is largely understood as logical skills that can be "tacked onto other learning"

Chapter Two: History of Children's Literature

1. THE CLASSIC WORLD

All literature began with the ancient art of storytelling. Our ancestors told stories to entertain each other, to comfort each other, to instruct the young in the lessons of living, to pass on their religious and cultural heritage. Storytelling is an integral part of every world culture. In early times, people did not distinguish between adult and children's literature. Children heard and, presumably, enjoyed the same stories as their parents, whether they were the adventurous tales of cultural heroes-as retold by Homer in *7 l eIliad* and *7 l e Odyssq*-or the wondrous tales of gods and demons and magic spells and talking animals-as are found throughout the world.

Western civilization has its roots in the cultures of ancient Greece and Rome, which flourished between about 500 BCE and 400 CE, now known as the Classical period. Greece in the fifth century BCE is in many ways the birthplace of Western culture and so that is where our story begins. In this cradle of democracy and individualism, children grew up with the stories of the Trojan War (from Homer's *Iliad*) and of the travels of Odysseus (from Homer's *Odyssq*) and the stories of Jason and the Golden Fleece and the adventures of Hercules. They also knew of the now-famous fables attributed to the slave Aesop, believed to be a teacher, writing to instruct his students in cultural and personal values. With the decline of Greek civilization, the Roman Empire rose to power, but the Romans

remained under the long shadow of Greeks, whom they greatly admired. The children of Rome in the first century C E undoubtedly knew not only Homer's tales, but also Virgil's Aeneid, which recounted the stories of Aeneas, the Trojan hero who was credited with founding the Roman race. They also knew the wildly imaginative tales of Ovid's Metamorphoses, the tales of the gods, goddesses, heroes, and heroines of the classical world. The power of these ancient stories remains with us, and modern writers and illustrators frequently turn to the Greek and Roman myths for inspiration and retelling.

Our culture is filled with references to these Classical stories-we speak of Achilles' heels, Herculean tasks, the Midas touch, Pandora's box, and sour grapes (a reference to one of Aesop's fables). Planets, galaxies and star clusters, days of the week, months of the year, automobile tires, and tennis shoes-all bear names of classical gods and heroes. These stories are both exciting and an important part of our cultural heritage-they should not be missed. A great many of these stories live today and children continue to find them fascinating. The retellings by the poet Padraic Colum (72e Children's Homer and The Golden Fleece) are excellent sources for children. Most recently, Jeanne Steig's A G\$from Zus: Sixteen Favorite Myths is a lively-sometimes racy-version for modern middle and high school audiences, and it is illustrated by William Steig's earthy, even ribald, drawings. It is just the kind of rendition to bring the stories to life for older readers. These myths are an essential part of culture and indispensable to any well-rounded education.

2. THE MIDDLE AGES

Following the fall of the Roman Empire in 476 CE, European civilization entered a period of decline. Much of the knowledge of the Classical world was lost during the early chaotic period historians once referred to as the Dark Ages. We now call the period between the fall of Rome and the rise of the Renaissance (in about the fourteenth century) the Middle Ages-literally because they fell between the Classical and Renaissance periods. During the Middle Ages the Roman Catholic Church dominated the social and political scene and was responsible for what education there was. Throughout the Middle Ages, poverty was widespread and life for the average person was very difficult-much harsher than it had been in the ancient Greek and Roman worlds. Education was a luxury, and few people could read or write. Books were extremely rare and expensive, for they had to be hand copied on costly parchment. A single bible could take as long as three years to produce, and in many

medieval libraries the books were chained to the desks to discourage theft. As it was in the Classical world, the oral tradition was the principal entertainment for most people. Local storytellers and professional bards (the famous wandering minstrels) recited stories and poems for eager audiences.

What stories did they recite? Biblical stories were among the most popular-both Old and New Testament-and so were the stories of the lives of saints of the church. The lives of saints were used to set examples for young people. In addition to religious tales, nonreligious-secular-stories were also popular. The romantic tales of the legendary f i n g Arthur and the Knights of the Round Table or of the great heroes Roland (from France) or the Cid (from Spain) or even Beowulf (from the Norse) surely thrilled many children-and adults, for, as in the Classical period, children and adults shared a common literature. The exciting battle scenes, powerful heroes, and wondrous enchantments of these romances made them very popular-and many remain so today.

Children's versions of these tales are easy to find. Rosemary Sutcliff's *Dragon Slayer* (1976) is a retelling of the old English epic, *Beowulf* and she has also retold the legends of King Arthur and his knights in *The Light Beyond the Forest* (1979), *The Sword and the Circle* (1981), and *The Road to Camlann* (1981). Some of the Arthurian stories have been transformed into modern picture books, as in Selma Hastings's *Sir Gawain and the Green Knight* (1981). Barbara Cooney's picture book, *Chanticleer and the Fox* (1958), adapted from Chaucer, is a retelling of a favorite medieval trickster tale about Reynard the Fox. Many of the stories from this period are exciting narratives that have become an indelible part of our society. Our entire reading experience is enriched if we know the stories of Adam and Eve, Cain and Abel, Noah and the flood, Jonah and the whale, and the tower of Babel-side by side with those of King Arthur and Sir Launcelot and Queen Guinevere.

3. THE RENAISSANCE WORLD

Around 1400, a new era began in Europe. It was called the Renaissance, a term meaning "rebirth," because people saw it as a rebirth of the ideals of ancient Greece and Rome-their art, literature, philosophy, and especially their respect for learning. Of course, the changes did not happen overnight, but the changes did come. The Crusades of the eleventh and twelfth centuries had opened up trading routes to the Far East, which brought both wealth and new ideas to Europe. Strong rulers rose up and established stable kingdoms with written

laws. Trade, industry, and learning advanced. In 1492, Columbus's voyage to the Americas resulted in the founding of overseas empires, which brought great wealth to many European kingdoms (sadly, at great expense to the native peoples). However, one development would overshadow all others.

Around 1450, a German named Johannes Gutenberg invented the movable-type printing press—said by many to be the most significant invention of the last thousand years (Actually the Chinese originally developed the technology, but the Europeans put it to practical use.) It is difficult to exaggerate the importance of this event. The printing press made it possible to make multiple copies of books in a fraction of the time it took to hand copy them. In just a few decades, books became plentiful. Now it was possible to spread information quickly, and this opened the door to mass education.

During the early Renaissance, most books specifically for children were textbooks or educational books. Sir Thomas Elyot's *The Book Named the Governor* (1531) and Roger Ascham's *7Pe Scholemaster* (1570) are two examples of "books of courtesy," giving lessons in proper behavior for young gentlemen. (Women did not yet merit their own books.) The Renaissance, like the Middle Ages, was a religious period and during this time the hatred between the Roman Catholics and the Protestants resulted in much bloodshed. John Foxe's *Book of Marfyrs* (1563), an anti-Catholic work filled with grisly scenes of violent deaths for religion's sake, was one of the most popular books among England's schoolchildren. On a cheerier note, about one hundred years later, John Comenius's *Orbis Sensttaliurn Picttts* (1658) appeared. It is generally regarded as the first children's picture book and was intended as a textbook for the teaching of Latin through pictures.

Puritanism

At least two specific influences of the seventeenth century heightened society's awareness of the special needs of the child: the rise of Puritanism and the philosophy of John Locke. The Puritans were a very strict religious sect who believed that everyone was responsible for his or her own salvation and that success in life was a sign of God's favor. They placed a high value on reading, because they believed the Bible should be accessible to everyone, and on education in general, since it helped ensure material success. Persecuted in England, many came to North America, where they soon established Harvard College (1636), emphasizing their commitment to education. If they did little to foster fine literature (they disapproved,

in fact, of most literature as frivolous and ungodly), the Puritans are credited with encouraging literacy among the middle classes.

Schooling was an important part of a Puritan child's upbringing, and Puritan children used a variety of schoolbooks. *Hornbooks* consisted of simple wooden slabs, usually with a handle (many looked like paddles). Parchment containing rudimentary language lessons (the alphabet, numbers, and so on) was fastened to the wood and was then covered with transparent horn (from cattle, sheep, goats), a primitive form of lamination that made these books very durable. *Battledores*, cheap books made of folded cardboard and usually containing educational material, were widely used into the nineteenth century. The most famous of early schoolbooks was the *New England primer*, which first appeared sometime around 1690 and continued in print in some form or another until 1886. It introduced young Puritan children to the alphabet through rhymes ("In Adam's fall/We Sinned all" for the letter A) and then to increasingly sophisticated reading material—all with a religious intent (see Figure 1.2). *Chapbooks*, small and cheaply made books containing fairy tales and other secular works, were also widespread during the period, but the Puritans frowned on these forerunners of the dime novel.

John Locke and Educational Philosophy

The second great influence on children's literature during this period was the English philosopher John Locke (1632-1704), who in 1693 wrote a famous essay, *Thoughts Concerning Education*. In this work, he formulated his notion that the minds of young children were similar to blank slates (he called them *tabula rasa*) waiting to be filled up. All children had equal capabilities to learn and adults had the responsibility to provide the proper learning environment. For Locke, heredity was unimportant, since everyone, he believed, began life pretty much the same. Thus began the perennial argument over the relative influence of heredity and the environment (or nature and nurture).

Bunyan, Defoe, and Swift

English children also continued to adopt certain adult works of literature. They were especially drawn to the fanciful allegory of John Bunyan's *A Pilgrim's Progress* (1678), the story of a man's journey to Heaven; children were undoubtedly delighted by the horrific monsters that plagued him on the trip to the religious ecstasy of his safe arrival in Heaven. Two other works, both originally for adults, were exceedingly popular with children in the early eighteenth

century. The first was Daniel Defoe's *Robinson Crusoe* (1719)' a shipwreck adventure tale that is the ancestor of numerous survival stories still relished by children to this day. The second was Jonathan Swift's *Gulliver's Travels* (1726)' a satirical travel fantasy that is still retold from time to time for children and has been the subject of several movies for young people. The moral and ethical messages of these works did not concern the youthful readers, who were simply after a good tale.

4. THE 18th AND EARLY 19th CENTURIES

John Newbery and Children's Book Publishing

By the mid-eighteenth century the serious publishing of children's books began, notably by John Newbery (1713-1778)' a clever English bookseller. It was Newbery who first successfully promoted children's literature. His books were largely collections of stories and poems by various (usually anonymous) writers (including himself). His publication *A Little Pretty Pocket Book* (1744) is one of the first published children's books designed to entertain children as well as to teach them. Newbery's contribution to children's literature was recognized in 1922 when Frederic Melcher established the annual Newbery Medal, awarded in the United States for the most distinguished book written for children.

Rousseau and the Moral Tale

The French philosopher Jean Jacques Rousseau (1712-1778) added yet another point of view to the concept of children's reading. His ideas about education were expressed in a book called *Emile* (1762), in which he emphasized the importance of *moral* development (the Puritans' concern had been spiritual; Locke's had been intellectual). For Rousseau, proper moral development could be best accomplished through living a simple life (even 200 years ago people were becoming distressed with the pace of civilization). Rousseau's followers wrote didactic and moralistic books to teach children how to be good and proper human beings. (Newbery also contributed his fair share of moralistic tales, *Little Goody Eoo Shoes* being the most famous.) A great many writers, most of them women (men still looked on writing for children as an inferior occupation), emulated Rousseau and churned out a great number of moralistic tales through the remainder of the eighteenth and well into the nineteenth centuries.

Among the best known of these writers is Maria Edgeworth (1744-1817), whose most

famous works for children are her short story "The Purple Jar" (1796) and her book *Simple Susan* (1796) about a country girl whose goodness helps her to triumph over an illintentioned city lawyer. Sarah Trimmer (1741-1510) wrote the *History of the Robins* (1786), an animal story that was unusual in a time that frowned on tales of talking animals (the eighteenth-century rationalists thought it was illogical and religious zealots thought it unholy).

One of the first reviewers of children's books, Mrs. Trimmer believed that literature must preach Christian morality above all, and she condemned fairy stories for children because they were sacrilegious and lacked moral purpose. Mrs. Anna Laetitia Barbauld (1743-1825) wrote in a similar vein; her most famous works were *Lessons for Children* (1778) and *Hymns in Prose for Children* (1781). Hannah More (1745-1833) and Mrs. Shenwood (1775-1851) were also part of this moralizing company, and Mrs. Shenwood's *History of the Fairchild Family* (1818) includes frighteningly vivid stories about the souls of impious children moldering in the cold grave or being consigned to the fires of hell. *The Rise of the Folktales*

The didactic element in children's books persisted through the early nineteenth century. But alongside the moralistic tales came the revival of the old folktales from the quickly fading oral tradition. Actually, folktales were printed in England as early as 1729, when *Tales of Mother Goose*, originally retold by the Frenchman Charles Perrault (1628-1703), was first translated and published in English. These retelling of old stories, including "Cinderella," "Little Red Riding Hood," and "Sleeping Beauty in the Wood," soon became staples in English nurseries. In the middle of the eighteenth century, a Frenchwoman, Mme. de Beaumont, retold numerous fairy stories, including "Beauty and the Beast" and "The Three Wishes," usually with a moral purpose. John Newbery's successor, Elizabeth Newbery, published the first children's edition of the Middle Eastern *Tales from the Arabian Nights*, featuring Sinbad the Sailor, Aladdin and his lamp, and others, in about 1791.

At the beginning of the nineteenth century, two German brothers, Jacob (1785-1863) and Wilhelm (1786-1859) Grimm, collected a great number of folktales and published them (once again not expressly for children), and the Grimms' tales are still the most famous of all collections. The Grimms also inspired a flurry of folktale collecting throughout Europe, including Hans Christian Andersen in Denmark and Asbjornsen and Moe in Norway. Folk rhyme collections were equally popular (see Figure 1.3) By the end of the nineteenth century, the collectors Joseph Jacobs (*English Fairy Tales*) and Andrew Lang (*The*

Blzie Fairy Book, The Red Faiv Book, and so on) were delighting children and adults alike.

5. THE VICTORIANS: THE GOLDEN AGE

Before children's literature could fully mature, it had to abandon the shackles of moral didacticism that was more interested in the message than literary quality. These books tended to offer up what adults believed was good for children, not necessarily what children themselves enjoyed. It was not until the later nineteenth century that talented writers who were committed to writing entertaining stories for children-as opposed to morality tales began to emerge. This phenomenon has been attributed to several developments:

- The strengthening of the family unit (brought about in part by a lowered infant mortality rate that helped to stabilize the family)
- The rapidly developing technology that made possible still cheaper books along with high-quality hll-color printing the slow, but inexorable, rise of the status of women (who have dominated children's writing from the end of the eighteenth century)
- The growth of widespread educational opportunities, including mandatory education legislation in both the United States and Great Britain, creating more readers
- The continued growth of the middle class, which further broadened the reading audience (most writers must necessarily seek a broad appeal if they are to earn a living, and writing for children was not a truly profitable enterprise until the second half of the nineteenth century)
- The confluence of these forces made possible the first "Golden Age" of children's books during the reign of Britain's Queen Victoria-hence the Victorian Period.

British Children's Literature

ADVENTURE OR BOYS' STORIES In the second half of the nineteenth century, British children's literature was dominated by the *adventure* or *boys'stories* (including the so-called *schoolstoy*)and by*fantasy stories*. The far-flung British empire may have encouraged an internationalism in British adventure stories, but it also resulted in a fair amount of jingoism-or chauvinistic nationalism that depicted British culture as superior to that of the colonies (and everyone else's, for that matter).

British superiority is either implied or directly stated, for example, in the works of Captain Marryat, R. M. Ballantyne, and G. A. Henty, among others. Marryat, who was a seaman, was the

first to write historical adventures for children, most notably *Mr. Midshipman Easy* (1836) and *Children of the New Forest* (1847). R. M. Ballantyne wrote *The Coral Island* (1857), a Robinsonnade or survival story inspired by Defoe's *Robinson Crusoe* and the inspiration for William Golding's *Lord of the Flies* (1954). G. A. Henty, a war correspondent who traveled widely throughout the

British Empire, wrote historical adventure books about the places he visited, among which is *With Clive in India* (1884). Robert Louis Stevenson is remembered for *Treasure Island* (serialized in 1881, published in book form in 1883), which has become the quintessential pirate story, swashbuckling and melodramatic, but not without its tantalizing ambiguity that keeps adults returning to it as well as children. (Stevenson also wrote *A Child's Garden of Verses* [1885], a vision of childhood as seen through an adult's eyes. Although it has always been immensely popular, Stevenson himself had little regard for his poetry, which some critics believe is chiefly responsible for perpetuating triteness and sentimentality in children's verse.)

FANTASY STORIES The glory of this first "Golden Age" is its fantasy, and at the top of the list must naturally be Lewis Carroll (the pseudonym for Charles Dodgson, a mathematics professor at Oxford), whose *Alice's Adventures in Wonderland* (1865) abandoned all the rules of writing for children. An extraordinary fantasy filled with a delightful mixture of satire and nonsense and almost devoid of instructional moralizing, it is usually considered the first important work for children that completely broke the bonds of didacticism. Alice, the March Hare, the Mad Hatter, the Cheshire Cat, and the Red Queen have all become a part of childhood mythology, familiar to children who have never read the original. This book and its sequel, *Through the Looking-Glass* (1871/2), along with Sir John Tenniel's black-and-white illustrations, are justly celebrated.

George MacDonald is regarded as one of the outstanding Victorian fantasists. *The Princess and the Goblin* (1872; originally serialized) is a literary fairy tale with Princess Irene as the heroine. Its sequel, *The Princess and the Curdie* (1883; also serialized earlier), is noteworthy for its rather bitter ending, indicative, some say, of MacDonald's general attitude toward humanity.

But the fantasy world he created has kept his works popular to this day. Two minor fantasies deserve mention. Juliana Horatia Ewing's *The Brimble and Other Tales* (1870) is a collection that recalls the moralizing of the eighteenth century. The title story,

about dutiful and helpful children, remains part of our culture for it gave its name to the junior Girl Guides (Girl Scouts in the United States). Charles Kingsley's *Water Babies* (1863) is a rambling morality story describing the adventures of a chimney sweep in an enchanted underwater world. Despite the heavy-handed didacticism, the fantasy world is imaginative. One of fantasy's earliest writer-illustrators is Beatrix Potter, whose talking animal tales, beginning with *The Tale of Peter Rabbit* (1901), have set a high standard for children's illustrated books. Potter refuses to talk down to her child audience, but rather treats them as confidants and equals. Her language is sophisticated and her stories often contain gentle irony. And Potter probably gave the best advice on writing for children that has ever been penned: "I think the great point in writing for children is to have something to say and to say it in simple, direct language" (quoted in Hunt, *An Introduction to Children's Literature*, 88). J. M. Barrie wrote *Peter Pan* (1904), originally a play and eventually a prose story entitled *Peter and Wendy* (1911). Despite the criticism that the hero, the boy who would not grow up, is at best enigmatic and at worst self-centered and cruel, the story has enjoyed immense popularity, undoubtedly through the imaginative power of its characters. (Barrie is credited also with inventing the feminine personal name, Wendy.)

Kenneth Grahame is remembered for *The Wind in the Willows* (1908), one of the most enduring of animal fantasies. The work is a paean to an idyllic and masculine world, the quintessence of Edwardian England. It is an episodic work filled with affable characters: Rat, Mole, Badger, and, of course, Mr. Toad—engaged in a variety of adventures. As with much great fantasy, this is a sophisticated work with a fair share of commentary about the adult world.

REALISTIC STORIES Few British writers of the Victorian period excelled in realistic stories; perhaps they too closely associated them with the moralistic tales of the past. Two British writers did earn fine reputations as writers of both fantasy and realism, and a third writer of realistic stories is British by birth, but American by adoption. Edith Nesbit excelled not only in fantasies (*Five Children and It*, 1902, and *The Phoenix and the Carpet*, 1903), but in the *family adventure story*, most notably the stories of the Bastable children (*The Story of the Treasure Seekers*, 1899, and others). Her work looks backward to earlier Victorian literature in its sometimes condescending portrayal of children, but her best books contain interesting and strongly drawn characters engaged in compelling plots.

Rudyard Kipling experimented with a wide variety of genres for children. In 1894 he published *The Jungle Book*, a collection of fantasy tales set in India, featuring Mowgli, a boy who enjoys a special relationship with jungle creatures. Kipling turned to realism in *Staggy O'Co.* (1899), an almost brutally frank school story. (The school story was a subgenre for Victorian boys focusing on the antics of boys at private boarding schools-called public schools in Britain. The best known of this variety is Thomas Hughes's *Tom Brown's School Days* [1857].) Kipling's novel *Kim* (1901) is the story of a boy of mixed heritage growing up in British India; a coming-of-age tale, it is generally regarded as his finest work. Frances Hodgson Burnett is a bridge between Great Britain, where she was born, and the United States, where she eventually settled. She gained a lasting reputation with her modernized Cinderella stories, *Little Lord Fauntleroy* (1886), about an American youth who inherits an English noble title; *A Little Princess* (1905), about a girl who must overcome adversity through her essential goodness of heart; and her most celebrated work, *The Secret Garden* (1911), the story of Mary Lennox's redemption in the bleak English moors. *The Secret Garden* is a deliciously romantic work, with Gothic atmosphere, mysterious characters, and rich symbolism.

The United States

ADVENTURE OR BOYS' STORIES Like British boys, American boys of the nineteenth century enjoyed adventure stories, but the Americans preferred stories set in their own country. Perhaps it was the isolationist tendencies that have never been far from the American consciousness, perhaps it was the fact that the American frontier was still a reality, but until the late nineteenth century most Americans felt no need to go looking for adventure abroad. Very popular among nineteenth-century boys (and girls as well if my own great-grandmother is any indication) were the stories of Oliver Optic (pseudonym of William Taylor Adams), who wrote *Outward Bound; or, Young America Afloat* (1867), and Horatio Alger, Jr., whose works included *Ragged Dick; or, Street Life in New York* (1867). Alger's name became almost a household word, and his heroes became beacons for the poor. These heroes were always downtrodden boys who struggled for financial security and respectability, both of which they ultimately gained through a combination of moral uprightness and hard work. However, clearly the best of writers of boys' stories in America was Samuel L. Clemens, better known as Mark Twain. *The Adventures of Tom Sawyer* (1876), loosely based on Twain's own boyhood experiences in Hannibal, Missouri, seems very clearly suited to children, with

its mystery, adventure, and comedy. *i 9 e Adventures of Huckleberry Finn* (1884), one of the greatest American novels ever written, is a more sophisticated book filled with biting satire and, underlying the sometimes rollicking humor, a serious tone. Twain never really saw himself as a writer of children's literature and would probably be surprised to find his name mentioned so prominently in a text on the subject.

DOMESTIC OR GIRLS' STORIES Although the British writer Charlotte Yonge wrote one of the earliest domestic stories (also called girls' or family stories), *77Z Daiv Chain* (1856), it was in the United States that domestic novels were most favorably received. In these stories virtuous heroines, often coming from dire circumstances, achieve good fortune and ultimate happiness, typically in the arms of a handsome young man. (If the themes of both the Alger stories and the domestic stories sound vaguely familiar, they should—they are essentially updated versions of the old folktales, in which persons of humble origins rise to wealth, fame, and happiness, primarily because they are good individuals.) The American Susan Warner, writing under the name of Elizabeth Wetherall, wrote one of the earliest American domestic novels, *7th Wide, Wide World* (1850). This enormously popular work was both highly sentimental and religious.

The most famous of the domestic novelists was Louisa May Alcott, whose masterpiece, *Little Women* (1868), is still popular today. It is a thinly disguised history of Alcott's own family, and the work rose above most domestic stories of its day through its strong characters and lack of didacticism or sentimentality.

Susan Coolidge (pseudonym for Sarah Chauncy Woolsey) is best known for *What Katy Did* (1872), a sentimental story of the unruly Katy who, through experiencing a spinal injury that impairs her walking, learns kindness and responsibility. The book remains in print today, which some skeptics attribute to its catchy title.

Other popular writers of these "girls'" stories include Margaret Sidney (pseudonym for Harriet Lothrop), whose *Five Little Peppers and How 7lqGrew* (1880) and its sequels recount the adventures of a fatherless, poor, but happy family. Kate Douglas Wiggin's *Rebecca of Sunnybrook Farm* (1903) was given a new lease on life in the 1930s by a Shirley Temple film. And Eleanor Porter's *Polrlyanna* (1913), about the irrepressibly cheerful Pollyanna Whittier who brings sweetness and light to a dour New England town, has been kept alive by the media. It was first filmed in 1920 and starred Mary Pickford. The most famous version was

Walt Disney's 1960 production, starring Hayley Mills. In 1989 came "Polly," a musical remake featuring an African-American cast in a made-for-television film. These works, all sentimental in tone, contain their share of ~noralizing.

FANTASY STORIES Fantasy has never been as appealing to Americans as to the British perhaps it has something to do with the Puritan, no-nonsense, work ethic that has imbued the American culture and made fantasy suspect. However, one American fantasy from this early period bears notice and that is L. Frank Baum's *The Wonderful Wizard of Oz* (1900), now much better known in its film version than in its book form. Baum blatantly attempted to give the fairy tale a distinctly American dress in this story-and famously succeeded. Its powerful visual imagery and strong characters lent themselves well to the wide screen, and many believe the film to be superior to the book's rambling structure and stilted style. The story is, nevertheless, an American institution. Baum wrote numerous, largely mediocre, sequels on the demand of his youthful readers.

Children's Book Illustration in the Golden Age

Children's books of the eighteenth century and earlier either lacked illustrations altogether or contained crude wood-block illustrations such as those in the *Orbis Pictus*. Serious artists could not be enticed to draw for children's books. But the growth of children's book publishing and the development of printing technology that allowed for full-color printing attracted many talented artists to the field by the end of the nineteenth century. The earliest great illustrator of English children's books was George Cruikshank, who in 1823 illustrated the first English translation of Grimms' fairy tales, and he was also the first illustrator for Charles Dickens's works, most notably for *Oliver Twist* (1838). Walter Crane produced lavish illustrations for many children's books, including *The Baby's Opera* (1877), a collection of nursery rhymes complete with music. Randolph Caldecott illustrated *John Gilpin's Ride* (1878) and numerous other poems and nursery rhymes in a stunning series for children (see Figure 1.4). Caldecott, for whom the American Library Association's Caldecott Medal is named, is credited with bringing liveliness and humor to children's book illustration. Kate Greenaway illustrated Browning's *The Pied Piper of Hamelin* (1888) and other works, including some of her own poetry (see Figure 6.5). Greenaway, for whom the British Library Association's Greenaway Medal is named, had her own delicate and distinctive style, which became so popular that it actually influenced children's clothing styles at the end of the

nineteenth century. L. Leslie Brooke's *Johnny Crow's Garden* (1903) is notable for the wry humor of its illustrations and its delightful characters. Arthur Rackham (see Figure 6.6) was an artist of great originality and versatility. Particularly good with line, he was one of the few early illustrators who dared to experiment with the new impressionistic style in children's illustrations. Rackham illustrated a vast number of children's books, including *Fairy Tales of the Brothers Grimm* (1900), *Alice's Adventures in Wonderland* (1907), *Aesop* (1912), *Mother Goose* (1913), and Grahame's *The Wind in the Willows* (published posthumously, 1940).

Popular Literature-Great Britain and America

Undoubtedly, most child readers spent much of their time reading not the celebrated classics, but the popular press, just as they do now. This included comic strips (which first cropped up in the Victorian era) and the so-called penny dreadfuls, which were cheap, sensationalized periodical publications (originally costing one penny) with no pretensions to literary quality. In the United States, the dime novels hit the market about 1860. These books, early paperbacks wrapped in yellow (hence they were also called "yellowbacks" or "yellow-back literature"), sold for ten cents, and consisted largely of imitations of Gothic novels or Charles Dickens or Sir Walter Scott. A later favorite was detective fiction, most popularly the stories of Deadwood Dick. These were often the work of hack writers, and they became the progenitors of the series book. The recent "Babysitters' Club" and R. L. Stine's "Goosebump" books are examples of this continuing tradition in popular literature.

The nineteenth century also saw the rise of children's magazines. Generally, a publication was aimed at one sex or the other; hence the popular *Atterbury's Magazine* in Britain appealed largely to girls, whereas *Union Jack* and *Pluck* were quite clearly for boys. One of the first and longest lived of the American periodicals was *Youth's Companion*, which was published from 1827 to 1929. The venerable *St. Nicholas*, published in the United States from 1873 until 1940, had as its first and most famous editor Mary Mapes Dodge, author of the beloved children's novel *Hans Brinker; or, the Silver Skates* (1865). Both of these magazines could boast a high quality of writing, but most periodicals were the products of hack writers producing ephemeral writing intended for the moment only.

WEEN THE WARS: 1920-1940

The period between the two world wars saw the emergence of some of the most notable fantasy figures in children's literature, which may reflect the need for escape felt by the adult perfect formula for one of the most successful publishing ventures of the era. Carol Ryrie Brink's *Caddie Woodlawn* (1935) is, in the Wilder vein, also a frontier/family story. And Eleanor Estes's *The Mofits* (1941), the first of a series, was a family tale set at the time of the First World War. In all cases, the family is viewed as an anchor and source of strength, a perspective that would change by the end of the century.

6. FROM WORLD WAR II TO THE PRESENT

A dramatic change in the attitude toward children occurred shortly after the Second World War. The collapse of totalitarian regimes at the end of the war also spelled the end of the old class systems-socialism was on the rise and education was seen as the means of overcoming the ignorance and prejudice that had contributed to the war. Studies in child psychology, especially those by Jean Piaget, and advances in early childhood education, such as those made by Maria Montessori (whose work actually began in the early 1900s), helped to refocus concerns on the development of the child as an individual. Then, in 1946, Dr. Benjamin Spock published *The Common Sense Book of Baby and Child Care*, which revolutionized how society as a whole looked at children. Spock's influence was widespread and he used it to advocate for the personal needs of the child over the requirements of society, which in turn nurtured such movements as the empowerment of children in the classroom, the advocacy of children's rights in the legal system, indeed, the entire "youth culture" that has dominated Western society for the last half century.

In this atmosphere, children's literature began to flourish on a variety of fronts. The theme running through all the literature of this period is the focus on children themselves their likes, dislikes, triumphs, and tragedies. The didactic, adult tone of so much of earlier children's literature no longer succeeded in this new child-centered environment-and, indeed, adults are often depicted in an unflattering light in these new books, for they are portrayed as children often see them (and undoubtedly as they sometimes are). Today's world of children's literature has proven to be rich and exciting.

In fantasy, a number of series have appeared in the past fifty years that have remained

favorites of children. These include the controversial works of Christian allegory, C. S. Lewis's Narnia chronicles (*The Lion, the Witch and the Wardrobe*, 1950, and sequels); Mary Norton's *The Borrowers* (1952) and sequels; Lucy Boston's Green Knowe series (*The Children of Green Knowe*, 1954), and sequels; Lloyd Alexander's Prydain chronicles (*The Book of Three*, 1965, and sequels); and Ursula Le Guin's Earthsea cycle (beginning with *A Wizard of Earthsea*, 1967). We would be remiss not to mention E. B. White's *Charlotte's Web* (1952), Philippa Pearce's *Tom's Midnight Garden* (1956), and Natalie Babbitt's *72ckEverlasting* (1975), all of which have been accorded status as modern fantasy classics. Most famous of all is, of course, J. K. Rowling, whose Harry Potter series (beginning with *Harry Potter and the Sorcerer's Stone*, 1998) has been nothing short of a publishing phenomenon in the wild enthusiasm it has spawned. And Lois Lowry's *73e Giver* (1993) reveals just how penetrating and chilling children's fantasy can be. The salient feature of children's fantasy since World War II is its focus on real children (animal and toy characters, although still found, especially in books for the very young, are relatively rare). Modern fantasy does not have the romantic and escapist quality found in much of the fantasy written between the two world wars. Similarly, in realistic fiction, the trend has been toward greater realism in children's books. The family story has been perpetuated by such writers as Beverly Cleary (her Ramona books have been immensely popular), but for the most part it has given way to a less romanticized vision of the family. And writers such as Judy Blume helped to introduce the so-called *problem novel*, which focuses on some crisis of childhood or adolescence. The other notable trend in modern realism is what has come to be known as the *new realism*, characterized by a franker and more open approach to subjects once thought taboo in children's books: sexuality, violence, drugs, war, and so on. It was perhaps J. D. Salinger's *Catcher in the Rye* (1951), a book for adolescents rather than children, that signaled the trend towards greater realism, harsher language, and a willingness to face head-on the problems of growing up. African-American writers such as Virginia Hamilton, Mildred Taylor, and Walter Dean Myers have sought to correct the cultural disparity that once prevailed in children's literature through the 1950s it was virtually impossible to find a children's book that included any but very white children. The disparity is still apparent, but at least it is now possible to find books about African Americans, Hispanic Americans, Native Americans, and a wide variety of world cultures—all written for children.

Finally, in children's illustration, the postwar era has seen some stunning work. Consummate artists Maurice Sendak, David Macauley, Barbara Cooney, Chris Van Allsburg, Margot Zemach, John Burningham, and John Steptoe, to name just a few, have given children some of the most imaginative and beautiful picture books that have ever been created.

Chapter Three: Kinds of Children's Literature

3.1 Kinds of Children's Literature

There are many kinds of children's literature; examples are short novels, poetry, Drama, Folk tales, myths and legends and real life situations to mention but a few

3.1.1 Short Stories

A short story is a kind of children's literature. Story here means account of past events or account of imaginary events. Short stories may be found in special collection but may appear from time to time in periodicals. Since they are short, stories of this kind are usually somewhat restricted in their scope, number of characters, etc. Short stories have the great practical advantage of being more manageable. A story can often be read to a class at a single sitting or studied as a single assignment whether in or out of classroom. The short story, also be experienced simultaneously by the whole class, which often makes discussion easier and invites comparison and imitation. To the child reading means listening to stories acted as well as reading by oneself.

You will note that whenever we talk of children's literature we are thinking of children in Elementary/Primary schools within the age range of 6-14 years as well as those in junior secondary schools. The range of what stories to write and the themes are limitless. Children love school stories, family stories, stories' of adventure which are meant to entertain and amuse, instruct, teach morals, history, geography and problems solving. Children's stories are about what people do, why they do it and what results from the doing and not what people think about what they do for thought processes are generally a bore to the young.

Children too like familiar stories about animals, toys, pets, parents, grandparents. Children also like themselves who get cross, play, play up, get up, go shopping; and who are fed and scolded, loved, taken out and put to bed. Children up to the age of four or five like stories of the familiar. Indeed, at some stage, children love the made up story that is obviously about themselves and their own recent activities. From this delight in the familiar, children move on to the kind of story which opens up in their familiar world a wider range of possibilities than they normally exploit. Children too, like stories of actual children whose behavior is somewhat unconventional, and who break the rules or are just unable to cope with them, who get into trouble, challenge authority, and triumph over people who are bigger or older than themselves. My Naughty little sister is an example of the kind of story book that bridges the gap between the familiar world of the average child and the unconventionally familiar world of little people such as Peter Rabbit, little O and the urchin. Stories within this range of experience, and at this level of simplicity, will continue to appeal to children at least up to the age of eight.

3.1.2 Folk Tales

Folk tales refer to popular stories handed down orally from past generation. Folk tales give children a sense of security as they find that they belong to the life of the different environments that they have to adapt to. Parents tell children these folk stories at home, and then when they go to school, the teacher tells them too. The children go to a new class and the stories are repeated or read or at least talked about. If the stories should feature in the life of the first year of their junior school, they will ease children's transfer from the infants and develop confidence between them and the new teacher.

The child's first experience of the story will be through an adult who tells or reads and shows him pictures. Later he will find himself able to join in parts of the story, to tell parts or all of it himself, perhaps to act it or write about it; and often the greatest thrill comes when he finds that he can read the story for himself in his own book. The story of how the child comes to possess a traditional tale through, perhaps, three years of nursery and infant days may well reflect the history of his whole development as a person during that time.

Children's tastes may move from the very simple rustic tale like 'Jack and the Bean stalk' to the more literary work of Walter de la Mare, Oscar Wilde and Arabian Nights. Folktales like giants, monsters and wicked step mothers for example, can become the source of a rather stereotyped vicarious horror, while a story like 'Beauty and the Beast', which presents the horror figure

ambivalently, can start a much needed vein of new sympathy. Between the ages of eight/nine and eleven years, allegorical stories of the type of pilgrim's progress, kind of the Golden River, and The soldier and Death -often tales of moral struggle, following the structure of an arduous journey can take hold on the imagination of children.

3.1.3 Myths and Legends

Myths mean person or thing, etc that is imaginary, fictions or invented. It refers to unreal story, handed down from olden times, especially concepts or beliefs about the early history of a race, explanations of natural events, such as the seasons.

A mythical story is usually an illustration of the origins of life and death and the fundamental pattern of nature. The stories of Persephone, Prometheus and Loki, for example, are metical. Persephone was the daughter of zeus, who allowed her to spend six months of the year on earth and six months in the underworld, a symbol of the buying of the seed in the ground and the growth of the corn. Prometheus made mankind out of clay and when zeus in his anger deprived them of fire, Prometheus stole fire from heaven for them and taught them many arts.

If myths embody beliefs about life and the nature of mankind, then legends usually tell of the shaping of a nation through the exploits of its heroes. Legends are often quasi-historical and their characters, their actions and the environment in which they live and struggle are fully realized. The action is rooted in recognizable human behavior, although this may be transcended from time the time by magic and superhuman powers.

Myths are more abstract than most kinds of stories that the child will meet. Their characters tend to be more unworldly, and the action is often less firmly rooted in the circumstances of a particular environment. For this reason they may seem remote from the child, but they will appeal to some children at a level beyond concrete understanding and are well worth telling to any age group.

The dividing line between myth and legend is blurred for two main reasons. First, both kinds of stories express reflect and communicate a picture of the human condition held more or less in common in the minds of men. Second, myths pervade all language and literature, including legend. In other words, many stories will have a mythological center, or their heroes will give rise to a myth, the embodiment of a system of values and attitudes to life. For example, Ulysses becomes an archetypal figure giving rise to the myth of cunning, man's resourcefulness and perseverance in the face of adversity.

Legendary stories as those of Robin Hood can be told, suitably scaled to junior school children of any age, but they can normally be explored more successfully in the sustained and coherent way that makes for deepening understanding, with children between the ages of nine and twelve. Legends will provide children with endless material for their own creative work.

3.1.4 Novel

The novel is a kind of children's literature. It is a story in prose, long enough to fill one or more volumes, about either imaginary or historical people. The Novels by Dickens are examples. Novels tend to have fairly complex structures, in which some or other of the following element can be recognized;

- Setting
- Characters
- Plot
- Narrative
- Techniques and
- Language

Setting: means the geographical, historical, social and political environment or background in which the story is set. The setting of a novel may be unchanged throughout; in many works, however, there may be deliberate contrasts between two or more types of backgrounds.

Example could be between life in the urban big city and life in the rural areas.

Character: refers to an individual who takes part i.e as a dramatic persona. Character also refers to indications of special notable qualities, or characteristics of particular individuals. An important part of the reading of any novel is the attempt to determine the valuation which the author has placed upon each character, remembering that it will not be always an absolute clear-cut distinction between bad and good. Very often, it is important to follow the author's explanation of what makes his character what they are:

The interpretation of a character in a novel can be a valuable exercise in the collection and interpretation of evidence. Students should learn to give consideration to the following in interpreting a character:

- (1) What the author himself tells us.
- (2) What a character himself says or does.
- (3) What other characters say about each other.

(4) What a character is represented as thinking, feeling, doing or Refraining from doing.

It may be useful to observe certain kinds of grouping or patterning amongst characters or types of characters. Always, of course, the reader will be bounded by what the author has put into the book and represented in the words used. Sometimes, it is quite difficult to remember that characters have no independent existence outside the book. If the reader fails to remember this, his interpretation can easily become distorted by his personal views.

Plot: This is the stay line. The order in which the stories narrated.

Narrative Technique: is concerned with how we learn what happens for example events normally follow each other in some chronological sequence.

Language: Language is the raw materials for writing novels. In some cases, authors maintain a uniform style throughout. In other cases, authors modify the language they employ, whether in direct speech or narrative, to reflect the thoughts and feelings of particular character at particular moments.

Themes: The culmination of the study of a novel will be to recognize and express, in terms which indicate that we have genuinely grasped the underlying themes which it may embody. Sometime, the themes may be obvious, as for example, in Chinua Achebe's *Things Fall Apart* that there is an inevitable conflict between old and new in a changing society.

Sometimes the themes may not always be easy to identify. Themes of a novel should be given to the children by the teacher. Children must be allowed to grow into consciousness, as a result of their experience of living through the novel assisted by useful discussion. The children must be seen to grasp relatively simple concepts, as of character, plot, cause and effect, before going on to more high-level abstractions.

3.2 The Characteristics and needs of children's development

You gathered that children's literature is different from adult's literature because children have distinct needs and characteristics. You may be curious to know those children's characteristics and needs which distinguish~ children's literature from adult literature.

In this unit, we shall discuss the characteristics and needs of children, and the importance of children's literature in meeting the needs.

3.2.1 Characteristics of children's development

When a baby is born, after a short time (about 0-6 months) the mother trains the baby to sit. She continues to do this until the baby is able to sit alone without help. No sooner has the baby learnt to sit than he starts to creep around the floor. From creeping, the baby, with time, starts to hold things around and practice standing with the help of the objects. By the end of the 12 months, the baby can stand and walk around in the room.

When the baby continues to perform these tasks we say that he is developing. The baby develops physically, intellectually, socially, emotionally and in other dimension. The periods of development could be: (0-3) years infancy period, (3-5) years early childhood (6 -11) years middle and late childhood (12-18) years adolescence period.

We shall group all in these categories simply, as children. During these periods, children's development exhibits certain characteristics as follows:

(1) Under physical developmental characteristics, growth in physical dimension during infancy (birth to 2 years) is very rapid to enable the child acquire some measure of individual capabilities.

However, in early childhood period (3-5 years) of age, growth changes and slows down and never accelerates as in infancy. At early childhood stage, the child begins to assume the body proportions of an adult. He grows in size and weight. The larger muscles and brain also develop. The child also develops a variety of motor skills such as self-feeding, self-dressing, bathing, brushing the hair, playing with toys, jumping, hopping and holding pencil normally.

(2) The intellectual developmental characteristics manifest in the following:

Verbal component i.e understanding and use of words

- Numerical component -working with numbers
- Spatial component seeing and manipulating figures and space.
- Social components -reasoning with problems in human relationships
- Mechanical component -working with objects.

According to Piaget, intellectual development progresses in four stages namely:

- Sensory motor stage (0-2 years)
- Pre-operational stage (2-7 years)
- Concrete operational stage (7-11 years)
- The formal operations (11-18 years)

The early childhood period (3 – 5) years fall within the pre-operational period of development characterized by rapid development of language ability and of the ability to represent things symbolically. This is called symbolic function. For example, children at this age would represent a car with a steering movement. Symbolic representation of this nature is called 'signifies' understood only by the child. This is the reason adults have difficulty in communicating with the early childhood school children. This explains the frustration on the part of the children expressed with various outburst of anger which adults see as naughty behaviour of children. For example, a 3-years old child represents a concept in his mind with a bottle top and he asks the mother to call its name. The mother may call it bottle top which may be different from the concept the child had in mind, the child may become annoyed and throw himself to the ground and start crying. This shows that children at this stage, represent the world in ways different from how adults represent it.

At this stage too, children are egocentric, that is, whatever the child has like biscuit or cake must be his and his alone. At this stage too, children are strongly attracted to physical properties of tasks and problems, colour, size and arrangements are the good examples. Children at this stage, tend to focus attention on just one single object or on a particular problem or feature that attract him most. The child's actions are based on trial-and-error process. Representation of reality is distorted.

Problem-solving skills are at its rudimentary stage. Conservation ability is absent. The child also lacks operational reversibility in thought and action. The child does not think forward and backward.

(3) Social developmental characteristics indicate that the child is born in a social environment where his personality development is shaped.

The other characteristics are that:

- feeling of autonomy develops in children. And they begin to explore their environment independently.
- children of both sexes play together without any discrimination.

They actively participate in group games in which physical energy is used; example is hide and seek game. They learn to co-operate with others and make friends on shared interests and similar personality traits.

The child seeks social approval of his actions:

(4) Emotional development characteristics of children are various.

- The emotional expressions in children are intense, irrespective of the intensity of the stimulus.
- Emotions are frequent and are expressed in relation to the concrete objects.
- Emotions are temporary. It means a child shifts very rapidly. For example, a child of 3 years who is weeping, if given a biscuit will stop crying and become happy.
- Children fail to hide their emotions but express them indirectly through different activities such as crying, nail biting, thumb-sucking and speech difficulties.

3.2.2 The needs of children

Children in general have their basic needs as growing individuals. Needs here are necessities which must be satisfied for the continued survival of the child. Children's needs tend to be physiological and psychological.

We shall now discuss these two major categories of children's needs.

The following are the physiological needs of children:

1. Need for food: Children need food for nourishment to grow and develop normally. Children who are not properly fed but are sent to school gain very little from the activities undertaken in the school. They are often restless and very irritable. Children need balanced feeding for growth and development and to become effective in their learning at school.
2. The need for activity, quiet time and rest. Children need plenty of activities, thereafter they need enough hours of sleep and rest.
3. Need for elimination of body waste.
4. Children need good health habits and conducive home, school and social environment and sound information about sex differences.

The other needs of children are psychological. Examples are:

1. The need for affection: This refers to children's need to receive love from those around them -such as parents, siblings, age mates, school mates, and teachers. Children tend to show love to those who love them and show hatred to those they feel to be their enemies. Children like to experience love demonstrated in parental and teacher actions through companionship, conversation, playing, answering their questions and involvement in household chores like dish washing, emptying waste bins, reading with them and taking them out on trips.

2. The need for belonging. Children need to be reassured that they belong to the group. They get this reassurance when they notice that people around them need them and their services. Children need to feel that they are accepted as members of a group. Ridicule by adults around them can make them feel unacceptable.
3. The need to achieve and be recognized. Children have the natural urge to achieve and be recognized as they achieve. Children should be praised for very little effort exhibited to achieve.
4. The need for independence: Children need independence. They reject adults meddling with their business. Parents and teachers should encourage the children to tackle appropriate tasks when there is no danger or physical injury involved in the task performance.
5. The need for status: Here as children grow they develop individually the concept of self-identity. With the development of self-identity, every child needs the recognition of parents. On the playground he needs recognition from his teacher. Any child who is denied this need of recognition and status may begin to seek other ways for its gratification.

Generally, the child may resort to anti-social activities like bullying or even stubbornness to the teacher, peers or parents. However, if the recognition status, that is, recognition and attention is gratified, the child will become satisfied and even spurred to further achievements.

3.2.3 Importance of children's literature in meeting the needs of children

What is children's literature? Children's literature refers to any book for children which contains short stories, fables, legends, folktales, etc., to be read, or acted or listened to. Children's book includes picture books for young children. They are books written from the heart and from at least some memory of and contact with childhood. Children's literature or children's books are written to meet the needs of children. Such needs are children's mental health, security, to love and be loved, to achieve, the needs to know and the needs for aesthetic satisfaction. Children's literature plays important roles in meeting the above needs.

For example, generally, children's literature creates a unique world into which the child will go willingly and actively. They contain some portions of adult comments delivered from one intelligent individual to another without condescension.

Specifically, children's literature or books foster reading habits in children to provide pleasure, entertainment and enhance their educational development. It is believed that success in many academic subjects later in life is dependent upon the children's reading ability fostered by

children's literature. Literature written for children can help to fulfil a child's need for security, to love and be loved, to achieve, to know and the need for esteem, independence and aesthetic satisfaction.

Furthermore, other important outcome of children's literature reading are: extension and enrichment of children's experience of complex ways of man's living. Gaining insight into one's personality and problems.

Giving opportunities to relieve and experience the adventure and ideas of others. Providing materials which help to create an appreciation and understanding of the problems of others. The development of love of country and democratic ideas. The discovery of ethical values which are common to different creeds and which form a foundation of good character in the modern world. Providing opportunity for fun and escape. The development of worthwhile tastes and a permanent interest in good literature. A reading programme aided by children's literature can contribute to positive mental health. Reading disability produces in most cases personality maladjustments so that normal mental health cannot be maintained.

3.3 The Role of Children's Literature in Children's Development

It is assumed you gathered that children's intellectual, physical, social and emotional developments have specific characteristics. You also gathered that children have physiological and psychological needs, which literature play some roles in providing for children. In this unit, we shall discuss those roles literature plays to satisfy children's developmental needs.

3.3.1 The Role of Children's Literature on the Development of Children

(a) Perception:

Literature can provide materials, opportunities and encouragement for children's intellectual development. For example, the study of literature can be used to extend the range of perceptions of all the senses of sight, hearing, taste, scent and touch. Following many literature writers' insights and interpreting words they have used, children are led to recognize an ever-extending range of perceptions and distinctions, as for example, between yellow and golden, loud and stirring; fragrant and odorous and countless others.

(b) Sensory Motor

Similarly, literature can make a fundamental contribution in providing sensory motor physical activity through drama to train the human body to express itself.

(c) Intellect

Literature helps to train children's intellect. For example, literature trains the child in the logical process which depends on such things as accurate perception, precise interpretation of language, the grouping and classification of data, the drawing of correct inductions and deductions, judgments of various kinds and the formulation of appropriate course of action. No child on entering secondary school is expected to confront all these weighty responsibilities from the very beginning, however, teachers of literature can encourage respect for facts, distinguishing between what is certain and what is conjectural, establishing the evidence for an opinion, recognizing fallacious methods of argument, and so on. Literature is a discipline. Discipline is concerned with learning to do something in accordance with a body of well-established rules or standards. Literature as a discipline provides opportunities expression, exploration and imitation. It helps children to learn to solve problems, how to get things done right, and test the degree of success.

(d) Emotions

Literature helps in the training of children's emotions. Literature certainly presents us with a wide range of situations and predicaments which seem to stimulate some kind of emotional response; and also that on the whole the writers of literature present these situations in ways which enable us to explore and develop our feelings in an appropriate humane way.

You will have to note here that the culture of the feelings, the training of the emotions is more frequently associated with the study of literature.

Certain feelings are very complex and intricate element in human behavior. To a large extent, any society is concerned with the training of the feelings of its members, inducing people to like what they ought to like, and discourage them from liking what they ought not to like. For example, the sight of a grown man beating a small boy seems to demand our indignation, whereas the sight of the sea breaking upon a rocky coast demands our awe and admiration; and we can say that anyone who fails to make these normal responses was less than human.

(e) Social Awareness

Social awareness here means to have a comprehensive awareness of other people. Social awareness is effective understanding of other people and this can only be based on understanding and appreciation of oneself and of one's own culture.

A successful educated person is one who has achieved an attitude of respect towards all other people in the world, which include at first his own family, his own friends, his own village, his

own tribe, but then beyond that, all the other tribes, nations, and roles he may encounter in the world. A mature attitude is based on understanding and interest, and expresses itself in tolerance and friendliness. To be effective, this understanding must embrace all aspects of the ways of other people, including their work, their behavior, their customs, and their religion and soon.

This social awareness attitude is not in children. A newly born infant has no conception of the world apart from its own needs, and all its activities are directed towards the satisfaction of its egocentric requirements. The process of growing up for the human individual is a very long one especially where it is, concerned with the recognition and appreciation of other people, and of course, this is often quite a painful process involving conflicts, clashes, and friction of many kinds.

Literature is used to produce a comprehensive awareness of other people. For example, modern writers have done much to stimulate interest in and sympathy for the problems of the unfortunate, the oppressed, the unsuccessful, the deranged, the offender against society.

In literary writings, these writers have great capacity for identifying themselves with other people, putting themselves into other people's position for seeing into the heart of a problem. A teacher of literature, by making a judicious selection, can do a tremendous amount to help his students understand other people, and in the process understand themselves also.

(f) Character

Literature shapes children's character. First, study of literature is likely to develop a keener sense of values in children who gain an intimate acquaintance with it. More than most other kinds of studies it acquaints us with the whole range of possibilities of human life: from happiness, achievement, ecstasy, joy, love, freedom, friendship, self-respect to greed, defeat, despair, apathy, hate, disintegration, death. We may reason that a person who has been through the reading of a number of works of literature is likely to have a better sense of what is worth-while and what is not. The general probability is also that he will thereafter look upon the complexities of life with much greater understanding insight, tolerance and sympathy.

Secondly the character training possibilities of literary studies is that they can contribute to the development of personal qualities which include such things as perseverance, resourcefulness, imagination and creativity. Literature therefore is an excellent means of children for character development.

3.3.2 The Role of Literature in Meeting Children's Psychological Development

We appreciate that children are quite different in their psychological makeup and that they develop through fairly distinct stages. For example, excluding the years of infancy, children (8 or 9 years of age) are in the autistic stage. Here their imaginations are not yet initiated into the world of reality, but delight in many kinds of fantasy.

(About 10 -12 years of age), children are in their romantic stage where they develop the grasp of reality, but see the world in highly simplified categories. At this stage, children love stories of heroic exploits, daring adventures, dastardly villains, and so on.

(13 -16 years of age) children are in their realistic stage. By now children have moved out of the stage of fantasy, and are keenly interested in what really happens. Is it true? How does he do it, they wish to know and are ready to follow up with the detail which seems to explain actual affairs of life.

(From 16 onward) children at this stage are not only interested in practical details, but are prepared to abstract, to generalize, to search for the underlying causes of phenomena, to make moral judgments, and generally to philosophize. Hence this stage is called generalizing stage.

These stages determine the works of literature that are chosen for children because they affect children's interests, enthusiasms and aversion. These in turn affect their readiness to co-operate, ginger their powers of memory and willingness to make the efforts requested by the teacher and the possibility of finding significance in what they are invited to read. Literature selected for study make their appeal at children's stage of physiological development which a particular class has reached.

3.3.3 Characteristics of Children's Literature

Children's literature is literature specifically about children. Two criteria characterize children's literature. The first is whether the heroes are children. The second is whether the themes i.e. the ideas, and relationships as well as language are simple and suitable for children's enjoyment.

Children's literature is produced largely with a child's interest and needs in mind, one that deals honestly with children, portrays them candidly and in a medium to which they can respond with imagination and pleasure. A writer of children's literature is always aware of the mind, psychology and understanding of the child. He recognizes the differences in the children's psychology, needs understanding and interests of the various developmental levels. All writers of children literature must of necessity be aware of children's peculiar characteristics and should not allow their own tastes and interests to influence how a child will react to a particular book of

short-stories, folk tales and so on. The writer should be aware of the implications of children's difference⁵ and should be able to envisage the nature of a child's world and predict his interests, responses and feelings. This is the only way he can produce convincing pictures of children as beings capable of distinct and individual experiences.

Literature that is written for children should not be junk or mediocre material but should please them, stimulate their imagination, build up their sensitivity to experiences of all kinds, develop their perceptive powers and help them to grow up in a cultural environment responsive to African and international world.

The themes should revolve around the local life stories which try at the same time to project the African or Nigerian culture, pride and self-identify.

Chapter Four: Evaluating and Selecting Literature for Children

4.1 Literary elements in children's books

4.2 Standards for evaluating books for children

4.3 Selection of books for children/Children's response to books

Teachers need to choose texts that have universal appeal, with an identifiable theme, such as courage, love, hope, sacrifice, kindness, etc. This makes it easier for children to relate to them as well as providing a good starting point for a variety of theme based activities. The storyline or plot should be clear, uncomplicated and easy for children to follow. The ending

should be particularly appealing. Children enjoy happy endings. For very young learners, picture books and stories that are accompanied by colorful illustrations that synchronize with the text are essential. They help children to stay focused and assist them in understanding the text better. Good illustrations also provide an excellent opportunity to exploit key vocabulary. The language of the text is of course crucial. It does not necessarily

need to be very simple. It is a good idea to look more for literary devices such as repetition, rhyme and onomatopoeia which make the story more interesting, enjoyable and easier

to remember. Diversity is essential in text selection, and as we have seen, there is no shortage of varieties available. It is important to vary the themes and genres of the chosen texts. Teachers should aim to include stories from a range of different

cultures to help foster positive intercultural attitudes and help children appreciate the differences between cultures. Folk tales and fables are particularly effective in this regard. Non-fiction books can dovetail well with fiction. The following questions are useful when choosing material for the child:

- ✓ Is the language level accessible?
- ✓ Does it provide comprehensible input?
- ✓ Do the literary devices help children understand and enjoy the story?
- ✓ Will the children find it interesting and engaging?
- ✓ Are the illustrations clear, Attractive, and big enough for the child to see?
- ✓ Can the story be linked to other curriculum areas
- ✓ Will it provide a positive learning experience and a desire to continue learning?
- ✓ What kinds of values and attitudes are projected? Will these be acceptable to the child?
- ✓ Will it help the child to become more aware of the outside world?
- ✓ Does the story have potential for a variety of follow-up work?

4.4 Literature and the Curriculum

Chapter Six: Presenting Children's Literature

6.1 Strategies of teaching children's literature

6.1.1 Strategies for Teaching Children's Literature

Successful teaching of children's literature must be based on two important factors. The first is that the teacher must be knowledgeable about different purposes and types of reading. You should read again the content of unit 3 of module 2 of this course material which dealt with this to refresh your mind. Another important factor concerns choosing appropriate strategies in form of relevant meaningful activities to use to teach the pupils. The purpose of this unit is to present to you some strategies/activities you can use to teach literature.

Individualized Learning

This is one person pupil reading with same guidance. The attributes of individualized learning include children assuming responsibility for their learning, proceeding with activities and

materials at their own level or rate in school, home, elsewhere. Choice of learning experiences is made by the children.

The role of the teacher involves:

- ✓ Stating lesson object pre-testing the children to permit skipping objectives known by them, including activities to elicit children's active participation Correction of performance is immediately made available to children. If evaluation result is not satisfactory, the child may re-study and be retested by the teacher.
- ✓ Giving follow up projects to permit children to apply learned knowledge and skills.

Groups Reading

Group reading means a number of persons placed or gathered together and assigned to read about a topic and give a report after. You have to note that whether it is group reading or individual reading it is the individual in the group who reads.

6.1.2 Controlled Reading

The literature teacher should at any given time control the reading activity of the class through the following:

Control of individual reading

The teacher could provide guided questions which will provide clues to what he wants the individual to read. With these questions, the pupils can read for specific information from the text. Such questions are usually given before the text or passage is read so that they stimulate, encourage and guide the individual reader on the directions the teacher wants him or her to go.

Examples of guided questions are

- ✓ What does the passage or text say about Mr. X? How many children has he? Which school did he attend? Is he lazy or hardworking? Etc. Individual pupils should find the answers to these questions as he or she reads the passage or text at home.

Control of Group Reading

The teacher can control the group reading activities of his or her class by grouping the class. Various group leaders can be assigned to take control of the groups. The various group leaders may act as the speakers of the group. The teacher can assign a text or novel or poetry to each group.

Children will read the assigned books at home or the class. The group leaders will summarize the books they have read to the whole class. The groups can be asked questions on differences and similarities existing between one group and another.

Formation of Discussion Groups

The teacher can also decide to organize discussion groups on what was read from a text or passage or novel, or poetry or short stories. The teacher may give a guide question like "What would you have done if you were in a similar situation? The teacher can decide to allocate marks to the groups. This will create healthy competition and lively discussion in the class.

Formation of Drama Groups

The teacher can form drama groups in the class and every member of the group would be given a portion of his or her reading which he or she will memorize. Pupils are given specific roles to play so as to dramatize the characters in the novel or story read.

In all these activities, the teacher of children's literature is a guide. The teacher should not dominate the activities, but bear in mind that the children are learning and participating actively. He initiates, motivates and encourages the children to ask question, participate in discussions, and act their roles in plays. His or her involvement at intervals is to ensure the literary activities of children do not derail.

The teacher should take care of individual differences e.g sex, age, background etc. He should create a positive attitude in the minds of the reader. He should provide interesting novels, texts, short stories, etc. He should train children to read a variety of texts.

He should motivate children to read, let the children see the purpose of reading.

6.2 Important considerations in planning and literature

6.2.1 Factor to Consider in Presentation to Literature Children

One factor to consider in presenting literature to children is for the teacher to be widely read in children's literature. This will enable him to match the literature to the individual child's needs and interests. Another factor is for the teacher to systematically plan the lesson so as to satisfy the needs and interests of the children. Successful literature lesson plan would start with posing and answering the following questions:

1. What types of literature should I teach the children? – Short stories, novel, folk tales, myths and legends, Real-life situations, poems and drama etc? The scheme of work will help the teacher to choose the topic if there is one.

2. The second question is: To whom do I teach this topic? To find answers to this question demands the teacher conducting a needs analysis of learners by examining the characteristics of his pupils such as their names, age, developmental levels, gender, socioeconomic background, literacy level, urban/rural status, etc.

3. The third question is: What are the literary content tasks to be treated. This would lead to the subject content task analysis of the content of the literature material. This is followed by the question: What do I want the children to learn or be able to do after the literature lesson? The answer to this question demands stating the objectives of the lesson in behavioral terms in the three domains (Cognitive, Affective and Psychomotor)

Through pre-testing the teacher determines the readiness of the children for studying the chosen topic. From the stated objectives, the teacher will select what teaching methods, media and teaching skills that needed for the presentation of the literature lesson. The teacher will now decide how to encourage literature reading through drama, creative writing, poetry or tape-recorded versions of episodes. He will now decide whether the lesson will be presented to a group of children or to the individual child. What useful activities (improvised drama in the classroom, television and radio, poetry; children's writing, and reading stories aloud etc) should be provided to encourage children's interest?

The books theme, treatment of ideas, language level, character and plot must suit the maturity, interest and emotional capacity of the children.

For example, children up to the age of five like stories of animals, toys, pets, parents, grandparents, and children like themselves who get across, play, get up, go shopping and who are fed and scolded, loved, taken out and put to bed. Sometimes, children love made up stories that are about themselves and their own recent activities.

From this delight in the familiar animals etc, children move up to the kind of story which opens up in their familiar world a wide range of possibilities than they normally exploit. They like little people - sometimes animals and fairy creatures; but often actual children –whose behavior is somewhat unconventional, who break the rules; or are just unable to cope with them, who get into trouble, challenge authority, and triumph over people who are bigger or older than themselves. My

Naughty little sister is an example of the kind of book that bridges the gap between the familiar world of the average child and the unconventional familiar world of little people such as Peter

Rabbit. A book such as the Seven White pebbles identifies situations where the child's fears and anxieties are very real, and this is a preparation for the naturalism that will come into his stories as he grows older. Stories within his range of experience, and at this level of simplicity, will continue to appeal to children at least up to the age of eight.

Between the ages of nine and ten years, children enjoy folktales of the kind found in the collections of Joseph Jacobs and Andrew Lang. They give the child a sense of security as he finds that they belong to the life of different environments that he has to adapt to. The child's first experience of the story will be through the teacher, who tells or reads and shows him pictures. Later he will find himself able to join in the parts of the story, to tell parts or all of it himself, perhaps to act it or write about it; and often the greatest thrill comes when he finds that he can read the story for himself in his own book. The story of how he comes to possess traditional tale through the, perhaps, three years of nursery and primary school days may well reflect the history of his whole development as a person during that time.

In finding stories for his class, the teacher can explore collections of folktales from many sources. Many teachers find that children enjoy the repetition of a small selection of old favorites, but there is a need to bring variety to the child's experience of story, if only to move away from fixed responses from time to time.

At 11 years, allegorical stories of the type of Pilgrims Progress – often tales of moral struggle, following the structure of an arduous journey can take hold on the imagination of the children.

The teacher should note that an average child's experience of literature in school is very largely a shared experience. Consequently, the teacher and the class children should regularly and frequently share stories.

With selection of literary materials over, the teacher will pose and answer the last question in his lesson plan.

How do I determine the extent to which the learning has been achieved?

To answer this question, the teacher prepares to evaluate students learning in terms of the achievement of set lesson objectives, with a view to re-planning, re-teaching and re-evaluating any phases of the lesson plan that need improvement.

6.3 Criteria for selecting children's literature

The following are the criteria for choosing literature for children:

(i) Suitability

(ii) Enjoyment

(iii) Availability

We shall examine these three criteria.

Suitability

The most evident general criterion for choosing literature for children is suitability. The criterion of suitability poses the question: How do the literature theme and treatment of ideas, characters and plot and the level of language suit the children or children's maturity and interests, personal problems, social situations, creative abilities, understanding, responses and feelings? Overall, this means the suitability or the appropriateness of the literature (novel, short stories, drama, folk tales, legends, myths poultry etc) to the child or children.

The criterion of suitability demands that a book or novel, short stories, drama, folk tales, legends, myths poetry and so on should be produced largely with a child's developmental needs. Indeed, such literature must be one that deals honestly with children, portrays them candidly and in a medium to which they can respond with imagination and pleasure.

You will recall that children present different levels of development, maturity and interest as well as different relations to the written language of 4 – 5 years, 7 – 8 years and 9 – 12 years. At 7 – 9 years the child's mind is not just impressionable but also stores experiences capable of building up associations when properly stimulated. At 12 – 18 years, as the child approaches adulthood, his psychology, understanding and interest become mature and distinctive more than his linguistic skills and conceptual powers have by now developed sufficiently to enable him derive aesthetic pleasure from his literature reading. All teachers of literature must be aware of these children's characteristics and should not allow their own tastes, interests and preconceptions to influence choosing children's literature.

A teacher must determine the stage of a child's development before he chooses literature that will suit, stimulate and please the child in any genre of literature given to him.

Enjoyment

Enjoyment is the second criterion of choosing literature for children. This is because literature for children or anyone else is to be read because it is enjoyable; if it is not enjoyed it won't be read. For example, books specially written for adolescents should deal with their everyday concerns and problems of adjustment to approaching adulthood, like problems about love, parent-child conflict, careers, and drugs are enjoyable to adolescents.

Availability

It is one thing to select a wide range of literature to suit needs and experience of children, it is another to see that they are available and they reach the children. A look at book stands, schools and public libraries up and down the country will reveal a dearth of children's literature by Nigerian authors. If the situation is poor in the urban cities, the situation in the rural schools could better be imagined. Many of our children come from impoverished reading background with no opportunities and encouragement to widen their background in primary schools. Those who show initiative have constrain by the unavailability of libraries.

It is also pertinent to ask where the bookshops are in Nigeria, where the Nigerian child can buy books, especially if he lives in the rural area.

How many books can he buy with limited funds? And at school how does the child gain access to a library perhaps locked up in principals, offices. Where are the neighborhood libraries to which he can go to borrow books outside school hours? The answers to all these questions are depressing as the library facilities and bookshops are very few where they exist. There are not adequate children's sections in public libraries.

This results in the scarcity of children's books or literature. The result is that children have now very little to read outside their textbooks. They therefore have little to talk about commonly. Since children do not have enough to read, they spend their leisure hours in other undesirable ways.

They are easily frustrated and their intellectual growth is stunted.

Remedy

In order to make more suitable reading materials available to children, families, communities, schools and Government should strive to establish more libraries for children at least in every

Local Government

Area. Authors and publishers could also take the wind out of the sail of apathy towards children's literature by organizing symposia, writing workshop and seminars for authors.

Finally, government has a part to play towards improving the present supply of children's literature. This will encourage reading. Reading is the key to wisdom. If we want good resourceful citizens, then we should provide them good children's literature. It is desirable for a teacher to allow these criteria to influence his choice of children's literature instead of his own tastes. The teacher is a guide, helper, and clarifier. To be able to decide what literature is suitable

or appropriate for his class children at any point in time, the teacher should be widely read in literature for children. It implies that the teacher's task too, is to familiarize himself with a wide range of children's literature, so as to be able to match the literature to the individual child's needs and interests. In doing this, the teacher is putting himself in the best position to know what is exactly right as literature for the direct experience of the children in his class, both as a group and as individuals.

You should note that the range of literature for children either to read or to learn about oneself and others, or for information, fun and for escape is so wide that it is possible to suit the literature to children's needs and experience. The implication is that it is only the literature that satisfies identified criteria that children should be reading and if such literature that meets these criteria for all children are not available then they should be written.

6.4 The teacher's Functions in preparing literature

It is hoped that you gathered that literature lesson planning starts with identifying the type of literature to teach student from the literary scheme of work; examining the characteristics of the learners and assessing their needs so as to suit the literature to the learners' needs and interests. This is followed by the subject content task analysis, statement of objectives, which determine the teaching methods, materials, teaching skills and evaluation criteria.

6.4.1 Teacher's role in novel presentation of literature to children

The novel is a form of prose fiction literature capable of providing learning experience of unique value. If well selected and imaginatively taught, this form of literature can develop considerable enthusiasm and interest in students and will easily lead to extensive personal reading at the natural speed of the individual reader.

The teacher's role in teaching students novel is first to accept that prose fiction is a field which demands a good deal of flexibility from the teacher and that some degree of individual and group work may be necessary. The teacher should encourage intensive and extensive reading so that everybody is actively participating with nobody left inactive. The teacher is expected to foster a general reading habit in the children. The teacher observes certain basic principles to solve problems usually involved in the development of general reading habits. These basic principles are as follows:

- (1) Teacher must give children demonstrations and examples
- (2) Give suggestions

(3) Make provisions,

(4) Reinforcement

We shall explain these concepts:

EXAMPLE: The teacher imparts the habit of general reading by a process of demonstration and example to stir the basic interests and readiness of his students. The teacher's example will comprise producing from time to time a new story, essay or poem which surprises children by its appropriateness to what concerns them (their personal problems, social situations and the world in general as they see it). The teacher will also judiciously make use of allies among his students. Those who show most resourcefulness should have opportunities of presenting their discoveries to the class, and if spontaneous admiration is evoked in the class, the teacher should praise the effort. To encourage a readiness to contribute, it is good a idea to make occasions for every student or child in the class to produce something he or she has come across, of interest, allowing perhaps an average of 5 minutes each or even less and showing appreciation of everybody's efforts, no matter how modest.

Suggestion; The teacher must do more than give examples to students. In proportion as he manages to stimulate willingness, he must also suggest how it can be followed up. The teacher must suggest what books, stories etc might be read, and also where they can be found. The most helpful thing he can do is to provide a reading list of authors, titles, and topics which are likely to have a genuine appeal to students at any particular level. The reading list should be duplicated so that each student can have his or her copy, and may perhaps kick off items as he or she reads along. Reading lists should always be linked as closely as possible with what students can be expected to find available in the library or bookshops without undue trouble or expense. In some places, there may be public libraries, and teachers should make it their business to know what is available there, and make suggestions to the school authorities of what they would like to see added. In other cases, the school itself should endeavor to purchase these books.

Government, school authorities and teachers should ensure that funds, premises and personnel are available, according to local means, for the provision of libraries which are well cared for, well stocked and convenient. Efforts must be made to encourage the use of libraries for general reading, not only for the writing of assignments. In some cases, teachers may be able to establish class libraries as well, so that the supply of books for general reading can be closely linked with

the rest of the programme of study. The books available must be of a kind that students can easily cope with on their own to promote compulsive reading.

Reinforcement

The enthusiastic teacher will find various ways not only of creating a reading habit, but of maintaining and extending it. Not making it seem too much of labour. What is meant here is that the teacher works with students by praise and encouragement rather than by blame and compulsion. The teacher can get students to keep records of what they read, and even provide special exercise books or loose – leaf folders for the purpose. This can be made into a practice which promotes a degree of personal pride in achievement. Such students' records could include information such as:

- | | |
|----------------------------------|---------------------------------------|
| 1. Title | 6. Brief outline of story theme |
| 2. Author | 8. Points of interest or disapproval |
| 3. Publisher | 9. Memorable quotations or extracts |
| 4. Date of publication | 10. Opinions expressed about the book |
| 5. Date read | others |
| 6 Principal characters or topics | |

The teacher should create a healthy interest in students when they read books for the sake of reading not for examinations and marks or grades.

Students should read for fun, for enjoyment and information. Teachers may also consider various ways of socializing the reading habit of children, for example, by encouraging children's membership of literary societies and related activities both inside the school and in a wider societal basis. Teacher may organize various kinds of inter-school literary functions, possibly a famous literature writer can be invited to school to talk to say final year students in a particular locality.

Chapter Seven: Essential Factors in Developing Children's Reading Skill

7.1 Reading skill Readiness

7.1.1 Definition of Reading and the Concept of Readiness

i. What is Reading?

Reading is the interaction between the reader's resources and the text data. The reader's resources are his knowledge about his culture, his family, community, their economic and social activities and his language. The text data are the properties of the printed words such as the words and the sentences, how words are linked together, to form sentences and how they are organized in novels, short stories, folk tales, myths and legends and soon.

ii. What is Reading Readiness?

Reading readiness here means that children are psychologically and intellectually ready to read. We may illustrate further the meaning of reading readiness. Imagine you are a parent living in a rural village. You have a strong, six-year old son whose task is to fetch water from a stream about a half kilometer from your home. Every morning at 6 am, he carries a plastic bucket along the path to the stream and fetches water for you. This boy is fetching water for you because he is physically ready to fetch water for you.

But you did not send him to fetch water when he was three years old because he was not strong enough to carry a bucket filled with water or able to know his way to the stream. He was too young then to understand that he must wait for his turn if many others were in the stream before him. Here the boy is not ready to fetch water for you.

In the example above, you as a parent observed the child's physical strength and social maturity before assigning the water fetching task to him. As a literature teacher, you will also use different ways of observing to determine when your pupils are ready to read children's literature. You will first need to define the task of reading and then you will consider which abilities or experiences are necessary for children to be successful at the task of reading children's literature.

iii. Important Pre-Reading Skills

There are some skills that are important to consider when trying to determine if a child is ready to read literature. These are the child's:

- (1) Oral language ability
- (2) Experimental background
- (3) Auditory and visual discrimination skills
- (4) Intellectual ability
- (5) Positive attitude towards and interest in reading
- (6) Emotional and social maturity

Let us examine each factor

Oral Language Ability

The Nigerian child is expected to be fluent in his mother tongue by the time he enters school. He may communicate a little or not at all in English. You must ensure that your pupils are able to speak enough English to recognize the words in print. This is why you must make every effort to encourage children to talk and use English in oral drills and conversation in your literature class.

Experiential Background

When a child reads about what he has also experienced or done, he has a greater depth of understanding about what he has read. The more activities or experiences a child has had in life before coming to school, the more stories he will be able to relate to because the story will be about something he is familiar with. Therefore, he will find it easier to read with understanding. Thus, his background knowledge will aid his comprehension.

Auditory and Visual Discrimination

The English alphabet contains 26 letters, but there are nearly twice that number of consonants and vowel sounds. Most of the vernacular languages in Nigeria which have a written orthography use the English alphabet system with modifications to show where a sound is not present in English but appears in the vernacular. It is easier for your pupils to differentiate sounds in English when they are also present in his mother tongue (the vernacular). Problem arises when the similarity in the sounds of many letters or word in the two languages is minimal.

Skill in identifying similarities and distinguishing differences in sounds and word shapes is very important for decoding words in print when learning to read.

iv. Developing Reading Readiness through Activities

1. Oral language and Experimental Background Activities

Every day, time should be allotted to discussion, first in the vernacular and gradually in English. The activity of 'show and tell' can encourage children to talk. Each week different pupils can be asked to bring items from home to class. These items are shown to the class while the owners tell something about them. Examples are favorite toys, pets, a special article of clothing for exhibition and discussion.

2. Visual Discrimination Activities

A variety of sorting activities which require pupils to sort objects/things into similar groups gives visual discrimination practice. Different types of bottle caps, buttons, seeds and other common objects from home or school can be utilized. Sorting can be done on the basis of size (small or big), color (red, blue, or yellow, etc), shape (round, square, fat or thin, long or short etc) too~' use (in garden, kitchen, classroom or market).

The objects can be stored in the class in cartons or bags to be used over and over again.

3. Auditory Discrimination Activities

This activity usually starts with listening to sounds of a general nature and imitating sounds like animal sounds. What noise does a duck make? A dog? A cat? A bird? A rooster? From general sounds, you move to listening to the sounds of the English words. You can use words that rhyme like red-bed, boy-toy, fish-dish, Jack-Jill. Or words with the same beginning like children's names: Chioma-Chinyere, Moji-Moses, and so on. Remember you are a model. Whatever you do, your pupils will do it. If you practice so will your pupils.

7.2 Developing Reading Interest and Skills in Children

7.2.1 Developing Reading Culture in Children

Reading can be fun, a source of pleasure and for language development. As a student, you need to read to obtain information and ideas to enable you pass your exams. As a professional, you need to read to update your knowledge of facts and ideas to help you develop on the job. As a citizen, you, need to read to keep abreast of news and events of your country and the world. For these reasons you need to imbibe the reading culture. In other word, you should become interested in reading various texts. The choice should be a personal one. It should arise out of voluntary force of habit.

By making reading a regular and happy habit, you are directly and indirectly establishing close links with minds far and near, minds high and developed, pleasant and pleasurable, serious and humorous.

Reading provides useful diversion, away from the strains and stresses of modern living. You may be alone in the home, farm or bus, but you are in good company, the company of the writer or those taking part in the events you are reading. That is the intellectual thrill that reading provides for you. All these should lead you to developing various reading interests in children.

7.2.2 Stimulating Reading Interest

(a) Allow the Child to Read What He/She Likes

Children have their own tastes and interests. Choose the reading materials that interest them most to read. If a child finds a piece rather boring after spending a short time reading through, guide him to put it aside and look for something else. Children should enjoy what they read, particularly at the early stages of forming the reading habit, and when they are new to the reading culture.

(b) Choose Materials within - Level of Language

You need not start with difficult texts that require frequent reference to the dictionary. It will become tedious and boring for the children. Select materials that they can easily comprehend and enjoy. Select simple readable texts that would help develop their vocabulary and power of expression.

(c) Allow Children to Read Whenever They Like

Allow children to read when they feel like reading, but encourage them to develop the habit of reading frequently and regularly. Encourage them to read anywhere, in the library, at home.

(d) Sourcing Reading Materials

You could buy some whenever you can afford to. You could register with some nearby libraries and make regular borrowing to read and return a habit. If there is a book club nearby, join it and use its facilities.

Borrow reading materials from friends but always keep your promise to return and keep the date. Teach and encourage your pupils to borrow from libraries too.

(e) Encourage Children to Develop the Desire to Read More

Try to develop in children the will and the desire to read more. It requires a deliberate effort at the early stages of their reading habit formation. Reading is like travelling, a sort of excursion into other worlds. Children are transported beyond their actual environment, into experiences beyond their physical reach. Reading enables children to enlarge their ideas and their personal experience. The more children read, the wider their experience and their outlook, because their minds become more open to deal with the problems and prospects of life and living.

(f) Encourage your pupils to mix reading for academic purposes

With reading for general information, pleasure and recreation. They should read novels, plays and poems, story books, cartoon strips as well as simple articles in the Newspaper and Magazines; discourage those reading obscene texts that do not add anything positive to the development of their mind.

7.2.3 Developing Reading Skills in Children

You should train the children to distinguish between fact and opinion, objective and subjective or biased reporting. Teach them to distinguish between real events and fantasy, serious and humorous comments, irony and straight forward implications. Guide children to ask questions based on what they have read. This has to do with reading and thinking. These are self-probing questions which may arise from children's reactions to the piece of text they have just read. Pay

attention to language, children may use the dictionary occasionally, where they have the opportunity to do so. Help and encourage them to become sensitive the way language is used in the texts. Allow their minds to rest fairly well at points containing usual expressions, new words, and new structures. Teach children not to spend too much time laboring or striving for comprehension of difficult words. It is better and more rewarding for them to take on larger units of meaning than small bits if a word blocks their way because it is new. Children may look up difficult words later in the dictionary, when they take a break from reading the text.

Encourage children to read extensively and intensively.

7.3 Purposes and Types of Reading

7.3.1 Purpose and Types of Reading

Purposes of Reading

We may begin our discussion here by posing some relevant questions such as:

Why do we read? Why do I read? Why am reading this course book?

The answers to our questions may be that most people who read do so for the following reasons:

- To obtain information.
- To acquire new ideas and new knowledge and skill.
- To derive pleasure from new experiences.
- To be critical of other people's ideas, thought-and actions.

We may ask another question such as:

What do we do when we read? Our answer to this question may be that when we read our eyes come in contact with words which are made up of symbols. These are letters of the alphabets. They are the living words of the language when we listen and hear a person speak we do not listen to individual words, but full statements or utterances. Therefore, when we read the language that is written down our attention is not on individual words but on a stretch of words that gives us some information.

You should notice that in one sense, reading is like hearing the writer talk to us when we read. We could hear the sounds of words and stretches of words and statements which carry information to us. We think of the message or information and we react to it in our minds. We cannot talk to the writer immediately, because he or she is not physically present in this situation. In this sense, the writer is communicating with the reader, even though the reader does not respond as in a face to face conversation.

The implication is that the writer of what we read do so for a number of reasons which include the following:

- To give information to people they cannot talk to directly, because they are separated by distance and time
- To affect minds and behavior of others who are reading their material
- To give their thoughts and ideas some permanence.
- To keep permanent records (e.g. of business religion, politics etc.)

You must notice here that there is a kind of close relationship between people who write and people who read as they enter into some form of communication.

Thus the writer has purposes for writing and the reader has purposes for reading.

For students like you, your purpose engage in reading activities is to get information and new knowledge.

This means that we all have our purposes for reading. Our purposes of reading determine the type of reading activity we undertake. We shall discuss four major types of reading activities here. These are:

- i. Skimming
- ii. Skimming a Text
- iii. Scanning
- iv. Reading to study/learn
- v. Beading critically
- vi. Intensive reading
- vii. Extensive reading.

Types of Readings

1. Skimming

To skim in reading means to look at briefly. Skimming involves the act of the book or page quickly in order to have a general idea of the content. The purpose of skimming is to identify information in its broad from quickly.

2. Skimming a Text

The text may be a chapter of a book or just a page. The purpose here is to look for what it contains briefly. You may look at the title of the chapter to see what topic is discussed in that chapter. Then you read through to see if the chapter is divided into sections and whether each

section has a sub-title or sub-topic discussed. You check the end of the chapter is given. If the chapter is presented in continuous paragraphs without labelled subsections, you look at the opening sentence of each paragraph to have a general impression of what the paragraph deals with. If there is a summary, you look at the beginning and end sentence of the summary.

By the time you do these activities, you are skimming. At the end of the skimming activities on the text, you should be able to say in one or two sentences what the chapter or page about. This will be able you to decide whether you need its detailed information or not.

Here are 'examples of skimming activities:

- Mama wants to buy only one newspaper and she stops the vendor who puts three different newspapers in her hand. Mama opens each newspaper quickly and skims its pages, looking news headlines. A news item in one of the papers attracts her but it contains a long detailed report. She chooses to buy the paper and returns the others to the vendor.
- Adulugwa is a student visiting a book shop. He looks through the shelves of books 'displayed. He comes to the Economics section and skims the titles. One title reminds him of the list of recommended books from the lecturer. His purpose is to decide whether the book is relevant to his course. That purpose required him to look for the following information from the book:

Author – is he a familiar authority on the subject? – Year of publication – could its information be outdated or recent? –

Edition – is this copy the latest edition? - Table of contents – what are the topics not listed in the table of content? – Adulugwa selects some randomly pages – to see if there are useful

Illustrations – A few sentences from the preface to see if the author indicates the level of readers or students for whom the book is intended. Finally, Adulugwa skilling may decide to buy the book or leave it, on the strength of the information he has had by skimming the book. Note that again knowledge by skimming books at bookshops, newspapers and magazine stands.

ii. Scanning

To scan in reading is to look for a specific information discussed in a text with minimum of time. Before you set out to scan a text, you must be sure what items of information you are looking for. Scanning requires rapid reading of the text in order to reach the information you require. In this way, it is possible for you to assemble a number of points you need about a given topic. For

example, if you require the definition of inflation in economics, you can scan three or four different books to see how each author defines it. In this case, you are not looking for the consequences of inflation but – the definition. You do not stay your eyes on that information when you are scanning definition. Scanning is like looking for your child in a large crowd. You watch out for your child's features. You do not see other children's faces at that moment.

To help the reader to scan easily, authors usually present texts in certain patterns. Examples of such patterns are:

- Text contents are organized in paragraphs, each paragraph deals with an aspect of the topic discussed. In a paragraph, one of the sentences usually gives out the main point of the paragraph.
- Varying of font size e.g, some are in italics or bold letters to direct attention to important points. Varying of colors, letters and diagrams in a piece of advertisement in such a way that some parts catch the eye of the reader before other parts.

iii. Reading to Study/Learn

This is the most important type of reading activity in which the reader is required to read and search text slowly in order to:

- Gather information by looking main points and supporting.
- organize the Information In form of notes and make It part of his new knowledge;
- apply his new knowledge to deal with immediate and subsequent problems;
- Learn to discriminate between facts and irrational propositions and mere opinions.

iv. Reading Critically

Critical reading means reading and thinking about what the writer wrote using your power of reasoning to identify false information, facts fiction or opinion as well as identify true information.

Critical reading requires you to take the passage you are reading to pieces, analyses the parts, by interpreting the writer's thoughts and arriving at your own conclusions leave out un-required details, reject weak points and so on.

v. Intensive Reading

This is a deep reading of the text requiring that you get as much information from the text as possible. Unlike for skimming and scanning, intensive reading requires you go at a slower speed.

This is the type of reading you do when you are studying to learn or to critically analyze the author's ideas or thoughts.

Vi. Extensive Reading

This is the method used in the training for fast reading. The purpose may be to enhance fluency, faster reading or for pleasure. It is a private reading activity which involves silent reading and is purely done by the individual. Extensive reading is used in teaching children literature especially at the beginning stage. Speed is a very important aspect of this type of reading.

7.3.2 Factors Affecting Reading Comprehension

Comprehension Breakdown

Comprehension breakdown here means lack of understanding of what is being read. Comprehension breakdown may set in when the reader is not familiar with the topic or theme of the text. It may also be due to length and complexity of sentences, too many unfamiliar words, organization of the material, complexity of idiomatic expressions, and difficulty of the concepts presented by the author.

Comprehension breakdown may also be caused by failure to identify author's attitude and mood as well as insensitivity to author's ironic humorous, deadly serious or light hearted attitude.

Additionally, some practices by the reader such as sub-vocalizing, finger pointing and regression can make reading whether alone or in groups slower and delay comprehension.

Sub-Vocalizing

Means murmuring the words you read to the hearing of the other person next to you. It is a mark of poor reading.

Finger Pointing

This is using the finger or any pointer (Pencil, ruler, etc) to point at the word being read. It leads to word by word reading which slows reading and also comprehension and understanding.

Regression

This is the habit of letting your eyes to move backwards over what you have read instead of going forward. It is done sometimes for the purpose of discovering a particular answer to a question, but it is a mark of laziness and aid to poor comprehension or understanding because it interrupts progress in thinking.

7.4 Library use Skill

7.4.1 The Meaning, Objectives and Functions of Library

A. What is Library?

- Library is a collection of materials such as books, journals, newspapers, magazines, monographs and non-books materials such as films, microforms, tapes, film stripes, compact discs, computer soft wares and photographs. A library is a place where people go to source information in virtually every area of life.
- A librarian is a person who is trained to provide library and information services to library users.
- Library users are persons who make use of a library collection or services. Library users are also called readers, clients, and patrons.

7.4.2 Types of Libraries

There are different types of libraries serving different categories of users. Libraries are often grouped according to the category of people that are meant to serve. Generally, six different types of libraries exist.

They are as follows:

(i) Academic Libraries

This refers to all libraries that are found in institutions of learning.

Libraries that are established in Primary and Secondary School, Universities, Polytechnics, Colleges of education are all known as academic libraries.

Academic libraries serve the library and information needs of the undergraduate, postgraduate and diploma students, lecturers and nonacademic staff of the universities. The libraries take into considerations the different courses offered by the institutions in rendering its services, so that every student or staff has books and other materials relevant to his or her course of interest.

(ii) National Libraries

National libraries are established and managed by a State or Federal government. Their main purpose is the collection and preservation of the nation's cultural heritage for future generation.

To achieve this purpose, every national library attempts to achieve the following objectives:

- To acquire all materials published within the country
- To acquire all materials written by citizens of the country regardless of place of residence. To acquire all materials written and published about the country including those by citizens of other countries.

(iii) Private Libraries

Libraries owned by individuals are known as private libraries. Private libraries usually reflect in their collection of books the subject areas of interest of their owners. For example, a private library owned by a politician will contain mainly books on politics and that of a lawyer will contain mainly law books and materials.

(iv) Public Libraries

These are established with public funds and maintained by state governments. There is no restriction to those who use public libraries.

The public library uses mobile library van to take books and information bearing materials to prisoners, hospital patients and rural dwellers who may not be able to visit the library. It uses video films and television to serve those who cannot read and provides Braille materials for the blind users.

There is also a section of the public library known as CHILDREN'S LIBRARY. It provides books for children and offers story hours. Public library services are essentially free of charge as they are sponsored by the government. Most states in Nigeria maintain public library services.

Public libraries are expected to have branches located in towns and villages of each state.

(v) School Libraries

Libraries located in primary and secondary schools are called school libraries. They are meant to house materials that promote learning in the schools. Every school library has its main users: the students or pupils, the teaching and non-teaching staff of the school. It provides materials for them to do their homework and class assignments, further reading, self-development and relaxation. It also provides a conducive reading place for students and staff. Students' of one primary or secondary school do not enjoy automatic right to use another school's library. They require special letter of introduction before they are admitted. Libraries are usually managed by professional librarians. However, In the case of some school libraries in Nigeria it is different. As a result of insufficiency of funds, many school libraries in Nigeria engage classroom teachers to perform the duties of librarians. These teachers who combine their jobs as teachers with the management of the school libraries are called teacher librarians. They are often assisted by library prefects.

(vi) Special Libraries

Libraries are called special when the collection and users are restricted to certain types and categories. Special libraries are established and funded by corporate bodies such as banks,

companies, institutes, media houses, government ministries, agencies and parastatals. The main aim is to acquire and disseminate information to their staff. The collections of special libraries are dominated by the subject matter in which the funding organization is interested. A bank library for example will consist of a collection of books on banking, finance and related. A Ministry of Agriculture library will be made up largely of books on farming, fishing and horticulture.

7.4.3 Types of Library Material

Library materials include books, serials, microforms, tapes and discs among others. The importance of library materials can be seen from the fact that if they are removed, the library ceases to exist as what will be left is only a building. The library is made up of both the building, staff and the materials and none of them can function effectively without the other. There are many types of library materials. They are usually categorized into two broad terms of print and Non-print materials. Print materials consist of:

Books

A book is a print material usually bound in one or more volumes. Books are categorized into two groups, reference and non-reference books. The reference books are those that are meant to be consulted or referred to for a definite piece of information as their nature and size do not make for cover to cover reading. Examples of reference books are:

- (1) Encyclopedia which provides background information for both the specialist and the layman.
- (2) Dictionary: e.g Advanced Learners 'Dictionary
- (3) Directory: is a reference book that lists persons, companies, institutions and organizations giving their names and addresses.
- (4) Almanacs and year books
- (5) Handbook and manuals are reference books
- (6) Serials -they are materials published daily, weekly, monthly, quarterly or annually and intended to be continued indefinitely serials are also called periodicals. They include journals, newspapers and magazines.
- (7) Maps, Atlases, pamphlets and clippings. A pamphlet is a booklet or piece of writing appearing with soft covers that deal with an issue of current interest. Clippings are piece of paper cut out from newspapers or magazines. Clippings which are also called cuttings contain very important information of current interest such as job advertisement.

(8) Manuscripts: These are books or papers written by hand or with typewriter intended for publication. It is from manuscript that books are subsequently published.

The Non-reference materials are those that are meant to be consulted or referred to cover to cover in search of information education and inspiration. Examples are textbook and novels.

Non-Print Materials

These are library materials that are not printed on paper. They include:- Audio materials -audio tapes, phonodiscs, radio cassette, record player.

- ✓ Visual materials -example: Transparencies with images that can be seen only when light is passed through them. They include slides and filmstrips.
- ✓ Microforms: These are materials that contain information in greatly reduced form. Microform is composed of microfilm, microfiche and micro cards. Microfilm saves space for computerized libraries as it is used to store back stock of newspaper with minimal space.

Audio -Visual Materials

These are materials that combine both the audio and visual effects in the transmission of information. They include television (TV), motion pictures (sound films), Video films and video discs, computer aided compact ideas (C.D) and video compact discs (VCD). Equipment required to use these materials include film projectors, video players, compact disc players and computers. You should note that due to the high cost of these equipment and audio- materials are not commonly found in libraries of developing countries like Ethiopia.

7.4.4 Use of the Library

The library offers many services and opportunities for the intending users and it becomes the choice of users to decide the type of use they may wish to make of the library. The use to be made of the library by library user is determined by a number of factors including his level of education, occupation, status in the society, environmental influence and lately computer literacy. For example, the manner of use of the library by a professor will be different from that of a student or a farmer. The different ways of using the library and materials include the following:

(1) Internal Use: This is the use of library books and materials within the library building without any intention of borrowing them.

This type of use involves those that visit to read library books for class assignments, research, preparing for examinations.

(2) Reference use and consultation: Here readers use the library for reference purposes and for consultation.

(3) Relaxation: Libraries can be used as a place for relaxation and leisure spending. Some of the materials used for leisure and relaxation are novels, newspapers and magazines.

(4) Reading Place: Libraries provide good places for reading. It provides reading tables, chairs, good lighting and noiseless environment.

(5) Borrowing of materials: Most libraries allow users to borrow library books for home use. It is only references and reserved books that cannot be taken outside the library.