UNIT 8

CHILDREN’S LITERATURE

CHARACTERISTICS OF THE GENRE

Unit Description

Content: This course is designed to familiarize the student with concepts in children’s literature.

Skills: Inference

• Gathering information to make inferences
• Making inferences about a speaker’s intention
• Introducing a specific book in an essay or an oral presentation
• Identifying and using rhetorical devices

Unit Requirements

  - *The Window* (a children’s story)
  - *Matt and the Killer Whale* (a children’s story)
• **Lecture:** “Characteristics of Children’s Literature”
• **Integrated Writing Task:** Writing an analytical essay about a children’s story
• **Assignments:** www.MyAcademicConnectionsLab.com
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GRAMMAR CHART: Modification of Nouns

UNIT 8 ANSWER KEY
1 PREVIEW

Go to www.MyAcademicConnectionsLab.com for Vocabulary Check.

Previewing the Academic Content, page 162

Courses in children’s literature can cover a wide range of topics and periods and include literature for children and young adolescents. Although courses are typically offered through the department of English in most colleges and universities, degree offerings tend to be at the graduate level. Graduates of Master’s or Ph.D programs in children’s literature seek careers in teaching, library services, publishing, writing, or related fields. In this unit, students will examine:

• generic plot patterns in children’s literature
• characteristics of the genre

Activating Background Knowledge

Before students read and study about characteristics of children’s literature, you may want to spend some time exploring their early reading habits and the types of literature they read in their younger years.

• As children, did they read alone or were they read to? By whom? How often?
• What are some of their favorite children’s stories?
• What are some specific qualities of these stories that made them endearing?

Summary of the story

“The Window,” by Julia Williams, pages 163–164

This short story tells the tale of two household pets that were the best of friends. As they passed their days waiting for the children who looked after them to come home from school, they often played a favorite game. Lucy the parrot, whose cage sat in the window that overlooked the buildings below, would describe for her pal Cedric the rabbit the amazing world that she could see. Cedric longed to see the things that Lucy described, but trapped in his cage in the corner of the living room, he had no view other than what was in the room itself. Each night before he fell asleep he would imagine the cars of many colors, swings that made the children fly without wings, and white and silver airplanes that looked like flying birds—all the things that Lucy described from day to day.
One day, quite by accident, the door to Cedric’s cage was left open. Ecstatic, Cedric leaped across the room and placed his paws on the window frame. Looking out the window, he felt his stomach jump and his insides itch. The honking of the cars bothered him, and he was afraid the children would fall from the swings. The sun glaring off the body of an airplane hurt his eyes.

Suddenly Cedric didn’t want to look out the window any more. He was frightened, and wanted the safety of his cage with its forest smell and comforting shelter. He realized he was happy there. “Nothing wrong with that,” Lucy told him. “You’re happy there, and I’m happy here.”

Go to www.MyAcademicConnectionsLab.com for Key Words and Key Words: Practice.

Go to www.MyAcademicConnectionsLab.com for Comprehension.

Previewing the Academic Skills Focus, page 164

Highlight the purpose of this section, stated on the left. This unit focuses on strategies for:

• gathering information to make inferences
• making inferences about a speaker’s intention
• introducing a specific book in an essay or oral presentation
• identifying and using rhetorical devices

Review the academic skills focus: Inference, page 165.

• Point out to students that making inferences is a valuable higher-order thinking skill that involves taking what you know and making an intelligent guess. It is a skill that will serve them anywhere, particularly in new or unfamiliar situations.
• The term making an inference is commonly known as reading between the lines.

Go to www.MyAcademicConnectionsLab.com for Discussion Board.
2 BUILDING ACADEMIC READING SKILLS

Go to www.MyAcademicConnectionsLab.com for Vocabulary Check.

Highlight the purpose of this section, stated on the left. Tell students that they will learn to make inferences about texts.

Before You Read, page 165

Students answer questions and complete exercises that will familiarize them with useful vocabulary and bring their focus to the notion of genre.

Examine the Key Words on pages 165 and 166. This vocabulary will be helpful for comprehension of the text and useful for the Integrated Writing Task.

Go to www.MyAcademicConnectionsLab.com for Key Words and Key Words: Practice.

Global Reading, page 166

Students read a text about children’s literature and discuss its explicit and implicit content.

Summary of the Reading


1. Children’s literature can be called a genre of literature.
   a. The genre’s characteristics are connected to common ideas about children: what they understand and what they like.
   b. The primary audience for this genre is the child.
      • The child’s major qualities are limited knowledge and limited ability; major needs are to be protected and educated.
2. The texts described reflect those qualities and needs and are typical of children’s literature.
   a. In *Fish Is Fish*, a fish is left behind by his friend the frog, who goes off to explore the world. The fish decides to leave his pond after hearing about the frog’s adventures. Out of water, the fish’s life is at risk, and after the frog pushes him back into the water, the fish realizes that home is best.
   b. *The Little Bus Who Liked Home Best* is about a city bus that wants to be like the big buses on the highway. Once on the highway, the traffic confuses him, and he decides he belongs at home.
   c. In *The Story about Ping*, a duck stays out in the river to avoid punishment for being the last one home. The duck is caught by a boy and his life is threatened, but he escapes and heads home, even though he knows he will be punished.

3. The details change, but there is a basic pattern to these stories.
   a. A young creature with human qualities becomes unhappy at home.
   b. The creature leaves and has exciting but dangerous adventures, and those adventures bring discomfort.
   c. The creature learns the truth about the world and returns home, realizing that home is best.

4. This generic story is similar to generic products sold in stores. Though they may not be identical, many other children’s stories have similar plots. The plot can be found in both classic and modern literature for children.
   a. In *Treasure Island*, written more than a century ago, the main character leaves his boring home, has exciting and dangerous adventures with pirates, and returns home convinced that he’ll never wish for adventure again.
   b. The main characters in *The Amber Spyglass* return to the homes they left in previous books of the *His Dark Materials* trilogy, after learning about why home is best.

5. Not all children’s literature follows this pattern.
   a. There are many texts that are completely unrelated to it. Poems, for example, don’t follow the pattern because they don’t tell stories and have no ordered events.
   b. However, the fact that the pattern recurs so frequently suggests that characteristics of the pattern align with many people’s thoughts about what this type of literature is or should be.

6. Once the pattern is seen, it can be used to develop stories that are seemingly different but are simply variations of the pattern.
   a. Some stories just reverse the pattern in that the danger comes to the home. In *Where the Wild Things Are*, things in Max’s room become monsters in a wild forest. When Max decides he wants the familiarity of his room, his adventure ends. In most of these stories, the child is happy to have his calm home again.
b, *Anne of Green Gables* shows a different inversion of the typical pattern. A child arrives home after many difficult adventures.

c, Other children’s books follow a pattern common in fairy tales, such as *Cinderella*. Children travel away from a home in which security or happiness have been upset and ultimately find a new home that offers the security and happiness they originally experienced.

d, The Harry Potter books are still another inversion of the generic pattern. They begin and end in a dangerous home, but the adventures in between take place in a more secure environment.

Go to www.MyAcademicConnectionsLab.com for Reading Activities 1–4.

**Focused Reading, page 170**

Students learn about gathering information to make inferences and practice by inferring the conclusion of the text on pages 167–168.

Review the academic skills focus: Gathering Information to Make Inferences.

- Before you review the information in the skills section on page 170, point out to students that although making inferences is based on making guesses, the guesses are made based on known information.
- Point out that, very often, the inferences we make are not accurate because we make our guesses based on no information or mistakenly interpret the information we have and make an inaccurate guess.
- Examine the information in the skills section and call students’ attention to the fact that, especially in an academic setting, we need to gather as much information as we can in order to make accurate inferences. Therefore, it is critical that we thoroughly understand the content of the material prior to making inferences. Explaining this leads students directly into Exercise 1.

Before students begin Exercise 3, page 170, emphasize that articulating the reason *why* they think an item would be included is as important as correctly selecting *what* information they think would be included.

Go to www.MyAcademicConnectionsLab.com for Reading Activity 5.

Go to www.MyAcademicConnectionsLab.com for Checkpoint 1.
3 BUILDING ACADEMIC LISTENING SKILLS

Go to www.MyAcademicConnectionsLab.com for Vocabulary Check.

Highlight the purpose of this section, stated on the left. Tell students that they will practice making inferences based on a speaker’s intention.

Before You Listen, page 171

Students practice identifying common collocations used in discussing literature.

Examine the Key Words on page 171. This vocabulary will be helpful for comprehension of the lecture and useful for the Integrated Writing Task.

Point out to students that the Exercise on page 171 will help them learn some collocations that are not content specific. Learning these collocations will be helpful in developing their vocabulary.

Global Listening, page 172

This section provides students with note-taking practice.

Summary of the Lecture

“Characteristics of Children’s Literature,” page 172 (For the complete audioscript, see Academic Connections 4, pages 193–194.)

This lecture defines the characteristics of children’s literature in addition to generic plot patterns.

1. Style: Concrete detail is used to describe the action.
   a. Minimal detail in the descriptions of characters, because children have a limited tolerance for descriptive detail
   b. A fair amount of concrete details about shape, sound, and color, so that readers can imagine the action; example: Joey Pigza Loses Control; also, picture books don’t have visual details because pictures provide them
2. Characters: Children are often the main characters, because children are interested in reading about children.
   a. Characters are limited because they are children. The generic story lets children know that they are too limited to handle the world on their own.
   b. However, children often have some redeeming quality. Example: Cinderella is limited as a servant, but she is redeemed by her goodness. In *Three Billy Goats Gruff*, the youngest goat is limited by his size and strength, but he is redeemed by his quick thinking.

3. Characters: Orphans are often the main characters.
   a. Cinderella, Peter Rabbit, Stuart Little, Harry Potter, and others are all orphans.
   b. The use of orphans as protagonists is connected to an adult concern about children’s independence and security.
      • Out of necessity, orphans are independent and free to have adventures. They are also faced with danger and a lack of parental love.
      • An orphan protagonist allows the author to address children’s desire for independence and their fear of losing security.

4. Themes: An opposition between two themes is common in children’s literature. Examples:
   a. independence vs. fear of loss of security; good vs. evil (e.g., Harry Potter and Voldemort)
   b. obedience vs. disobedience
   c. civilization vs. nature
   d. restraint vs. wildness
   e. boredom vs. adventure
   f. safety vs. danger
   g. companionship vs. solitude
   h. old ideas vs. new ideas
   i. acceptance vs. defiance.

5. Children’s stories are often action oriented but usually have a moral dimension.
   a. The authors want to teach children about the adult world. To this end, they often focus on the moral implications of exciting actions and seek to express the deeper implications of apparently straightforward stories.
   b. In some stories, the implications are obvious, as when the characters state what they have learned. In other stories, such as *Peter Rabbit* or *Where the Wild Things Are*, complex ideas are implied, not made explicit. Authors often focus on action and imply complex moral situations, requiring readers to make inferences about deeper meaning.
Because of the distinctive characteristics described above, children’s literature can be considered a genre.

For the Exercise, page 172:

- You may have to play the lecture twice in order for students to complete the chart.
- After students have compared their answers in pairs, you may want to discuss them as a class to ensure that students thoroughly understand the content of the lecture before moving on to the Focused Listening section.


Focused Listening, page 172

Students practice making inferences about a speaker’s intention.

Go to www.MyAcademicConnectionsLab.com for Listening Activity 5.

Go to www.MyAcademicConnectionsLab.com for Checkpoint 2.

4 BUILDING ACADEMIC WRITING SKILLS

Make sure that students are familiar with the grammar point covered in MyAcademicConnectionsLab for this unit (modification of nouns) before they begin this section. Go to page 14 in these Teacher’s Notes for the grammar chart.

Go to www.MyAcademicConnectionsLab.com for Grammar Check.

Highlight the purpose of this section, stated on the left. Tell students that they will learn how authors use rhetorical devices in literary texts to get the reader to identify with the protagonists, to visualize details of a story, etc. Students will also write an essay about a children’s story.
Before You Write, page 175

In this section, students learn some established patterns of introducing a specific book in an essay or oral presentation.

Review the academic skills focus: Introducing a Specific Book in an Essay or an Oral Presentation.

• Call students’ attention to the fact that each of the styles presented in the skills section is punctuated in a specific way.
• Point out that book titles are italicized. Handwritten titles should be underlined. This convention indicates the underlined text is a book title.
• Point out that when a story is one of a collection, the title of the story is in quotation marks and the title of the book in which it appears is italicized: “The Garden Party,” from Katherine Mansfield’s The Collected Short Stories of Katherine Mansfield, Volume 2 (2000), is one of her most famous stories.

Focused Writing, page 176

Students practice identifying common rhetorical devices.

Review the academic skills focus: Identifying and Using Rhetorical Devices, pages 176 and 177.

• Before you examine the specific rhetorical devices addressed on pages 176–178, elicit from students what they know about alliteration, parallelism (addressed in Unit 1), personification, symbolism, imagery, metaphor, and simile.
• Review the introductory information in the first skills section on page 176. Remind students that they learned about rhetorical purpose in Unit 7.
• Point out that the word rhetorical relates to the skill of using language effectively. Therefore, an accomplished writer or speaker will use a particular rhetorical device to create a specific effect.
• Review the introductory information in the second skills section on page 177.
• You may want to point out that the list of rhetorical devices here is not exhaustive. There are many other kinds of devices that accomplished writers and speakers use to create special effects. The ones students will learn about here are among those that they will most likely encounter in other literature courses.

Go to www.MyAcademicConnectionsLab.com for Writing Strategy.
Integrated Writing Task, page 179

The integrated task requires students to apply the knowledge they have acquired in this unit in order to write an analytical essay.

Examine the Key Words on page 180. This vocabulary will be helpful for comprehension of the story.

Summary of the Reading

“Matt and the Killer Whale,” by Julia Williams, pages 180–181

Matt is a nine-year-old boy who guided climbers to the peak of Mount Elizabeth. He climbed with goats, scared away bears, and watched flying geese, but he was tired of climbing up and looking down. He wanted to explore the depths of the sea at the Mariana Trench.

He packed his knapsack, said goodbye to his family, and started out to find the deepest part of the oceans in the world. He’d heard it was hard, but he didn’t worry. He traveled in a kayak and paddled with killer whales in the Douglas Channel. One whale jumped in front of his kayak, nearly causing the kayak to capsize. When Matt told the whale not to come any closer, the whale winked at him; Matt thought the whale was quite friendly. He traveled on a steamboat in the Pacific Ocean and often fished with the captain for their dinner. He sometimes saw the fin of a killer whale in the distance. Soon, he reached the Mariana Trench.

The captain told Matt that the trench was dangerous and that he’d need some equipment, but Matt wasn’t scared. He wanted adventure! He borrowed the captain’s diving suit and dove into the ocean. When he got down to 150 meters, he turned on his flashlight because the water was dark, but below him he could see the stars in the sky. He was surprised because he thought the sky was above the water.

He swam deeper, and the stars became glowing lights that led him to the mouth of a ferocious fish with teeth as sharp as needles. Away Matt swam! The deeper he swam the warmer he got, and he wondered why. He could see hot water boiling up from the ground, and realized that there were thermal vents and that he was at the very bottom of the world.

After swimming with the crabs and shrimp, Matt decided to go back up. A fish snapped at him and his needle teeth cut Matt’s air hose. All the air in his tank
was lost. He swam as fast as he could, trying to get to the top before he ran out of air. Suddenly a killer whale appeared and pushed Matt up to the surface. Matt thanked the whale for rescuing him from a close call. The whale winked and followed Matt back to the Douglas Channel.

When Matt arrived home, his mother said that they were worried. Matt told her that he’d been to the bottom of Mariana Trench, threatened by an angler fish, and saved by a whale. His father thought that was quite an adventure. Matt agreed and announced that Niagara Falls was next.

Go to www.MyAcademicConnectionsLab.com for Comprehension.

Steps to complete the Integrated Writing Task

• After small groups have completed the chart on page 182, allow ample time for discussion. Point out to students that they will be completing an identical chart about the story they select for the Integrated Writing Task (See Exercise 2, page 182 and the chart, page 183).

• Review Steps 1 and 2 on page 182. You may also want to finish reviewing all of the steps on pages 182–184, or have students work on the chart on page 183 before going on to review Steps 3–5.

• You may want to have students complete the chart on page 183 for homework and then write the essay in class or do both for homework.

• When you review Step 3 on page 183, point out that this essay will follow a typical essay format: one introductory paragraph, several paragraphs in the body, and one concluding paragraph.

• Refer students to Examples 2 and 3 on page 175. The sentences in each of these are examples of the type of thesis statement required for the essay.

• Review Steps 4 and 5 on page 184.

• Alternatively, students might complete the first draft of the essay for homework. Have students exchange essays with a partner and give each other feedback using the checklist on page 184.

• Allow time for students to revise and rewrite. This might be done in class or for homework.

Go to www.MyAcademicConnectionsLab.com for Internet Activity and Academic Words Puzzle.
## GRAMMAR CHART: Modification of Nouns

<table>
<thead>
<tr>
<th>Modification of Nouns</th>
<th>Lucy lived in a <strong>silver cage</strong>.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Nouns can be modified by adjectives and by other nouns. They usually come before the noun they modify.</td>
<td>Today we’ll talk about <strong>children’s stories</strong>.</td>
</tr>
<tr>
<td>2. <strong>Noun modifiers</strong> usually appear right before the noun they modify. When both a noun and an adjective modify another noun, the noun modifier appears next to the main noun.</td>
<td><strong>They lived in an apartment</strong> building.</td>
</tr>
<tr>
<td></td>
<td><strong>They lived in a tall apartment</strong> building.</td>
</tr>
<tr>
<td>3. There are common types of <strong>adjective modifiers</strong>: present participles and past participles. These modifiers are also called <strong>participial modifiers</strong>.</td>
<td>It was an <strong>interesting</strong> story.</td>
</tr>
<tr>
<td></td>
<td>The children were <strong>interested</strong> in it.</td>
</tr>
</tbody>
</table>

Participial modifiers that end in **-ing** describe someone or something that causes a feeling.

Participial modifiers that end in **-ed** describe someone who experiences a feeling.
4. In situations when there is more than one modifier, the modifiers usually occur in a fixed order.

<table>
<thead>
<tr>
<th>Position</th>
<th>Category of Modifier</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>opinion</td>
<td>ugly, beautiful, interesting</td>
</tr>
<tr>
<td>2</td>
<td>size</td>
<td>long, short, big, small</td>
</tr>
<tr>
<td>3</td>
<td>age or temperature</td>
<td>young, old, cold, hot</td>
</tr>
<tr>
<td>4</td>
<td>shape</td>
<td>round, square, triangular</td>
</tr>
<tr>
<td>5</td>
<td>color</td>
<td>blue, yellow, red, silver</td>
</tr>
<tr>
<td>6</td>
<td>origin, nationality, social class</td>
<td>handmade, Polish, middle-class</td>
</tr>
<tr>
<td>7</td>
<td>material</td>
<td>silk, glass, cotton, wood</td>
</tr>
</tbody>
</table>

The main character lived in a **beautiful big old square red country brick** house.

5. When there are two or more modifiers from the same category, separate them with commas. The order of adjectives from the same category can vary.

Do not use commas if adjectives are from different categories.

<table>
<thead>
<tr>
<th>Example</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>This was a <strong>beautiful, fascinating</strong> story.</td>
<td></td>
</tr>
<tr>
<td>This was a <strong>fascinating, beautiful</strong> story.</td>
<td></td>
</tr>
<tr>
<td>This was a <strong>beautiful old</strong> story.</td>
<td></td>
</tr>
</tbody>
</table>
6. **Compound modifiers** are made up of more than one word. They can be:

- number + noun

- noun + present participle

- noun + past participle

- adjective + past participle

When compound modifiers precede a noun, they are usually hyphenated.

**Note:** If a plural noun is used as a modifier, it becomes singular.

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Did Lucy and Cedric live in a **20-story** building?

*The Color of My Words* is an **award-winning** book.

**Childhood-inspired** stories are very common.

Cedric is a **long-eared** rabbit.

This story is 100 years old.

**Correct:** This is a 100-year-old story.

**Incorrect:** This is a 100 years old story.
UNIT 8 ANSWER KEY

1 PREVIEW

Previewing the Academic Content

Exercise 1, page 162
Answers will vary. Suggested answers:
1. Typically the main character is a child whose parents or siblings don’t play a large role in the story.
2. Often the character starts at home, leaves to have an adventure, and returns home.
3. Frequently, the main character becomes wiser or learns something about himself / herself during the adventure.
4. However, often there are clear oppositions, such as good versus evil, or nature versus man, or security versus danger.
5. Often children’s stories have vivid detail, and students can remember this detail even if they haven’t thought about the story in a long time.
6. The stories may or may not have a moral, or the moral may not be obvious. Often the writer has an instructional purpose for writing.

Exercise 3, page 162
Answers will vary. Suggested answers:
1. The main characters are Lucy the parrot and Cedric the rabbit. They are both childlike and young. There are no parent figures in this story. Even the children who take care of the animals are not really present in the story.
2. Cedric leaves his cage, which is his home. At the end of the story, he returns to the cage and is happy again.
3. Yes, Cedric’s attitude changes. At the beginning he thought getting out of his cage so he could look out the window would be great, but at the end, he realizes that he was happier in his cage.
4. In this story, the rabbit and the parrot embody opposite attitudes toward life. They look at everything from a different perspective. The parrot is open-minded, unafraid, and has a positive attitude toward life; the rabbit is not open to new experiences, worries about every little thing (for example, the children falling off the swings), and has a somewhat negative attitude toward life. The parrot is adventurous; the rabbit likes the security of home.
5. The details create pictures in your mind, for example Cedric’s red cage is in a cozy corner of the living room, his cage is nestled in the corner, Lucy’s silver cage is suspended high on a stand, the buildings that Lucy sees are described as “a patchwork quilt of rooftops,” airplanes are “silver and white
birds that fly without flapping their wings.” You remember these details because they are vivid—they are colorful and appeal to the senses.

Previewing the Academic Skills Focus

Exercise 1, page 164
The surface story is about a parrot and a rabbit. However, the story seems to have deeper meanings. Here are some possible lessons the author may want children to learn from the story:

- Home is best
- We can’t change who we are
- Each person has a unique perspective on life
- People can be different and still be friends
- We should learn to be contented with our lot in life
- Being at home, leaving, and then returning helps us to develop self-awareness and to grow up

Exercise 2, page 164
All of these answers are possible. This question is designed to get students thinking about what making inferences involves.

2 BUILDING ACADEMIC READING SKILLS

Before You Read

Exercise 1, page 165
1. Answers will vary. Some other genres are:
   Music genres: classic, country, pop, rap, rock, hip-hop, folk, etc.
   Art genres: Renaissance, impressionism, cubism, expressionism, surrealism, modern, post-modern, etc.
   Literature genres: mystery, romance, biography, fiction, science fiction, fantasy, etc.

Exercise 2, page 165
1. fairy tale
2. novel
3. suit
4. burdensome
5. constraint
6. generic
7. merely
8. to have no apparent relationship
9. diverge
10. schema
Exercise 3, page 166
1. bear no apparent relationship
2. fairy tales
3. schema
4. constraints
5. suit
6. merely, novel
7. diverged
8. generic
9. burdensome

Global Reading

Exercise 1, page 166
The generic plot pattern is home / away / home.

Exercise 2, page 168
1. Children’s literature can be considered a genre because children’s stories have many shared characteristics.
2. Authors assume that children have limited knowledge and ability and their most important needs are to be protected and educated.
3. Answers will vary.
4. The fact that the generic plot pattern is so prevalent suggests that these characteristics reflect what people think children’s literature should be.
5. The stories that don’t follow the pattern can be analyzed as variations on the schema or inversions of it.
6. Generic Schema
   Where the Wild Things Are
   home invaded by a danger → child overcomes danger → home returns to normal
   Anne of Green Gables
   Child leaves an abusive home → child finds a secure home
   Cinderella
   Child lives in an abusive home → child finds happiness in a secure home
   Harry Potter
   Child lives in an abusive home → child finds happiness in a different setting → child returns to abusive home

Focused Reading

Exercise 1, page 170
• (Paragraph 1) As children’s stories have many shared characteristics, children’s literature can be considered as a genre separate from other adult genres of literature.
• (Paragraph 2) Stories for children reflect adult authors’ ideas about childhood: that children are limited / vulnerable and must be protected and educated.
• (Paragraphs 3–6) Examples of children’s stories that follow the generic schema
• (Paragraph 7) A description of the generic schema: home / away / home
• (Paragraph 8) More examples of the generic schema: home / away / home
• (Paragraph 9) These characteristics reflect what people think children’s literature should be.
• (Paragraph 10) Not all children’s stories follow this pattern. There are inversions (variations) of the pattern; example of a variation
• (Paragraph 11) Three more variations and examples

Exercise 2, page 170
1. The author provides many examples of children’s stories to support the main point that many of the stories follow this plot schema. By providing a large number of examples, the author hopes to convince the reader that the plot pattern described really is one of the most important basic features of children’s literature.
2. Many of the main characters in children’s literature seem to be limited and need to be protected and educated because the stories are written by adults, who have this view of children.
3. No. The author uses examples of an old story (R.L. Stevenson’s *Treasure Island*), so this generic schema applies to old stories, too. The author doesn’t mention other cultures in the article, but we can assume that as the plot pattern described is “generic,” it should apply to children’s literature in many cultures.

Exercise 3, pages 170–171
Answers will vary. Possible answers:
1. Will NOT be included: examples should be presented in the body of the article
2. Will NOT be included: refers to “all fiction”—a much broader topic than that of the article
3. Will be included: refers to underlying plot patterns (main topic)
4. Will be included: refers to generic patterns (main topic)
5. Will NOT be included: directly contradicts the article
6. Will NOT be included: although likely to be true, not applicable to the focus of the article (children’s literature)
3 BUILDING ACADEMIC LISTENING SKILLS

Before You Listen

Exercise 1, page 171
1. a, b, and c  2. a and c  3. a and b  4. a and d  5. a

Global Listening

Exercise 1, page 172

<table>
<thead>
<tr>
<th>Main Point</th>
<th>Details</th>
</tr>
</thead>
</table>
| 1. Descriptive detail | Not much descriptive detail—kids have limited tolerance for details  
Details are concrete—shape, sound, color  
Pictures help to provide visual detail |
| 2. Main characters are limited | Are children or childlike  
Have limitations  
Have redeeming qualities |
| 3. Main characters are orphans | Lots of orphans as main characters  
Allows author to explore independence / security issue |
| 4. Clear oppositions | Opposition between good vs. evil, obedience vs. disobedience  
Other examples: civilization vs. nature, restraint vs. wildness, boredom vs. adventure, safety vs. danger etc. |
| 5. Usually have a moral | Stories are action oriented but usually have a moral, i.e. instruct about the adult world  
Although simple, stories have deeper meaning, which may be explicitly stated by one of the characters but often is only implied |

Focused Listening

Exercise, pages 173–174
1. b  3. c, d, and f  5. c  7. b
2. b  4. c  6. a
4 BUILDING ACADEMIC WRITING SKILLS

Focused Writing

Exercise 1, page 177

Exercise 2, page 178
1. Personification  3. Personification  5. Imagery / Metaphor
2. Simile (teeth as sharp as needles) and personification (grinning mouths)
4. Imagery / Metaphor  6. Metaphor

Integrated Writing Task

Exercise 1, page 182
1. The plot is home / away / home / and probably away again. This is a slight variation on the generic schema.
2. The author uses the following rhetorical devices:
   • Alliteration: deepest, darkest
   • Repetition: All day long, and for days on end . . . He swam deeper and deeper. The deeper he went . . .
   • Parallelism: tired of climbing up and looking down
   • Personification: The killer whale winked at Matt.
   • Imagery: The water was dark now, but far below him he could see the stars in the night sky.
   • Metaphor: One of them jumped high out of the water in front of Matt’s kayak, landing with a smack and a lacy spray of white water.
   • Simile: The kayak rocked like a crazy rocking chair
3. The story shares these characteristics typical of children’s literature:
   • Detail is minimal but concrete: trails that wound their way to the peak, stars in the night sky below him, lacy spray of white water, etc.
   • The main character is a child but seems to have no limitations. Matt is a very likeable character.
   • The main character has parents, but they aren’t a part of the story. Matt acts independently.
   • There are no obvious oppositions, except perhaps for safety and danger. Matt is not scared away by the danger, which is a variation of the generic schema; in fact, Matt is planning on another adventure as soon as he gets home.
4. Possible moral of the story: You need friends (the killer whale) in times of difficulty; OR With your friends you can survive; OR Children will enjoy adventures and shouldn’t be worried about dangers.

5 The story is representative of children’s literature, following a variation on the generic schema and displaying rhetorical devices, minimal but visual detail, a child protagonist who acts independently, and a moral.