

Chapter 1 : Understanding Children

Children's Literature (), and six books for children and adolescents. KarÅ-n Lesnik-Oberstein is a lecturer in English, American and Children's Literature at the University of Reading.

Senior was the brilliant professor of classics and humanities at the University of Kansas who with two colleagues â€” Drs. The IHP produced many teachers, a few farmers, numerous marriages and friendships, a wave of religious awakening and conversions, primarily to Catholicism, some of whom became priests, monks, religious sisters and one bishop. In fact, at the top of his original typed list was the warning in capital letters not to reprint, for private circulation only. Our list departs from Dr. We have also added C. Due to persistent parental requests we have added grade level suggestions simply as rough approximations. To this we believe it is important for our audience to consider some practical considerations in approaching reading and a reading schedule for the Good Books. Parents who want to teach their children to read often seek information about the best way to proceed: We recognize that parents and children have found value in both approaches; in fact, when asked we always say to parents simply to follow the way that seems best to achieve literacy for their children. From an objective, research-based perspective, however, it does appear that phonics programs for reading have an edge on improving skills in learning the sounds of the alphabet and rendering them into words. As if to add to the confusion, there is another class of children who simply learn to read without formal phonics or sight-word methods and neither parents nor teachers nor specialists are exactly sure how this feat was accomplished. There is one constant that runs throughout the success of all reading programs: In general, however, the research appears to indicate that phonics based programs are more effective in teaching skills to understand the sounds of our alphabet and from there to form words. This, in turn, promotes reading confidence and the ability to sound out new words using the phonetic skills. We suggest what we believe is a reasonable goal: Of course, it is not possible to keep this schedule with frequent television viewing or Internet browsing and chat. We believe that students can increase their pace of reading by increasing the movement of their eyes over the words, taking in more of the sentence, but also slowing down when they begin to lose comprehension. The Good Books are excellent material upon which to conduct these experiments on increasing reading pace because unlike some of the Great Books they are not treatises in philosophy, science and theology, being mostly stories and novels. But a more important reason to read the Good Books listed here, and to read them preferably when young, is to prepare the imagination and intellect for the more challenging ideas of the Great Books. It is not a flippant comment to say that a person grounded in the rhymes and rhythms of Mother Goose has also cultivated the senses and the mind for the reading of Shakespeare. Poetry or verse is the unique expression of language that reveals truths and mysteries of life. It has been said that all poetry is about love in some way, seeking it, having it, or losing it. A good deal of the poems of the nursery and early childhood are about having love, even in the so-called nonsense poetry there is a light-hearted delight that comes from a loving, and lively, heart. And, there are poems of loss that appear in the nursery poems of Mother Goose and Robert Louis Stevenson where the sad times of childhood prepare us for the heartbreaks of adolescence and youth. Though reading and memorizing poetry is its own reward, to do so in childhood creates a language-rich foundation that supports not only future literary appreciation but increases reflective abilities toward all the subjects of the curriculum. Because becoming familiar with poetry builds the habit of looking beyond the surface and seeing connections between what first appeared as dissimilar ideas or objects. This is the habit of metaphor, that is, the mind beginning to see similarities between what at first appeared to be dissimilar objects and ideas. This is why poetry was always a part of the foundational Trivium, the essential three courses of the medieval liberal arts curriculum, rooted in the classical education of ancient Greece and Rome. What about Harry Potter, for example? Apart from the controversy surrounding the moral ambiguities of the Harry Potter series of books, it is doubtful that such material that depends so heavily on the bizarre and fantastic, with the absence of a dominant theme of human virtue is enough to provide the essential quality of a classic: It is not easy to say exactly why one book remains popular regardless of cultural changes while many, many others perish in the recycling bin. Whatever that special

appeal the classic book possesses, it acts as a universal voice that speaks to each generation, and each generation and another and another continues to listen and is pleased. Since the s, the books of Dr. Seuss have remained in print and in use. For a time titles such as *The Cat in the Hat*, *Green Eggs and Ham*, and, *Hop on Pop* were used as substitutes for the standard early readers and certainly the playful rhymes and rhythms were a welcome respite from the Dick and Jane type look-say readers. Seuss phenomenon and the explosion of books for children that followed this revolution, began to edge out the classics on book shelves in stores and school libraries; and ideologically the treasury of books from Mother Goose to *The Scarlet Pimpernel* have come to be considered hopelessly old fashioned and no longer relevant. But what if we were to lose the classics by neglect or deliberate rejection, which convey the roots of our culture? Senior was the first to say that his list of books for children was far from definitive, that on another day he might make a different selection in some cases as he suspected alert readers would as well.. Also, he said he certainly could be wrong about the reading age and the selected books for that group; the parent or teacher should remain experimental allowing the child to discover their own level of reading challenge and appreciation. The poems and stories that were once enjoyed in wonder and delight in youth are now viewed in maturity in their truth and wisdom. For many contemporary books marketed for children, this is not the case; they are often silly and regard the child as a kind of simple toy, or the stories are laced with special interest, social agendas, and in some cases the material is inappropriate or simply morally offensive. Perhaps the audience for these good books for children is smaller now but the poems and stories that nourished children and pleased adults for centuries refuse to go away; their appeal remains irresistible and their imaginative experience is memorable for a lifetime. Why is this so? To ask this question another way, what makes a book a classic? Because literature is an art it can never be understood as if it were a science like mathematics. But, we can say the following about classic literature: The literary work not only tells a story and imparts knowledge in a unique way, the art of the tale or the poem is an aesthetic experience. Aesthetic is from a Greek word that has to do with feelings and pleasurable emotions. When we go to the doctor and receive an anesthetic we are being made temporarily not to feel so a particular examination or operation can be performed without feeling pain. As we know, most children beg to hear the good poems and stories again and again so they can continue to experience their delight and even their surprise. We can profit a great deal by talking about them with friends and family, but in the end we can never explain why it is exactly that we continue to admire them. We remember that to analyze means to take apart. But will we be able to put it together again? Even though classics are old, their themes and the delight they give are ever young. A famous poet once said that poetry is news that stays news. This is true of all classic literature from Aesop to Shakespeare. So, these good books contain something true, unchanging and good about life; and dramatize these truths for us in a pleasing and memorable way. The literary, philosophical and religious climate following World War I was not friendly to traditional beliefs about the essential goodness of man. Perhaps this can be understood from a psychological and sociological perspective given the carnage of modern warfare and the disruption of nations. Literary themes that emerged from this era tend to be melancholy and dark; characters are often despairing, violent, or overwhelmed. Frequently, stories, poems and novels of the modern era lack any objective moral center of gravity and often end either in ambiguity or tragic absurdity. These times have also seen an alarming increase in escapist and fantasy literature that lead the reader further and further away from reality. In spite of the discouraging landscape left by this phenomenon called modernism, the classic books of childhood and adolescence, the Good Books, continue to refresh the air of life. This imaginative experience is more important now than ever, not only for children who are forming their ideas about the world and their lives, but for adults who can rediscover and in a way relearn essential truths once seen clearly in childhood. To say these classic books are true and good does not mean they do not contain evil; the stories of Grimm and Anderson for example would be nothing without the presence of cruel adults and disobedient children. Sometimes it appears the evil characters triumph over the good when we have a sad or tragic ending. In fact, it is only a life centered in the good and the beautiful and the true that recognizes and mourns the presence of their opposites. In this way, the presence of cruel stepmothers, witches and ogres, giants and monsters are true in that they are representative of evil present in the world. So one thing we can say about classic stories is that they arouse our sentiments, in

the case of the Little Red Riding Hood, fear and pity; but they are not sentimental in the way the Walt Disney versions are rewritten and presented. The famous Hollywood rendition of Pinocchio, for example, presents a mischievous little puppet who yearns to be a real boy. The original story by Carlo Collodi reveals a wooden puppet that is cruel and violent between short-lived lapses into self-pitying remorse. In one of the early chapters, Pinocchio picks up a large mallet and smashes the Cricket; nor is he sorry. The real story of Pinocchio by Collodi is one of conversion, a replacing of a wooden heart with a human one that has learned to love. They show them and we feel with, that is, we sympathize with them. It is this moral depth of the story, more mature than the thinned out popular versions, that elevates the original tale above the realm of mere entertainment and places it with the great stories that are both true and good. The second element of a classic story or poem, that the work is delightful and pleasing and can be experienced over and over, is not separate from the fact that it is true and good. A work of art can never be systematized, analyzed, taken apart, classified and labeled and put back together again – neither could Humpty Dumpty! Rather, we say a classic work of art, be it a painting, sculpture, musical composition, or literature, is experienced as an integrated whole. It is difficult to say exactly why a piece of literature possesses the quality of lasting pleasure, but it has something to do with this unity where the characters, the plot, the dialogue, beginning, middle and the end, combine in such a way as to proclaim that the story or the poem could not have been written in any other way. There is nothing we would change. This ongoing popularity of the classics is the long view afforded by the Good Books. These titles and perhaps a thousand more stay in print year after year, in some cases century after century, whereas it is likely the best seller of today will be recycled paper for tomorrow. These books continue to be read because children and adults discover that what they reveal about our lives and our world is not just true at a certain period of time or in a certain location for a particular group of people, but are always true, everywhere for everyone. Another reason for their appeal rests on the intuitive knowledge of the true and good everyone who encounters them share, who discover it is a better and higher thing to enjoy and be schooled by a work of art than to analyze it. Since the themes of the stories reveal timeless truths about the human condition, from the humorous to the tragic, we see that one of the marks of a classic is its universal appeal. We experience a sense of unity with nature and human nature when we give ourselves to the classic stories and poems of the Good Books. There is a sound reason and one not difficult to discover why Aesop, Huckleberry Finn, the works of Homer and Shakespeare continue to be translated into nearly every language in the world. But we must admit our modern times have not been encouraging for reading and conversing about what we have read. Conversing is an aspect of leisure that naturally accompanies the act of reading that has been terribly undermined by the visual and to some extent the audio stimulants of contemporary culture. It has become commonplace for reading enthusiasts to recognize and blame television for luring children and their parents away from reading books and conversing about them, and instead spend their free time staring into the bright and flashy electronic window of movement and color accompanied by high fidelity and stereo sound from the TV set and now the computer screen. Individual reactions will vary to television viewing and the varieties of video experience: It seems that the less frequent the video experience, children are able to take or leave the electronic stimulation of the eyes and continue to cultivate their imagination and intellect through reading good books. But the more children who watch electronic images with super sound instead of reading, the more they not only lose the ability to enjoy stories, histories, and poetry, but they also lose interest in conversing about much more than the latest news in the world of popular culture – music, sports, movie and television stars. Marie Winn in her book, *The Plug-In Drug*, published in 1977, appeals not only to common sense about the decline in reading in America, but includes data from controlled studies that reveal what occurs in the eyes and in the brain of a child watching television. It amounts to a virtual disconnect with reality. Her thesis was revolutionary when the book first appeared: Eye movement resembles a hypnotic or drugged state and the brain reacts in some respects as if it were asleep when viewing television. Winn said that the viewing experience itself was harmful regardless of what was on the screen. The posture, facial expression and the subdued brain activity on one hand, and brain agitation on the other, indicated that television viewing especially for the younger viewer looked more like a drug induced state than a learning experience regardless of the quality of the content.

Chapter 2 : Diversity in Children's Literature Key to Understanding Today's Civil Rights Issues

Understanding Children's Literature will not only be an invaluable guide for students of literature or education, but it will also inform and enrich the practice of.

Ever wondered why boys and girls choose particular toys, particular colors and particular stories? Why is it that girls want to dress in pink and to be princesses, or boys want to be Darth Vader, warriors and space adventurers? Stories told to children can make a difference. I found through my research that children learn how to behave, think, and act through the characters that they meet through stories. Why stories matter Stories " whether told through picture books, dance, images, math equations, songs or oral retellings " are one of the most fundamental ways in which we communicate. Nearly 80 years ago, Louise Rosenblatt , a widely known scholar of literature, articulated that we understand ourselves through the lives of characters in stories. She argued that stories help readers understand how authors and their characters think and why they act in the way they do. Impact of stories So, when and where do children develop perspectives about their world, and how do stories shape that? Studies have shown that children develop their perspectives on aspects of identity such as gender and race before the age of five. A key work by novelist John Berger suggests that very young children begin to recognize patterns and visually read their worlds before they learn to speak, write or read printed language. The stories that they read or see can have a strong influence on how they think and behave. For example, research conducted by scholar Vivian Vasquez shows that young children play out or draw narratives in which they become part of the story. In her research, Vasquez describes how four-year-old Hannah mixes reality with fiction in her drawings of Rudolph the reindeer. Hannah adds a person in the middle with a red X above him, alongside the reindeer. Children can mix reality and fiction in their interpretation of stories. My own research has yielded similar insights. I have found that children internalize the cultural and gender roles of characters in the stories. In one such study that I conducted over a six-week period, third grade children read and discussed the role of male and female characters through a number of different stories. Children then reenacted gender roles eg, girls as passive; evil stepsisters. The roles for girls, for example, were rewritten to show they worked and played outside the home. Subsequently, we asked the girls to draw what they thought boys were interested in and boys to draw what they thought girls were interested in. We were surprised that nearly all children drew symbols, stories and settings that represented traditional perceptions of gendered roles. That is, boys drew girls as princesses in castles with a male about to save them from dragons. These images were adorned with rainbows, flowers and hearts. Girls drew boys in outdoor spaces, and as adventurers and athletes. Drawing by an eight-year-old boy. Author provided For example, look at the image here, drawn by an eight-year-old boy. It depicts two things: First, the boy recreates a traditional storyline from his reading of fairy tales princess needs saving by a prince. Even though he engaged in discussions on how gender should not determine particular roles in society eg, women as caregivers; men as breadwinners , his image suggests that reading traditional stories, such as fairy tales, contributes to his understanding of gender roles. Our findings are further corroborated by the work of scholar Karen Wohlwend , who found a strong influence of Disney stories on young children. However, it is not only the written word that has such influence on children. Before they begin to read written words, young children depend on pictures to read and understand stories. Another scholar, Hilary Janks , has shown that children interpret and internalize perspectives through images " which is another type of storytelling. And not just that; stories can also influence how children choose to act in the world. For example, Hilary Janks works with children and teachers on how images in stories on refugees influence how refugees are perceived. In their work in a diverse K-5 school with children, they found stories moved even such such young children to consider how they could bring change in their own local community and school. These children were influenced by stories of child activists such as Iqbal , a real-life story of Iqbal Masih, a child activist who campaigned for laws against child labor. He was murdered at age 12 for his activism. Children read these stories along with learning about human rights violations and lack of food for many around the world. In this school, children were motivated to create a community garden to support a local food bank. In Atlanta, where

I teach and live, in one school cluster alone, children represent over 65 countries and speak over 75 languages. Indeed, the diversity of the world is woven into our everyday lives through various forms of media. At a time when children are being exposed to negative narratives about an entire religious group from US presidential candidates and others, the need for children to read, see, and hear global stories that counter and challenge such narratives is, I would argue, even greater.

Chapter 3 : Why stories matter for children's learning

Understanding Children's Literature will not only be an invaluable guide for students of literature or education, but it will also inform and enrich the practice of teachers and librarians. Read more Read less.

They are written by adults for people younger than they are. Knowing that these texts are intended for people assumed to be unlike themselves makes it difficult for adult readers to respond to them. How can adults develop the most useful understanding of these books, in order to make judgments about them that will best serve children? The Owl and the Pussy-Cat went to sea In a beautiful pea-green boat; They took some honey, and plenty of money Wrapped up in a five-pound note. How charmingly sweet you sing! But what shall we do for a ring? And there in a wood a Piggy-Wig stood, With a ring at the end of his nose, His nose, With a ring at the end of his nose. They dined on mince and slices of quince, Which they ate with a runcible spoon; And hand in hand, on the edge of the sand, They danced by the light of the moon, The moon, They danced by the light of the moon. Perry was surprised by that response. So he asked the students if they shared his pleasure. Did they enjoy the poem themselves? They said they did. The answer was fairly obvious. In thinking about the poem as a text for children, they had ignored their own responses and, instead, guessed how some hypothetical children might respond. But making accurate guesses is difficult, maybe even impossible. Such generalizations can be dangerously misleading. If nothing else, they misrepresent the tastes and abilities of many individual children. Nor was that all they had ignored, as Perry tricked them into discovering after a sneaky question occurred to him. Nobody could have known. A good answer to this question lies in an idea proposed by theorists of reader response such as Wolfgang Iser: That is, they suggest in their subject and their style the characteristics of the reader best equipped to understand and respond to them. They do so in at least three important ways. Some texts-Shakespearean tragedies, for instance-dwell on characters who have little control over the ultimate outcome of their actions. They imply a reader with the ability to be interested, at least for the time it takes to read them, in exploring the darker side of existence. They imply a reader who knows how to take pleasure in such writing and has the desire to try to make sense of it. Note that implied readers are not simply types or stereotypes-standard versions of melancholy people or middle-aged men or four-year-olds. They represent sets of tastes and interests that real readers are invited to share. Part of the repertoire that texts demand is straightforward factual knowledge, such as what five-pound notes or quinces are. Another part consists of assumptions about how people act and interact that writers might not even know they are taking for granted. Yet another part of the repertoire of the text is knowledge of literary matters, such as what a poem is and why certain phrases might be repeated. It also includes an understanding of how to make sense of animals who, unlike real owls and pussycats, can talk and play the guitar. Although the words on the page do imply certain experiences for readers-a poem, for example, about an owl and a cat-the words themselves are not the experiences. To undergo the process and respond to the poem in anything like the way Lear might have hoped, a reader must not only know what a poem is but also know how to turn it into an experience. In other words, this reader must possess a strategy for making it happen, a way of responding to it and engaging with it that makes it meaningful or at least comprehensible as a use of language. Consequently, the implied reader is not merely a quality of texts. It is a role a text implies and invites a reader to take on. The reader must, in some way and to some degree, become the implied reader. But to what degree? As many ardent readers know, one of the main pleasures reading literature offers is its ability to take readers out of themselves and allow them to imagine they are someone else. But no matter how intense this experience is. If texts did indeed have the ability to make readers lose themselves, then all readers would become the same being as they respond to the texts, and all would understand them in the exact same way. This conformity does not in fact exist. Even though different actors play the same role in different ways, they do all play the same role. And yet, magically, both Branagh and Olivier are Hamlet-the same character in the same situation in the same play, and a person audiences believe in and have feelings about as they watch the play, or movie about him. Similarly, although all readers read the same text differently, they are nevertheless all reading the same text-and the text does imply a way of being read. On one hand, then, texts are not open to any and all ways of making them

meaningful. A specific reader is implied. Readers must draw on their own experiences to fill the roles offered in their own way. In becoming the reader a text implies, then, readers are not in the process of losing themselves in the text. And equally, they are not in the process of losing the text in themselves. If readers are to make what they read meaningful to themselvesâ€”to incorporate it into their sense of who they are and what their world meansâ€”they need to be aware of the ways in which they drew on themselves to make a literary experience happen. Becoming aware of the specific readers texts imply and becoming aware of how you yourself take on those roles can help you to learn a great deal both about texts and about yourself as a reader. This is a very partial list. It takes careful attention for readers to figure out what they often take for granted. But for understanding how texts invite readers to interrelate with them, the effort is well worth it. Determining the implied readers of literary texts is particularly useful for adults reading and trying to understand texts written for children. The implied readers of these texts are children-the children writers imagine as their audience as they write. When readers respond to these texts as intended, they take on the roles of those children. If Iser is right about the reading process, they cannot in any literal way become children submerge themselves in the role so intensely that they lose sight of themselves as adults and their own different experience. They have no choice but to read at the place where the implied child reader and their own adult selves meet. But if they train themselves to do that with some awareness, they can both enjoy it and learn from it. Note that reading in this way does not mean pretending to become your own previously held idea of what a child is. Instead, let the text happen to you. Let it guide you into the specific role it offers you. What did the text expect its reader to know and to do? And how do those qualities compare with your own and with those of the actual children to whom you might recommend the texts? This sort of reading and thinking has a number of benefits: Doing your best to take on the role a text implies provides you with an authentic reading experience to think about and consider furtherâ€”authentically your own, and also an authentic attempt to take on the role of the reader the text implies. In discovering how the repertoire and the strategies of the reader implied by a text intended for children vary from your own, you can learn what is distinctive about what the text offers. You can decide whether the children you know are likely to be familiar with this repertoire and these strategies-and if they are not, how you might help them develop this knowledge. Surely writers and publishers who know that are astute enough to keep that actual audience in mind as they write, and to provide a role for them to engage with. Similarly, commentators often suggest that allusions to paintings by artists such as Magritte in the picture books of Anthony Browne are there for adult teachers and critics to notice, not for the implied child reader. Then think about aspects of the text that it might be inviting an implied adult reader to engage with-matters the implied child reader would not be aware of. What did you have to assume about child and adult readers to arrive at your conclusion? Exploration Before reading this section, think or have children think about the pleasures of literature. What kinds of literary experiences do you enjoy, and what about them do you enjoy? What other literary pleasures might you like to be able to experience? What are the pleasures of literature? It teaches and it pleases. To try to think about pleasure would be to betray it, and probably to kill it. From this point of view, someone thinking about pleasure is no longer experiencing pleasure. For those reasons, furthermore, people tend to have a hard time talking about literary pleasure even when they try to. In classrooms and in scholarly journals, the focus of discussion of literature tends almost always to be on what texts teach or reinforce-what they mean. As a result, people often have complex strategies for exploring meanings, and a large vocabulary to describe their explorations. But they rarely have equivalently complex strategies and language for describing and exploring the pleasures texts offer. Many adults assume that children should read primarily to learn, so their response to texts for children focuses on the messages those texts might teach. But these adults would probably have a hard time describing howâ€”what the pleasure specifically is, what it feels like, how readers go about experiencing it. Indeed, many adults might even resist thinking about these things, and resist encouraging children to think about them. Paying too much attention to the sugar might make it seem less sweet and prevent it from doing its medicinal work. Furthermore, we believe that it should be thought about, for two reasons. Even if people do sometimes read because it is good for them, they take pleasure in how and what their reading makes them think. If adults are going to recommend works of literature for children and to children, we believe the recommendations should

be based on the aspects of reading that make committed readers want and like to read. In this book, we consider a variety of ways in which the world tries to shape people for its own purposes, not necessarily for their own goodâ€”to shape even their sense of who they are and what gives them pleasure. If adults wish to free themselves as much as possible from that sort of shaping, and to help children free themselves from it, then they need to be aware of how it works. A deeper consciousness of the pleasure texts offer, how they offer it, and why they offer itâ€”in the service of what values can only benefit both adults and the children in their charge. Reading critically is a liberating activity. So what, then, are the pleasures of literature? The theorist Roland Barthes suggests they are of two sorts: In an unsettlingly paradoxical statement, he suggests these are found in two different kinds of texts:

Chapter 4 : Understanding Children's Books: A Guide for Education Professionals - Google Books

Children's books play a vital role in education, and this book helps you to choose books that have the most to offer young children. Each chapter reflects on.

Second, the child survives in many adults. For the most part, the adjective imaginative is to be felt as preceding it. It comprises that vast, expanding territory recognizably staked out for a junior audience, which does not mean that it is not also intended for seniors. Adults admittedly make up part of its population: To it may be added five colonies or dependencies: The broadest of the excluded categories is that of unblushingly commercial and harmlessly transient writing, including comic books, much of which, though it may please young readers, and often for good reasons, is for the purposes of this article notable only for its sociohistorical, rather than literary, importance. Second, all books of systematic instruction are barred except those sparse examples e. Third, excluded from discussion is much high literature that was not originally intended for children: Except for a handful of such books, the bright pages of which still rain influence or which possess artistic merit, this literature should be viewed from its socioeducational-commercial aspect. It is independent to the degree that, while it must meet many of the standards of adult literature, it has also developed aesthetic criteria of its own by which it may be judged. According to some of its finest practitioners, it is independent, too, as the only existing literary medium enabling certain things to be said that would otherwise remain unsaid or unsayable. The nature of its audience sets it apart; it is often read, especially by children younger than 12, in a manner suggesting trance, distinct from that of adult reading. Universally diffused among literate peoples, it offers a rich array of genres , types, and themes, some resembling grown-up progenitors, many peculiar to itself. Other measures of its maturity include an extensive body notably in Germany , Italy , Sweden , Japan, and the United States of commentary, scholarship, criticism , history, biography , and bibliography, along with the beginnings of an aesthetic theory or philosophy of composition. Finally, one might note its power to engender its own institutions: Some general features and forces The discovery of the child A self-aware literature flows from a recognition of its proper subject matter. Dolittle, parents, or the corner grocer. That writers did not detect this lively cosmos for two and a half millennia is one of the curiosities of literature. At any moment there has always been a numerous, physically visible, and audible company of children. Whether this sizable minority, appraised as literary raw material, could be as rewarding as the adult majority was never asked. The chief, though not the only, reason is improbably simple: In preliterate societies he was and is viewed in the light of his social, economic, and religious relationship to the tribe or clan. Though he may be nurtured in all tenderness, he is thought of not as himself but as a pre-adult, which is but one of his many forms. So, too, in ancient Greece and Rome the child, dressed in the modified adult costume that with appropriate changes of fashion remained his fate for centuries to come, was conceived as a miniature adult. His importance lay not in himself but in what Aristotle would have called his final cause: A girl child was a seedbed of future citizen-warriors. Hence classical literature either does not see the child at all or misconstrues him. They are stage props. Throughout the Middle Ages and far into the late Renaissance the child remained, as it were, terra incognita. The family, young and old, was a kind of homogenized mix. Sometimes children were even regarded as infrahuman: In that year a Moravian educator, Comenius , published *Orbis Sensualium Pictus* *The Visible World in Pictures* , , a teaching device that was also the first picture book for children. It embodied a novel insight: But the conscious, systematic, and successful exploitation of this insight was to wait for almost a century. It is generally felt that, both as a person worthy of special regard and as an idea worthy of serious contemplation, the child began to come into his own in the second half of the 18th century. Yet, with all these forces working for the child, he still might not have emerged had it not been for a few unpredictable geniuses: But, once tentatively envisaged as an independent being, a literature proper to him could also be envisaged. Shifting visions of the child Even after the child had been recognized, his literature on occasion persisted in viewing him as a diminutive adult. There are fewer instances of attempts to present the child whole, in the round, than there are as in Tolstoy or Joyce attempts to represent the whole adult. Thus there is the brand of hell of the Puritan tradition; the moral child of Mrs. Slow development A third universal feature:

Only after the trail has been well blazed does it make use of new techniques, whether of composition or illustration. As for content, only after World War II did it exploit certain realistic themes and attitudes, turning on race, class, war, and sex, that had been part of general literature at least since the s. Fourth, the tempo of development varies sharply from country to country and from region to region. Less clear is why the equally high cultures of France and England should be represented by unequal literatures. The didactic versus the imaginative The fifth, and most striking, general feature is the creative tension resulting from a constantly shifting balance between two forces: The first force may take on many guises. It may bear down less on morality than on mere good manners, propriety, or adjustment to the prevailing social code. Alice in Wonderland, the first supreme victory of the imagination except for Mother Goose , did not appear until Frequently the literature of delight has underground sources of nourishment and inspiration: While the didactic and the imaginative are conveniently thought of as polar, they need not always be inimical. Little Women and Robinson Crusoe are at once didactically moral and highly poetical. Nevertheless, many of the acknowledged classics in the field, from Alice to The Hobbit, incline to fantasy, which is less true of literature for grown-ups. Some of these criteria are artistic. Others link with social progress, wealth, technological level, or the political structure. In what seems their order of importance, these criteria are: Progress made beyond passive dependence on oral tradition, folklore, and legend. Rise of a class of professional writers, as distinct from moral reformers, schoolteachers, clerics, or versatile journalistsâ€”all those who, for pedagogical, doctrinal, or pecuniary reasons turn themselves into writers for children. For example, a conscious Italian literature for young people may be said to have begun in with the Rev. It took more than a century after the Rev. Francesco to produce a Pinocchio. And only in the 20th century, as typified by the outstanding work of a professional like Gianni Rodari e. Degree of independence from authoritarian controls: Invention of new forms or genres and the exploitation of a variety of traditional ones. Measure of dependence on translations. Quantity of primary literature: Quantity of secondary literature: Level of institutional development: To these criteria some might add a vigorous tradition of illustration. But that is arguable. Some Eastern literatures New Guinea have not advanced beyond the stage of oral tradition. Others India , the Philippines, Ceylon, Iran have been handicapped by language problems. A low economic level and inadequate technology discourage, in such countries as Burma, Sri Lanka Ceylon , and Thailand, the origination and distribution of indigenous writing. Its literature for children goes back at least to the late 19th century and by was established in its own right. But, though less markedly in Japan, the basic Oriental inspiration remains fixed in folklore also, in China and Japan, in nursery songs and rhymes , and the didactic imperative continues to act as a hobble. North versus south In western Europe there is a sharp variation or unevenness, as between north and south, in the tempo of development. This basic feature was first pointed out by Paul Hazard , a French critic, in *Les Livres, les enfants et les hommes* Eng. Hazard wrote in the s. Since then the situation has improved, not only in his own country, but in Italy and in Portugal. Yet he is essentially correct: To reinforce his position, one might also adduce the United States, noting that the Masonâ€”Dixon line is though not in the field of general literature a dividing line: As for nursery literature, though analogous rhymes are found everywhere, especially in China, the English Mother Goose is unique in the claims made for it as a work of art. Why is the north superior to the south? The first criterion of development may be illuminating. The Nordics have understood better this truer truth, that men are only grown-up children. Historically, the south has shown greater attachment to authoritarian controls. Also, up to recent times, it has depended heavily on reworked folklore as against free invention. Besides, there is the mysterious factor of climate: Clear and distinct ideas, excellent in themselves, do not seem to feed the youthful imagination. Latin America Again applying the chosen criteria, familiar patterns are recognizable: Fantasy emerged only in the s, in Brazil and in Mexico , where a Spanish exile, Antoniorrobes pen name of Antonio Robles , continued to develop his inventive vein. And realistic writing about the actual life of the young evolved even more deliberately, being generally marked by a patriotic note. Though understandable and wholesome, this did not seem to help the cause of the imagination. Folklore has been vigorously exploited, often by scholars of high repute. It is largely influenced by the legendry of Spain. Cuba , however, has produced interesting Afro-American tales for children; Argentina offers some indigenous folk stories and tales of gaucho life; and Central America is rich in native traditional verse enjoyed by

children. Latin American literature in general displays a special characteristic, part of its Iberian heritage: Also the Latin-American view of the child remains tinged with a sentimentality from which many European countries and the United States had by more or less freed themselves. To these two weaknesses one must add a third:

Chapter 5 : “ The Importance of Children’s Literature

Peter Hunt was the first specialist in Children's Literature to be appointed professor in a UK English Department; he has written or edited 16 books on the subject. In he won the International Brothers Grimm Award from the International Children's Literature Institute, Osaka, for outstanding services to world children's books studies.

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 identifies the value of literature for young people in her book *Through the Eyes of a Child*. This strengthens the cognitive developmental domain as it encourages deeper thought about literature. One reader may take something completely different away from the piece of literature than the next reader, based on the two personal viewpoints and experiences. Students can learn to evaluate and analyze literature, as well as summarize and hypothesize about the topic. Students reading wordless books like *A Ball for Daisy* Raschka, , *The Yellow Umbrella* Liu, , or *The Red Book* Lehmann, will be able to analyze the illustrations and develop their own dialogue for the story. 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. There are many stories, some folktales, which contain blatant stereotypes and inaccuracies about certain cultural groups. Both of these stories depict Native Americans in a misguided way and contain misinterpretations of what actually occurred in history. For example, the Iroquois tribe in *The Rough-Face Girl* Martin, historically lived in longhouses, but the illustrator depicts these Native Americans as living in teepees. It has a positive message about encouraging acceptance of the cultural differences between people, which is something that we want to help nurture in our students. Another book that helps discuss culture is *Going Home Bunting*, , which is the story of a Mexican immigrant family with the children who were born in the U. 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. Stories have the power to promote emotional and moral development. *Guji Guji* Chen, , for example, is a story about a crocodile who is adopted into a family of ducks. *The Scar Moundlic*, 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. The topic of death would be more appropriate for an older grade level, but it is an important topic to discuss with students. Another book that encourages emotional intelligence is *Selma Bauer*, , which discusses what it takes for a young sheep to be happy. It is a philosophical story within a picture book, and challenges students to think about what happiness really is. *The House in the Night* Swanson, 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. *A Violin Moss*, , and *Look Closer: Art Masterpieces Through The Ages* Desnoettes, are imaginative and original books that encourage students to learn about music and art, and they are engaging in their design and interactivity. 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. In *A Couple of Boys Have the Best Week Ever* Frazee, , the boys learn to think of the needs of others when they build a diorama for the grandpa who is fascinated with penguins. Literature encourages students to be considerate and friendly people, and these traits may be consistent with developing students into quality citizens. Classic stories like *Dr. For a younger audience, children could build their cognitive and language skills through exposure to Mother Goose rhymes. Children in older grades can learn to appreciate the classic plays and messages of William Shakespeare in picture books that aim to make the plays more accessible. Children are only young for a short time, and so we must give them access to a basic literary heritage of timeless books. 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.*

Exposing children to quality literature can contribute to the creation of responsible, successful, and caring individuals. Kane Miller Book Publishers, Inc. Chen C â€” Y. Hey diddle diddle and other Mother Goose rhymes. Art masterpieces through the ages. A couple of boys have the best week ever. And to think I heard it on Mulberry Street. The cat in the hat. Brother Eagle, Sister Sky. Kane Miller Book Pub. Jump at the Sun. Heather has two mommies. Through the eyes of a child: And Tango makes three. The amazing pop-up music book. A ball for Daisy. The house in the night. Tan , Tales from outer suburbia. Oneota Reading Journal maintained by huiintr Page last updated on 6 November

Chapter 6 : 17 Children's Books That Promote Understanding Of Autism | HuffPost

An understanding of children's needs, cognitive abilities, psychosocial crises, and moral and social development can help us in selecting the kinds of books and reading-related activities that will be most satisfying to a child of a particular age.

Monson, May Hill Arbuthnot. Children are engaged in a continuous process of learning about themselves and their world. As they mature, that world expands from their home and parents to siblings to peers and, eventually, to people and places they know about but may never actually see. In order to function successfully in society, children must learn to know themselves, to achieve self-identity. They must also learn about social interaction and recognize ways in which they are like as well as different from others. Those are psychosocial ways of thinking. At the same time, children are experiencing tremendous growth in cognitive abilities and in motor skills. Development continually goes on in all three of those areas: Developmental psychologists seek to discover what children are like at various stages of maturity. What are their needs? What are their value systems at different ages? What are their reading interests? Some of the questions relate more directly to literary experiences than others. We shall briefly survey those aspects of the developmental theories of Abraham Maslow, Erik Erikson, Jean Piaget, Lawrence Kohlberg, and Albert Bandura that are most pertinent to experiences with literature. They also help to identify cognitive and verbal skills which may influence ability to deal with such literary elements as point of view, flashback, and foreshadowing. Knowledge of child development can be of use both in selecting books and in planning activities to enhance the literary experience. He was most concerned with the discovery of identity and humanness, believing that, as we go most deeply into ourselves, seeking individual identity, we also recognize more clearly the whole human species. When we become fully human, we learn not only how we are different from others, but how we are similar to others. Although Maslow worked largely with adults, he had much to say about children as well, applying his ideas to people of all ages. Maslow believed that human needs form a hierarchy, from basic physiological demands to the need for self-actualization. Needs at the lower levels must be reasonably well satisfied before the individual will turn his or her attention to those at the higher levels. For example, a child who is always hungry is not likely to develop much intellectual curiosity. Maslow identified five levels of basic human needs: In what follows, we will look at some of the needs children have at various levels. Directly or indirectly, books can help children deal with these needs. This does not imply that books are meant to be didactic, just insightful. This is especially true of books written by sensitive, thoughtful adults who are perceptive observers of children and who remember their own childhoods vividly. Such books not only may help children better understand themselves and others but also should help adults better understand and empathize with their own children and with the children in their classrooms and library centers. For both children and adults, material satisfactions may become the chief symbols of security. The old fairy tales were told by people who seldom had enough food to eat or clothing to keep them warm. So their tales are full of brightly burning fires, sumptuous feasts, rich clothes, glittering jewels, and splendid palaces. So in books as in life, the lack of security and the hunger for it often supply the motive for the action and the theme of the story. Higgins, the Great by Virginia Hamilton, thirteen-year-old M. In book after book, the search for security will spellbind young readers of the old fairytales or of the modern realistic books or of the biographies of heroes and heroines, all the way from "Dick Whittington" to Tom Sawyer and Harriet Tubman. This is, however, more than an idle desire: This need is so pressing that when it is frustrated in one direction it will provide its own substitutes, centering upon almost anything from lap dogs to antiques. Children, too, set up their own substitutes. A child who feels out of favor or rejected may lavish an abnormal amount of affection upon a stray cat, perhaps identifying with the unwanted animal. Consider *Where the Red Fern Grows* and examine that book in terms of this particular need. Sometimes stories about family life may interpret to fortunate children the significance of their own experiences which they might otherwise have taken for granted. She may recognize her own mother in Mrs. Through reading books such as these, they may find that their own family will mean more to them. On the other hand, children who have missed these happy experiences may find in family stories vicarious substitutes which will give them some satisfaction and supply them with new insight

into what families can be. Another aspect of this need to love and to serve the beloved is the recognition of this same need in other creatures. Stories about wild animals defending their mates or their young or the herd are tremendously appealing. So, too, are stories of pets, steadfast not only in their affection for their own kind but for their human owners as well. Finally, the need to love and to be loved, which includes family affection, warm friendships, and devotion to pets, leads the child to look toward romance. The fairy tales, with their long-delayed prince or their princess on a glass hill, are little more than abstract symbols of what is to come. A flood of novels of romance for teenagers has been produced. While many of them are incredibly stereotyped and predictable, there are growing numbers of competent authors who write well and respect their young readers. They supply realistic pictures of family life, with boys and girls looking away from their families to a serious interest in someone of the opposite sex. And many of these books deal frankly with some of the heartbreaking problems of young people. This book examines the establishment of a desirable romantic attachment as one of the most important tasks of growing up, particularly when it is coupled with the dilemma of achieving an education. Out of family affection and trust grows a kind of spiritual strength that enables human beings to surmount dangers, failures, and even stark tragedies. In time, these same children will identify with friends, school, and later with city and country, and perhaps with a world group. Readers will lie awake at night contemplating the concept of this need. The fairy tales, with their long-delayed prince or their princess on a glass hill, are little more than abstract symbols of what is to come. It begins with stories about the family, the school, and the neighborhood in warm books such as Martha Alexander, Ezra Jack Keats, and Charlotte Zolotow write for the preschool child, Carolyn Haywood for the primary age, and Beverly Cleary for the middle grades. These represent happy group experiences. But there are also stories about children who must struggle anxiously to be liked by the people whose acceptance they long for. The story of the child who wins a respected place in groups that once rejected him or her is a satisfying theme from "Cinderella" to Good-Bye to the Jungle by John Rowe Townsend. The young today are aware of social ills. Exposed to the mass media and to the changing mores of the community, they need books that reflect the world in which they live but offer realistic and optimistic solutions. These books should not be social treatises; rather, they should point out the common spirit in all humanistic endeavors. John Tunis, in his sports stories for the pre-adolescent and teenager, makes his young readers face fully the extra difficulties that beset youngsters of minority groups in winning a place on the team or in the community. Sometimes the problem is not one of winning acceptance but of accepting. Books like these parallel the need of each individual not only to belong with pride to his or her own group, but to identify warmly and sympathetically with ever widening circles of people. A good and honest book can strengthen pride enrich all who read it. Competence is as satisfying as inhibitions and frustrations are disruptive. To be happy or well adjusted, the child or the adult must have a satisfying sense of competence in one area or another. Collier and Eugene L. Achieving competence may become the compensation for rejection and a step toward acceptance. This is a frequent theme in stories for children—the lonely child or the shy teenager who develops competence in some field and so wins the admiration and acceptance of the group. In later childhood and adolescence young readers enjoy the competence of heroes and heroines in adventure, mystery, and career stories and the achievements of famous men and women in biographies. Bowditch by Jean Latham is a splendid, true record of competence independently achieved. More and more books are appearing that describe the accomplishments of members of ethnic minority groups: There is a negative aspect to this hunger for achievement. The struggle for competence may involve failures and complete frustration. Physical handicaps or mental limitations must be faced and accepted. In this true story, Paul and his family have such commonsense and courage that he attends school, takes riding lessons, and achieves competence with vigor and joy. Stories of such persons who refuse to accept defeat help children in the task of growing up. But this need to investigate, to know for sure, is a sign of intelligence. In fact, the keener the child is mentally, the wider and more persistent his or her curiosities will be. The need to know surely and accurately is a basic hunger and one which books help satisfy. Some books not only provide fascinating information but dramatically exemplify the human need to find out, to know for sure. It is the need for beauty and order. Whether in music, dancing, drama, story, painting, or sculpture, the artist seizes upon some aspect of life and recreates it for us in a new form. We see it whole and understandable; people,

events, and places assume a new dimension beyond the mere chronicling of facts. People are continually seeking aesthetic satisfaction in one form or another and at varying levels of taste. One may find it in the songs of a folk singer. Someone else finds it in a symphony which exalts the sorrows of life to cosmic proportions. A child who has chuckled over Miss Muffet and the spider is getting ready to enjoy the poems of A. The different stages of psychosocial development which Erikson has identified are produced by experiences each child has in interaction with his or her world. Of major importance in early life is the interaction between children and the adults who care for them. Play is also important to human development as children work toward reorganizing their inner perceptions to fit the external world in which they must function. According to Erikson, every individual moves through an orderly sequence of stages, each of which is more complex. Maturation occurs as the individual ascends from one stage to another. At each stage, the individual is faced with a psychosocial conflict which must be resolved before moving on to the next stage of development. These begin in infancy, with the Crisis Of trust versus mistrust.

Children's literature, the body of written works and accompanying illustrations produced in order to entertain or instruct young people. The genre encompasses a wide range of works, including acknowledged classics of world literature, picture books and easy-to-read stories written exclusively for.

This list of culturally diverse books to read, savour and recommend is a joyous celebration of the 50 most fabulous books for children of all ages living in multiracial, multicultural UK today.

Leon and Bob By Simon James Walker Books A quiet reflective book about the unusual friendship shared by Leon and Bob and the sense of fun and fulfilment others can bring into our lives. The collection contains best-loved nursery rhymes, but also new discoveries, and vibrant rhymes from Native American, First Nation, Inuit and Maori cultures.

So Much By Trish Cooke, illustrated by Helen Oxenbury Walker Books A fun, feel good and familiar story about the different generations of a family brought together by their love for a new baby. But gradually things change This simply told yet dramatic story from Africa will delight children everywhere and encourage them to "lift off and soar," as Archbishop Tutu puts it in his foreword.

Mirror By Jeannie Baker Walker Books Although thousands of miles apart, there are many similarities between the homes and daily routines for the two boys in this book; its minutely detailed illustrations inspire readers to see that, in spite of surface difference, there is often more similarity in our lives than might, at first, be recognised.

Mufaro has two daughters, one rude and mean and the other generous and thoughtful: **Under the Moon and Over the Sea: Born in Kent**, in , Walter Tull became not just the first black British professional outfield football player " for Tottenham Hotspur and Northampton Town " but also the first black officer in the British Army.

The Island By Armin Greder Allen and Unwin The poignancy of the pictures in this story about a man washed up on an island beach and outcast by its community explores intolerance and is a powerful and moving conversation starter for discussions around acceptance.

Tall Story By Candy Gourlay David Fickling Books Quirky, unusual and filled with affectionate humour, this story looks at the relationship between Andi, who is short, and her long lost, enormous half-brother Bernardo who comes to live in London from the Philippines. Winner of the Diverse Voices award

Trash By Andy Mulligan David Fickling Books Raphael is a dumpsite boy whose days are spent sifting through rubbish and whose nights are spent sleeping beside it.

The Unforgotten Coat By Frank Cottrell Boyce Walker Books This acutely perceptive, gem of a book recounts how Julie tries to help two Mongolian refugees who are struggling to fit in with their new classmates in Liverpool and movingly describes why their friendship ended unexpectedly.

The Wheel of Surya By Jamila Gavin Egmont The violence and danger of India during the Independence movement and its partition from Pakistan acts a catalyst for Jaspal and Marvinder to flee from their village in an effort to reunite with their father who is a student in England. For teenagers, adults and younger readers too. This distinctive, fresh and decidedly creepy novel explores stigma and prejudice.

Moonfleece By Philip Ridley Methuen A playscript that explores the tensions between two groups of teenagers who come to learn the way party politics influence the everyday lives of individuals and the devastating impact this can have. Can their feelings for one another grow and blossom against this backdrop and what will occur if those feelings are discovered?

Palestine By Joe Sacco Jonathan Cape An extraordinary piece of current affairs reportage told in graphic novel form and recounting the conflict in the West Bank and Gaza strip.

Chapter 8 : Diverse voices: the 50 best culturally diverse books | Children's books | The Guardian

Children's books play a vital role in education, and this book helps you to choose books that have the most to offer young children. Each chapter reflects on a different theme or genre and their role in educational settings, and recommends ten 'must reads' within each one.

Some works defy easy categorization. The history I write of is a history of reception. He explains that children were in the past not considered as greatly different from adults and were not given significantly different treatment. During the 17th century, the concept of childhood began to emerge in Europe. Adults saw children as separate beings, innocent and in need of protection and training by the adults around them. A corollary of this doctrine was that the mind of the child was born blank and that it was the duty of the parents to imbue the child with correct notions. Another influence on this shift in attitudes came from Puritanism, which stressed the importance of individual salvation. Puritans were concerned with the spiritual welfare of their children, and there was a large growth in the publication of "good godly books" aimed squarely at children. Though not specifically published for children at this time, young people enjoyed the booklets as well. The first such book was a catechism for children written in verse by the Puritan John Cotton. Another early book, *The New England Primer*, was in print by and used in schools for years. It also contained religious maxims, acronyms, spelling help and other educational items, all decorated by woodcuts. Charles Perrault began recording fairy tales in France, publishing his first collection in *They were not well received among the French literary society, who saw them as only fit for old people and children. It is considered to be the first picture book produced specifically for children. Called the first European storybook to contain fairy-tales, it eventually had 75 separate stories and written for an adult audience. The book was child-sized with a brightly colored cover that appealed to children—something new in the publishing industry. Known as gift books, these early books became the precursors to the toy books popular in the 19th century. He published his own books as well as those by authors such as Samuel Johnson and Oliver Goldsmith; [9]: *The History of Harry and Lucy* urged children to teach themselves. Its founder, Johann Bernhard Basedow, authored *Elementarwerk* as a popular textbook for children that included many illustrations by Daniel Chodowiecki. Another follower, Joachim Heinrich Campe, created an adaptation of *Robinson Crusoe* that went into over printings. This dislike of non-traditional stories continued there until the beginning of the next century. As professors, they had a scholarly interest in the stories, striving to preserve them and their variations accurately, recording their sources. The book became popular across Europe after it was translated into French by Isabelle de Montolieu. Regarded as the first "English masterpiece written for children" [9]: In *Pinocchio*, Carlo Collodi wrote the first Italian fantasy novel, *The Adventures of Pinocchio*, which was translated many times. In that same year, Emilio Salgari, the man who would become "the adventure writer par excellence for the young in Italy" [36] first published his legendary character Sandokan. Barrie told the story of Peter Pan in the novel *Peter and Wendy* in *Peter Pan*, the "epoch-making book" [9]: This "coming of age" story established the genre of realistic family books in the United States. Western science, technology, and literature became fashionable. Yuxiu encouraged novelist Shen Dehong to write for children as well. Dehong went on to rewrite 28 stories based on classical Chinese literature specifically for children. The death of Mao Zedong provoked more changes that swept China. Many writers from the early part of the century were brought back, and their work became available again.*

Chapter 9 : Understanding Children's Literature by Peter Hunt

"We want to offer literature to a child but it must be offered in a way that the child can receive it, internalize it and grow from it," she said. Popular authors discuss civil rights in children's literature at the Virginia Children's Book Festival in Farmville, Virginia.

By Caroline Bologna 9. Yet despite improvements , people with autism are still relatively underrepresented in the realm of film, TV and literature. While some speak from the perspective of a child with autism, others show the perspective of a neurotypical sibling or friend. All promote understanding and acceptance for kids on the spectrum. Written by Leslie Kimmelman. Illustrated by Marybeth Nelson. Illustrated by Shane W. The Story of Dr. Written by Julia Finley Mosca. Illustrated by Daniel Rieley. Written by Ethan Rice. Illustrated by Crystal Smalls Ord. Written by Jennifer Elder. Illustrated by Marc Thomas and Jennifer Elder. In this book, a grandmother explains to her grandson, who is on the spectrum, what autism is. Written by Ymkje Wideman-van der Laan. Illustrated by Rob Feldman. Written by Shaina Rudolph and Danielle Royer. Illustrated by Jennifer Zivoin. Written by Marvie Ellis. Illustrated by Jenny Loehr. Written by Beverly Bishop. Written by Camille Cohn. An Insight Into the Autistic Mind Max Miller, a year-old boy on the spectrum, shares about what life is like with autism through his words and drawings.