

# **Children Literature**

**LIS 219**



**University of Ibadan Distance Learning Centre  
Open and Distance Learning Course Series Development**

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### **Vice-Chancellor's Message**

The Distance Learning Centre is building on a solid tradition of over two decades of service in the provision of External Studies Programme and now Distance Learning Education in Nigeria and beyond. The Distance Learning mode to which we are committed is providing access to many deserving Nigerians in having access to higher education especially those who by the nature of their engagement do not have the luxury of full time education. Recently, it is contributing in no small measure to providing places for teeming Nigerian youths who for one reason or the other could not get admission into the conventional universities.

These course materials have been written by writers specially trained in ODL course delivery. The writers have made great efforts to provide up to date information, knowledge and skills in the different disciplines and ensure that the materials are user-friendly.

In addition to provision of course materials in print and e-format, a lot of Information Technology input has also gone into the deployment of course materials. Most of them can be downloaded from the DLC website and are available in audio format which you can also download into your mobile phones, iPod, MP3 among other devices to allow you listen to the audio study sessions. Some of the study session materials have been scripted and are being broadcast on the university's Diamond Radio FM 101.1, while others have been delivered and captured in audio-visual format in a classroom environment for use by our students. Detailed information on availability and access is available on the website. We will continue in our efforts to provide and review course materials for our courses.

However, for you to take advantage of these formats, you will need to improve on your I.T. skills and develop requisite distance learning Culture. It is well known that, for efficient and effective provision of Distance learning education, availability of appropriate and relevant course materials is a *sine qua non*. So also, is the availability of multiple plat form for the convenience of our students. It is in fulfilment of this, that series of course materials are being written to enable our students study at their own pace and convenience.

It is our hope that you will put these course materials to the best use.



**Prof. Abel Idowu Olayinka**

Vice-Chancellor

## **Foreword**

As part of its vision of providing education for “Liberty and Development” for Nigerians and the International Community, the University of Ibadan, Distance Learning Centre has recently embarked on a vigorous repositioning agenda which aimed at embracing a holistic and all encompassing approach to the delivery of its Open Distance Learning (ODL) programmes. Thus we are committed to global best practices in distance learning provision. Apart from providing an efficient administrative and academic support for our students, we are committed to providing educational resource materials for the use of our students. We are convinced that, without an up-to-date, learner-friendly and distance learning compliant course materials, there cannot be any basis to lay claim to being a provider of distance learning education. Indeed, availability of appropriate course materials in multiple formats is the hub of any distance learning provision worldwide.

In view of the above, we are vigorously pursuing as a matter of priority, the provision of credible, learner-friendly and interactive course materials for all our courses. We commissioned the authoring of, and review of course materials to teams of experts and their outputs were subjected to rigorous peer review to ensure standard. The approach not only emphasizes cognitive knowledge, but also skills and humane values which are at the core of education, even in an ICT age.

The development of the materials which is on-going also had input from experienced editors and illustrators who have ensured that they are accurate, current and learner-friendly. They are specially written with distance learners in mind. This is very important because, distance learning involves non-residential students who can often feel isolated from the community of learners.

It is important to note that, for a distance learner to excel there is the need to source and read relevant materials apart from this course material. Therefore, adequate supplementary reading materials as well as other information sources are suggested in the course materials.

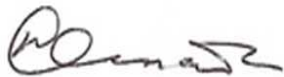
Apart from the responsibility for you to read this course material with others, you are also advised to seek assistance from your course facilitators especially academic advisors during your study even before the interactive session which is by design for revision. Your academic advisors will assist you using convenient technology including Google Hang Out, You Tube, Talk Fusion, etc. but you have to take advantage of these. It is also going to be of immense advantage if you complete assignments as at when due so as to have necessary feedbacks as a guide.

The implication of the above is that, a distance learner has a responsibility to develop requisite distance learning culture which includes diligent and disciplined self-study, seeking available administrative and academic support and acquisition of basic information technology skills. This is why you are encouraged to develop your computer skills by availing yourself the opportunity of training that the Centre’s provide and put these into use.

In conclusion, it is envisaged that the course materials would also be useful for the regular students of tertiary institutions in Nigeria who are faced with a dearth of high quality textbooks. We are therefore, delighted to present these titles to both our distance learning students and the university's regular students. We are confident that the materials will be an invaluable resource to all.

We would like to thank all our authors, reviewers and production staff for the high quality of work.

Best wishes.

A handwritten signature in black ink, appearing to read 'Bayo Okunade', with a stylized flourish at the end.

**Prof. Bayo Okunade**

Director, DLC

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## **Course Introduction**

The course focuses on: the development of children's literature in Nigeria, including the historical background of children's literature in Nigeria; the various types and formats of children literature, the characteristics of children's literature, major issues facing children's literature in Nigeria, the method of presenting literature to children and how to select children's literature. The role oral tradition in the development of children's literature as well as the importance of language in the development of children's literature are also the key focus of this course. It also focuses on the procedure for acquiring literature materials for children in a school library, genres of children's literature, children's books and literature in various media as well as the role of literature in the development of children. The activities of stakeholders in the development of reading and literature for children are also contained in this course. Other areas focused in this course are: factors to consider in presenting literature to children, methods of introducing literature to children and the criteria for selecting children's literature

At the end of the course, you should be able to:

1. critically analyze the many types and formats of children's literature
2. highlight the characteristics of children's literature
3. discuss the problems facing the writing of children's literature in Nigeria
4. describe the methods that can be used to present literature to children
5. Understand the impact of oral tradition in the development of children's literature
6. Select appropriate children literature for different age grades

## Study Session 1: Introduction to Children's Literature



*Source: <https://images.kaplanco.com/images/Category/childrensBooks2013.jpg>*

### Introduction:

You need to realise that literature is important in the lives of everyone in the society regardless of age. It is in literature that the concrete outlook of humanity receives its expression. Children are very important members of the society, as they are future leaders. To help them grow to their full potential, they have to learn from infancy.

These individuals need to understand how the world works, how to survive in it and how to contribute to it. All these can be learnt from literature, especially those prepared with them in mind. This study session will focus on the introductory definition of children's literature as well as what children literature is.

### Learning Outcomes of the Session 1:

At the end of this session, you will be able to:

- 1.1 Explain Children's Literature

#### 1.1 Introductory Definition of Children's Literature

It is very important to give the definition of a child before discussing in details what children literature is. The Encarta Dictionary of English provides eight different definitions for the word "child" out of the eight three will be outlined.

- ❖ The first definition provided views a child as a young human being between birth and puberty.
- ❖ The second defines a child as human offspring that is a son or a daughter of human parents.
- ❖ The third defines a child as somebody who is not yet of age legally and not responsible for his or her actions.

From the three definitions provided the first and the third view a child as an individual between 0-18 years. This is because in many countries the adult age is eighteen. But the second definition provides a different and realistic definition of a child.

A child from the perspective of the second definition is that individual who may be in his or her 40s or even 60s with parents who are still alive. As far as the parents are still living, he or she remains a child. A child when it comes to children's literature can be viewed from different perspectives especially as regards the reading age.



*Figure 1.1: A Child*

*Source: <http://randalrauser.com/wp-content/uploads/2011/07/child.jpg>*

A child could be an individual between age two and eighteen years, though some have argued that even at nine months a child has the potential to read picture books. Another opinion is that children's literature is meant for children six to eighteen years who are in school, primary and secondary, and are still under the control of their teachers, parents and other adults.

Some express the view a child is an individual between the age range of nine to fourteen, others six to twelve and yet another group four to fourteen especially when picture books are discussed.



## In Text Question

Which of the following statement is correct?

- a. A child is a young human being between birth and puberty.
- b. A child is a human offspring that is a son or a daughter of human parents.
- c. A child is somebody who is not yet of age legally and not responsible for his or her actions.
- d. All of the above

## In Text Answer

- d. All of the above

### 1.1.1 What is Children's Literature?

There are quite a number of definitions for children's literature. Children literature has been viewed from three dimensions.

- ❖ Firstly, children's literature has been viewed as books written by children.
- ❖ The second definition is perhaps the most acceptable one which considers children's literature as books intentionally written for children. These excludes works such as comic books, joke books, cartoon books, and nonfiction works that are not intended to be read from front to back, such as dictionaries, encyclopedias, and other reference material.
- ❖ The third definition which is somehow restrictive views children's literature are those books various authorities determine are "appropriate" for children, such as teachers, reviewers, scholars, parents, publishers, librarians, retailers, and the various book-award committees.



**Figure 1.2:**Children's Literature

**Source:**[http://www.roehampton.ac.uk/uploadedImages/Pages\\_Assets/images/Research\\_Centres/MA-Childrens-Literature.jpg](http://www.roehampton.ac.uk/uploadedImages/Pages_Assets/images/Research_Centres/MA-Childrens-Literature.jpg)

From the definitions given above, the second seems more fitting. This is because whether children wrote it, or selected by individuals as long as children can relate with it properly, then it is children's literature. Children's literature is therefore seen as one that is produced ostensibly to give children spontaneous pleasure and not primarily to teach them nor solely to make them good nor to keep them profitably busy.

### **In Text Question**

Which of the following best describe Children's literatures?

- a. Children's literatures have been viewed as books written by children.
- b. Children's literatures are books intentionally written for children.
- c. Children's literatures are those books various authorities determine are "appropriate" for children.
- d. All of the above

### **In Text Answer**

- b. Children's literatures are books intentionally written for children.

Literature is literature for children if the ideas, relationship and language are simple. However, literature is not children's literature if the ideas, relationship and language are found too complex whether oral or written. Thirdly, children's literature is often aimed at teaching moral lessons.

Children's literature is also seen as children's books, with strong plot, clear characterization and unsophisticated writing style. Children's literature is one that draws its subject from the child's world view and which is written in a language and style the child can comprehend.

Children's literature is therefore a book written specifically with children in view, it takes into consideration their tender brain, need for entertainment and a very strong need for curiosity and understanding. Children's literature therefore is one exclusively for children. Examples include stories, poetry, rhymes, folk tales, drama, exclusively created for children such as infants, toddlers and the young people as target audience.

Children's literature seems to have these criteria: the first is whether the heroes are children or teenagers, the second is whether the themes, the ideas, relationships and language, are simple or complex. Simplicity of theme is therefore the over-riding criterion that determines and defines literature as children's literature.

### **In Text Question**

Children's literature is a book written specifically with children in view, taking into consideration their tender brain, need for entertainment and a very strong need for curiosity and understanding. True/False

### **In Text Answer**

True

## **Summary of the Study Session 1**

In Study Session 1, you have learnt that:

1. A child is an individual between the age range of nine to fourteen, others six to twelve and yet another group four to fourteen especially when picture books are discussed.
2. From the three definitions provided the first and the third view a child as an individual between 0-18 years. This is because in many countries the adult age is eighteen. But the second definition provides a different and realistic definition of a child.
3. A child from the perspective of the second definition is that individual who may be in his or her 40s or even 60s with parents who are still alive. As far as the parents are still living, he or she remains a child.
4. A child when it comes to children's literature can be viewed from different perspectives especially as regards the reading age. A child could be an individual between age two and eighteen years, though some have argued that even at nine months a child has the potential to read picture books.
5. Another opinion is that children's literature is meant for children six to eighteen years who are in school, primary and secondary, and are still under the control of their teachers, parents and other adults.

## **Self-Assessment Questions**

Now that you have completed this study session, you can assess how well you have achieved its Learning outcomes by answering the following questions. Write your answers in your study Diary and discuss them with your Tutor at the next! Support meeting. You can check your answers with the Notes on the Self-Assessment questions at the end of this Module.

### **SAQ 1.1 (Tests Learning Outcomes 1.1)**

1. Who is a child?
2. What is children's literature?
3. What makes a children's literature one?

## **Notes on Study Session 1**

### **SAQ 1.1**

1. A child is defined as somebody who is not yet of age legally and not responsible for his or her actions.
2. Children's literature is seen as one that is produced ostensibly to give children spontaneous pleasure and not primarily to teach them nor solely to make them good nor to keep them profitably busy.
3. Children's literature is a literature for children if the ideas, relationship and language are simple. Children's literature therefore is one exclusively for children.

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## Study Session 2: Historical Background of Children's Literature in Nigeria



*Source: <http://www.muybuenocookbook.com/wp-content/uploads/2012/12/Latin-Literature-childrens-books.jpg>*

### Introduction:

In order for you to properly appreciate the different types of children's literature as they exist in this 21<sup>st</sup> century in Nigeria, it is fitting to consider how they came about. This study session will provide a timeline discussion of the historical development of children's literature in Nigeria starting from the mid-19<sup>th</sup> century down to our day. The contributions of the British missionaries and colonialists to the growth of children's literature in Nigeria will be highlighted.

### Learning Outcomes of the Session 2:

At the end of this session, you will be able to:

- 2.1 The historical development of children's literature in Nigeria.

## 2.1 Historical Background of Children's Literature in Nigeria

The historical development of children's literature in Nigeria started in the mid-19<sup>th</sup> century. Even though the initial focus was on the development of adult literature, children's literature came as an off shoot. The missionaries and the colonialists at the inception contributed immensely to the development of children's literature.

**Fayose** (2000) divided the period of children's book development in Nigeria into five periods:

1. Missionaries and the development of schools (1841-1891)
2. Missionaries and colonial administrators (1892-1945)
3. British publishers (1935-1960)
4. Post-independence (1960-1975)
5. 1975- till date

### 1. Missionaries and the development of schools (1841-1891)

The missionaries in Nigeria were interested in spiritual enlightenment of the people of Nigeria. As a result, they organized weekly evening classes and Sunday school instructions to help adults accept the Christian faith. In order to be effective in their missionaries' activities, they provided religious books for the new converts.



**Figure 2.1:** *The Missionaries in Nigeria*

**Source:** [https://www.lds.org/bc/content/shared/content/images/gospel-library/manual/00334/seminary-institute-missionaries-nigeria\\_1453491\\_inl.jpg](https://www.lds.org/bc/content/shared/content/images/gospel-library/manual/00334/seminary-institute-missionaries-nigeria_1453491_inl.jpg)

Even though the focus of the colonialists was on adults, most of them had children that follow them to the weekly classes and to Sunday school, especially in Badagry and Lagos areas. In order to take to give the children specific attention that would be tailored to their needs, certain items were imported.

The items include cloths, toys, copy books, pencils etc. This gave the children the opportunity to receive instructions that helped them to develop reading and writing skills.



**Figure 2.2:** *The First Secondary Grammar School in Lagos*

**Source:** <http://mission.typepad.com/.a/6a00d8354eaa9069e201157119d1ae970b-320pi>

A milestone in the development of children's literature in Nigeria came in 1859 with the establishment of CMS (Christian Mission Society) Grammar School in Bariga, Lagos. The establishment of the school made it possible for children's literature to be used to educate children. Subjects like reading and writing, classic prose and poetry were taught.

## **2. Missionaries and colonialists administrators (1892-1945)**

The establishment of King's College Lagos in 1909 announced the entry of the colonialists into the field of education in Nigeria. The missionaries' during their time used books written in Britain and by British authors to educate Nigerians. In fact the **Nelson's** Royal Readers had been established as the standard textbooks in the whole of West Africa.

But in the 1920's, the **Phelp** Stroke's committee set up by American Baptist Foreign Missionaries strongly condemned the use of books written by Britons and in Britain to educate the West African people. This was because, West Africa had a culture different from the one in Britain and the environmental realities were different.

The result of the criticism by the **Phelp** Stroke's committee led to the Imperial Conference held in London in 1923. The conference set up a committee later that year. The committee which had the commission to survey the educational activities in

British colonies, territories and protectorates in Nigeria, Gold Coast (now Ghana) and Uganda was headed by the **Duke** of Devonshire.

After the survey, the committee recommended that an education policy that will be tailored to the nature of life of the people, whereby textbooks will include illustrations taken from African life should be produced and adopted.

### **In Text Question**

The historical development of children's literature in Nigeria started in.....

- a. The mid-18<sup>th</sup> century
- b. The mid-19<sup>th</sup> century
- c. The mid-20<sup>th</sup> century
- d. None of the above

### **In Text Answer**

- b. The mid-19<sup>th</sup> century

### **3. British Publishers in Nigeria (1935-1960)**

The book publishing in Nigeria had been dominated by British publishers who accepted manuscripts from civil servants and expatriates who were Britons. Books including children's book were initially published in Britain for the entire African continent, later books were published for specific regions of Africa, like the West African region and later for individual countries like Nigeria, Uganda and the likes.

Due to the rise of education in the West Africa region in the 1930's, British publishing houses saw the market potential in the region and decided to establish publishing houses in West Africa in the 1940's. Nigeria also saw the establishment of British publishing houses which provided the opportunity for the first collection of Nigerian folk stories written by **Cyprian Ekwensi** with the title- Ikolo the wrestler and other Igbo tales.

In 1949, a conference was held at the University College Ibadan (UCI). The conference led to the survey by **L.J Lewis** of the book situation in West Africa undertaken on behalf of the Directors of Education in West African colonies.



The results of the survey revealed that;

- a. There was the need to provide suitable reading materials for women and girls.
- b. There was the need to establish a West African Council that would be responsible for advising in literature production and distribution.
- c. There was the need for the availability of books for schools and colleges written in local idioms.

As a result of this, three literature bureaus were established in Nigeria to produce books for adults, even though the bureaus also assisted the development of children's book. One of the bureaus was *established in Kaduna to take care of the Northern Nigeria, Enugu for Eastern Nigeria and Ibadan for Western Nigeria*.

A boost for the literature development in Nigeria came in 1949, May 1<sup>st</sup> to be précised, when Oxford University Press opened a branch in Oke Ado area of Ibadan, Nigeria. The branch was headed by **T.T Solaru** who served as the representative of the publishing house in West Africa. In January 1954, the Ibadan headquarters moved to Iddo-Gate.

Expansion came in 1959 when the publishing house opened a warehouse in Lagos to facilitate distribution. The Oxford University Press has changed its name twice, first to University Press Limited and to University Press PLC. The publishing house has continued to contribute its quota to the development of the Nigerian book industry.

### **In Text Question**

A boost for the literature development in Nigeria came in

- a. 1949, May 1<sup>st</sup>
- b. 1894, May 1<sup>st</sup>
- c. 1994, May 1<sup>st</sup>
- d. 1959, March 1<sup>st</sup>

### **In Text Answer**

- a. 1949, May 1<sup>st</sup>

## **4. Post-independence (1960-till date)**

After Nigeria's independence from Britain in 1960, the Nigerianisation policy came into effect in 1963 which affected several foreign enterprises in the country including the publishing houses. In 1963, Oxford University Press became fully independent from the parent body in England. To celebrate the independence, the first book written, edited and produced in Nigeria was published.

The book is titled *Ijala*, a collection of Yoruba hunting, ballads by **Oladipupo Yemitan**. Between 1963 and 1968, there was a proliferation of anthologies of folk stories. In 1969, **Heinemann** became fully Nigerianised. In 1972, UNESCO while celebrating the international book year, encouraged the establishment of indigenous publishing, a publishing owned and operated by Nigerians.

This saw the development of indigenous publishing houses like Onibonoje Press, Nnwakwo-Ifijika and Ilesanmi Press. The publishing houses concentrated on children's literature, while other British publishing houses focus on textbooks and scholarly books. Presently Nigeria has so many publishing houses that publish children's literature.

According to the Nigerian Publishers Association (NPA) website consulted in September 1, 2014, there are 176 registered publishing houses all over the country that are registered with the professional body. Even though these publishing houses publish textbook and other educational books, children's literature is also given priority.

### **In Text Question**

In 1969, Heinemann became fully Nigerianised. True/False

### **In Text Answer**

True

## **2.2 Characteristics of Children's Literature**

Children's literature should have the following features:

1. Children's literature must have appropriate themes for children. They must project high moral standard of honesty, truth, honour and the likes. While immoral themes like violent themes, rape, sexual abuse, prison and war should be totally avoided.
2. Children's literature must contain illustrations. Illustrations are form of pictorial art that help to elaborate thought and enhance and illuminate the text. Children's literature should contain illustrations that stir up the imagination and creativity in children.
3. Children's literature should be written in simple language, i.e., the language must be easy for children to understand while reading independently.

4. Children's literature must deal with themes of growing up, coming to age and maturation.
5. Children's books must be didactic, educational, or should attempt to educate children about societal and behavioural issues.
6. Books that have children as protagonists, i.e., books where children are the major actors.
7. Children literature is supposed to reflect the ways of life, most especially the culture of the people. This will help children to be familiar with their beliefs, arts, morals, laws, habits, behaviours, food, clothing and the likes of the people.
8. Children literature should also be full of actions and movement in order to prevent boredom. The books must be readable and entertaining.
9. The subject matter of children's literature must be close to the children's way of thinking, the interest of the children should be put into consideration either when writing by authors or when selecting.
10. Some children's literature is repetitive in nature. This is done in order to create emphasis so that the words, phrases and situations are remembered by the children.
11. Children's literature should be colourful. Children are fascinated by colours and as such associate the colours they learn with things in nature.

**Other specific characteristics based on the examples of children literature are:**

1. Pictures stories for pre-reading age and beginners in reading are usually colourful and attractive.
2. Fantasy stories should stimulate children's imagination.
3. Humorous books should arouse laughter and sense of humour in the children.
4. Poetry should stimulate children's imagination sense of beauty and inward vision of understanding.
5. Rhymes should teach children to appreciate the beauty of rhymes and rhythm.
6. Folk tales from oral literature should have moral undertone, e.g. good triumphs over evil.
7. Fables, myths and epics are legends and stories of supernatural events or long narrative poems meant to explain certain beliefs, practices and natural phenomenon.
8. Animal stories should be built around animals, pets and wild creatures to show friendship, loyalty, tragedy and sadness in some cases. They inculcate in the children the desire to protect and care for others.

9. Realistic stories should be based on real life events and life history of real people to convey a sense of historical past.
10. Adventurous tales should be built around action, suspense, danger, mystery, success based on courage, perseverance of individuals.
11. Information books should give information on data, facts and figures like handbook, experimental and reference books etc.

## **Summary of the Study Session 2**

In Study Session 2, you have learnt that:

1. The historical development of children's literature in Nigeria started in the mid-19<sup>th</sup> century. The missionaries and the colonialists at the inception contributed immensely to the development of children's literature.
2. **Fayose** (2000) divided the period of children's book development in Nigeria into five periods:
  - a. Missionaries and the development of schools (1841-1891)
  - b. Missionaries and colonial administrators (1892-1945)
  - c. British publishers (1935-1960)
  - d. Post-independence (1960-1975)
  - e. 1975- till date
3. The missionaries in Nigeria were interested in spiritual enlightenment of the people of Nigeria.
4. The missionaries' during their time used books written in Britain and by British authors to educate Nigerians.
5. The book publishing in Nigeria had been dominated by British publishers who accepted manuscripts from civil servants and expatriates who were Britons.
6. After Nigeria's independence from Britain in 1960, the Nigerianisation policy came into effect in 1963 which affected several foreign enterprises in the country including the publishing houses.

## **Self-Assessment Questions**

Now that you have completed this study session, you can assess how well you have achieved its Learning outcomes by answering the following questions. Write your answers in your study Diary and discuss them with your Tutor at the next! Support meeting. You can check your answers with the Notes on the Self-Assessment questions at the end of this Module.

### **SAQ 2.1 (Tests Learning Outcomes 2.1)**

1. What is the role of the colonialists in the development of children's literature in Nigeria?
2. What is the name of the first secondary school in Nigeria, and in what year was it established?
3. The **Phelp** Stroke's Commission was set up by whom?
4. Who wrote the book *Ikolo the wrestler and other Igbo tales*?
5. Where was the three literature bureau established?
6. Highlight the three literature bureau established.

### **SAQ 2.2 (Tests Learning Outcomes 2.2)**

List specific characteristics based on examples of children's literature

## **Notes on Study Session 2**

### **SAQ 2.1**

1. The development of children's literature in Nigeria came in 1859 with the establishment of CMS (Christian Mission Society) Grammar School in Bariga, Lagos. The establishment of the school made it possible for children's literature to be used to educate children. Subjects like reading and writing, classic prose and poetry were taught.
2. CMS (Christian Mission Society) Grammar School.
3. By the American Baptist Foreign Missionaries.
4. Cyprian Ekwensi.
5. The three literature bureaus were established in Nigeria.
6. The three literature bureaus established in Nigeria are in:
  - a. Kaduna to take care of the Northern Nigeria,
  - b. Enugu for Eastern Nigeria and
  - c. Ibadan for Western Nigeria.

### **SAQ 2.2**

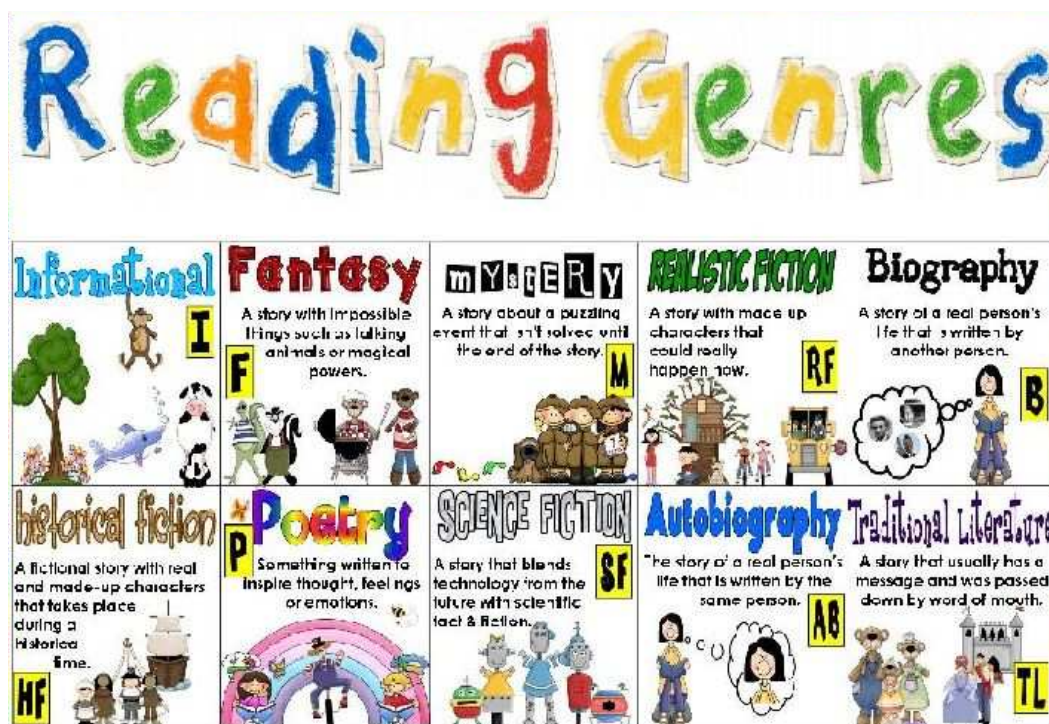
1. Pictures stories for pre-reading age and beginners in reading are usually colourful and attractive.
2. Fantasy stories should stimulate children's imagination.
3. Humorous books should arouse laughter and sense of humour in the children.

4. Poetry should stimulate children's imagination sense of beauty and inward vision of understanding.
5. Rhymes should teach children to appreciate the beauty of rhymes and rhythm.
6. Folk tales from oral literature should have moral undertone, e.g. good triumphs over evil.
7. Fables, myths and epics are legends and stories of supernatural events or long narrative poems meant to explain certain beliefs, practices and natural phenomenon.
8. Animal stories should be built around animas, pets and wild creatures to show friendship, loyalty, tragedy and sadness in some cases.

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## Study Session 3: Genres of Children's Literature



Source: <https://wangiwriter.files.wordpress.com/2014/08/book-genres.jpg>

### Introduction:

It is expected that you now know the meaning of children literature. This study session presents the different genres of children's literature. Those to be discussed are picture books, picture story books, traditional literature, historical fiction, modern fantasy, realistic fiction, non-informational books, biography, poetry and drama. This study session will focus on the different genres of children's literature.

### Learning Outcomes of the Session 3:

At the end of this session, you will be able to:

- 3.1 Discuss the different genres of children's literature

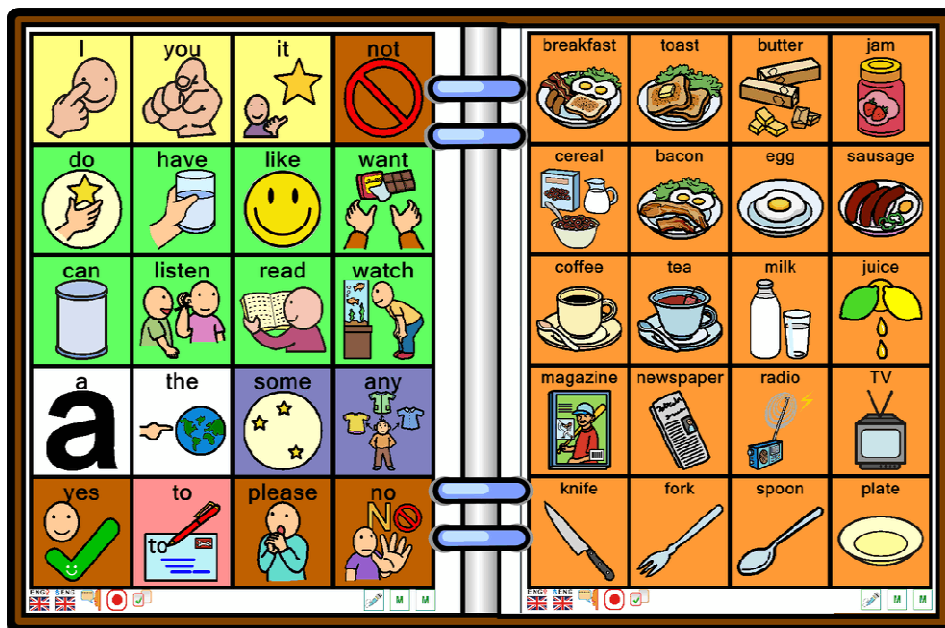
#### 3.1: Genres of Children's Literature

Typically, Children's books are classified by the following genre:

- 1. Picture Books:** These are books that provide a "visual experience" - telling a story with pictures. There may or may not be text with the book. The content of the book, however, can be fully explained or illustrated with pictures. Note that picture books

do not even need to tell stories - they might illustrate letters of the alphabet or numbers.

A picture book may even tell a story entirely with illustrations. Many times, these books are published in a small size, something that children can actually hold in their small hands. Examples include lap books, ABC counting books and counting and concept books.



**Figure 3.1:**Picture Books

**Source:** [http://talksense.weebly.com/uploads/3/0/7/0/3070350/3713183\\_orig.gif](http://talksense.weebly.com/uploads/3/0/7/0/3070350/3713183_orig.gif)

**2. Literature:** These types of literature tell stories that are passed down from generation to generation, changing slowly over time are called traditional literature. In many ways, this is what makes them so fascinating - they provide a link between the past and the future. The stories, while retaining much of their original flavour and content have to evolve in subtle ways to remain meaningful in different eras.



**Figure 3.2:**TraditionalLiterature

**Source:** [http://literature.mrdonn.org/la\\_fables.gif](http://literature.mrdonn.org/la_fables.gif)



Traditional literature is a great starting point to introduce children to the concept of a story and introduce them to different types of stories or genres. Types of traditional literature include:

- i. **Folktales:** These feature common folks, such as peasants, and commonplace events. There may be some "make-believe" elements, like talking animals, but the stories, overall, sound logical - even realistic. Folk tales seek to explain things about life, nature, or the human condition.
- ii. **Fairy Tales:** Also called "magic stories," these are filled with dreamlike possibility. Fairy tales feature magical and enchanted forces. They always have a "happily ever after" ending, where good is rewarded and evil is punished. Examples are "Alice Adventure in Wonderland and through the looking glass by Lewis Karrol", "Black Beauty by Anna Sewells" and "The secret garden by France Hodgson Bournett".
- iii. **Fables:** Short stories, in verse or prose, with a moral lesson. In fables, animals and other inanimate objects are used as subject.
- iv. **Legends:** While based in history, these stories embellish the life of a real person. The facts and adventures of the person are exaggerated, making the individual famous for their deeds.
- vi. **Myths:** Some stories have to be told as related tales to be meaningful. Myths portray themselves as representing a distant past. They contain common themes and characters, often "gods." Myths attempt to explain the beginning of the world, natural phenomena, the relationships between the gods and humans, and the origins of civilization. Myths, like legends, are stories told as though they were true.

### **In Text Question**

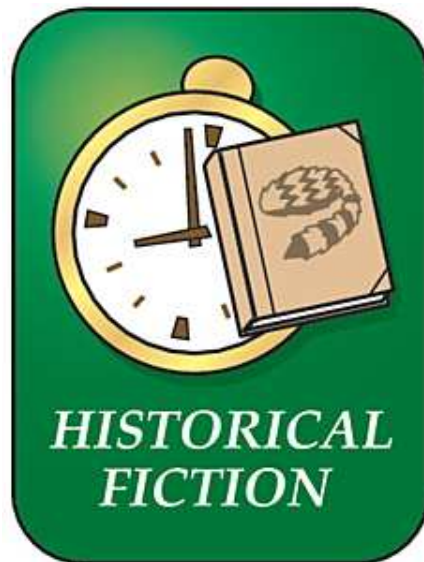
Children's books are classified by the following genre:

- a. Picture Books
- b. Literature
- c. Historical Fiction
- d. All of the above

### **In Text Answer**

- d. All of the above

**3. Historical Fiction:** These are stories that are written to portray a time period or convey information about a specific time period or an historical event. Authors use historical fiction to create drama and interest based on real events in people's lives. The characters may be real, based on real people, or entirely made up. In many ways, these types of books can be more powerful teaching tools than nonfiction, especially for children.



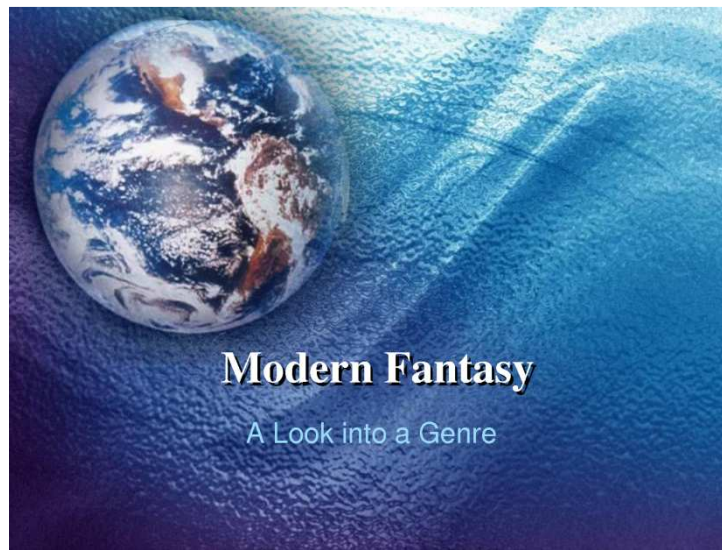
*Figure 3.3: Historical Fiction*

*Source:* [http://1.bp.blogspot.com/oHSUBiBtBGM/Ugvb7s\\_rlbI/AAAAAAAAABw8/12EnzZ8Ydgw/s1600/historical.jpg](http://1.bp.blogspot.com/oHSUBiBtBGM/Ugvb7s_rlbI/AAAAAAAAABw8/12EnzZ8Ydgw/s1600/historical.jpg)

Often, historical fiction presents history from the point of view of young participants. There are few contemporary accounts of how children have experienced and participated in history - children's historical fiction attempts to help readers see how history affects people of the same age.

When these books are written for young readers, they are called **chapter books** because they expand the concept of a story by presenting a tale in segments, each building on the last and leading to a final resolution (Note that "hand-books" are not a genre, but are a format for a book). Children's historical fiction features youth a playing an important, participatory role in history.

**4. Modern Fantasy:** This broad genre is probably easier to define by example or by what it is not. The stories are contemporary or are nondescript as to when they occur. They are imaginative tales that require young readers to accept elements and story lines that clearly cannot be true. The stories may be based on animals that talk, elements of science fiction, supernatural or horror, or combinations of these elements.



**Figure 3.4:** *Modern Fantasy*

**Source:** <http://img.docstoccdn.com/thumb/orig/111792667.png>

**5. Realistic Fiction:** They are written for today's youths, representing contemporary times, based on real-world situations are called realistic fictions. Similar to historical fiction, except these stories are based on current events. They feature children as their main characters and often allow young readers to "experience" different settings, cultures, and situations than what is the norm for their lifestyle.



**Figure 3.5:** *Realistic Fiction*

**Source:** [http://clow.ipisd.org/images/lmc/lmc\\_whats\\_up\\_2007\\_8/realistic\\_fiction2.jpg](http://clow.ipisd.org/images/lmc/lmc_whats_up_2007_8/realistic_fiction2.jpg)

Children's realistic fiction features main characters of approximately the age (or slightly older than) the book's intended audience. The books present a "real-world"

problem or challenge and show how a young person solves that problem. By nature, children's realistic fiction is positive and upbeat; show young readers how they too can conquer their problems.

### **In Text Question**

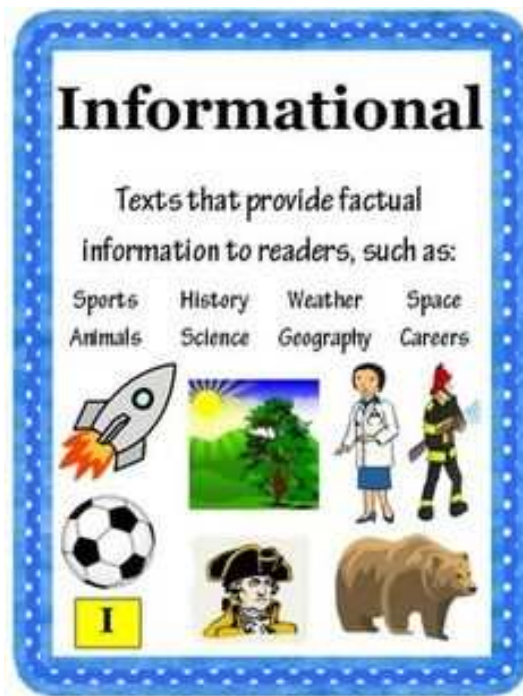
Chapter books expand the concept of a story by presenting a tale in segments, each building on the last and leading to a final resolution. True/False

### **In Text Answer**

True

**6. Non-fiction or Informational Books:** These are books that are designed to help readers learn more about real things. They provide young readers information without the literary devices common to fiction. They can be a challenging genre for children because a given presentation about the real-world has to assume something about a reader's abilities, understanding or interests.

The challenge is to match high interest topics with appropriate reading levels and background knowledge. For example, many children are interested in jets and rockets, but few are ready to read "rocket science." In schools, these books have traditionally been used for academic study and research projects. Today, more and more librarians are recognizing the value of ALL reading - both fiction and nonfiction.

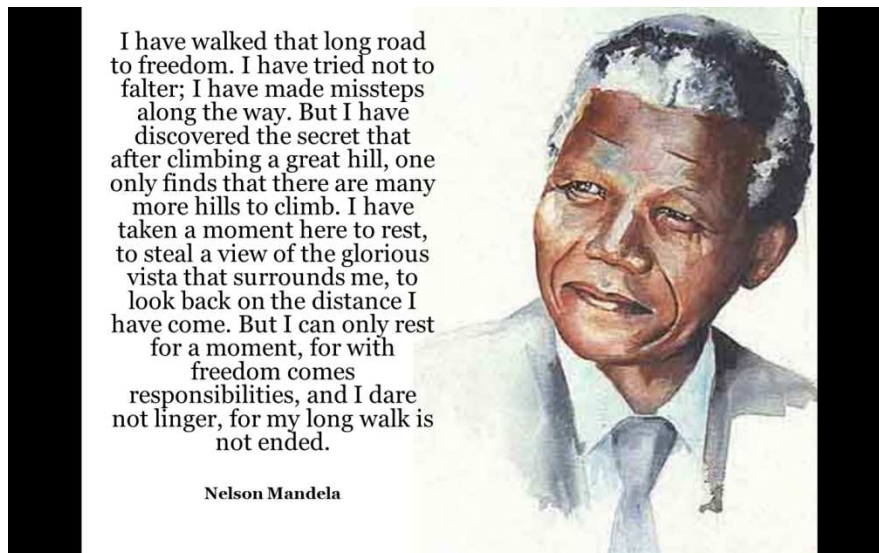


**Figure 3.6:**Non-fiction or Informational Books

**Source:**<https://discoveryschoolsecondgradeab.files.wordpress.com/2014/11/informational.jpg>

Perhaps the best way to reach out to "unmotivated readers" is to find a high-interest topic and a book that matches that young reader's abilities and understanding. Many reading specialists and librarians believe that we do not promote enough non-fiction to young readers. Studies tend to show that many children that are not interested in fiction will become motivated readers if introduced to appropriate nonfiction - this is especially true of non-majority youth.

**7. Biography:** This is a form of non-fiction that is based on the life of a person. Children enjoy reading stories about other people - biographies and form an effective "bridge" between storytelling and nonfiction - after all - everyone's life is a story! Because biographies are almost always published about notable people in notable fields, biographies are often used to introduce children to the concept of nonfiction.



**Figure 3.7:**Biography of Nelson Mandela

**Source:**[http://1.bp.blogspot.com/IMhWHh4N8mI/Uc3FLR2JhoI/AAAAAAAAAJ\\_M/zaUGn3ZXX4/s1440/mandela.PNG](http://1.bp.blogspot.com/IMhWHh4N8mI/Uc3FLR2JhoI/AAAAAAAAAJ_M/zaUGn3ZXX4/s1440/mandela.PNG)

Biographies can also be extremely motivating - young children love to dream about what they will be when they grow up. The lives of famous, important people let children see how the process of growing up shapes the opportunities, choices, and challenges people face in life.

**8. Poetry and Drama:** Poems and drama are important genres that introduce children to verse, prose, rhythm, rhyme, writing styles, literary devices, symbolism, analogies, and metaphors. From a librarian's point of view, they are important because they are written at different reading levels so that a young reader's interests can be matched with text that is consistent with their abilities.

### Miss Polly had a Dolly



Miss Polly had a dolly who was sick, sick, sick.  
So she phoned for the doctor to be quick, quick, quick.  
The doctor came with his bag and his hat  
And he knocked at the door with a rat-a-tat-tat.  
He looked at the dolly and he shook his head  
And he said "Miss Polly, put her straight to bed!"  
He wrote on a paper for a pill, pill, pill  
"I'll be back in the morning yes I will, will, will."

**Figure 3.8: Poetry and Drama**

**Source:** <http://www.euroarteisteddfod.eu/images/misspolly.jpg>

This is especially important for "reluctant readers" that may read below their age group. The simple language used in some poems and drama can be appreciated by readers of varying abilities, providing a context to teach a variety of language arts skills.

### In Text Question

.....is a form of non-fiction that is based on the life of a person.

- a. Poetry
- b. Drama
- c. Biography
- d. Non-fiction Books

### In Text Answer

- c. Biography



## Summary of the Study Session 3

In Study Session 3, you have learnt that:

The genres of children's literature were presented in this study session. This symbolizes that children have quite a lot of books that have the potential of entertaining them as well as providing moral instructions to them. The literature includes; picture books, picture storybooks, traditional books, historical fiction, realistic fiction, non-informational books and the likes.

## Self-Assessment Questions

Now that you have completed this study session, you can assess how well you have achieved its Learning outcomes by answering the following questions. Write your answers in your study Diary and discuss them with your Tutor at the next! Support meeting. You can check your answers with the Notes on the Self-Assessment questions at the end of this Module.

### SAQ 3.1 (Tests Learning Outcomes 3.1)

1. Explain the following types of traditional literature;
  - a. Folktales
  - b. Fairy tales
  - c. Fables
  - d. Myths
  - e. Legends
2. What are non-informational books?
3. What are picture books?
4. Explain traditional literature?

## Notes on Study Session 3

### SAQ 3.1

1. The types of traditional literature include:
  - a. **Folktales:** Folk tales seek to explain things about life, nature, or the human condition. These feature common folks, such as peasants, and commonplace events. There may be some "make-believe" elements, like talking animals, but the stories, overall, sound logical - even realistic.



- b. **Fairy Tales:** Also called "magic stories," these are filled with dreamlike possibility. Fairy tales feature magical and enchanted forces. They always have a "happily ever after" ending, where good is rewarded and evil is punished.
  - c. **Fables:** Short stories, in verse or prose, with a moral lesson. In fables, animals and other inanimate objects are used as subject.
  - d. **Myths:** Some stories have to be told as related tales to be meaningful. Myths portray themselves as representing a distant past. They contain common themes and characters, often "gods."
  - e. **Legends:** While based in history, these stories embellish the life of a real person. The facts and adventures of the person are exaggerated, making the individual famous for their deeds.
2. **Non-fiction or Informational Books** are books that are designed to help readers learn more about real things.
- ✓ They provide young readers information without the literary devices common to fiction.
  - ✓ They can be a challenging genre for children because a given presentation about the real-world has to assume something about a reader's abilities, understanding or interests.

Perhaps the best way to reach out to "unmotivated readers" is to find a high-interest topic and a book that matches that young reader's abilities and understanding. Many reading specialists and librarians believe that we do not promote enough non-fiction to young readers.

- 3. **Picture Books** are books that provide a "visual experience" - telling a story with pictures. There may or may not be text with the book. The content of the book, however, can be fully explained or illustrated with pictures. Note that picture books do not even need to tell stories - they might illustrate letters of the alphabet or numbers. A picture book may even tell a story entirely with illustrations.
- 4. Traditional literature is a great starting point to introduce children to the concept of a story and introduce them to different types of stories or genres.

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## **Study Session 4: Children's books and Literature in Various Media**



*Source: <http://chantspeaks.files.wordpress.com/2013/03/ebooks-laptop2.jpg>*

### **Introduction:**

In the last study session, you learnt the different genres of children's literature.. Even though the media may look similar like the genres, you should prepare your mind to look at the various media within the context of the form in which the literature appears. This study session will explore the various media in which these genres exist. The emphasis here is placed on the format rather on the content.

### **Learning Outcomes of the Session 4:**

At the end of this session, you will be able to:

4.1 Explain the children's books and literature of various genres

#### **4.1 Children's Books and Literature in Various Media**

Children's books and literature of various genres exist in different formats. There is a thin line between the genres and the formats, as the emphasis here lies in the form in which these books exist.

## 1. Picture Books

A book in which the picture is as important as the text. This is a genre based on a physical format, so it can contain titles from many of the other genres. It includes picture books, illustrated storybooks, wordless storybooks, concept books, and informational books.



Figure 4.1: Picture Book

Source: <http://www.bigbrothermouse.com/images/bookpages/picturedictionary1000x0707.gif>

In picture books, both text and illustration are fused together, to provide more than either can do alone (the whole is greater than the sum of the parts). Illustrated story books are different from picture books in that the text can stand alone and the illustrations are secondary to the text, yet complement the text. These books are generally up to 48 pages in length.

## 2. Poetry Books

Poetry books can range from poetry that rhymes to free verse and concrete verse. It takes the sound of language and arranges it in beautiful forms. Each word is chosen carefully for its sound and its meaning. It appeals to both the thoughts and feelings of the reader.

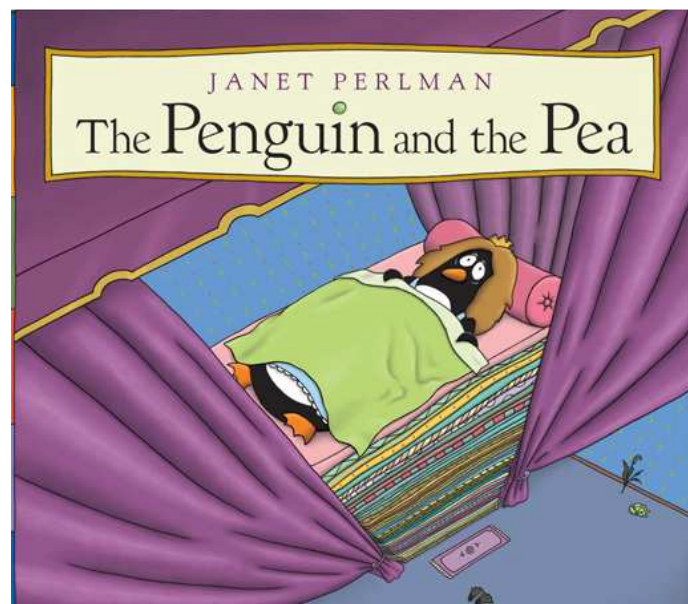


**Figure 4.2:** Poetry Books

**Source:** [http://1.bp.blogspot.com/\\_gwWFHrOLaBk/S\\_\\_EsiuJrmI/AAAAAAAAAGTE/-TvIY7RTzvM/s1600/Book+Spine+Poems+122.JPG](http://1.bp.blogspot.com/_gwWFHrOLaBk/S__EsiuJrmI/AAAAAAAAAGTE/-TvIY7RTzvM/s1600/Book+Spine+Poems+122.JPG)

### 3. Traditional Literature

This literature is born of oral tradition, and is passed orally from generation to generation. It often has "retold by" or "adapted by" in front of the author, on the title page of the book. It often starts with the phrase "Once upon a time..." and often has a happy ending. The story often includes patterns of 3 (3 characters, 3 tasks, 3 events, etc.).



**Figure 4.3:** Traditional Literature

**Source:** [http://lailachildre slit.weebly.com/uploads/1/8/6/0/18608714/6719674\\_orig.jpg](http://lailachildre slit.weebly.com/uploads/1/8/6/0/18608714/6719674_orig.jpg)

There are many versions of the same story. Good always conquers evil. Sub-genres of traditional literature include fairy tales, folk tales, Mother Goose rhymes, legends, myths, proverbs, epics, and fables.

### **In Text Question**

A book in which the picture is as important as the text is called .....

- a. Traditional Literature
- b. Poetry Books
- c. Picture Books
- d. All of the above

### **In Text Answer**

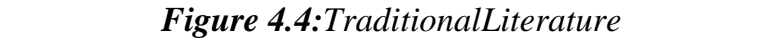
- c. Picture Books

## **4. Modern Fantasy, Science Fiction and "Fractured" Fairy Tales**

- i. **Modern fantasy** is rooted in traditional literature, but has an identifiable author. Modern fantasy also includes modern fairy tales like those from Hans Christian Andersen. In general, modern fantasy stories involve magic, the "quest," and/or "good versus evil." Fantasy creates an alternative universe, which operates on laws different than our own. Sub-genres of fantasy include animal fantasy, quest fantasy, machine fantasy, toy and doll fantasy, time fantasy, comic fantasy, high fantasy, and other world fantasy. High fantasy presents complex stories characterized by recurring themes and often takes place in created or imaginary worlds.
- ii. **Science fiction**, or speculative fiction, speculates on what might happen in the future in our universe, so it has some basis in our reality. The books in this genre address themes of love, justice, truth, loyalty, goodness, courage, wisdom, etc. Sometimes the line between fantasy and science fiction is blurred, with elements of both genres in the story.
- iii. **"Fractured" Fairy Tales** are traditional tales, told with a new "twist."

## **5. Contemporary Realistic Fiction**

Titles deal with the problems and joys of living today. There is often an element of character growth or self-realization in the book. Titles can promote tolerance and understanding of others and their experiences. It "extends children's horizons by



**Source:**[http://2.bp.blogspot.com/\\_uu55yGt0iu0/TBaoH21CmDI/AAAAAAAAADRA/WpqLHbsquA/s1600/Contemporary+Fiction.gif](http://2.bp.blogspot.com/_uu55yGt0iu0/TBaoH21CmDI/AAAAAAAAADRA/WpqLHbsquA/s1600/Contemporary+Fiction.gif)

Realistic fiction set in the past. Readers can gain an understanding of the past and relive past events vicariously. Biography includes biographical fiction, fictionalized biography, authentic biography and autobiography.

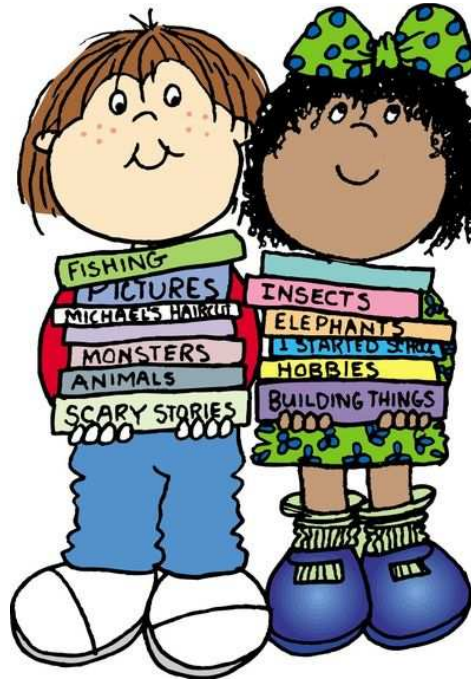


**Source:**<http://www.sonlight.com/images/products/320-05-l.jpg>



## 7. Informational Books

Informational books can also be called non-fiction books. Informational books must be accurate, authentic, up-to-date, factual, clearly organized, and include illustrations when needed. These books should avoid anthropomorphism, stereotypes and generalizations.



*Figure 4.6: Informational Books*

*Source:* <https://raycheltrevino.files.wordpress.com/2014/07/info-books.jpg>

Sub-genres include photo documentaries, narrative texts, how-to books, question and answer books, activity books, field guides/identification books, survey books, concept books and life-cycle books.

### In Text Question

Titles can extend children's horizons by broadening their interests, allowing them to experience new adventures and showing them different ways to view and deal with conflicts in their own lives. **True/False**

### In Text Answer

**True**



## 8. Graphic Novels

A comic book that need a bookmark, or a form of sequential visual storytelling, or more eloquently, ...sequential art, the arrangement of pictures or images and words to narrate a story or dramatize an idea. It has been described as "an original book-length story, either fiction or nonfiction, published in comic book style or a collection of stories that have been published previously as individual comic books.



*Figure 4.7:Graphic Novels*

*Source:*<http://wac.450f.edgecastcdn.net/80450F/arcadesushi.com/files/2013/07/Graphic-Novels.jpg>

Mostly published by very small publishers, graphic novels appeal to the visual-oriented, as well as reluctant readers. Graphic novels are often very long (70+ pages), and tend to deal with real world problems as well as important personal and social issues, and have protagonists who tend to be lonely people who don't fit in. This format raises some concerns with teachers, parents, and librarians.

## 9. Early readers

These are books often used in the elementary classes, these are often approximately “6 × 9” in size. These books have more words and fewer pictures than a true picture book. Sometimes they are referred to as levelled readers, they may have brief chapters.



**Figure 4.8:Early Readers**

**Source:**[http://2.bp.blogspot.com/Mq9JrfT6Kko/T4TiI3DU9I/AAAAAAAAA4I/\\_UrtDNehW5o/s1600/006.JPG](http://2.bp.blogspot.com/Mq9JrfT6Kko/T4TiI3DU9I/AAAAAAAAA4I/_UrtDNehW5o/s1600/006.JPG)

## 10. Chapter books

These are books for those who are passed the elementary classes. Such books have chapters, and the number of illustrations decreases as the reading level increases.



**Figure 4.9:Chapter Books**

**Source:**<http://2.bp.blogspot.com/1zpPAqmPyh4/UigI1k1bjcI/AAAAAAAAABLg/9sybpcAkr30/s1600/chapter+books.jpg>

## In Text Question

Graphic novels appeal to the visual-oriented, as well as reluctant readers.**True/False**

## In Text Answer

**True**

## Summary of the Study Session 4

In Study Session 4, you have learnt that:

The children's literature exists in various formats. They are picture books, poetry books, traditional literature, modern fantasy, science fiction and fractured fairy tales, contemporary realistic fiction and historical fiction and biography. Others include informational books, graphic novels, early readers and chapter books. The format of the children's literature changes as the children grow in age and knowledge.

## Self-Assessment Questions

Now that you have completed this study session, you can assess how well you have achieved its Learning outcomes by answering the following questions. Write your answers in your study Diary and discuss them with your Tutor at the next! Support meeting. You can check your answers with the Notes on the Self-Assessment questions at the end of this Module.

### SAQ 4.1 (Tests Learning Outcomes 4.1)

1. Is it true that the format of children's literature changes as children grow in age and knowledge? If yes give the justification for your answer.
2. Highlight the various format of children's literature.
3. Give a description of the following children's literature in the print media:
  - a. Picture books
  - b. Graphic novels
  - c. Modern fantasy
4. Explain early readers and chapter books?

## Notes on Study Session 4

### SAQ 4.1

1. Yes
2. The various format of children's literature are as follows:
  - a. Picture Books
  - b. Poetry Books
  - c. Traditional Literature
  - d. Modern Fantasy, Science Fiction and "Fractured" Fairy Tales
  - e. Contemporary Realistic Fiction
  - f. Historical Fiction and Biography

- g. Informational Books
  - h. Graphic Novels
  - i. Early readers
  - j. Chapter books
3. A brief description of the following children's literature in the print media:
- a. **Picture Books:** This is a book in which the picture is as important as the text. This is a genre based on a physical format, so it can contain titles from many of the other genres. It includes picture books, illustrated storybooks, wordless storybooks, concept books, and informational books.
  - b. **Graphic Novels:** A comic book that needs a bookmark, or a form of sequential visual storytelling, or more eloquently, ...sequential art, the arrangement of pictures or images and words to narrate a story or dramatize an idea. It has been described as "an original book-length story, either fiction or nonfiction, published in comic book style or a collection of stories that have been published previously as individual comic books.
  - c. **Modern fantasy:** Modern fantasy also includes modern fairy tales like those from Hans Christian Andersen. In general, modern fantasy stories involve magic, the "quest," and/or "good versus evil." Fantasy creates an alternative universe, which operates on laws different than our own. It is rooted in traditional literature, but has an identifiable author.
4. a. **Early readers:** These are books often used in the elementary classes, these are often approximately "6×9" in size. These books have more words and fewer pictures than a true picture book. Sometimes they are referred to as levelled readers, they may have brief chapters.
- b. **Chapter books:** These are books for those who are passed the elementary classes. Such books have chapters, and the number of illustrations decreases as the reading level increases.

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## Study Session 5: The Role of Literature in the Development of Children



*Source: <http://nalibali.org/wp-content/uploads/2015/03/nalibali1.jpg>*

### Introduction:

Literature has the potential of developing children in so many ways when introduced at an early stage and when utilized effectively. Literature contributes to the intellectual, psychological and moral development of children. Children that are exposed to literature enjoy success in academic work and also social interactions. This study session will assist you to appreciate the role of literature in the development of children.

### Learning Outcomes of the Session 5:

At the end of this session, you will be able to:

- 5.1 Explain the role of literature in the development of children.



## 5.1: The Role of Literature in the Development of Children

The following explained the role of literature in the development of children:

1. **Literature helps to train children's intellect.** For example, literature trains the child in the logical process which depends on such things as accurate perception, precise interpretation of language, the grouping and classification of data, the drawing of correct inductions and deductions, judgments of various kinds and the formulation of appropriate course of action.

No child on entering secondary school is expected to confront all these weighty responsibilities from the very beginning, however, teachers of literature can encourage respect for facts, distinguishing between what is certain and what is conjectural, establishing the evidence for an opinion, recognizing fallacious methods of argument, and so on.

Literature is a discipline. Discipline is concerned with learning to do something in accordance with a body of well-established rules or standards. Literature as a discipline provides opportunities expression, exploration and imitation. It helps children to learn to solve problems, how to get things done right, and test the degree of success.

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

You will have to note here that the culture of the feelings, the training of the emotions is more frequently associated with the study of literature. Certain feelings are very complex and intricate element in human behaviour. To a large extent, any society is concerned with the training of the feelings of its members, inducing people to like what they ought to like, and discourage them from liking what they ought not to like.

For example, the sight of a grown man beating a small boy seems to demand our indignation, whereas the sight of the sea breaking upon a rocky coast demands our awe and admiration; and we can say that anyone who fails to make these normal responses was less than human.

3. **Literature shapes children's character.** First, study of literature is likely to develop a keener sense of values in children who gain an intimate acquaintance with it. More than most other kinds of studies it acquaints us with the whole

range of possibilities of human life: from happiness, achievement, ecstasy, joy, love, freedom, friendship, self-respect to greed, defeat, despair, apathy, hate, disintegration, death.

We may reason that a person who has been through the reading of a number of works of literature is likely to have a better sense of what is worth-while and what is not. The general probability is also that he will thereafter look upon the complexities of life with much greater understanding insight, tolerance and sympathy.

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

### **In Text Question**

Literature as a discipline helps children to learn to solve problems, how to get things done right, and test the degree of success.**True/False**

### **In Text Answer**

**True**

4. **Literature helps to develop a child's imagination:** with the help of appropriate literature, children will have the opportunity and privilege to visualize things or places they have not experience nor been before. For example if a child reads about the London Bridge, the way the bridge is described will give the child an idea of how the bridge looks like especially when there is an incoming ship and the bridge opens up.  
A child that has not seen snow before too can visualize and imagine how snow looks like from the way it is described in literature. Such an imaginative mind is important in child's development.
5. **Literature Introduce children to many kinds of learning through the enjoyment of books:** learning is no doubt vital to the development of a child and it has to start from infancy. Children's literature like concept books, counting books or ABC books all have the potential to help children get sense of concepts that exist in real life, learn about numbers and the alphabets in a way that will be enjoyable.

6. **Literature help a child to build a foundation for learning to read:** Literacy cannot be attained without reading. Literature presents a wide array of genre that children can benefit from. From picture books to picture storybooks, from nonfiction to biography, all can help build a solid foundation for the children when it comes to reading.

A child who devotes more time in reading literature rather than watching television or playing video games, in no time will be fluent in reading. This will be impact his education positively and his overall development will be enhanced as a result of making literature reading a routine.

7. **Literature gives a child exciting experiences with books and with language:** it is often said that if you want to hide something from Africans put it in a book; they will never find it because they do not read. There is an element of truth in that saying, as books are read for examination and religious purposes. The best way to combat this attitude is by instilling the culture of reading books in the children from an early start.

Children who are familiar with different types of literature will no doubt develop a likeness for books. A child who reads a storybook with interesting stories will inform his/her friend about the how it feels reading the stories. In addition literature helps children to develop appropriate use of language, as they tend to imitate the language used in the literature.

8. **Literature enables a child to build a foundation for the use and care of books:** even when children become adults, they will still have to use books in senior secondary schools and the higher institutions of learning. A child that complains that he doesn't books is one who never had the culture of reading books while young. Such an attitude is inimical to academic success.

On the other hand a child that has been exposed to children at such a young age will not found utilizing books a problem. Such a child is likely to value his collection of literature when young; now as an adult he would know how to take proper care of books to avoid mutilation, defacing and the likes.

### **In Text Question**

Literature helps children to develop appropriate use of language, as they tend to imitate the language used in the literature. **True/False**

### **In Text Answer**

**True**



## Summary of the Study Session 5

In Study Session 5, you have learnt that:

1. Literature helps to train children's intellect and emotions.
2. Literature shapes the character of children.
3. The role of literature in children development cannot be overemphasized; success in the round development of children will not be complete if literature is well utilized by children.
4. Literature is a discipline. Discipline is concerned with learning to do something in accordance with a body of well-established rules or standards.
5. Literature as a discipline provides opportunities expression, exploration and imitation.

## Self-Assessment Questions

Now that you have completed this study session, you can assess how well you have achieved its Learning outcomes by answering the following questions. Write your answers in your study Diary and discuss them with your Tutor at the next! Support meeting. You can check your answers with the Notes on the Self-Assessment questions at the end of this Module.

### SAQ 5.1 (Tests Learning Outcomes 5.1)

1. How does literature help to train the intellect of children?
2. In what way does literature help to train children's emotion?
3. How is the imagination of children widened through literature?

## Notes on Study Session 5

### SAQ 5.1

1. Literature trains the child in the logical process which depends on such things as accurate perception, precise interpretation of language, the grouping and classification of data, the drawing of correct inductions and deductions, judgments of various kinds and the formulation of appropriate course of action.
2. Literature certainly presents us with a wide range of situations and predicaments which seem to stimulate some kind of emotional response; and also that on the whole the writers of literature present these situations in ways which enable us to explore and develop our feelings in an appropriate humane way.

Certain feelings are very complex and intricate element in human behaviour. You will have to note here that the culture of the feelings, the training of the emotions is more frequently associated with the study of literature.

3. With the help of appropriate literature, children will have the opportunity and privilege to visualize things or places they have not experience nor been before. For example if a child reads about the London Bridge, the way the bridge is described will give the child an idea of how the bridge looks like especially when there is an incoming ship and the bridge opens up.

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## Study Session 6: Children's Literature and Oral Tradition



*Source:* <http://www.sony.net/SonyInfo/csr/ForTheNextGeneration/malawi/8ido18000002udmp-img/8ido18000002udv3.jpg>

### Introduction:

It is quite difficult and even impossible to discuss children's literature within the context of Nigeria without acknowledging the impact of oral tradition. The Traditional Nigerian society is an oral society, and children are socialized through instructions passed by words of mouth. The oral culture is still in existence till today in the rural areas especially. This study session is designed to help you see the relationship between children's literature and oral tradition.

### Learning Outcomes of the Session 6:

At the end of this session, you will be able to:

- 6.1 Explain the impact of oral tradition on contemporary children's fiction in Nigeria

## 6.1: Children's Literature and Oral Tradition

Oral tradition is said to be the root of children's literature in Nigeria. In a traditional setting, children grow up in extended family system where everybody in the family takes part in the training of the child. In a traditional setting, there is emphasis on moral and character training, professional proficiency and training of the child on the norms and values of the community.

All these come in form of informal education through invitation, instructions and learning through trial and error. In those days the community was purely oral, as there were no forms of written culture where all these norms were written down in books or other forms of written instructions.



**Figure 6.1:** Oral Tradition

**Source:** <http://www.sony.net/SonyInfo/csr/ForTheNextGeneration/malawi/8ido18000002udmp-img/8ido18000002udux.jpg>

As a result of this, literature in those days was oral. Storytelling was also oral. This is why Nigerian children's literature is said to have its root in oral tradition of folktale. In those days children and adults gathered in the night, after dinner, for storytelling. The stories being told emphasized all the characters and moral values expected of the child in the community. The children are also made to tell some of the stories themselves.

This helps them to retain the knowledge gained from the stories and apply it to their day to day existence. Occasionally, parents remind their children of some unworthy characters in stories when they are about to go astray. Writers in Nigeria take cognizant of this, as a result elements of oral tradition are found in children literature especially fiction in Nigeria.

### **In Text Question**

Oral tradition is the root of children's literature in Nigeria. **True/False**

### **In Text Answer**

**True**

#### **6.1.1: Impact of Oral Tradition on Contemporary Children's fiction in Nigeria**

The impact of oral tradition can be felt in the form of contents, themes and moral messages, and narrative techniques of children's fiction in Nigeria. The content of most of the contemporary children fiction in Nigeria reveals heavy borrowing from the oral tradition of its people. Like in most African societies, the world view of most traditional Nigerian people is broadly grouped into two: the heaven and the earth.



**Figure 6.2:** *The Heaven and the Earth*

**Source:** <https://parishableitems.files.wordpress.com/2010/05/newheavensandearth1.jpg>

The former is the abode of God Almighty who presides over all creation, the gods and ancestors; the latter is the abode of human beings and animals, and supernatural forces like fairies, all existing in a complex chain of co-habitation. All these are reflected in some oral narratives, which the some contemporary children writers borrow from.

For example, In Akinlolu Aje's *Kinkin*, the King is said to rule over then human and animal kingdom; has asked the birds in his kingdom to help in his farm as the culture demands. The hierarchical stature of the almighty God (*Olodumare*) is revealed in the story when Kinkin, the bird flies to heaven to report the ill-treatment of the King on account of his small size.

Also prevalent in most Nigerian cultures is the belief in the continual survival of the soul after death with dead the still having the right to continued involvement in the affairs of the living. In Uche Okeke's *Amara's Ghost*, the protagonist, Amara who died shortly after giving birth to her only daughter, guides Nne until she meets the man of her heart's desires.



**Figure 6.3:** *Tortoise and the Animal Kingdom*

**Source:** [http://www.personal.psu.edu/eaf5024/img/show\\_tell.jpg](http://www.personal.psu.edu/eaf5024/img/show_tell.jpg)

Animal tales also form part of children's fiction in Nigeria. For example In Anthonia Ekpa's *Tortoise and the Animal Kingdom*; tortoise is there again in his characteristic trickster's role which almost caused a major division in the once united animal kingdom.

### **In Text Question**

The world view of most traditional Nigerian people is broadly grouped into two namely:

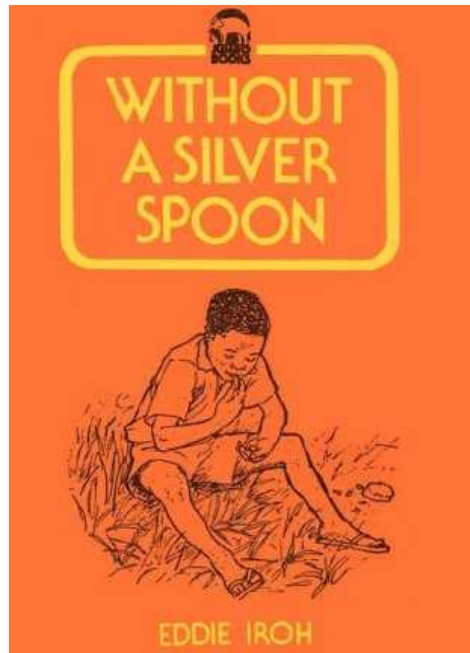
- a. The sky and the earth
- b. The heaven and the earth
- c. The earth and the marine
- d. None of the above

### **In Text Answer**

- b. The heaven and the earth

### 6.1.2: Oral Tradition's Influence on the Themes and Moral Messages of Children's Fiction in Nigeria

Children's fiction in Nigeria have as their main themes: love, patience, honesty, good governance, respect, hatred, good and evil, etc. Other themes revealed in the oral narratives are, greed, laziness and gluttony. These themes are portrayed in stories to teach child some lessons that can help them in adjusting to a world they know little about. They also instruct, mould the character and prepare children for adult roles.



Source: <http://3.bp.blogspot.com/-F8Attgl22s8/Tyec73Vh7EI/AAAAAAAAAwS/gHOEQ7tQxbE/s1600/without+a+silver+spoon.jpg>

For example, Barnabas Herbert's *The Will of Hope* explores the theme of courage, bravery and determination. With the combination of these virtues, Michael retrieves his dead father's will from his wicked uncle, Gabriel. The themes of hard work leading to success and perseverance are explored in Ifeogbuna's *Born to Lead*, Eddie Iroh's *Without a Silver Spoon* and Sunday Okoh's *Not an Easy Route*.

While on the other hand, in Ekpa's *Tortoise and Animal Kingdom*, laziness is discouraged and Oku and Abo almost lost their lives in the river because of their stubbornness and disobedience in Ekpa's *Abo and the Crocodile*. All these teach children valuable virtues and values that will get them through life.

### 6.1.3: Oral Tradition's Influence on the Narrative Techniques of Children's Fiction in Nigeria

Narrative techniques are very important in holding the attention of children when reading storybooks. One of the techniques used by most cultures in Nigeria is the use

of the opening gambit which is adapted from oral tradition. For instance opening gambit is obligatory to the Yoruba storytelling because it is the only device to effectively create an expectant atmosphere to alert the audience to pay attention.

This helps to get the full attention of the audience. In a typical Yoruba narrative, the narrator may start like this:

Narrator: *Aloo!* (Here is tale)

Audience: *Aloo!* (You are welcome, tell it)

While in Hausa, we have the following opening;

Narrator: *Ga ta ga tanan* (See it, see it here)

Audience: *Ta je ta komo* (Let it go, let it come)

Some contemporary Nigerian Children's writers have also tried to explore these techniques in their stories. In *the Hunting Expedition*, **Nwachukwu Nwosu** begins the story with the typical Igbo opening gambit.

*Chakpi!*

*Woo!*

*Chakpi!*

*Woo!*

Song is another other narrative technique of the oral narrators that is still used by contemporary children's writers in Nigeria. Some storybooks include folk songs that:

- (i) Set the scene for the story
- (ii) Extend the narrative
- (iii) Reflect upon the theme of the story
- (iv) Heighten the mood of the story
- (v) Ease mounting tension in the story.

### **In Text Question**

Opening gambit is obligatory to the Yoruba storytelling. **True/False**

### **In Text Answer**

**True**, because it is the only device to effectively create an expectant atmosphere to alert the audience to pay attention.



## Summary of the Study Session 6

In Study Session 6, you have learnt that:

1. Oral literature influences the theme and moral messages of Literature in Nigeria as the virtues that the society pass down to the children orally, virtues like honesty, obedience, hard work and the likes are portrayed in the literature.
2. The impact of oral tradition can be felt in the form of contents, themes and moral messages, and narrative techniques of children's fiction in Nigeria.
3. The content of most of the contemporary children fiction in Nigeria reveals heavy borrowing from the oral tradition of its people.
4. The influence of oral tradition can also be felt in the narrative techniques and the songs present in various children literature in Nigeria.
5. Oral tradition ensures that our heritage as a people is not forgotten and overtaken by ideas that are foreign to our culture.
6. Narrative techniques are very important in holding the attention of children when reading storybooks. One of the techniques used by most cultures in Nigeria is the use of the opening gambit which is adapted from oral tradition.
7. Children's fiction in Nigeria have as their main themes: love, patience, honesty, good governance, respect, hatred, good and evil, etc. Other themes revealed in the oral narratives are, greed, laziness and gluttony.
8. These themes are portrayed in stories to teach child some lessons that can help them in adjusting to a world they know little about. They also instruct, mould the character and prepare children for adult roles.

## Self-Assessment Questions

Now that you have completed this study session, you can assess how well you have achieved its Learning outcomes by answering the following questions. Write your answers in your study Diary and discuss them with your Tutor at the next! Support meeting. You can check your answers with the Notes on the Self-Assessment questions at the end of this Module.

### SAQ 6.1 (Tests Learning Outcomes 6.1)

1. Oral tradition is the root of children's literature in Nigeria. Discuss?
2. How has oral tradition influenced;
  - a. Themes and moral messages of children literature in Nigeria?
  - b. Narrative techniques of children literature in Nigeria?
3. What is the role of folksongs in storybooks?

## Notes on Study Session 6

### SAQ 6.1

1. In a traditional setting, children grow up in extended family system where everybody in the family takes part in the training of the child. Oral tradition emphasized on moral and character training, professional proficiency and training of the child on the norms and values of the community.

All these come in form of informal education through invitation, instructions and learning through trial and error. Storytelling was also oral. This is why Nigerian children's literature is said to have its root in oral tradition of folktale.

2. **a.**Children's fiction in Nigeria have as their main themes: love, patience, honesty, good governance, respect, hatred, good and evil, etc. Other themes revealed in the oral narratives are, greed, laziness and gluttony.

These themes are portrayed in stories to teach child some lessons that can help them in adjusting to a world they know little about. They also instruct, mould the character and prepare children for adult roles.

**b.**In those days children and adults gathered in the night, after dinner, for storytelling. The stories being told emphasized all the characters and moral values expected of the child in the community. The children are also made to tell some of the stories themselves. This helps them to retain the knowledge gained from the stories and apply it to their day to day existence.

3. The role of folksongs in storybooks helps to get the full attention of the audience.

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## Study Session 7: Language and children's literature

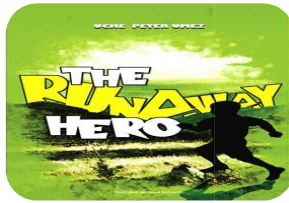


### Introduction

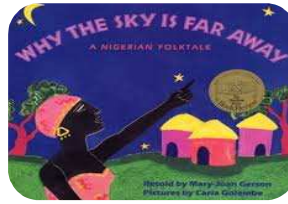
Language is an important tool in communication. The aim of communication will not be achieved if the receiver finds it difficult to understand what was passed down to him/her. This study session will lead you to a discussion of language and children's literature in Nigeria. The problem of language in children's literature in Nigeria will be highlighted and suggestions to correct the problem will also be provided.

### Learning Outcomes for study Session 7

At the end of this study session, you should be able to:



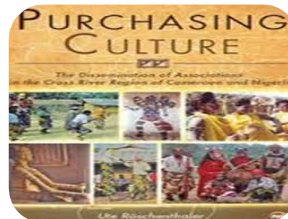
**7.1 Define the Concept of Literature and Children's Literature**



**7.2 Highlight on kinds of Children's Literature**



**7.3 Explain The Characteristics and Needs of Children's Development**



**7.4 Discuss the Language and Children's Literature in Nigeria**

## 7.1 The Definition of Literature

The word literature is an umbrella term which covers a number of different kinds of activity and this suggests that there are many definitions of literature. At its widest, literature refers to all writings. Children's Literature relating to a matter in hand. For example, all writings on the entry requirements to National Open University of Nigeria mean all the literature on matters relating to entry requirements to National Open University of Nigeria.



**Figure 7.1: Nigeria Literature writers**

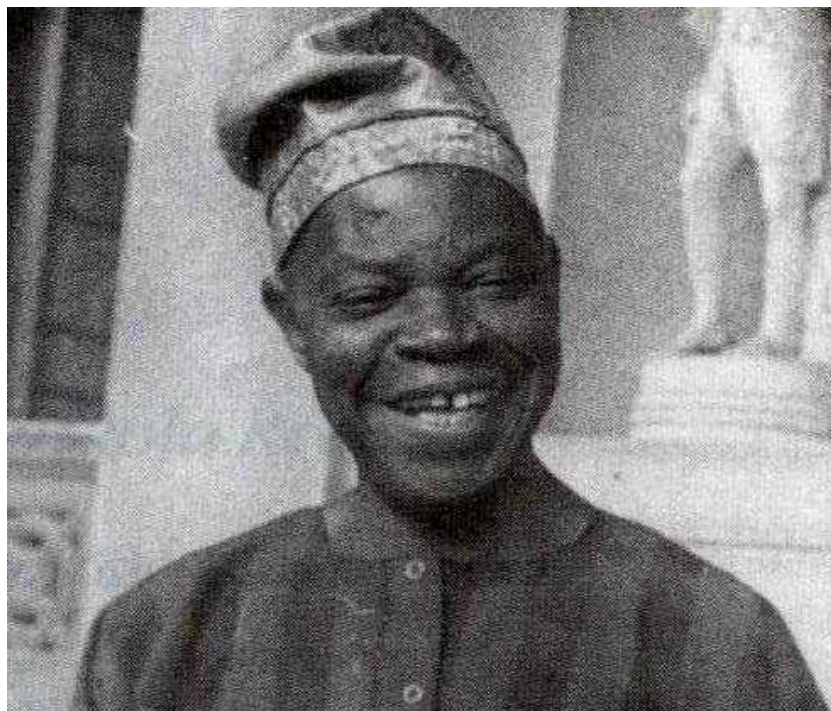
**Source:** <http://thenationonlineng.net/wp-content/uploads/2012/10/Ngozi-achebe00.jpg>

At its narrowest, literature refers to a special kind of writing about a country like Nigerian literature or French literature. Literature here could also refer to a special

kind of writing of a period such as 18th century English literature or after the civil war, Nigerian literature. Literature refers also to the study of books, etc., valued as works of art, e.g. drama, prose poetry, it refers, too, to books dealing with special subjects like travel literature or the literature of poultry-farming.

The literature includes not only novels, but also certain stories, letters, biographies, history, and example are Caesar's conquest of Gaul. There are also literature, travels example travels on a donkey. Science example is, Darwin's The voyage of the 'Beagle'.

Literature also includes the oral tradition, the legends, myths and sages from classical times right through to the fold tales of non-literate societies, e.g Brer Rabbit, Anansi, stories, and the reworking of local folk tales by the Nigerian writer, Amos Tutuola. The literature further includes our own living tradition of children's games, songs and stories as in the Lore and Language of school children by Peter and Lona Opia (1959).



**Figure 7.2:**Amos Tutuola

**Source:** [http://weirdfictionreview.com/wp-content/uploads/2012/05/Amos\\_tutuola.jpg](http://weirdfictionreview.com/wp-content/uploads/2012/05/Amos_tutuola.jpg)

You will see clearly that from these definitions and explanations the word literature is used very widely and loosely. One way you will distinguish literature from history is by method and language of the artist.



Literature is an art; literature is literature not because of what it is writing about, but because of the artistic point of view, the artist's transformation of ideas and notions. It is worth noting that the word literature can be found in a number of different kinds of statements and human activities.

We can talk of literature as something associated with, a characteristic of a particular nation or people or groups of people; for example, Arabic literature, American literature, African literature, Nigerian literature and so on. You are to note that in such cases literature obviously has some kind of collective significance, transcending the particular individuals who produce and consume it.

Then again we can talk about the literature of a particular historical period or movement, which may often be found in a number of different cultures; for example, Renaissance (French) literature, Romantic literature, Colonial literature, the literature of independent Africa, and so on.

In a rather different way, you can talk about the literature of a particular subject or topic, examples are the literature of shipbuilding, literature of linguistics, and the literature of child development.

### **8.1.1 Children's Literature**

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

Children's literature which is exclusively written for children seems to rest on three criteria: the first is whether the heroes are children or teenagers, the second is whether the themes, that are the ideas, relationships and language, are simple or complex. Simplicity of the theme is therefore the over-riding criterion that determines and defines literature as children's literature. Literature is literature for children if the ideas, relationship and language are simple.

However, literature is not children's literature if the ideas, relationship and language are found too complex whether oral or written. For example, a classic literature like Gulliver's Travels is admitted into children's literature because of simplicity of its ideas, relationship and language.

But the turn of the screw or Lolita, let us say, would not be admitted as children's literature because the ideas, relationship and language otherwise called the theme are complex. Thirdly, children's literature is often aimed at teaching moral lessons.

In Text Question

Children's literature refers mainly to stories, poetry, rhymes, folk tales, drama, exclusively created for children, such as infants, toddlers and the young people as the target audience. **True/False**

In Text Answer

**True**

## 7.2 Kinds of Children's Literature

There are many kinds of children's literature; examples are short novels, poetry,



*Drama, Folk tales, myths and legends and real life situations to mention but a few.*

**Figure 7.3:** kinds of children's literature

### 1. Short Stories

A short story is a kind of children's literature. Story here means the account of past events or the account of imaginary events. Short stories may be found in special collections, but may appear from time to time in periodicals. Since they are short, stories of this kind are usually somewhat restricted in their scope, number of characters, etc. Short stories have the great practical advantage of being more manageable.

A story can often be read to a class at a single sitting or studied as a single assignment, whether in or out of the classroom. The short story, also be experienced simultaneously by the whole class, which often makes discussion easier and invites comparison and imitation. For the child reading means listening to the stories acted as well as reading by oneself.

You will note that whenever we talk about children's literature we are thinking of children in Elementary/Primary schools within the age range of 6-14 years as well as those in junior secondary schools. The range of what stories to write and the themes are limitless. Children love school stories, family stories, stories' of adventure which are meant to entertain and amuse, instruct, teach morals, history, geography and problems solving.



**Figure 7.4:** Short Storytelling

**Source:** <http://cdn.guardian.ng/wp-content/uploads/2016/03/TEACHER.jpg>

Children's stories are about what people do, why they do it and what results from the doing and not what people think about what they do for thought processes are generally a bore to the young. Children also like the familiar stories about animals, toys, pets, parents, grandparents. Children also like themselves who get cross, play, play up, get up, go shopping; and who are fed and scolded, loved, taken out and put to bed.

Children up to the age of four or time like stories of the familiar. Indeed, at some stage, children love the made up story that is obviously about themselves and their own recent activities. From this delight in the familiar, children move on to the kind of story which opens up in their familiar world a wider range of possibilities than they normally exploit.

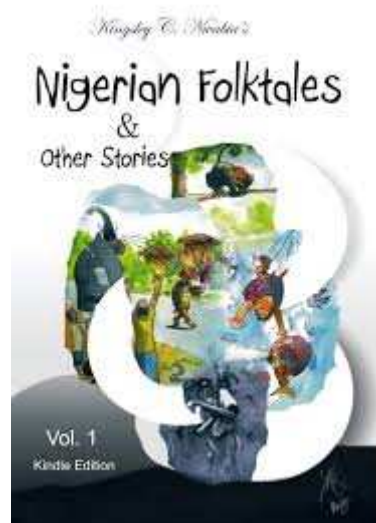


Children definitely like stories of actual children whose behaviour is somewhat unconventional, and who break the rules or are just unable to cope with them, who get into trouble, challenge authority, and triumph over people who are bigger or older than themselves.

My Naughty little sister is an example of the kind of story book that bridges the gap between the familiar world of the average child and the unconventionally familiar world of little people such as Peter Rabbit, little O and the urchin. Stories within this range of experience, and at this level of simplicity, will continue to appeal to children at least up to the age of eight.

## 2. Folk Tales

Folk tales refer to popular stories handed down orally from past generations. Folk tales give children a sense of security as they find that they belong to the life of the different environments that they have to adapt to. Parents tell children these folk stories at home, and then when they go to school, the teacher tells them too. The children go to a new class and the stories are repeated or read or at least talked about.



**Figure 7.5:** Folktales

**Source:** <http://www.nairaland.com/4020/what-nigerian-books-reading/3>

If the stories should feature in the life of the first year of their junior school, they will ease children's transfer from the infants and develop confidence between them and the new teacher. The child's first experience of the story will be through an adult who tells or reads and shows him pictures.

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

Children's tastes may move from the very simple, a rustic tale like 'Jack and the Beanstalk' to the more literary work of Walter de la Mare, Oscar Wilde and Arabian Nights.

Folktales like giants, monsters and wicked step mothers, for example, can become the source of a rather stereotyped vicarious horror, while a story like 'Beauty and the Beast', which presents the horror figure ambivalently, can start a much needed vein of new sympathy.

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

### 3. Myths and Legends

Myths mean person or thing, etc that is imaginary, fictions or invented. It refers to unreal story, handed down from olden times, especially concepts or beliefs about the early history of a race, explanations of natural events, such as the seasons. A mythical story is usually an illustration of the origins of life and death and the fundamental pattern of nature.

The stories of Persephone, Prometheus and Loki, for example, are mythical. Persephone was the daughter of Zeus, who allowed her to spend six months of the year on earth and six months in the underworld, a symbol of the sowing of the seed in the ground and the growth of the corn.

#### Box 7.1: Note

Prometheus made mankind out of clay and when Zeus in his anger deprived them of fire, Prometheus stole fire from heaven for them and taught them many arts. If myths embody beliefs about life and the nature of mankind, then legends usually tell of the shaping of a nation through the exploits of its heroes.

Legends are often quasi-historical and their characters, their actions and the environment in which they live and struggle are fully realized. The action is rooted in recognizable human behaviour, although this may be transcended from time to time by magic and superhuman powers.

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

The dividing line between myth and legend is blurred for two main reasons. First, both kinds of stories express, reflect and communicate a picture of the human condition held more or less in common in the minds of men.

### **In Text Question**

Legends are often quasi-historical and their characters, their actions and the environment in which they live and struggle are fully realized. **True/False**

### **In Text Answer**

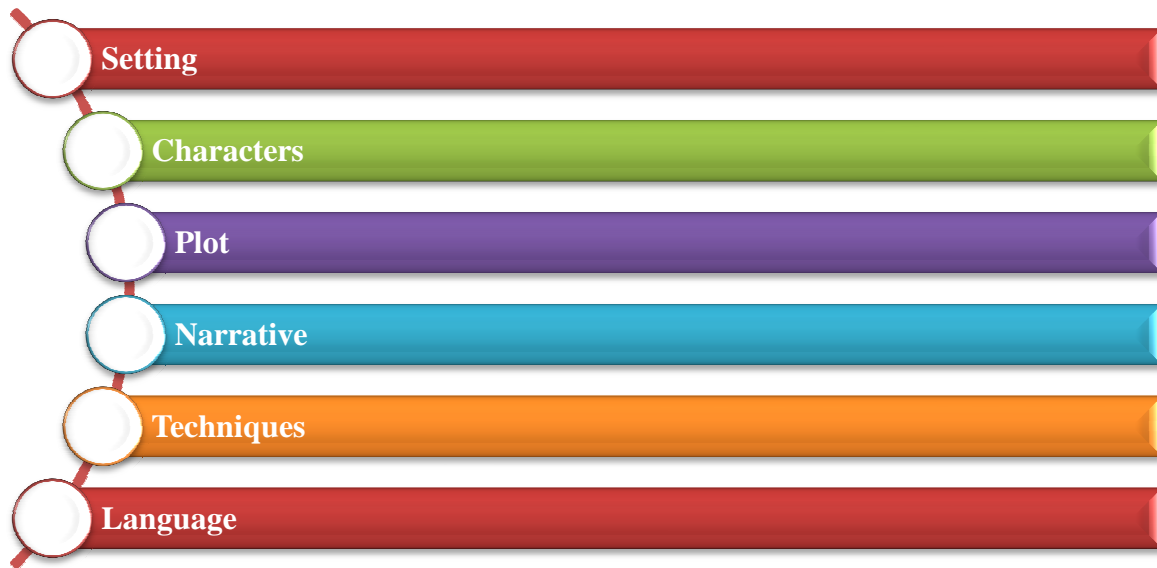
**True**

Second, myths pervade all language and literature, including legend. In other words, many stories will have a mythological centre, or their heroes will give rise to a myth, the embodiment of a system of values and attitudes to life. For example, Ulysses becomes an archetypal figure giving rise to the myth of cunning, man's resourcefulness and perseverance in the face of adversity.

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

## **4. Novel**

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



**Figure 7.6: Element of a Novel**

Setting means the geographical, historical, social and political environment or background in which the story is set. The setting of a novel may be unchanged throughout; in many works, however, there may be deliberate contrasts between two or more types of backgrounds. Example could be between life in the urban big city and life in the rural areas as in Cyprian Ekwensi's *Jagua Nana*.

## 5. Character

Refers to an individual who takes part i.e as a *dramatis persona*. Character also refers to indications of special notable qualities, or characteristics of particular individuals. An important part of the reading of any novel is the attempt to determine the valuation which the author has placed upon each character, remembering that it will not be always an absolute clear-cut distinction between bad and good.

Very often, it is important to follow the author's explanation of what makes his character what they are. The interpretation of a character in a novel can be a valuable exercise in the collection and interpretation of evidence. Students should learn to give consideration to the following in interpreting a character:

- + What the author himself tells us.
- + What a character he says or does.
- + What other characters say about each other.
- + What a character is represented as thinking, feeling, doing or Refraining from doing.

It may be useful to observe certain kinds of grouping or patterning amongst characters or types of characters. Always, of course, the reader will be bounded by what the

author has put into the book and represented in the words used. Sometimes, it is quite difficult to remember that characters have no independent existence outside the book. If the reader fails to remember this, his interpretation can easily become distorted by his personal views.

## 6. Plot

This is the stay line. The order in which the stories narrated the Narrative Technique is therefore concerned with how we learn what happens, for example events normally follow each other in some chronological sequence.

## 7. Language

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

## 8. Themes

The culmination of the study of a novel will be to recognize and express, in terms which indicate that we have genuinely grasped the underlying themes which it may embody. Sometime, the themes may be obvious, as, for example, in Chinua Achebe's *Things Fall Apart* that there is an inevitable conflict between old and new in a changing society. Sometimes the themes may not always be easy to identify.



**Figure 7.4:** Theme of a Novel is called “Things Fall Apart”

**Source:** <http://www.bellanaija.com/2015/08/abg-top-ten-books-every-nigerian-should-read/>

Themes of a novel should be given to the children by the teacher. Children must be allowed to grow into consciousness, as a result of their experience of living through the novel assisted by useful discussion. The children must be seen to grasp relatively simple concepts, as of character, plot, cause and effect, before going on to more high-level abstractions.

### **7.3 Children and Their Development Characteristics**

Generally, the term 'children' has been defined by the United Nations Organization as people under the age of 18 years.

Considering the psycho-biological changes that take place in children, their developmental stages are as follows: When a baby is born, after a short time (about 0-6 months) the mother trains the baby to sit. She continues to do this until the baby is able to sit alone without help. No sooner has the baby learnt to sit than he starts to creep around the floor.

#### **In Text Question**

The developmental stage of a child is as follows except \_\_\_\_

- a. When a baby is born
- b. The mother start training the child
- c. When the child learn how to sit alone
- d. When the child start going to school

#### **In Text Answer**

The answer is (d) When the child start going to school

From creeping, the baby, with time, starts to hold things around and practice standing with the help of the objects. By the end of the 12 months, the baby can stand and walk around in the room. When the baby continues to perform these tasks we say that he is developing. The baby develops physically, intellectually, socially, emotionally and in other dimension.

The periods of development could be:

- (0-3) years infancy period,
- (3-5) years early childhood
- (6 -11) years middle and late childhood
- (12-18) years, adolescence period.

We shall group all of these categories simply, as children.

During these periods, children's development exhibits certain characteristics as follows:

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

childhood period (3-5 years) of age, growth changes and slows down and never accelerates as in infancy.

At early childhood stage, the child begins to assume the body proportions of an adult. He grows in size and weight. The larger muscles and brain also develop. The child also develops a variety of motor skills such as self-feeding, self-dressing, bathing, brushing the hair, playing with toys, jumping, hopping and holding a pencil normally.

2. The intellectual developmental characteristics manifest in the following:
  1. Verbal component, i.e. understanding and use of words
  2. Numerical component -working with numbers
  3. Spatial component seeing and manipulating figures and space.
  4. Social components -reasoning with problems in human relationships
  5. Mechanical component -working with objects.

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

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

The early childhood period (3 – 5) years fall within the pre-operational period of development characterized by the rapid development of language ability and of the ability to represent things symbolically. This is called symbolic function. For example, children at this age would represent a car with a steering movement. Symbolic representation of this nature is called 'signifies' understood only by the child.

This is the reason adults have difficulty in communicating with the early childhood school children. This explains the frustration on the part of the children expressed with various outburst of anger which adults see as naughty behaviour of children.

For example, a 3-years old child represents a concept in his mind with a bottle top and he asks the mother to call its name. The mother may call it bottle top which may be different from the concept the child had in mind, the child may become annoyed and throw himself to the ground and start crying.



**Figure 7.6: Children Developmental Stages**

**Source:** <http://childdevelopmentinfo.com/wp-content/uploads/2011/09/http-dev.mainelyseo.comcdiages-stages-copy.jpg>

This shows that children at this stage, represent the world in ways different from how adults represent it. At this stage too, children are egocentric, that is, whatever the child has like biscuit or cake must be his and his alone. At this stage too, children are strongly attracted to physical properties of tasks and problems, colour, size and arrangements are the good examples.

Children at this stage, tend to focus attention on just one single object or on a particular problem or feature that attract him most. The child's actions are based on trial-and-error process. Representation of reality is distorted. Problem-solving skills are at its rudimentary stage. Conservation ability is absent. The child also lacks operational reversibility in thought and action. The child does not think forward and backward.

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

**The other characteristics are that:**

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

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

**The child seeks social approval of his actions:**

4. Emotional development characteristics of children are various.



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

### 7.3.1 The Needs of Children

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

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

### In Text Question

The following are the basic needs of a child development except \_\_\_\_\_

- Food
- Rest and Activity
- Money
- Removal of waste

### In Text Answer

The answer is option (c) money

### 7.3.2 The other needs of children are psychological.

Examples are:

1. **The need for affection:** This refers to children's need to receive love from those around them -such as parents, siblings, agemates,school mates, and teachers. Children tend to show love to those who love them and show hatred to those they feel to be their enemies.

Children like to experience love demonstrated in parental and teacher actions through companionship, conversation, playing, answering their questions and involvement in household chores like dish washing, emptying waste bins, reading with them and taking them out on trips.

2. **The need for belonging:** Children need to be reassured that they belong to the group. They get this reassurance, why they notice that people around them need them and their services. Children need to feel that they are accepted as members of a group. Ridicule by adults around them can make them feel unacceptable.

The need to achieve and be recognized. Children have the natural urge to achieve and be recognized as they achieve. Children should be praised for very little effort exhibited to achieve. The need for independence: Children need independence. They reject adults meddling with their business.

Parents and teachers should encourage the children to tackle appropriate tasks when there is no danger or physical injury involved in the task performance. The need for status: Here as children grow they develop individually the concept of self-identity. With the development of self-identity, every home the child needs the recognition of parents.

On the playground, any child who is denied this need of recognition and status by his teacher may begin to seek other ways for its gratification. Generally, the child may resort to anti-social activities like bullying or even stubbornness to the teacher, peers or parents. However, if the recognition status, that is, recognition and attention is gratified, the child will become satisfied and even spurred to further achievements.

#### **In Text Question**

Children have other needs which are Affection and Discipline. **True/False**

#### **In Text Answer**

**False** (Affection and The need for belonging)

## **7.4 Language and Children's Literature in Nigeria**

Language is an important instrument that helps learning, as every human thought depends on language. As a result of this, the quality of language, of children's literature must not be taken with levity. This is all the more vital as one of the most remarkable features of children's development is the ability to acquire language skills especially between the ages of two and five year.

During this period, it is important to provide a rich language environment for the young child. Literature can provide this need. Many Nigeria children's literary writers still grapple with language problem in their work. This problem is precipitated by the fact that most Nigerian children literature are written in English, which is a second language to the Nigerian writer.

In an attempt to express cultural views Nigerian writer is trapped between the foreign language being used as a medium of writing and the culture of the people. The resultant problem is lack of simplicity and flexibility in such work produced by the writer. The solution to the problem at hand is to find a middle point between language and culture.

It would have been easier by advising that child's mother tongue should be used in literature, but considering the multi-ethnic nature of Nigeria such suggestion may not be realistic. The crux of the matter is that, writers of children's literature should be conscious of the readers, they should bear in mind that the vocabulary development of such children is still limited.

Therefore language should be expressed in plain and understandable language, so that children will not be pre-occupied with such strange words and structure in order not to get discouraged in reading the book. Writers should be guided by dignity and simplicity when writing for children. If these words guide writers, there would not be the need for wordlist or glossary at the end of some storybooks for children.

Such end matter could serve as a distraction to the continuous flow of reading. This is more so in a second language contact. The best way to make sure that the language of children's literature is understandable can be achieved through simplicity of the language in consonance with other features such as quality illustrations and good narrative structure.

## Summary from Study Session 7

In this study session, you have learnt the following:

### 1. **The Definition of Literature**

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

### 2. **Kinds of Children's Literature**

There are many kinds of children's literature; examples are short novels, poetry, Drama, Folk tales, myths and legends.

### 3. **Children and Their Developmental Characteristics**

Considering the psycho-biological changes that take place in children, their developmental stages are as follows: When a baby is born, after a short time (about 0-6 months) the mother trains the baby to sit. She continues to do this until the baby is able to sit alone without help. No sooner has the baby learnt to sit than he starts to creep around the floor.

### 4. **Language and Children's Literature in Nigeria**

Language is an important instrument that helps learning, as every human thought depends on language. As a result of this, the quality of language of children's literature must not be taken with levity.

## Self-Assessment Questions (SAQs) for study session 7

Now that you have completed this study session, you can assess how well you have achieved its Learning outcomes by answering the following questions. Write your answers in your study Diary and discuss them with your Tutor at the next study Support Meeting. You can check your answers with the Notes on the Self-Assessment questions at the end of this Module.

### SAQ 7.1 (Testing Learning Outcomes 7.1)

Define literature

### **SAQ 7.2 (Testing Learning Outcomes 7.2)**

Explain the following:

1. Short story
2. Poetry
3. Drama
4. Folk tales
5. Myths
6. Legends

### **SAQ 7.3 (Testing Learning Outcomes 7.3)**

Highlight the Children and Their Developmental Characteristics

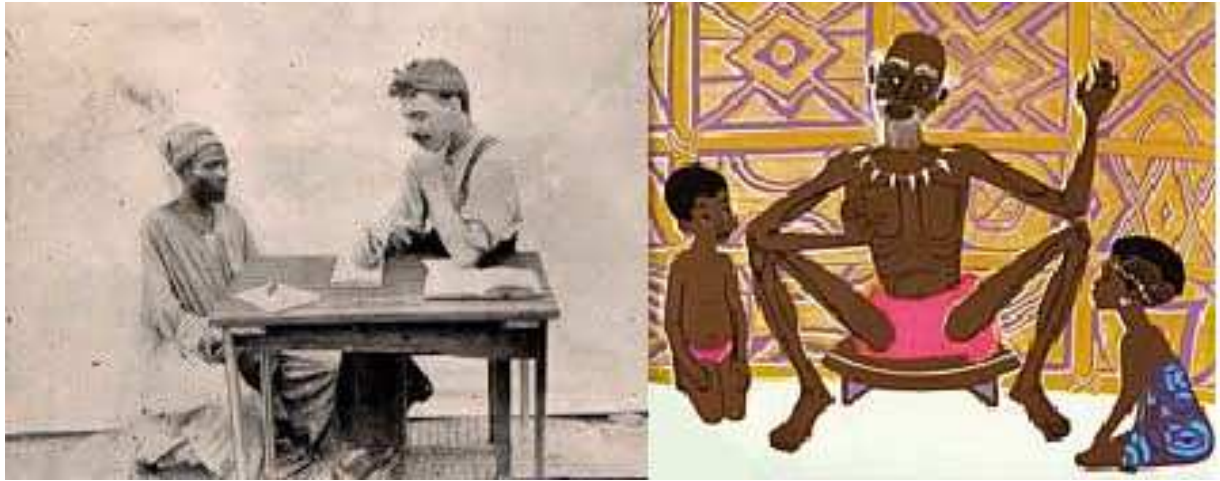
### **SAQ 7.4 (Testing Learning Outcomes 7.4)**

Discuss Language and Children's Literature in Nigeria

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- Ezeigbo, A. (2010). 50 Years of Children's Literature in Nigeria: Prospects and Problems (Paper Delivered at the Celebration of 50 years of Children's Literature, Lagos)

## Study Session 8: Perspectives of Nigerian Children's Literature

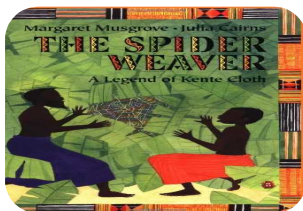


### Introduction

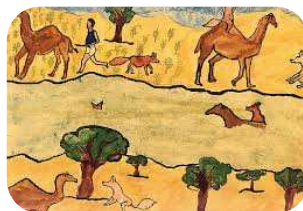
In the last study session, you were led into a discussion of language and children's literature in Nigeria. This study session is a follow up to that. An assessment of the children's literature industry in Nigeria will be presented. A brief review of how children's literature came about, though already discussed in chapter two will be stated with some new information. The present situation of children's literature in the society will also be highlighted.

### Learning Outcomes for Study Session 8

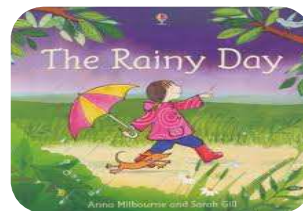
At the end of this study session, you should be able to:



8.1 Define the Perception of Nigeria Children's Literature



8.2 Explain the Morality and Didacticism in Nigeria Children's Literature



8.3 Discuss Children's Literature in Nigeria

### **8.1 Perception Of Nigerian Children's Literature**

Children's literature is a literary genre which caters for the interest of children. In Nigeria, before the advent of written literature, the body of literature for children was oral, the type of literature told by parents, especially in the evening, after dinner. Written literature for children was first imported to Nigeria from the United Kingdom and later from the USA.

The genres of children's literature include folktales, fiction, drama, poetry, pictures books, fantasy, and fairy tales. The most popular genres in Nigeria seem to be folktales and fiction though some poetry collections and plays have been produced for children. Children's literature in Nigeria is a relatively recent phenomenon which is attracting steady growth as the years roll by.

It has been observed that in the 1960s and before, there were only four known children's literature books published in Nigeria. But as at October 1993, the figure rose to 600. Since books have become the major instrument for human advancement, children should be encouraged to read widely from an early age so that a sense of literary awareness would be created in them. This will help to make Nigeria a literary society.

#### **In Text Question**

In Nigeria, before the advent of written literature, the body of literature for children was

- a. Oral
- b. Written
- c. Presentation
- d. Letter

#### **In Text Answer**

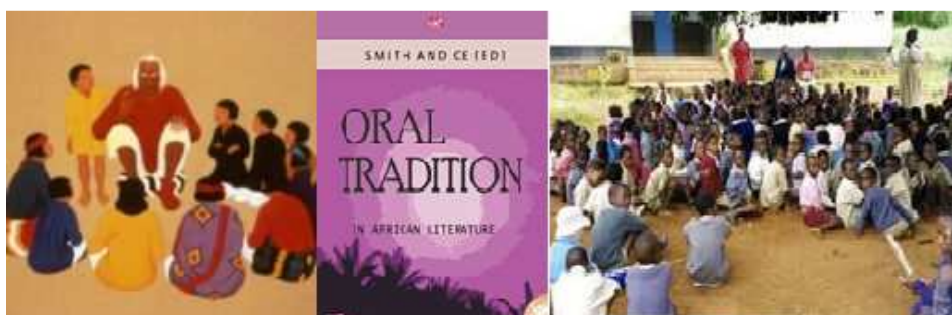
The answer is option (a) Oral

Despite the rise in the number of published children's literature, the prime problem of Nigerian children's writers did not disappear: the problem of language is indeed a second tongue dilemma. In an attempt to express their cultural views, the Nigerian writer is faced with the difficulty which language and culture pose.

Some children's literature writers find it difficult to reflect the cultural dynamics of the Nigerian society in a way that children in this part of the world can easily relate to. Other problems faced by children's literature writers in Nigeria are mother tongue

interference, transfer phenomena, transliteration, and translation and collocation problems.

Scholars have also expressed the view that writing in English presents the West African (Nigerian inclusive) writers with the problem the English writers do not have. This problem results from expressing the African experience in a language that was originally evolved to embody different kinds of experience and convey a different kind of sensibility. The implication of this is that Nigerian children who encountered literature in colonial schools and universities were thus experiencing the world as defined and reflected in the European experience of history.



**Figure 8.1:** Nigerian Oral Literature

**Source:** <https://growingalibrary.files.wordpress.com/2011/02/storyteller5.jpg>

Another identified problem with children's literature writers is that, they tend to transfer the forms and meaning and the distribution of forms and meanings of their native language and culture to the foreign language and culture – Both productively when attempting to speak the language and to act in the culture and receptively when attempting to grasp and understand the language and the culture as practised by natives.

This assertion could be regarded as part of the problem with Nigerian writers of literary texts in the English Language. The case is more severe when children who are trying to grapple with the rules in mother tongue are introduced to another language which they are mainly used only at school.

The child is likely going to pass down the rules of the mother tongue in the mastery and use of the new or target language. They help the child needs is that of the author of children's literature as well as that of the teacher to help in the process of transition from mother tongue to the target language.

## **8.2 Morality and Didacticism in Nigerian children's literature**

Writers over the ages have used their literary works of art to propel societal instruments. According to Aduke Adebayo in her celebrated Inaugural lecture which



is entitled *The Nature and Functions of Literature* (Adebayo, 2009): The Comparatist's Perspective, she opines that from 18th Century, the term literature has vividly incorporated knowledge, reading and knowledge.

She later probes that its applicability to human development is generally called GREAT BOOKS. That is, the works of renowned writers from every branch of human knowledge which are notable for their literary expressions and ideas which the society generally agrees that they deserve to be preserved.

Great Books include, for example, the works of Philosophers like Plato, Aristotle, Horace and Karl Marx, of literary geniuses like Shakespeare, Honore de Balzac, Chinua Achebe and Wole Soyinka (Akachi, 1996). It is this idea of great books that inform the readers using morality as didactics in Nigerian children's literature. Great books are those books that are significant to the moral, social, economic and philosophical currents of Nigerians for the sake of sustainable development.

### **In Text Question**

Most popular Authors in Nigeria are Aristotle and Karl Marx. **True/False**

### **In Text Answer**

**False**

(Oripeloye, 2012) comments about what sustainable development should encapsulate; he remarks that 'Sustainable development can therefore be defined as a conscious, deliberate and systematic policy of ensuring the survival of a state in such conditions that the social, economic and political necessities that are imperative for the enjoyment of the good life in the utilitarian sense are immediately available. That is, ensuring the greatest good for the greatest number of people' (Akachi, 1996).

He continues that: The idea of sustainable development was formulated in the 1970s by the World Commission for Environment and Development usually called the Brundtland Commission. It was this commission that popularized the concept and ever since has become an indispensable notion in any discussion on national development.



**Figure 8.2:** *Williams Shakespeare*

**Source:**

*[http://www.isabelperez.com/wizard/William\\_Shakespeare\\_archivos/51655.jpg](http://www.isabelperez.com/wizard/William_Shakespeare_archivos/51655.jpg)*

Sustainable development is defined as an enduring, remarkable, non-terminal improvement in the quality of life, standard of living and life chances of the people. It is viewed as a development that must be capable of surviving generations over a long period of time.

Both imply creative responses to social, political and economic affairs in any given literary works of art. Sustainable development can therefore be defined as a conscious, deliberate and systematic policy of ensuring the survival of a state in such conditions that the social, economic and political necessities that are imperative for the enjoyment of the good life in the utilitarian sense are immediately available.

That is, ensuring the greatest good for the greatest number of people (Niyi et al., 2011; Mieke, 1985). Writers of children's literature in Nigeria have sustainable development at the back of their minds. Sustainably developing the economy by catching the children young mentally is a way of preparing them for a challenging and competitive society.



**Figure 8.3:** *Nigeria Traditional Culture and Belief*

**Source:***<http://answersafrica.com/wp-content/uploads/2013/06/igbo-tribe-2.jpg>*

By projecting moral elements which would teach the children the essence of life could prepare them for an egalitarian worldview. Some stories in Africa cannot be traced to any source other than oral traditions. Many tortoise stories were artificial creations to teach the children lessons and the need to prefer good tenets of life to the negative ones.

The Ashanti tortoises' and hare's stories were artificial creations which were meant to stimulate good tidings among all ages of children. The Yoruba and Igbo's conservative use of recurring and reverberating proverbs were re-constructed for surviving the egalitarian Nigerian state. The extinction of proverbs in Zulu nations and the eradication of bride price in Kenya were directed towards post-modernity.

Children's literature in Nigeria also has social function, or 'use', which cannot be purely individual. (Interrogating Power Relations, 94).



**Figure 8.4:** The Tortoise as an used in telling story to children

**Source:**[http://s3images.coroflot.com/user\\_files/individual\\_files/original\\_309426\\_Dtq qARDp81NuTYKdkSdsqBlpI.jpg](http://s3images.coroflot.com/user_files/individual_files/original_309426_Dtq qARDp81NuTYKdkSdsqBlpI.jpg)

This notion of literature has been vigorously defended in different literary circles as widely dispersed regions of the world: the overt morality of the satire-ridden Augustan Age in England, the aggressive nationalism of the Harlem Renaissance in the United States and the Negritude movement in sub-Saharan Africa and the Caribbean islands are obvious examples.

Due to its repeatedly-tragic history, with its narrative of slavery, colonialism and neo-colonialism, it is perhaps inevitable that modern African literature is highly attuned to the requirements of contemporary African society.



**Figure 8.5:** Nigerian Slave Trade

**Source:**<http://www.brh.org.uk/site/wp-content/uploads/2012/06/slavedealer.jpg>

Ogude (1991) argues that the history of contemporary African literature is the story of the black man's attempt to re-assert his political rights and defend the integrity of his culture and re-assess his past relationship with Europe and the many political and social institutions which the white man has imposed on the Africans (Niyi et al., 2011).

Griffiths makes similar claims for the explicit utility of writing in contemporary Africa: Writing is an activity through which the African can define his identity and re-discover his historical roots. This self-defining function of the novel is, for obvious reasons, especially important to writers in a post-colonial situation, especially where their exposure to European culture has led to an undervaluing of the traditional values and practices.

### **In Text Question**

This notion of literature has been vigorously defended in different literary circles as widely dispersed regions of the world which include the following except \_\_\_\_\_

- a. Asia
- b. Augustan Age in England
- c. United States
- d. Sub-Saharan Africa

### **In Text Answer**

The Answer is option (a) Asia

## **8.3 Children's literature in Nigeria**

Akachi Ezeigbo is a Professor of African Literature at the University of Lagos, Nigeria. Her works cut across creative and critical works. She attempts a survey into the prospects and problems associated with children's literature in Nigeria. She aligns herself with the positions of many renowned scholars such as Emeyonu and Nnolim the Iroko of African Literature. In many submissions, she agrees and disagrees with some of their positions.

It is worthy of emulation that Ezeigbo probes into what children's literature encapsulates, she opines that 'the literature under discussion concerns pre-adolescents – children between 7 and 12 years' and this 'genre of children's literature include folktales, fiction, drama, poetry, pictures books, fantasy, and fairy tales.

The most popular in Nigeria seems to be folktales and fiction though some poetry collections and plays have been produced for children' (50 Years of Children's Literature in Nigeria: Prospects and Problems, 1). Basically, Nigeria borrowed a leave from Europe. Children's literature in Nigeria is almost similar to the type generated from other parts of Africa.

After independence, there is an urgency to develop the genre in order to make it more colorful. Ezeigbo sheds more light on the scenario:

Children's literature is a literary genre which caters to the interest of children though many books in this category are enjoyed by adults. Children's literature was first imported to Nigeria from Europe, specifically the United Kingdom and later from the USA.



**Figure 8.6: Prof. (Mrs.) Akachi Ezeigbo**

**Source:** <http://www.mynewswatchtimesng.com/wp-content/uploads/2014/09/Akachi-Adimora-Ezeigbo.jpg>

Before Nigerian children read books written by Nigerians, they had read the classics from Europe the famous folktales and fairy tales collected and popularized by the German academics, the Brothers Grimm, and the Danish author and poet, Hans Christian Anderson.

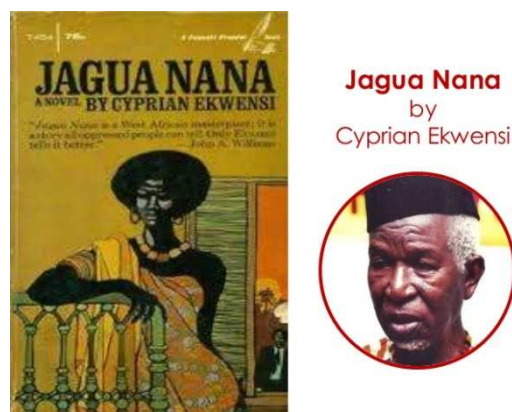
Other famous children's authors are C.S. Lewis (British), Mark Twain (American), Enid Blyton and so many others, including the renowned contemporary British author, J.K. Rowling who wrote the famous and best-selling Harry Potter books. There is no



doubt that writing for children has been a serious business in the West for decades if not centuries.

Indeed, reading material for the young and the production of it are viewed with all seriousness in the West. Can you say the same about Nigeria? How has children's literature fared in Nigeria since independence? (Akach1, 1996). To explain further how Children's literature developed into a full fledged study, Ezeigbo crystallizes the trends of the movement beginning from the 50s to the present day.

She observes significant changes that best explain tenacious changes which influence the teaching of morality among the Nigerian children, however: It will not be wrong to argue that Nigerian children's literature developed under the influence of the Western models. Cyprian Ekwensi was one of the first to write for children and adolescents.



**Figure 8.7:** Cyprian Ekwensi

**Source:** <http://image.slidesharecdn.com/12christmasbooksnigeria/131213050144-phpapp02/95/12-nigerian-books-for-the-12-days-of-christmas-zodml-6-638.jpg?cb=1386923144>

Bernth Lindfors stated in his seminal book, *Folklore in Nigerian Literature*, that early in his literary career, Ekwensi was not only influenced by Western juvenile books but also borrowed from classics like *Treasure Island*, and that this influence is clearly seen in the book, *Juju Rock*, written in 1950 but published in 1966.

Ekwensi brought out other significant titles like *The Drummer Boy* (1960), *The Passport of Mallam Illia* (1960) and *The Great Elephant Bird* (1965). Other famous children's authors who wrote for children between the 1970s and 1980s and some of their titles include Chinua Achebe: *Chike and the River* (1966) and *The Drum* (1977); Mabel Segun: *My Father's Daughter* (1965) and *My Mother's Daughter* (1985).

### **In Text Question**

Who the book titled Juju Rock \_\_\_\_\_

- a. Chinma Amanda
- b. Chinua Achebe
- c. Wole Soyinka
- d. Cyrian Ekwensi

### **In Text Answer**

The answer is option (d) Cyrian Ekwensi

Flora Nwapa: *Emeka-Driver's Guard* (1971) and *Mammywater* (1979); Eddie Iroh: *Without a Silver Spoon* (1981) and Dan Fulani: *Sauna and the Drug Peddlers* (1986). More contemporary prolific children's authors, from the 1990s till date include Anezi Okoro, Olajire Olanlokun and Ifeanyi Ifoegbuna (both died recently), Naiwo Osahon, Dapo Adeleke and Uche Peter Umez. There are many others that cannot be listed for want of space and time.

It is pertinent to note that Ezeigbo's analysis did not follow the line of the application of children's fiction to the world of science. That is the inadequacy of her presentations. However, science of fiction analyzed from the above mentioned texts within the past fifty years motivates a clearer study of the psyche and the state of the minds of the Nigerian child.

The science of fiction is of paramount interest to the narratologist because this notion gives the Nigerian child a clue into his historical artifacts (Sjuzhet) and the content of the plot (Fabula) of the fiction. The fiction, therefore, is a celebration of imaginative instincts illuminated philosophically and practically. Ezeigbo's emphasis on 'sexes' gives her paper more literary prominence.

### **In Text Question**

There is no doubt that writing for children has been a serious profession in the West for decades. **True/False**

### **In Text Answer**

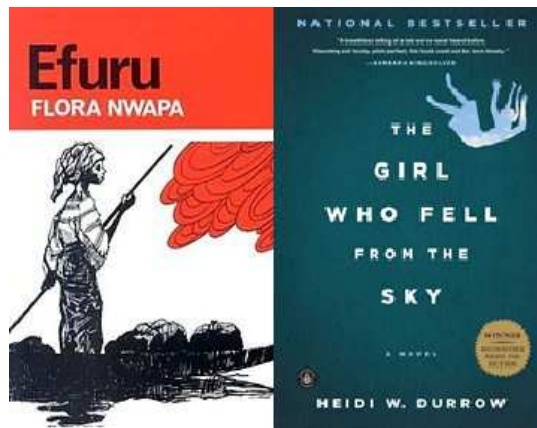
**True**

She asserts that both male and female author of children's literature create protagonists and antagonists from both sexes. With the emergence of female writers of children's literature, there is a revolution in female protagonists propelling one message or the other. This motif is of reckoning interest to the narratologist as he tends to taxonomize and demonstrate new phenomena in time and in space. It is a motif of discourse in technical.

Let us demonstrate this in Ezeigbo's conception:

Unlike in adult literature where the male gender appears to dominate the literary canvass; there is an appreciable balance in the number of male and female authors of children's literature. Apart from veterans like Flora Nwapa, Mabel Segun and Buchi Emecheta, some other women also wrote for children.

Undoubtedly, women have been in the forefront of producing books for children. In fact more women seem to write for children than men. The advantage of this development is that more and more girl children are given agency as protagonists in contemporary children's literature unlike in the 1960s and 1970s when most protagonists in children's storybooks were boys.



**Figure 8.8:** Books on protagonists and antagonists

**Source:** <https://img.buzzfeed.com/buzzfeed-static/static/2015-03/18/10/enhanced/webdr06/enhanced-19744-1426689439-1.jpg>

In an article published in *Nigerian Female Writers* (1989) edited by Henrietta Otokunefor and Obiageli Nwodo Charles Nnolim observed that Flora Nwapa, Ifeoma Okoye, Charry Onwu and Teresa Meniru were “among the group of Nigerian women who are devoted to promoting and encouraging literary awareness in Nigerian children and adolescents” (Akachi, 1996:105).

This statement, though correct, is an understatement, for there were other women writing at the time that Nnolim seemed unaware of their existence. Space and time does not allow the author to provide the names of all these enterprising female writers



who wrote in the years following independence as well as a list of their numerous books.

However, some of them must be recognized and they are Remi Adededeji, Christie Ajayi, Audrey Ajose, Martina Nwakoby, Ifeoma Okoye, Helen Ofurum, Mary Okoye, Anji Ossai, Helen Obviagele, Rosina Umelo and Rosemary Uwemedimo.



**Figure 8.9:** Novels Written by Pro.Mrs. Akachi Ezeigbo

**Source:** <http://www.akachiezeigbo.org/book/book2.jpg>

The successors of these matriarchs of children's literature since the 1990s include Akachi Adimora-Ezeigbo, Promise Ogochukwu, Nnedi Okorafor, Anuli Ausbeth Ajagu, Olamide Bamtefa, Ore Olunloyo, Anthonia Ekpa, Jane Agunabor, Chinelo Ifezulike, Pamela Udoka, Rosemary Uche and a host of others (Mieke, 1985; Culler, 1981).

The equal representation of 'sex' in literary art underscores maturity and distinct portrayal of gender balance. 'The onus of gender is celebrated by Nigerian male actors. Studies have shown that both male and female populations in Nigeria now want a gender sensitive writing that propels good economy.

People should be gender sensitive and the scientists "gender construals" in the words of Francis Enemuoh (Ogunyemi et al., 2011:92). Ezeigbo did not only buttress the framework of gender inclusion in her critical works, she also included this in her criticism.

### **In Text Question**

Gender Equality is a popular issue in Nigeria Society. **True/False**

### **In Text Answer**

**True**

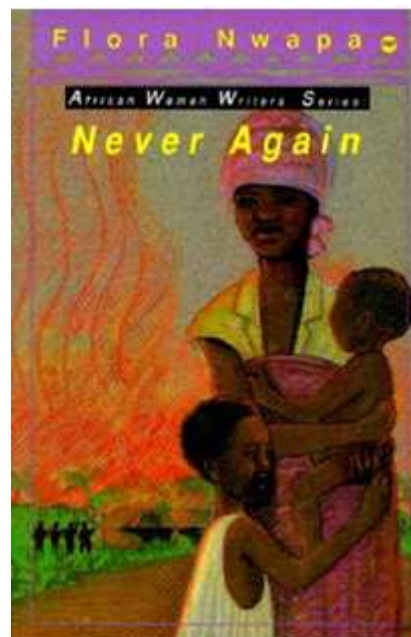
Dynamism has, therefore, constitutes the framework of Ezeigbo's projection in her study of children's literature in Nigeria. She either uses 'children' as an independent variable in a study or as a dynamic force in other studies.

Her trilogy: *The Last of the Strong Ones* (1996), *House of Symbols* (Akachi, 2001) and *Children of the Eagles* (Akachi, 2002) assuage various roles to women as daughters for female gender and for children's development in general. According to Nwachukwu- Agbada (2011):

Although *Children* can be read in its own right and understood on its own terms, it is still necessary to point out that the novel is the last of Adimora-Ezeigbo's trilogy of fictions centred on the generations of Umuga women spanning over a hundred years.

Preceding this novel are *The Last of the Strong Ones* (1996) and *House of Symbols* (Akachi, 2001). The three novels are interrelated, featuring major characters, largely females, who belong to the same genealogy but who represent different prongs of the battle against patriarchy. Thus it is the same 'war of the sexes' running over generations, each generation faced with its challenges.

In other words, it is 'her story' told in three eras of pre-colonial, colonial and post-colonial settings. Nwachukwu- Agbada continues that:



**Figure 8.10:** *Never Again* by Flora Nwapa

**Source:** <https://lagosbooksclub.files.wordpress.com/2015/07/never-again2.jpg?w=589&h=913&crop=1>

In *The Last of the Strong Ones*, Ezeigbo depicts the centrality of women in the core of Umuga traditional existence before the coming of *kosiri* (the white man). What could better prove that than the fact that at this time, the four daughters of Umuga

Ejimnaka, Onyekaozuru, Chieme and Chibuka – through their activism became members of “Obuofo” (custodians of the ancestral staff, ofo), which was largely a male prerogative?

In *House of Symbols* a daughter of one of the four “strong ones” called Ugonwanyi (Eaglewoman) is both the matriarch and the protagonist. As the author speaks of her, “Eagle woman is a solid rock that gathers moss. Around her, green and yellow moss blossoms in a thick furry mass at all seasons People obey her and dance to her tune” (House, 99).

With respect to *Children of the Eagle*, Eagle woman is still around but having lately aged, has retreated, enabling her four daughters to prowl about as it were. When Amara, one of the four Okwara daughters, learns that the concrete markers on the disputed land involving their family and the Umeakus may not be erected until a male child of the Okwara family is present, she roars:

“Here is my mother – as old, if not older than Pa Joel and here are my big sisters and I, yet you want us to wait until my kid brother returns home or until we send for our cousins before you erect the boundary markers on the disputed land. It doesn’t make much sense to me” (2011).

In Nigeria, children’s literature is culminated from the oral tradition of the people. It also embodies the natural folktales, folklores of the people at different times. Most writings blend the science of fiction with the folkloric tradition of the people to form significant information. In Nigeria, the government approves children’s fiction not only on teaching and moral grounds, but on the principle of ideology.

In China, the government would not want the children to learn anything that would not promote communism and socialism in their minds. Education, thus, in China points towards the promulgation of communism and socialism.

### **In Text Question**

In Nigeria, children’s literature is culminated from the oral tradition of the people.

**True/False**

### **In Text Answer**

**True**

Similarly, in Nigeria, the political class encourages stories that develop the minds of the children to be subservient to the existing system-obedience to law and order. However:

The base is the economic (materialist) structure, the main foundation with the forces of productions on which the super structural edifice and as its apparatuses of aesthetics (literature), philosophy, religion, law, politics and customs, among others rest. The superstructure utilizes these elements which it is constitutive of to further its ideological hegemony over the proletarian class or to advance its thesis of ruler-subject dichotomy.

Thus, ideology is a moderating instrument for the legitimization of economic domination, state violence, hierarchised social space and above all sexual discrimination (Nwagbara, 2010). The 'ideology is a moderating instrument' in the development of children literature to a large extent. Salient themes were also discussed by writers of children's literature to subscribe the development of certain ideologies in the mindset of the children.

These themes which include obedience to constituted authorities as stated above could be rendered in songs, folk stories and in the written form. Ezeigbo is particular about this when she states that:

Most children's books are didactic, and some moral lessons are incorporated in the narratives, but the morals are better when they are implied rather than explicit or overt. On the other hand, some writers could go to the other extreme, as Nnolim observed in his study of Teresa Meniru's children's books: "Neither honesty nor morality nor honour nor hardwork nor healthy cunning is preached by Meniru".

This too is unacceptable in children's books. However, the works of some of the masters are there to show the best way to write for this level of readers. Emenyonu observed that the stories which Chinua Acheberecreated from the oral tradition are "models both in their message and artistic devices.

He has provided a challenge for African writers especially of the younger generation to expand the frontiers of African oral heritage to accommodate new insights and new creativities" (Emerging Perspectives on Achebe, 439). Commenting on Nwapa's style in *Mammywater*, Emenyonu remarked that "she has a good ear for good dialogues" ('Emerging Perspectives on Nwapa', 601).



**Figure 8.11:** Pro Chinua Achebe

**Source:** <http://royaltimes.net/wp-content/uploads/2013/03/Prof-Chinua-Achebe.jpg>

In his assessment of Mabel Segun's *Olu and the Broken Statue* (1985), Funso Aiyejina commended "the unobtrusive manner in which the writer's didacticism is sublimated within the story" (134-135). What is required, therefore, is skill and imagination in the crafting of books for children (50 Years of Children's Literature, 7-8).

Attention is shifted from personal evaluation to collective assessment in her criticism of other scholars. The narratological instrument emphasized here underscores the fabula. The content can only preach certain message which will manifest in the 'overt'. This is axiomatic in the case of Terese Meniru's children's book as echoed by Ezeigbo. The children's message is an intrinsic phenomenon that is predicated on the extrinsic.

The inner message emphasizes the external by propelling specific factors to be maintained by 'the younger generations'. Children's literature in Nigeria is a product of evolution. Evolution in the sense that many recurring changes have been projected beginning from the 50s when the epoch was imported to Nigeria.

The array of narratology which enables a concrete study of the fiction is of paramount interest to the people. Helen Chukwuma, Ernest Emenyonu (1990), Charles Nnolim and Chidi Maduka in many presentations of women, children fiction did not pay heed to the narratological instrument and its applicability to the narrative art.

Ezeigbo, though, more contemporary attempts to trace the trends and prognosis of children's literature in Nigeria, moves towards the psycho-sociological perspective without recourse to narratological analysis. J.O.J Nwachukwu Agbada probes on the social relevance of sexes in children and women relationships in literature.

### In Text Question

The children's message is an intrinsic phenomenon that is predicated on the life experience. **True/False**

### In Text Answer

#### **False (extrinsic)**

While Luke Eyoh attempts the archetypal and social realism in such art, Iniobong Uko concentrates on the importance of children to nation building. Thus, the negation of narratological analysis in children and women literature in Nigeria has led to the plethora of sociological analysis of literary works beginning from Amos Tutuola's fiction to Chinua Achebe's writings and to more contemporary writings.

Narratology as a science of fiction is structured to examine three earlier mentioned: S Juzhet, fabula and technical. These features are all embedded in the collective memory of the people because these elements would demonstrate scientifically how morality and didactics are interwoven to form congruence. The import of society and the scientific implications are underscored succinctly.



**Figure 8.12: Children's literature in Nigeria**

**Source:** <https://s-media-cache-ak0.pinimg.com/236x/fa/c4/37/fac4376052784b492846d87e514e1e5e.jpg>

### Summary from Study Session 8

In this study session, you have learnt the following:

#### ❖ **Perspectives of Nigerian Children's Literature**

Children's literature is a literary genre which caters for the interest of children. In Nigeria, before the advent of written literature, the body of literature for children was oral, the type of literature told by parents, especially in the evening, after dinner.

Written literature for children was first imported to Nigeria from the United Kingdom and later from the USA.

❖ **Morality and Didacticism in Nigerian children's literature: trends and prognosis**

Writers over the ages have used their literary works of art to propel societal instruments. According to Aduke Adebayo in her celebrated Inaugural lecture which is entitled *The Nature and Functions of Literature* (Adebayo, 2009): *The Comparatist's Perspective*, she opines that from 18th Century, the term literature has vividly incorporates knowledge, reading and knowledge.

She later probes that its applicability to human development is generally called Great Books. That is, the works of renowned writers from every branch of human knowledge which are notable for their literary expressions and ideas which the society generally agrees that they deserve to be preserved.

❖ **Children's literature in Nigeria**

Akachi Ezeigbo is a Professor of African Literature at the University of Lagos, Nigeria. Her works cut across creative and critical works. She attempts a survey into the prospects and problems associated with children's literature in Nigeria. She aligns herself with the positions of many renowned scholars such as Emeyonu and Nnolim the Iroko of African Literature. In many submissions, she agrees and disagrees with some of their positions.

## **Self-Assessment Questions (SAQs) for study session 8**

Now that you have completed this study session, you can assess how well you have achieved its Learning outcomes by answering the following questions. Write your answers in your study Diary and discuss them with your Tutor at the next study Support Meeting. You can check your answers with the Notes on the Self-Assessment questions at the end of this Module.

**SAQ 8.1 (Testing Learning Outcomes 8.1)**

Explain Perspectives of Nigerian Children's Literature

**SAQ 8.2 (Testing Learning Outcomes 8.2)**

Discuss Morality and Didacticism in Nigerian children's literature: trends and prognosis

**SAQ 8.3 (Testing Learning Outcomes 8.3)**

Children's literature in Nigeria

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## **Study Session 9: Storytelling and Other Activities for the Library Hour**



### **Introduction**

This study session will introduce you to the various ways of engaging children during library hour. The role of the librarian or teacher-librarian in ensuring that children enjoy their library hour will be explained. Also, this lecture will examine the activities of children during their library hour, in accordance with their age and maturity.

### **Learning Outcomes for Study Session 9**

At the end of this study session, you should be able to:



**9.1 Explain Storytelling and Other Activities for the Library**



**9.2 Highlight on Early Literacy**



**9.3 State the Characteristics of Good Books for Very Young Children (Birth to Age 3)**



**9.4 State Strategy for Engaging Preschool Activities**



**9.5 Discuss Preschool Literacy Initiatives**

## **9.1 Storytelling and Other Activities for the Library Hour**

Library hour for children should be a time of fun and a time of acquiring knowledge.

Various Activities for the Library Hour include the following:

1. By playing a nursery rhyme or activity-based video with audio-visual projector. This is suitable for children of under the age of 5.
2. By playing a story-line or drama video with audio-visual projector. This is suitable for children of under the age of 7.
3. By reading from a story book while the children listen. This is suitable for children of age 4 – 7.
4. By telling the children an interesting story in a book familiar to them. This is suitable for children of age 4 – 7.
5. By asking children questions from a picture book which they have read. This is suitable for children of age 6 – 8.
6. By teaching the rhymes from their book of rhymes. This is suitable for children of age 4 – 7.
7. By giving them picture books to study in groups. This is suitable for children of age 8 – 12.
8. By grouping them into study groups to study and explain what they have learnt from a book. This is suitable for children of age 8 – 12.
9. By asking them to tell stories from the book they have read or told to them by someone else. This is suitable for children of age 8 – 12.

10. Asking them to dramatise a familiar story from a book they have read. This is suitable for children of age 8 – 12.

### 9.1.1 Factors to be considered in the presentation of literary activities to children during library hour

They are as follows:

1. **Age of children:** children develop with age. Their level of understanding of written texts depends on their mental development; which goes with the age of the child.
2. **Culture of the children:** some culture frown at the use of some illustrations or graphical expressions and vulgar languages while some others allow them. Also, some religious practices allow some expressions, illustrations and storylines, while some others forbid them. Therefore, the cultural and religious practices and beliefs should guide in the selection of literature for children
3. **Level of education of the children:** Their level of understanding of written texts depends on their mastery of the reading and writing skills and this goes with the years spent by the child in schooling.
4. **Ability of the children to read:** reading ability of the child is a major factor in selecting literature for children. This will guide you in determining the type of children's literature to acquire; i.e., whether it is picture books, rhymes, chapter books, etc.
5. Level of exposure of the children
6. Purpose of the children coming to the library
7. Nature of available reading materials for children
8. School calendar



**Figure 9.1: Children Study**

**Source:** <http://zodml.org/sites/default/files/styles/inner-page-image-style/adaptive-image/public/new-oasis-libraries.png?itok=TwjLVjZV>

### 9.1.2 Importance of Library Hour in Developing Children's Reading Habit

They are as follows:

1. Library hour helps to engage children in reading activities.
2. Library hour presents children with different reading activities.

3. Library hour gives children the opportunity to select from books on various topics of interest.
4. By telling children stories during library hour, children are encouraged to read books to enjoy more stories.
5. Picture books in the library are a first step to reading. These are contained in the library in large quantity.
6. By introducing children to book at an early age in the library, children are helped to develop reading habits.
7. Studying in the library helps children to prepare for their examinations and thereby helps to develop the habit of reading in the library for examinations.

## **9.2 Early Literacy**

According to Roskos, K.A., Christie, J.F., & Richgels, D.J in their article The Essentials of Early Literacy Instruction, the term “early literacy” refers to the most comprehensive description of "the knowledge, skills, and dispositions that precede learning to read and write in the primary grades (K–3)." They add that "in the earliest phases of literacy development, forming reading and writing concepts and skills is a dynamic process.”

While there are various terms used in association with early literacy – terms like early reading, emergent reading and emergent writing – early literacy encompasses the wide array of key activities and behaviours of very young children, ages birth to age five, that lay a firm foundation for learning to read and write when the children reach school age.

### **9.2.1 Early Literacy and Very Young Children (Birth to Age 3)**

This foundation really does start at a very early age, as the early learning, advocacy group, Zero to Three points out. “Recent research supports an interactive and experiential process of learning spoken and written language skills that begins in early infancy”. Early literacy is NOT early reading. It is not, according to early literacy experts, developmentally appropriate to teach reading to very young children.

It is however very appropriate to encourage a natural “unfolding of skills” through access to and manipulation of books, positive interaction with adults and a variety of literacy rich experiences.

### **9.2.2 Foundational Early Literacy Behaviours**

In her book *Much More Than ABCs: The early stages of reading and writing*, author and early childhood specialist Judith Schickedanz identifies key early literacy behaviours in babies that are the building blocks for reading and writing. Zero to Three supports Schickedanz's findings, which are summarized here.

**Book Handling** – holding books, turning pages in books and chewing on books encourage young children to love books. While chewing on books may seem like a negative behaviour that should be avoided, it is actually a very natural way that babies explore their world. The more babies are able to freely manipulate books, the more they will think positively about books.

**Looking and Recognizing** – gazing at or laughing at the pictures, or pointing at pictures of familiar objects or activities that lay the groundwork for letter recognition.

**Picture and Story Comprehension** – imitating an action seen in a picture, such as peek-a-boo, or talking about events in the book, even in simple statements like, “Baby sad” lay a foundation for understanding stories.

**Story Reading Behaviours** babbling to imitate reading, as well as running fingers along printed words are not only adorable baby behaviours, but are also the budding habits of successful readers.

#### **In Text Question**

Early literacy is not early reading. **True/False**

#### **In Text Answer**

**True**

### **9.3 Characteristics of Good Books for Very Young Children (Birth to Age 3)**

Zero to Three, in partnership with leading early childhood training centers like the Erikson Institute in Chicago, has developed a list of what book characteristics very young children enjoy. Some of those characteristics are list here. For the full listing,

#### **0-6 month olds:**

- ❖ Large, simple pictures or designs
- ❖ Chunky board books that can stand on their own
- ❖ Cloth or soft books that are washable

#### **6-12 month olds:**

- ❖ Board books with photos of babies or familiar items

- ❖ Board books to that can be freely explored with hands and mouth
- ❖ Plastic or vinyl books for bath time
- ❖ Small plastic photo albums of family

#### **12-24 month olds (young toddlers):**

- ❖ Sturdy books that can be carried
- ❖ Books about animals or bedtime
- ❖ Books about saying Hello and Goodbye
- ❖ Simple rhymes or predictable text

#### **2-3-year-olds:**

- ❖ Books about counting, the alphabet, shapes or vehicles
- ❖ Books featuring favorite TV characters
- ❖ Simple rhymes that can be memorized
- ❖ Simple stories.

### **9.3.1 Positive Adult Interaction**

It is important to note that benefits of appropriate books and book behaviors are maximized when young children encounter them along with a positive, caring adult. A young child's parent or caregiver is an essential ingredient in his or her early literacy experiences

### **9.3.2 Early Literacy and the Preschool Age Child**

Early literacy continues to emerge in the preschool years as a dynamic “set of relationships between reading and writing” (Roskos, et al., 2). In a National Association for the Education of Young Children (NAEYC) article, “The Essentials of Early Literacy Instruction”, Roskos, Christie and Richgels explain that children need reading to understand about writing, and writing to understand about reading.

Oral language is the link that helps children understand both reading and writing. By preschool age, a child might scribble something and then “read” what she “wrote”, thereby ascribing meaning to her marks. This event is an important next step toward reading and writing.

At the preschool age, parents, caregivers, teachers, librarians and other interested parties typically become concerned about what a child needs to know before Kindergarten in regards to reading and writing.

Roskos, Christie and Richgels advocate for preschool age children to be taught to: name and write the letters of the alphabet. Hear rhymes and sounds. spell simple

words. Recognize and write his or her own name. Understand new words from stories, play or other schoolwork. Listen to stories for meaning.

Most importantly, it is what Roskos, Christie and Richgels call the “disposition” of the preschool child that is of the utmost importance to cultivate. At home, school or in the library, preschool age children must be encouraged to:

1. Listen to stories.
2. Ask to be read to.
3. Be curious about words and letters.
4. Explore print forms.
5. Be playful with words.
6. Enjoy songs, poems, rhymes, books and dramatic play.



*Figure 9.2: Preschool Age Children*

*Source:* <http://www.wealthresult.com/wp-content/uploads/2014/06/creche-daycare-nigeria.jpg>

### 9.3.3 Six Essential Skills Before Kindergarten

The National Institute of Child Health and Human Development's National Reading Panel states that children should develop the six skills that are essential to early literacy before they reach kindergarten:

1. **Vocabulary:** The knowledge of the names of and words for things
2. **Print Motivation:** The interest in and enjoyment of books and other print materials
3. **Print Awareness:** The knowledge of how we follow the print on a page (Print awareness also involves knowing how to handle a book.)
4. **Narrative Skills:** The ability to use words to describe things and events )Narrative skills give the ability to tell a story.)
5. **Letter Knowledge:** The knowledge that each letter has a different name, as well as a different sound and meaning

**6. Phonological Sensitivity:** The ability to hear the smaller sounds in words. Traditionally, story times cover a majority of these skills, but interaction is required in order to cover all of the bases. The use of a checklist can assure that each one is addressed. Exercises that involve interacting with the children can help touch on each of the skills.

Studies have shown that interacting with the children can help them develop phonological sensitivity and letter knowledge skills that are difficult to encourage but are also the most indicative of future literacy success.

It should be noted that the literacies mentioned here are all applied to print literacy. As we move further into the digital age, these six essential skills will have to also be applied to things read off of a screen. Also, those skills that are related to knowledge of books may have to be reconfigured to involve knowledge of e-readers instead.

## 9.4 Strategy for Engaging Preschool

NAEYC and Roskos, Christie and Richgels offer a variety of strategies for engaging preschool age children in early literacy or literacy rich activities. The recommended strategies are summarized below, but the complete list, along with two detailed examples, can be found here:

1. **Rich teacher talk** – adults should ask questions, listen to what children have to say, use words and explain words the students haven't heard before, and be intentional and enthusiastic about how he or she talks with children about books. Parents, caregiver, educators and librarians can also enrich storytime by providing scaffolding – before, during and after questions or activities that extend the themes of the story.
2. **Support for emergent reading** – books or a library centre should be available to the children, teachers should do repeated readings of classroom books, functional print, such as signs, labels and calendars should be integrated into the home or classroom, as well as play-related print like pretend restaurant menus.
3. **Support for emergent writing** – children should have access to writing materials for writing signs, cards, labels, or posters using all forms of writing – including scribbling, inventive spelling and shared writing, where the adult writes what the child dictates.
4. **Storybook reading** -- stories should be read aloud to children at least once or twice every day. Adult readers should have fun reading the stories, using



character voices when possible, and asking the children questions or encouraging them to make predictions as the story moves along.

5. **Dramatic play** – children prepare for, and then act out a story. As Roskos, Christie and Richgels point out, “a literacy-enriched play environment exposes children to valuable print experiences and lets them practice narrative skills”

While growing literacy skills, dramatic play also supports the early childhood theorist ,Vygotski’s, thoughts on important developmental steps for preschool age children, i.e. self-regulating behavior and remembering on purpose .While there are many ways to get preschool age children involved in literacy activities, the top priority for parents, caregivers, educators or librarians should be Enjoyment.

The learning should not be forced, but should be creatively integrated into everyday school or home activities. If the adult leading the activity is having fun, the child is likely to have fun, too! If a child enjoys literacy activities as a preschooler, he or she is more likely to have future success as a reader and writer (Roskos, et al., 6).

### **In Text Question**

The following are the strategy for engaging preschool except:

- a. Dramatic play
- b. Support for emergent writing
- c. Skill learning
- d. Storybook reading

### **In Text Answer**

The answer is option (c) skill learning

#### **9.4.1 Early Literacy programs**

This section is dedicated to programs and initiatives implemented by libraries associations, institutions or services in order to develop and promote early literacy.

#### **9.4.2 Books for Babies**

This program is developed for parents of newborns. Parents who request it get a "Books for Babies" kit. This kit contains appropriate materials for parents and baby, available from United for Libraries. It includes a board book for baby, the baby’s first library

card, and a variety of brochures with reading tips and early literacy information from nationally-recognized educational organizations.

Reading aloud of these selected books allows parents to accompany their newborns in the path of success of reading and learning. It's a way for parents to help their babies develop language skills.

### **9.4.3 Born to Read, It's Never Too Early to Start**

This program aims at providing a wide range of resources to library staff, insofar as they can help new parents “to become aware that reading to a baby from birth is critical to every baby's growth and well being.”. These resources include:

1. Brochures giving advice to parents on reading to their babies.
2. A selective booklist so that librarians can recommend titles to parents with specific needs.
3. Lists of links to some companies, foundations, publishers who can offer funding and grants for early literacy .
4. Storytime ideas, plans and suggestions for early literacy programming.
5. Storytime resources.

### **9.4.4 Every Child Ready to Read**

Every Child Ready to Read is a parent education initiative, implemented by the Public Library Association (PLA) and the Association for Library Service to Children (ALSC).

The goal of this program is to focus on teaching parents and caregivers about the importance of early literacy and how to nurture pre-reading skills at home. To this extent this program provides public libraries with vital materials to help prepare parents for their critical role as their child's first teacher.

### **9.4.5 Striving Readers Comprehensive Literacy Program**

Striving Readers is a program funded in 2006. This program aims at promoting and improving advance literacy skills for students from birth through grade 12. Its goal includes:

- Raising middle and high school students' literacy levels in Title I-eligible schools with significant numbers of students reading below grade-levels.
- Building a strong, scientific research base for identifying and replicating strategies that improve adolescent literacy skills.

The 2009- project included a supplemental literacy intervention targeted to students reading significantly below grade level and a strong experimental evaluation component.

#### **9.4.6 Books Before Kindergarten**

The goal of the “1000 Books Before Kindergarten” reading program is to foster a love of books in young children and lay the groundwork for reading and writing instruction in Kindergarten.

The program originated at Southington Library and Museum in Southington, Connecticut, and now is beginning to spread to libraries across the country. 40 small to mid-sized public libraries in Wisconsin recently received grant money to start “1000 Books” programs.

Swampscott Public Library in Swampscott, MA believes in the program for three reasons:

- ❖ Children who take part know they are part of something BIG,
- ❖ Parents become more aware of their role in school readiness,
- ❖ Library circulation numbers have the potential to increase.

The goal of the program is that children and their parents or caregivers will read 1000 books together before entering Kindergarten. The same books can be read over and over again if desired, and most libraries that offer the program provide participants with materials for logging the books, as well as prizes and incentives for every 100 books read.

Although 1000 books seems like a large number, the “1000 Books Before Kindergarten” website points out that the goal is easily reached and exceeded by simply reading just one book a day for every day your child is age 0-5 years.



**Figure 9.3:** Books For Kindergarten

**Source:**[http://c.mobofree.com/m/5/53c535e05665edd9138b4572\\_1024x768/Wholesale-only-Pebbles-3-in-1-Learning-Pack-Preschool-Kindergarten-learning-pack-Books-Cds-DVDs-For-sale-at-All-Nigeria\\_1.jpg](http://c.mobofree.com/m/5/53c535e05665edd9138b4572_1024x768/Wholesale-only-Pebbles-3-in-1-Learning-Pack-Preschool-Kindergarten-learning-pack-Books-Cds-DVDs-For-sale-at-All-Nigeria_1.jpg)

## 9.5 Preschool Literacy Initiative

The Preschool Literacy Initiative was created as a collaborative effort between the ALA's Public Library Association and the National Institute of Child Health and Human Development. Its purpose is to combine research and practice to emphasize the necessity of interacting with children during story time. It uses the six essential skills as a foundation to guide the adults through the skills that they should be covering.

The project started out in several libraries that utilized the methods of interaction in their story time. The creators of the program provided librarians with the materials that they needed in order to become teachers to the children.

As they developed a regular audience of patrons who were glad that their child's story time had a little something more, the librarians began to distribute the materials to the parents so that they could begin using the same methods with their children at home. The results were profound in both the parents and the children.

The children showed the expected increase in literacy levels as they were growing older. The parents developed better skills for interacting with their own children.

### In Text Question

A child displays a high rate of ability to learn as he increase in age.**True/False**

**In Text answer**

**True**

### 9.5.1 Interest Leads to Literacy

As educators and librarians, we all know the importance of developing literacy in children. If children do not truly enjoy reading, they very often do not become better readers, or pleasure readers later on in life. To help children develop early literacy, it is helpful if they enjoy being read to and have interest in the printed word.

Susan Pannebaker, who is a Youth Services Advisor in the Office of Commonwealth Libraries in Pennsylvania, is working to do just this. She and librarians in Pennsylvania are working with parents to target children 3 to 6 to have an interest in being read to and reading, developing their early literacy.

After meeting at the 21st Century Learner Symposium in 2003, a group of librarians came back with new objectives for the state. The first goal is to promote the development of early literacy through reading to children often, and encouraging children to interact with the story through conversations and play (Pannebaker, 2008).



**Figure 9.4:** Susan Pannebaker and Kay Biagin

**Source:** [https://c1.staticflickr.com/9/8046/8383737067\\_d1f573445b\\_b.jpg](https://c1.staticflickr.com/9/8046/8383737067_d1f573445b_b.jpg)

It is also important to try to reach everyone, including those who are usually not served due to poverty and other risk factors. Collaborating with other professionals is a great way to promote literacy and sharing the burden of cost and resources (Pannebaker, 2008).

Obtaining a vast number of copies at discounted prices help organizations purchase books and make different formats of books to the community members. These formats include Spanish and English copies as hardback and paperback copies, and books written in Braille for those children or adults with children who may have visual impairments.

This way almost all groups can be reached. Once the book has been distributed, author and illustrator visits were made across Pennsylvania. Libraries across the state create

programs giving children opportunities to interact with the books, and create promotional materials about the book such as bookmarks and posters.

Museums also participated by creating a kit that included fun, book-related puppets, games, and other materials, as well as ideas of activities that educators and librarians can do using those items in the kit that are affiliated with the states Learning Standards.

Adults are also taught by educators and librarians in how to engage children while they are being read to (Pannebaker, 2008). By having professionals collaborating and teaching adults, and providing interesting, fun activities to go along with the different books chosen, they are teaching parents how to engage their children in books and reading. This will hopefully cause children to be more engaged in the process of reading and exploring a text.

## **Summary of Study Session 9**

In this study session, you have learnt the following:

### **1. Storytelling and Other Activities for the Library Hour**

Library hour for children should be a time of fun and a time of acquiring knowledge.

Various Activities for the Library Hour include the following:

1. By playing a nursery rhyme or activity-based video with an audio-visual projector. This is suitable for children of under the age of 5.
2. By playing a storyline or drama video with an audio-visual projector. This is suitable for children of under the age of 7.
3. By reading from a storybook while the children listen. This is suitable for children of age 4 – 7.
4. By telling the children an interesting story in a book familiar to them. This is suitable for children of age 4 – 7.
5. By asking children questions from a picture book which they have read. This is suitable for children of age 6 – 8.
6. By teaching the rhymes from their book of rhymes. This is suitable for children of age 4 – 7.
7. By giving them picture books to study in groups. This is suitable for children of age 8 – 12.
8. By grouping them into study groups to study and explain what they have learnt from a book. This is suitable for children of age 8 – 12.

9. By asking them to tell stories from the book they have read or told to them by someone else. This is suitable for children of age 8 – 12.
10. Asking them to dramatise a familiar story from a book they have read. This is suitable for children of age 8 – 12.

## **(2) Early Literacy**

According to Roskos, K.A., Christie, J.F., & Richgels, D.J in their article The Essentials of Early Literacy Instruction, the term “early literacy” refers to the most comprehensive description of "the knowledge, skills, and dispositions that precede learning to read and write in the primary grades (K–3)." They add that "in the earliest phases of literacy development, forming reading and writing concepts and skills is a dynamic process.”

### **1. Characteristics of Good Books for Very Young Children (Birth to Age 3)**

Zero to Three, in partnership with leading early childhood training centers like the Erikson Institute in Chicago, has developed a list of what book characteristics very young children enjoy.

### **2. Strategy for Engaging Preschool**

**They are as follows:**

1. Rich teacher talk
2. Support for emergent reading
3. Support for emergent writing
4. Storybook reading
5. Dramatic play

### **1. Preschool Literacy Initiative**

The Preschool Literacy Initiative was created as a collaborative effort between the ALA's Public Library Association and the National Institute of Child Health and Human Development. Its purpose is to combine research and practice to emphasize the necessity of interacting with children during story time. It uses the six essential skills as a foundation to guide the adults through the skills that they should be covering.

## **Self-Assessment Questions (SAQs) for study session 9**

Now that you have completed this study session, you can assess how well you have achieved its Learning outcomes by answering the following questions. Write your answers in your study Diary and discuss them with your Tutor at the next study Support Meeting. You can check your answers with the Notes on the Self-Assessment questions at the end of this Module.

### **SAQ 9.1 (Testing Learning Outcomes 9.1)**

Mention the activities for library hour

### **SAQ 9.2 (Testing Learning Outcomes 9.2)**

Highlight on Early Literate

### **SAQ 9.3 (Testing Learning Outcomes 9.3)**

State the Characteristics of Good Books for Very Young Children

### **SAQ 9.4 (Testing Learning Outcomes 9.4)**

List out the Strategy for Engaging Preschool

### **SAQ 9.5 (Testing Learning Outcomes 9.5)**

Discuss Preschool Literacy Initiative

## **References**

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## Study Session 10: Books, Authors and Publishers of Children's Books



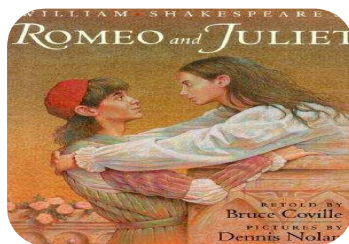
### Introduction

In the previous study session, you were taught the various factors to consider in the presentation of literature to children. In this study session you are going to learn how to acquire books, some Nigerian authors of children's literature as well as the publishers of children's books in Nigeria.

The role of the teacher and what the teacher can do to ensure that children accept and love literature will be explained. This will help to understand how and who to contact when acquiring children's literature

### Learning Outcomes for Study Session 10

At the end of this study session, you should be able to:



10.1 Highlight on the Books ,Authors and Publishers of Children's Books



10.2 Explain Nigeria Authors of Children's Books



10.3 Factors that aid Effective Children Readings Habit

## 11.1 Books, Authors and Publishers of Children's Books

There has been some books and publication written by some Nigerian authors, to enhance our system of learning in Nigeria.



**Figure 10.1:** Books by Nigeria Authors

**Source:** <http://pictures.abebooks.com/isbn/9780435892470-us-300.jpg>

There are strategies used to acquire most of those books which include the following.

### 10.1.1 The strategies to acquire books

1. **Determine the book need of the school:** You need to single out what information materials are needed and for what purpose. You need to draw up a clear list of the exact books needed and for what purpose. Then your understanding of the scope of information needed for a particular project will help you to specify the source to acquire needed books.
2. **Identify the various users:** You need to have a clear understanding of those who the books are meant for. This will help you to know where to go and the strategy to adopt in acquiring such information. For instance, if the users are primary school children, sources such as journals, monographs, technical reports, reviews and surveys may not be useful. Identifying information users helps you in narrowing your needs to specifics.
3. **Contact publishers to know the books they have:** You need to identify the needed publishers and where they are located. If you are looking for textbooks, educational publishers and bookshops are the custodians. The Internet is the best place to find almost all the needed information, even information on publishers, media houses, institutions and bookshops. In doing this, you need to ask the following questions:

1. What books do I need?
2. Who will benefit from the books when acquired?
3. For what purpose are these books needed?
4. Where can I access these books?
5. Can the available books meet the needs of my readers?
6. At what cost could these books be acquired?

Answers to these questions will help in identifying and locating needed books.

### **In Text Question**

One of the strategies of acquiring books is to identify various users. **True/False**

### **In Text Answer**

**True**

4. **Develop strategic plan to acquire the needed books:** When you have identified the needed books and have also identified the users, you need to map out plans on how to acquire the needed books. These involve writing proposals. The proposals should include:

- Plans of how to acquire the needed books,
- Contacts for the vendors and agents through e-mails and phone calls to find out the costs of the materials needed,
- Time frame for the materials to be purchased and delivered
- Budgets to know if the available financial resources could cover the materials needed, among other things.

You also need to put into consideration other logistic considerations such as how to receive your order, how to make payments, how long it would take your order to get to you, etc. All these must be concluded before you execute your plan.

5. **Execute the plan:** Follow your plans accordingly to accomplish your mission. A poorly executed plan will lead to a poor result. During the process of executing your plan, you need to ensure that the right steps are taken and the right people are put in charge of every stage of the execution. You must develop a way of evaluating the books acquired in order to determine if they address the desired information needs of your clients.
6. **Get feedback from users:** You need to get feedback from users of the books, as to whether the books you have sourced have been able to serve their purposes. This could be done through questioning users if they were able to get needed information

from the book available to them. The queries of users could give you a clue as to whether the books were able to address their needs. This will help in further future actions.

### **In Text Question**

During the process of executing your plan, you need to ensure that the right steps are taken and the right people are put in charge of some stage of the execution.

**True/False**

**In Text Answer**

**False**

## **10.2 Nigerian Authors of Children's Books**

1. **Keye Abiona:** A lecturer in the Department of Adult Education, University of Ibadan, a writer of children's literature and a publisher. Abiona has over 15 titles for children.
2. **Olajire Olanlokun:** A librarian, writer of children's literature, winner of ANA Award, a perhaps the most prolific writer for children, with over 40 titles to his credit. He died in active service as the University Librarian of the University of Lagos. Some of his titles include: *My Baby Sister*, *Mother Horse*, *The Invisible Eye*, *Fugitive in Love*, *Moji and Malaria*, *Chief Koko's Bicycle*, *Singing Night Birds*, etc.
3. **Chinua Achebe:** Author of the highly successful novel, *Things Fall Apart*, and regarded as important factor in the development of African prose fiction. Emeritus Professor of Literature at the University of Nigeria, Nsukka, Professor, University of Connecticut Massachusetts, USA, writer for children and adults, and winner of several awards for adult literature. *The Flutist*, *Chike and the River*, *Beware Soul Brother*.
4. **Akachi Ezeigbo:** a professor of English at the University of Lagos, writer of children's literature, winner of 2007 NLNG Prize for Children's literature, winner of several ANA Awards, she has written well over 20 titles for children. Some of her titles include: *Alani the Troublemaker and Other Stories*, *Fire on the Mountain*, *My Cousin*, *Sammy*, *Whisker the Brave Cat*, etc.
5. **Ifeanyi Ifoegbuna:** A banker who retired from Union Bank of Nigeria, Ifoegbuna was a prolific writer of children's literature. He died a few years after retirement from Union Bank. He had got over 20 publications to his credit.

Some of his famous works have won awards and some others were shortlisted for several awards. Some of Ifoegbuna's works include: *Born to Lead, waiting for the Messiah, Blessing in Disguise, A Man for all Seasons, A man of Destiny* and *Katty and the Chase*.

6. **Osarobu Igudia:** a lecturer at the University of Ibadan. He is a publisher and an author of children's Literature. He won the 2007 ANA/Lantern Prize for Children's Literature. Igudia has over ten titles to his credit.

Some of his titles include: *The Chief of the Drums, Listening to Mummy, Aids in Dickson's Family, The Clever Girl, the Lost Kite, The Missing Letter* and *The Fall of Li*. He has also written other textbooks for children.



**Figure 10.2:** Nigerian Authors on Literary works  
**Source:** <http://www.nigeriagalleria.com/Nigeria/Personality-Profiles/Writers/Images/Chinua-Achebe.jpg>

### 10.2.1 List of some publishers of children's literature

1. Spectrum Books Ltd, Ring, Ibadan
2. Rasmed Publications, Dugbe, Ibadan;
3. HEBN Plc, Jericho, Ibadan;
4. Longman Nig. Plc, Oba Akran, Ikeja, Lagos;
5. Evans Educational Publishers Ltd, Jericho, Ibadan;
6. Macmillan Nig. Publishers Ltd, New Oluyole Industrial Estate, Ibadan;
7. West African Books Publishers, Industrial Avenue, Lagos;
8. African University Press (AUP) Ltd, New Oluyole Industrial Estate, Phase Two, Ibadan.
9. Literamed Publication Nig. Ltd, Oregun, Lagos.
10. Meros Publishers, Otta, Ogun State
11. Straight Gate Publisher, Oyo Road, Ibadan
12. Scholarship Publishers, Oyo Road, Ibadan

### 10.3 Factors that Aid effective children Reading Habit

Reading promotion activities has been in progress in Nigeria for a very long time.

Reading promotion campaign: children are exposed to reading and lectures on the importance of reading and the basic skills in reading will all help to develop the consciousness and the culture of reading in children.

#### **The following factors enhance children reading habit:**

1. **Book publishers:** they develop and publish books for children to read. By making books available, they are encouraging reading culture in children.
2. **Reading associations:** associations such as International Reading Association and Reading Association of Nigeria organise programmes that create reading awareness and also engage in researches that help to solve the child's reading deficiencies.
3. **Book clubs:** children are exposed to the reading of different types of books and reading materials and by so doing, the child develops good reading culture.
4. **Association of Nigerian Authors:** This is a body of literary authors whose sole aim is to foster the growth of literature in Nigeria. The body meets once a month to share ideas on how to develop literature in all the genres. They organise annual literary prizes for writers in Nigeria, among which are prizes for children's literature.

They organise squeeze for children on selected literary text written by their members. They also donate books to schools. They organise workshops for the advancement of literature including children's literature workshop.

5. **Non-governmental organisations (NGOs):** These are non-governmental organisations that help to promote reading culture among children. The aim of most non-governmental organisation is, rather than to make profit, to contribute to the development of the society. NGOs organise reading activities and competition among school children as well as distributing free books to schools. Some NGOs grant scholarships to children from poor home who show interest in learning, but could not afford quality education.
6. **The United Nations Children's Fund (UNICEF):** This is a body of the United Nation programme with its headquarters in New York City that provides long-term developmental assistance to children and mothers in the developing countries. The specifically promote reading and writing through sponsorship of children's developmental projects, sponsorship of book projects for school children as well as supplying books for schools to supplement the government effort.



**Figure 10.3:**Non-Governmental Organization

**Source:**[http://medicalworldnigeria.com/files/images/AIDS%20Healthcare%20Foundation%20\(AHF\).jpg](http://medicalworldnigeria.com/files/images/AIDS%20Healthcare%20Foundation%20(AHF).jpg)

### **Summary from Study Session 10**

In this study session, you have learnt the following:

#### **1. Books, Authors and Publishers of Children's Books**

1. The following are Authors and publishers of Children's Books:
2. Determine the book need of the school
3. Identify the various users
4. Contact publishers to know the books they have
5. Develop strategic plan to acquire the needed books
6. Execute the plan
7. Get feedback from users

#### **2. Nigerian Authors of Children's Books**

The following are Nigerian authors of Children books:

1. Keye Abiona
2. Olajiire Olanlokun
3. Chinua Achebe
4. Akachi Ezeigbo
5. Ifeanyi Ifoegbuna
6. Osarobu Igudia



## **Self-Assessment Questions (SAQs) for study session 10**

Now that you have completed this study session, you can assess how well you have achieved its Learning outcomes by answering the following questions. Write your answers in your study Diary and discuss them with your Tutor at the next study Support Meeting. You can check your answers with the Notes on the Self-Assessment questions at the end of this Module.

### **SAQ 10.1 (Testing Learning Outcomes 10.1)**

Explain the strategies to acquire books

### **SAQ 10.2 (Testing Learning Outcomes 10.2)**

Nigerian Authors of Children's Books

## **References**

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# Study Session 11: Reading Promotion Clubs and Societies for Children's Literature

## Introduction

You will agree that it is very important to build the reading habit of children from infancy. This is essential as it would help them to be knowledgeable and also assist them to excel in their studies. This study session will lead you into the discussion of how reading habit of children can be developed and promoted in different circumstances and contexts.

## Learning Outcome for Study Session 11

At the end of this study session, you should be able to:



11.1 Explain Promotional Campaign Directed at Building Reading Culture among Children



11.2 Explain Circulating Library Books Project



11.3 Discuss Development and Distribution of Reading Content for Multiculture Family

## 11.1 Promotion campaign directed at building reading Culture among children

The National Library for Children and Young Adults has carried 'Read Me a Book' campaign for '2012 National Year of Reading' to develop reading habits and the potential of children and young adults by reading them books. Publishing and distributing of a guide book, supporting the 'Read Me a Book' program of public libraries, and inviting the public to an experience story contest are the main activities of the campaign.

The guide book of 'Read Me a Book' suggests practical strategies to raise reading habits of the public in daily life. It presents the importance and the method to read

children books, reviews children's level of reading ability based on the developmental stages, and offers parents information on how to help children read good books.

The library published 35,000 copies of a printed guide book and distributed to public and school libraries and related institutions. The guide book is easily available on the website.

After distributing the guide book, the library provided public libraries with the lecture on how to utilize the book for their education programs. The lecture brought together 1,560 of parents, librarians, teachers and volunteers from 26 public libraries. The education on how to use the guide book did not end with one time lecture but became an independent education program for individual libraries. The library also held an essay contest for parents, librarians, and teachers etc., sharing their experiences and practices on using the guide book. Among submitted essays, 18 stories were selected and are scheduled to be published and distributed to reading-related institutions.



**Figure 11.1:** *Promotional Campaign on Children*

**Source:** <http://www.stylemotivation.com/wp-content/uploads/2015/09/mini-boden-back-to-school1.jpg>

### **11.1.1 Reading Promotion Project for the Children in Need**

The project of 'Reading with Libraries' is an outreach service for institutions such as childcare centers, orphanages, children's centers in poor neighborhoods and multicultural homes where there are many underprivileged children and no easy access to libraries. It provides various reading programs. The project has continued since 2007 in cooperation with public libraries in the nation.

In 2012, nation's 135 public libraries have been selected to operate reading programs such as reading discussion, bibliotherapy, book art, NIE activities, oral narration of fairy tale, and library events including library tour, book reading by librarians, local cultural heritage exploration, one night stay in a library for approximately 2,700 unprivileged children.

Libraries participated in the project get support for the program management, purchase of the related books, and payment for instructors. Librarians visit the

children in need and read them books as well as involve them in the various reading programs. After all programs finish, the children get books to own so that they can enjoy reading in their daily lives.

### **In Text Question**

The project of ‘Reading with Libraries’ is an outreach service for the institution such as a following except

- a. Childcare centers
- b. Orphanages
- c. Children’s centers in poor neighborhoods
- d. Rural Areas

### **In Text Answer**

The answer is (d) rural Areas

## **11.2 ‘Circulating Library Books’ project**

The ‘Circulating Library Books’ project has been conducted since 2008 to provide many books to children in rural and remote mountain areas with no much benefits of reading culture, and to develop their sound reading habits.

The project has offered 80 primary schools with only less than 150 students in total with about 11,000 books by categorizing them into 12 subjects- domestic books, English picture books, “Learn the World”- and packaging them into 50 books. Each school can borrow 150 books for 4 months twice a year and also the book are offered to reading culture promotion events such as meetings with authors.

In order to promote reading activities, the National Library for Children and Young Adults has developed a reference book for reading activity program with the package of books and been offering to the libraries and reviewing the effect of the project through questionnaires and surveys on the operational status of the project in each school.

With this program, the library has helped unprivileged children build a sound character by offering an opportunity to get familiar with books and reading culture, and it has also created an environment to enjoy reading books.

### **11.2.1 Reading Promotion for Young Adults**

Even primary school children who read many books have started to read less due to burden on study. In addition, library service for young adults is not sufficient compared to service for children. Thus, the National Library for Children and Young Adults has made efforts to promote reading by the youth.



*Figure 11.2: Reading Habit Among Children*

*Source: [http://studentsrebuild.org/sites/default/files/R12-Mozambique\\_\\_\\_177\\_110765.JPG](http://studentsrebuild.org/sites/default/files/R12-Mozambique___177_110765.JPG)*

### **11.2.2 Library Occupation by 1318 Bookworms**

The Library Occupation by 1318 Bookworms is a program for the youth aged between 13 and 18 which has been implemented since 2007 in cooperation with 40 middle and high schools in 16 cities and provinces in the nation. It encourages voluntary participation of young adults in the program to establish a sound reading environment for them.

Every year, the selected 40 middle and high schools hold various reading-related events such as exhibitions, lectures by authors, quiz, discussion and journey to literature in order to increase interest in reading of students, teachers and parents, and help them understand each other through reading. Students in the selected schools play leading roles in developing the list of recommended books for the youth and operating reading programs, cultural experience activities, and the online reading community.

### **11.2.3 Reading Column for the Youth**

The website of the reading column for the youth has provided 20 columns annually since December 23, 2006, to promote reading by young adults.

It posts columns written by prominent figures, commentators, writers, columnists and professors, and operates the E-card service with which readers can forward columns to their friends or family via email. It also holds a variety of reading-related events to attract interests from the youth.

### **In Text Question**

Students in the selected schools play leading roles in developing the list of recommended books for the youth and operating reading programs, cultural experience activities, and the online reading community. **True/False**

### **In Text Answer**

**True**

#### **11.2.4 Humanities Story and the Humanities Picnic for the Youth**

The Humanities Story for the Youth, started from 2011, aims to increase the use of library of young adults by offering easy and interesting lectures on the humanities. From April to December in 2012, the lectures were provided 9 times with the participation of 1,295 young people.

The Humanities Picnic for the Youth is a program in which the youth goes on a picnic with a writer or an expert after reading a book, and becomes acquainted with the humanities in a natural environment in a cosy and enjoyable manner. From May to November in 2012, the program was implemented 14 times. The two programs all showed high participation rates.

### **11.3 Development and Distribution of Reading Content for Multicultural Family**

We are living in society with cultural diversity. If we do not know diverse culture, we cannot understand and communicate with people with different culture. Thanks to a rapid growth of the number of marriage migrants, Korean society has become multicultural, and the use of library by marriage migrants' children has significantly increased.

Under the circumstance, in an attempt to promote reading by multicultural family, Korean picture books have been translated into 5 languages including English, Chinese, Vietnamese, Thai and Mongolian, developed as flash animations and distributed in a form of DVD to public libraries and multicultural family support centers nationwide since 2009.

Public libraries in the nation actively utilize those contents in their various cultural programs like a Korean language class and a reading club for multicultural family.



**Figure 11.3: Multicultural Family**

**Source:** <http://www.incultureparent.com/wp-content/uploads/2014/08/maezi-reading-with-brother-e1409116325856.jpg>

### **11.3.1 Support for Operation of Reading Class of Public Libraries in the Nation**

The 'Reading Class of Public Libraries' is the representative reading promotion program for children and young adults, aiming to raise awareness on joy and importance of reading, encourage them to have good reading habits and make full use of a library providing a variety of learning experiences. For successful operation of the program, the National Library for Children and Young Adults has offered various supports.

First, it holds reading class workshops twice a year for the persons in charge in order to improve expertise of children librarians, and give awards from the minister to the librarian, the teacher and the relevant expert who have shown excellent leadership, and awards from the director of the National Library for Children and Young Adults to the students who have completed the program with good performance.

Second, it develops and distributes the "reading class manual", and publishes annually a material book including operation cases on site so that the persons in charge can utilize information on the class.

Thanks to these efforts, the number of participants in the reading class has grown every year. The master plan for reading culture promotion targets to improve happiness of the public and strengthen national knowledge competitiveness through promotion of reading, and the reading culture promotion act says 'reading is a fundamental right of the people.'

On top of this, the National Library for Children and Young Adults will make efforts to establish advanced 'reading' culture where children and young adults can enhance their imagination and creativity, and play a role as a communication channel connecting books and readers.

## **Summary from Study Session 11**

In this study session, you have learnt the following:

### **1. Promotion campaign directed at building reading Culture among children**

The guide book of ‘Read Me a Book’ suggests practical strategies to raise reading habits of the public in daily life. It presents the importance and the method to read children books, reviews children’s level of reading ability based on the developmental stages, and offers parents information on how to help children read good books.

### **2. Circulating Library Books project**

The ‘Circulating Library Books’ project has been conducted since 2008 to provide many books to children in rural and remote mountain areas with no much benefits of reading culture, and to develop their sound reading habits.

### **3. Development and Distribution of Reading Content for Multicultural Family**

We are living in society with cultural diversity. If we do not know diverse culture, we cannot understand and communicate with people with different culture. Thanks to a rapid growth of the number of marriage migrants, Korean society has become multicultural, and the use of library by marriage migrants’ children has significantly increased.

## **Self-Assessment Questions (SAQs) for study session 11**

Now that you have completed this study session, you can assess how well you have achieved its Learning outcomes by answering the following questions. Write your answers in your study Diary and discuss them with your Tutor at the next study Support Meeting. You can check your answers with the Notes on the Self-Assessment questions at the end of this Module.

### **SAQ 11.1 (Testing Learning Outcomes 11.1)**

Highlight on Reading Promotion Project for the Children in Need

### **SAQ 11.2 (Testing Learning Outcomes 11.2)**

Explain ‘Circulating Library Books’ project

**SAQ 11.3 (Testing Learning Outcomes 11.3)**

The ‘Circulating Library Books’ project has been conducted since 2008 to provide many books to children in rural and remote mountain areas with no much benefits of reading culture, and to develop their sound reading habits.

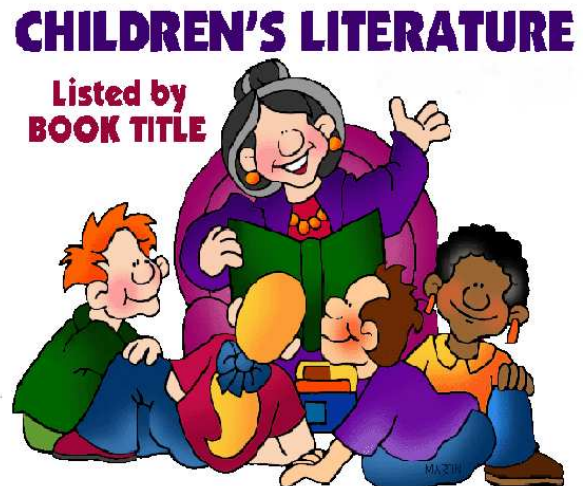
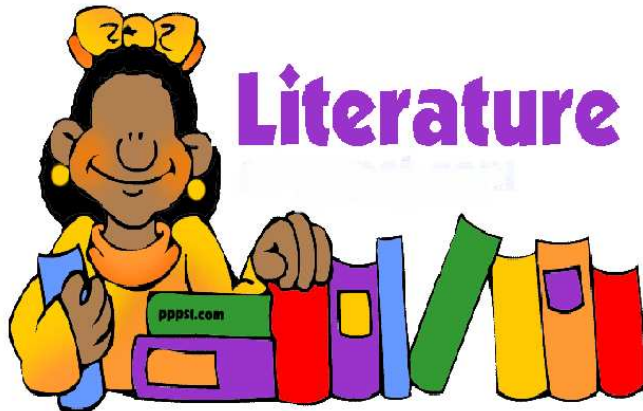
The project has offered 80 primary schools with only less than 150 students in total with about 11,000 books by categorizing them into 12 subjects- domestic books, English picture books, “Learn the World”- and packaging them into 50 books. Each school can borrow 150 books for 4 months twice a year and also the book are offered to reading culture promotion events such as meetings with authors.



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## Study Session 12: Factors to Consider in Presentation of Literature to Children



### Introduction

In this study session will be exposed to the various factors to be considered in the presentation of literature to children. The role of the teacher and what the teacher can do to ensure that children accept and love literature will be explained.

### Learning Outcomes for Study Session 12

At the end of this study session, you should be able to:



12.1 Explain the factors to Consider in Presenstation of Literature to Children



12.2 Discuss Criteria for Selecting Children's Literature

## **12.1 Factors to Consider in Presentation to Literature**

### **Children**

Children may not respond positively in developing the desired fondness for literature if it is not well presented to them by either the teacher or the librarian in the school library. In order for children's literature to be properly presented, the following factors must be taken into consideration:

1. One factor to consider in presenting literature to children is for the teacher to be widely read in children's literature. This will enable him to match the literature to the individual child's needs and interests.
2. Another factor is for the teacher to systematically plan the lesson so as to satisfy the needs and interests of the children. Successful literature lesson plan would start with posing and answering the following questions:
  - a. What types of literature should I teach the children? – Short stories, novel, folk tales, myths and legends, Real-life situations, poems and drama etc? The scheme of work will help the teacher to choose the topic if there is one.
  - b. The second question is: To whom do I teach this topic? To find answers to this question demands the teacher conducting a needs analysis of learners by examining the characteristics of his pupils such as their names, age, developmental levels, gender, socioeconomic background, literacy level, urban/rural status, etc.
  - c. The third question is: What are the literary content tasks to be treated. This would lead to the subject content task analysis of the content of the literature material. This is followed by the question: What do I want the children to learn or be able to do after the literature lesson? Answers to these questions will be of significance help in presenting appropriate literature to children.
3. Another important factor that should be considered is the selection of the appropriate teaching methods, media and teaching skills that needed for the presentation of the literature lesson.
4. It is also important for the teacher or librarian who is presenting the literature to children to determine in advance how to encourage literature reading. This could be done through drama, creative writing, poetry or tape-recorded versions of episodes.
5. It is equally essential to decide whether the lesson will be presented to a group of children or to the individual child. What useful activities (improvised drama in the

classroom, television and radio, poetry; children's writing, and reading stories aloud etc) should be provided to encourage children's interest.

It must also be emphasized that the books theme, treatment of ideas, language level, character and plot must suit the maturity, interest and emotional capacity of the children.

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



**Figure 12.1:** *Animal Stories*

**Source:** [http://2.bp.blogspot.com/-](http://2.bp.blogspot.com/-JHVEjkwApY/TfZQ91ziNeI/AAAAAAAAAJs/2FzbqkaG3Nw/s1600/Dierestories%2B1.jpg)

[JHVEjkwApY/TfZQ91ziNeI/AAAAAAAAAJs/2FzbqkaG3Nw/s1600/Dierestories%2B1.jpg](http://2.bp.blogspot.com/-JHVEjkwApY/TfZQ91ziNeI/AAAAAAAAAJs/2FzbqkaG3Nw/s1600/Dierestories%2B1.jpg)

From this delight in the familiar animals etc, children move up to the kind of story which opens up in their familiar world a wide range of possibilities than they normally exploit.

They like little people sometimes animals and fairy creatures; but often actual children whose behaviour is somewhat unconventional, who break the rules; or are just unable to cope with them, who get into trouble, challenge authority, and triumph over people who are bigger or older than themselves.

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

of story, if only to move away from fixed responses from time to time. The teacher should note that an average child's experience of literature in school is very largely a shared experience.

Consequently, the teacher and the class children should regularly and frequently share stories. If all these are put into consideration, the individual presenting the literature would have engaged it much preparation, which will eventually be of benefit to the children.

## **12.2 Criteria for Selecting Children's Literature**

The titles listed in this document have been carefully selected to adhere to the criteria as set forth of Foundation for the Atlantic Canada English Language Arts Curriculum (1996).

The selections include the following:

1. Provide motivating and challenging experiences suitable for the learner's age, ability and social maturity.
2. Elicit personal, thoughtful critical responses.
3. Represent a range of styles and literary structures.
4. Have literary merit.
5. Use language effectively and responsibly, and use language that is essential to the work.
6. Broaden students' understanding of social, historical, geographical and cultural diversity.
7. Develop sensitivity to and an understanding that reflects individual differences such as age, gender, ethnicity, religion, disability, class and political/social values.

While every book listed in this document has received a careful review according to the criteria listed above, teachers should always exercise particular care in selecting or recommending texts for classroom study and discussion.

Teachers are in the best positions to know both their students and the communities in which they live. Curriculum provides further guidance to teachers in the selection and presentation of learning resources.

### **In Text Question**

Use language effectively and responsibly, and use language that is essential to the work as a criteria for learning .**True/False**

### **In Text Answer**

**True**

#### **12.1.1 The broad selection of literature listed in this document**

1. Prose and poetry that deal with issues and ideas related to children's experiences and their evolving understanding of themselves and the world, texts that they perceive as relevant to their own lives
2. Balances traditional works with more contemporary ones, including works which bring new or previously neglected voices into the classroom
3. Allows students to explore their own and others' cultural and literary heritage
4. Includes works that can be paired or linked to provide for intertextual connections
5. Provides support to each of the four main components of the grades 4 -6 reading program guided reading, shared reading, independent reading (at home and at school), and read aloud
6. Provides support to both the independent and the collaborative writing components of the grades 4-6 curriculum. Teachers and administrators may continue to refer to An Annotated Bibliography of Children's Literature for additional assistance when selecting learning resources for their classrooms and school resource centres.



***Figure 12.2: A Teacher assisting a Student in Writing***

***Source:***<http://www.compassion.com/Images/writing-letters-assistance-from-teacher.jpg>

## **Summary of Study Session 12**

In this study session, you have learnt the following:

### **1. Factors to Consider in Presentation to Literature Children**

In order for children's literature to be properly presented, the following factors must be taken into consideration:

1. One factor to consider in presenting literature to children is for the teacher to be widely read in children's literature. This will enable him to match the literature to the individual child's needs and interests.

2. Another factor is for the teacher to systematically plan the lesson so as to satisfy the needs and interests of the children. Successful literature lesson plan would start with posing and answering the following questions:

- What types of literature should I teach the children? – Short stories, novel, folk tales, myths and legends, Real-life situations, poems and drama etc? The scheme of work will help the teacher to choose the topic if there is one.
- The second question is: To whom do I teach this topic? To find answers to this question demands the teacher conducting a needs analysis of learners by examining the characteristics of his pupils such as their names, age, developmental levels, gender, socioeconomic background, literacy level, urban/rural status, etc.
- The third question is: What are the literary content tasks to be treated. This would lead to the subject content task analysis of the content of the literature material. This is followed by the question: What do I want the children to learn or be able to do after the literature lesson? Answers to these questions will be of significance help in presenting appropriate literature to children.

3. Another important factor that should be considered is the selection of the appropriate teaching methods, media and teaching skills that needed for the presentation of the literature lesson.

4. It is also important for the teacher or librarian who is presenting the literature to children to determine in advance how to encourage literature reading. This could be done through drama, creative writing, poetry or tape-recorded versions of episodes.

5. It is equally essential to decide whether the lesson will be presented to a group of children or to the individual child. What useful activities (improvised drama in the classroom, television and radio, poetry; children's writing, and reading stories aloud etc) should be provided to encourage children's interest.

## **2. Criteria for Selecting Children's Literature**

The selections include the following:

1. Provide motivating and challenging experiences suitable for the learner's age, ability and social maturity.
2. Elicit personal, thoughtful critical responses.
3. Represent a range of styles and literary structures.
4. Have literary merit.
5. Use language effectively and responsibly, and use language that is essential to the work.
6. Broaden students' understanding of social, historical, geographical and cultural diversity.
7. Develop sensitivity to and an understanding that reflects individual differences such as age, gender, ethnicity, religion, disability, class and political/social values.

## **Self-Assessment Questions (SAQs) for study session 12**

Now that you have completed this study session, you can assess how well you have achieved its Learning outcomes by answering the following questions. Write your answers in your study Diary and discuss them with your Tutor at the next study Support Meeting. You can check your answers with the Notes on the Self-Assessment questions at the end of this Module.

### **SAQ 12.1 (Testing Learning Outcomes 12.1)**

Mention Factors to be considered in presentation of literature to children.

### **SAQ 12.2 (Testing Learning Outcomes 12.2)**

List out the Criteria for Selecting Children's Literature.

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## Study Session 13: Methods of introducing literature to children



### Introduction

The last study session you learnt the factors to consider in the presentation of literature to children. This study session presents how the presentation can really be carried done, in terms of the methods. Strategies for teaching children's literature will also be considered.

### Learning Outcomes for Study Session 13

At the end of this study session, you should be able to:



13.1 Highlight the Method of introduction Literature to children



13.2 Explain Telling stories in Class



13.3 Discuss Strategy for Teaching Children's Literature

## 13.1 Methods of introducing literature to children

There is no doubt about it that for children to appreciate and enjoy literature, the presentation of the literature matters a lot. This is because if the literature is badly presented, children will not get the needed value they ought to get and as such may not be interested in it. There are different methods of presenting literature to children, however, two principal ways will be considered. One is storytelling, while the second is through effective teaching strategies.

### 13.1.1 Storytelling

Down through the ages, storytelling was the traditional way of teaching. It reaches students at the beginning of their learning. Yet it has the power to appeal to students of all ages and abilities. Storytelling can be the way to connect with disconnected students who appear not to be able to learn at all.

This is true because since time began, stories served to explain the world around us. Storytelling is a means for children to share with their own family, community, cultural values, and heritage. Storytelling, by its social nature, engages children in a special intimacy that television and other media cannot come close to duplicating. There is a positive, intimate interaction between the teller and the listener.



**Figure 13.1:** *Storytelling to Children (Tales)*

**Source:** <http://blog.ng.jovago.com/wp-content/uploads/2015/11/jimi.jpg>

When the storytelling event is over, much can be built upon that interaction. Exploring stories, sharing interpretations, and feelings with children through active imaginative play and constructing original stories, such as versions and variants, truly set children free to experience a sense of wonder.

The sooner children begin to be involved in these kinds of interactions with stories, the more experienced and prepared they will be for reading, writing, telling, and sharing their own stories and the stories they encounter in children's trade books at home and in school. In order to present literature to children in a form of storytelling, schools as well as school libraries should make out time designated story hours in which children can enjoy storytelling.

### Box 13.1: Notes

Teachers can start by asking children to tell their own stories, the teacher can tell them a story and urge them to pay rapt attention and the teacher could also tell them to go home and collect stories. In order to make storytelling more enjoyable, the stories could be read in the mother tongue of the children. This will create a measure of amusement and their interest can be sustained.

There are some characteristics of storytelling which are worth mentioning : Storytelling is entertaining; it encourages participation; stories speak to the whole child; stories from the oral tradition speak a universal language; students exposed to storytelling can read with a “sense of story”- syntax, language, character types, outcomes; shaping and framing are the keys to telling personal experiences as stories; storytelling mentally stimulates students as they naturally begin to imagine and make sense of the story while they listen.

#### **13.1.2 Stories Create Interest**

As an instructor, you can capitalize on the inherent narrative structure of research as the quest for knowledge. Science is the process of solving mysteries; in fact, writers of journal articles are often advised to make their findings into "a good story." Psychologists often start out by confronting an intriguing problem. For example, why are bicycle riders faster when they are racing against another person than going around the track by themselves?

Researchers also encounter and overcome various obstacles in their quest to understand a phenomenon. For example, when researchers tried to replicate social facilitation effects, sometimes the presence of others improved performance, and other times it harmed performance. Why would that be? Take advantage of the suspense that this chain of events can create.

Telling the story of how researchers became interested in a particular issue, without immediately providing the resolution, will motivate your class to think of their own approaches to solving the problem. They can share in the sense of discovery. Understanding the process of solving a research problem can generate excitement, as well as an increased appreciation for the "detective work" involved in psychology.

### Box 13.2: Note

Characters are an important element of any tale, and indeed, stories can also make material, concrete and memorable by putting a human (or animal) face on theories and issues. Students may remember the peril of H. M., the patient who could not form new memories, long after they have forgotten other details of brain anatomy or memory research.

They may have a vivid mental image of Harry Harlow's orphaned monkeys interacting with cloth or wire "mothers." If they remember the concrete elements of the story, they may then be able to reconstruct the abstract lessons illustrated by the story. Furthermore, listeners may identify with the protagonists of your stories, and thus might be better able to relate course material to their own lives.

Making the material personally relevant can lead to increased thinking about the material and a greater ability to apply the new knowledge. Similarly, giving some background about the researchers who developed particular theories can help engage student interest by humanizing the research process, and may even provide role models for students who may be interested in pursuing research themselves.

Stories can convey the passion, enthusiasm, and curiosity of the researchers. Sometimes psychological research can seem divorced from the real world, but in the process of developing his theories about compliance, Cialdini actually went through training programs to become a salesman of encyclopedias, dance lessons, and the like.

He also went "on the inside" as a participant-observer to study advertising, public relations, and fundraising agencies to learn about their techniques. Students studying social influence love to hear about Cialdini immersing himself in the world of compliance professionals.

### In Text Question

Stories can also make material concrete and memorable by putting a human (or animal) face on theories and issues. **True/False**

### In Text Answer

**True**

### **13.1.3 Stories Provide a Structure for Remembering Course Material**

Coherence is the hallmark of a good narrative. Remembering a list of isolated concepts and definitions is difficult, but recalling the flow of a research story may be easier for students. As mentioned above, stories may also help create vivid mental images, another cue for recall.

Because stories provide natural connections between events and concepts, mentioning one part of the story may help evoke the other parts of the story, just as hearing one bar of a familiar tune may bring the entire song to mind.

### **13.1.4 Stories Are a Familiar and Accessible Form of Sharing Information**

Some students may be intimidated by abstract concepts, or may doubt their ability to master or understand the material. A story may provide a non-threatening way to ease students into learning.

A narrative opening may seem simple and straightforward, allowing students to relax and grasp a concrete example before moving into more technical details of a theory or finding. Sometimes stories can even be about the learning process; tales of previous students who struggled but then succeeded might serve as inspiration for current students. (It probably goes without saying that telling stories that mock or disparage previous students may do more harm than good.)

### **13.1.5 Telling a Story from Experience Can Create a More Personal Student-Teacher Connection**

This rapport can lead to a positive classroom climate. Perhaps you are a clinical psychologist who has seen a patient with a particularly compelling presentation of the disorder you're discussing in class. Or maybe you're a social psychologist who has had your own brush with bystander intervention and diffusion of responsibility.



***Figure 13.2: Interaction between a teacher and a Student***

***Source:** [http://www.primateteaching.com/wp-content/uploads/2015/08/rsz\\_slidebar2-300x200.jpg](http://www.primateteaching.com/wp-content/uploads/2015/08/rsz_slidebar2-300x200.jpg)*

Sharing these experiences gives the class a new tone, and makes the subject come alive. As long as every class session isn't another chapter from your autobiography, students enjoy seeing a glimpse of the human side of their professors. As an added benefit, in discussion classes, providing this kind of opening may inspire reciprocity and help create an atmosphere where students are more willing to share their opinions and experiences.

## 13.2 Telling Stories in Class

The study session itself may be structured as a narrative, or a story can simply be an illustration of a key point. Taking advantage of the natural drama of research stories can help the pacing and flow of your study session. Imagine yourself as a storyteller, perhaps with your students gathered around a campfire. Rather than marching through the material, fact by fact, you can add storytelling flourishes.

Let the suspense build - pause for a moment before revealing the results of the study, to draw in students' attention. Stories can also be a natural way to introduce humor into your lecture. One way to learn about how to tell a story is to listen to master storytellers at work. National Public Radio provides some wonderful examples: Garrison Keillor, for instance, enthralls thousands of people each week with his tales of Lake Wobegon.

You may also know people in your own life - relatives, friends, and colleagues - who can spin a marvelous tale. Take note of how they involve their audience, and use those techniques as you develop your own style. Do they pause at key places? What information do they give early on to draw listeners in, and how do they maintain suspense? Do they bring characters to life with vivid descriptions or unique voices?



**Figure 13.3:** *A Teacher teaching in a Class a Story in a Class*

**Source:** <http://d19lga30codh7.cloudfront.net/wp-content/uploads/2015/10/Teacher.gif>

Just as you develop your own style of teaching, so too can you develop your own style of storytelling that draws on role models, but fits your own personality. As with any

example, a story should be a clear illustration of the principle you're trying to demonstrate.

Because listeners have their own interpretations of the point of stories, it is your responsibility as an instructor to make the message of the story clear, and draw links between the story and the abstract principles it demonstrates. Beginning students, especially, may not be able to make these connections on their own, or they may remember peripheral aspects of the story rather than the main point.

Students should be aware that classroom stories are part of the learning experience, not a tangent from it. Keep the story clean and to the point. Furthermore, if a story doesn't quite match the concept you are trying to demonstrate, you may be better off omitting it. At exam time, students who remember a story from class should not be misled by its conclusions.

### **In Text Question**

Just as you develop your own style of teaching, so too can you develop your own style of storytelling that draws on role models. **True/False**

### **In Text Answer**

**True**

When is the best time to tell a story for it to have the maximum impact? Schank (1990) suggests that stories should come after surprises, or expectation failures. When individuals have recognized flaws in their existing models of the world, they are open to correcting those models. Individuals are especially open to learning when the expectation failure and story are relevant to their goals.

For example, suppose you had just come back from teaching a particularly frustrating day of class, where students' minds were wandering and you couldn't seem to engage the class.

If at that moment, your colleague told you about how she had transformed her classroom environment by starting each study session with a story that presented a real-world problem or mystery, and working through it over the course of the class session, you might be especially open to learning from that tale.

For your students, framing stories with relevant problems (succeeding at a job, getting along with roommates) may help make them more likely to be attended to and recalled. Along the same lines, stories can be told from different points of view. Think about perspective when you're designing your study session.



You could describe an experiment from the researcher's point of view, but you might instead begin by telling the story of what a participant in that study experienced instead, to draw students into the situation. Imagine, for example, being a participant in the Asch conformity studies, with rising levels of confusion and doubt as your fellow participants continue to give wrong answers to a line judgment task.



**Figure 13.4:** *A telling a Story to Children*

**Source:** [https://advedupsyfall09.wikispaces.com/file/view/teacher\\_reading\\_to\\_childre\\_n\\_hg\\_clr.gif/87119279/301x222/teacher\\_reading\\_to\\_children\\_hg\\_clr.gif](https://advedupsyfall09.wikispaces.com/file/view/teacher_reading_to_childre_n_hg_clr.gif/87119279/301x222/teacher_reading_to_children_hg_clr.gif)

Stories can encourage empathy, and putting themselves in participants' shoes can sometimes help students understand the power of experimental situations. Varying the presentation of research to focus on a researcher versus a participant perspective can also help add spice to your lecture.

In some types of courses, particularly smaller seminars, it may be appropriate to have students share stories from their own lives, and indeed, students may spontaneously do this even in larger courses. This is another form of active learning, and students may be even more attentive to a story told by their peers.

An instructor's role might then be to link aspects of these narratives to theories or principles in the psychological literature. (Students may become frustrated with a course that appears to consist only of sharing individual experiences, without links to theory or research.)

If individuals are likely to be sharing stories that may be sensitive - for example, struggles with psychological disorders, experiences with stereotyping or prejudice, - ground rules about respect for others, not discussing personal revelations outside the classroom, and the like should be established early.

Can there be a downside to using stories in the classroom? One issue that psychology instructorssometimes face, especially in introductory and social psychology courses, is helping students to understand that personal experience isn't everything and that psychological questions can be tested scientifically and evaluated with data.



Your use of stories should be integrated with reference to empirical evidence, so that students do not come away with the impression that a single story, even an especially vivid and compelling one, should be understood as proof for a particular position. You may also want to solicit student feedback on your stories, especially if you are telling a particular story for the first time, or if you are new at introducing storytelling into your teaching.



**Figure 13.5:** Children How to read

**Source:** [https://www.britishcouncil.org/sites/default/files/styles/bc-landscape-630x354/public/how\\_to\\_teach\\_children\\_english\\_using\\_illustrated\\_storybooks.jpg?itok=aSOCdMv6](https://www.britishcouncil.org/sites/default/files/styles/bc-landscape-630x354/public/how_to_teach_children_english_using_illustrated_storybooks.jpg?itok=aSOCdMv6)

You might ask students to list stories that they found to be interesting and useful, and alternatively, note whether any stories seemed to wander or create confusion. At the end of class or after telling a story, you might take a minute or so to ask students to summarize the point of a story you told, to make sure that your message has been conveyed.

Stories can serve another function that goes beyond the classroom. Shared narrative can be a force in creating community. Stories tie current students to traditions and people from the past. If an important event or discovery took place on your campus or in your town, let students know about it. Tell stories that embody the values of your discipline and your campus. Share your teaching stories with colleagues. And may you and your students live happily ever after.

### **In Text Question**

Stories can encourage \_\_\_\_\_, and putting themselves in participants' shoes can sometimes help students understand the power of experimental situations.

- a. Empathy
- b. Emotion
- c. Discipline

- d. Facilitate good learning

### **In Text Answer**

The answer is option Empathy

## **13.3 Strategies for Teaching Children's Literature**

Successful teaching of children's literature must be based on two important factors. The first is that the teacher must be knowledgeable about different purposes and types of reading. Another important factor concerns choosing appropriate strategies in form of relevant meaningful activities to use to teach the pupils.

The purpose of this unit is to present to you some strategies/activities you can use to teach literature. The following method can be used in teaching children's literature.

### **i. Individualized Learning**

This is one person pupil reading with same guidance. The attributes of individualized learning include children assuming responsibility for their learning, proceeding with activities and materials at their own level or rate in school, home, elsewhere. Choice of learning experiences is made by the children. The role of the teacher involves: stating lesson object pre-testing, including activities to elicit children's active participation and giving follow up projects to permit children to apply learned knowledge and skills.

### **ii. Groups Reading**

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

### **iii. Controlled Reading**

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

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

**b. Control of Group Reading:** The teacher can control the group reading activities of his or her class by grouping the class. Various group leaders can be assigned to take control of the groups. The various group leaders may act as the speakers of the group. The teacher can assign a text or novel or poetry to each group. Children will read the assigned books at home or the class.

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



**Figure13.3:Group reading**

**Source:**<http://images.clipartpanda.com/reading-group-clip-art-LTKp8neGc.jpeg>

#### **iv. Formation of Discussion Groups**

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

#### **v. Formation of Drama Groups**

The teacher can form drama groups in the class and every member of the group would be given a portion of his or her reading which he or she will memorize. Pupils are given specific roles to play so as to dramatize the characters in the novel or story read. In all these activities, the teacher of children's literature is a guide.

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

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

## **Summary from Study Session 13**

In this study session, you have learnt the following:

### **1. Methods of introducing literature to children**

There is no doubt about it that for children to appreciate and enjoy literature, the presentation of the literature matters a lot. This is because if the literature is badly presented, children will not get the needed value they ought to get and as such may not be interested in it. There are different methods of presenting literature to children, however, two principal ways will be considered. One is storytelling, while the second is through effective teaching strategies.

### **2. Telling Stories in Class**

The study session itself may be structured as a narrative, or a story can simply be an illustration of a key point. Taking advantage of the natural drama of research stories can help the pacing and flow of your study session. Imagine yourself as a storyteller, perhaps with your students gathered around a campfire. Rather than marching through the material, fact by fact, you can add storytelling flourishes.

### **3. Strategies for Teaching Children's Literature**

Successful teaching of children's literature must be based on two important factors. The first is that the teacher must be knowledgeable about different purposes and types of reading. Another important factor concerns choosing appropriate strategies in form of relevant meaningful activities to use to teach the pupils. The purpose of this unit is to present to you some strategies/activities you can use to teach literature. The following method can be used in teaching children's literature.

## **Self-Assessment Questions (SAQs) for study session 13**

Now that you have completed this study session, you can assess how well you have achieved its Learning outcomes by answering the following questions. Write your answers in your study Diary and discuss them with your Tutor at the next study Support Meeting. You can check your answers with the Notes on the Self-Assessment questions at the end of this Module.

### **SAQ 13.1 (Testing Learning Outcomes 13.1)**

Explain Telling story as a method of introducing literature to children

### **SAQ 13.2 (Testing Learning Outcomes 13.2)**

Discuss Telling Stories in Class

**SAQ 13.3 (Testing Learning Outcomes 13.3)**

Highlight on the following Strategies for Teaching Children's Literature:

- i. Individualized Learning
- ii. Groups Reading
- iii. Controlled Reading
- iv. Formation of Discussion Groups
- v. Formation of Drama Groups

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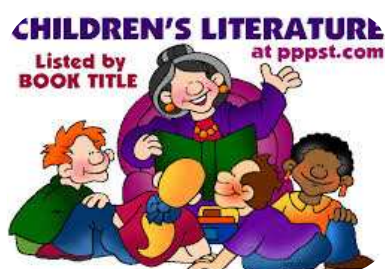
## Study Session 14: Criteria for selecting children's literature



### Introduction

As you may have observed, this course material has discussed a lot on the subject of children's literature from study session one to fourteen. The emphasis in this last study session lies in the criteria that should be used to select children's literature either for acquisition in the library, or for personal use at home, at school or any other situation. These criteria are very important because children will benefit from the literature maximally if they find it available, suitable and enjoyable.

### Learning Outcomes for Study Session 14



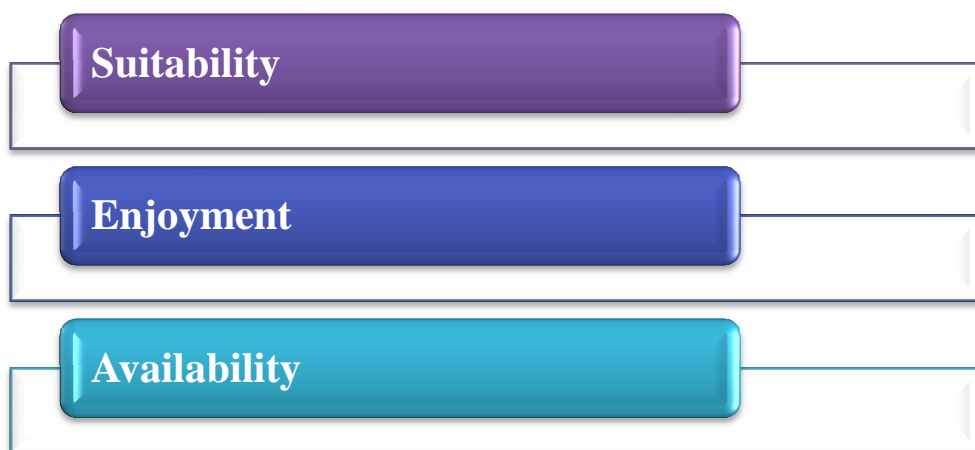
14.1 Explain Criteria for  
Selecting Children's  
Literature



How to Choose a  
Children's Book

### 14.1 Criteria for selecting children's literature

The criteria for selecting children's literature to be discussed are; suitability, enjoyment and availability.



***Figure 14.1: Criteria for Selecting Children's Literature***

### **1. Suitability**

It is very important to consider this criterion when selecting children's literature. This is because, suitability implies that the children's literature is appropriate, fitting and apt. it connotes that the children's literature is of the right time and for the right set of children. The various types and formats of children's literature have been discussed in this write up, all these information materials are meant to be used by children of different ages.

How suitable will it be for ABC concept book to be selected for use by undergraduates in the university? In like manner it would also not be suitable for a chapter book that contains less illustration to be selected for a child of 5 years, this will be misplaced. But the chapter book can be used by a child who is between 14-16 years of age.

Thus it is very important to consider this question when thinking of the suitability of children's literature; how do the literature theme and treatment of ideas, characters and plot and the level of language suit the child's or children's maturity and interests, personal problems, social situations, creative abilities, understanding, responses and feelings? Answer to this question will reveal how appropriate the literature is to the child.

Suitability also has implication for the publishers and writers of children's literature. The developmental capacity and the ages of children should be taking into consideration when publishing literature for children. The children will find it very easy to relate to the information presented and also benefit fully when the literature is suitable.



### **In Text Question**

Literature theme and treatment of ideas, characters and plot and the level of language suit children's maturity and interests, personal problems, creative abilities, understanding, responses and feelings. **True/False**

### **In Text Answer**

**False**

### **2. Enjoyment**

This is another criterion that is used to select children's literature. Reading literature for children should be pleasurable, it should be a delight. Any literature that fails to hold the attention of children or that proves boring to them will not be appreciated by them at all. If children fail to derive enjoyment from a particular literature, it might discourage them from reading other potentially enjoyable materials.

Enjoyment is related to the first criterion discussed. Children are likely to find suitable materials enjoyable. For instance a book that treats the problem of adolescents like; how to prevent bullying in school, how to be successful in school, how to resist peer pressure and the likes will be enjoyed by children between the ages of 14-18.

This is because the book addresses the concerns of the targeted age group. It is therefore important to consider this criterion when selecting children's literature.

### **3. Availability**

This is the third selection criterion to be considered. Availability of the literature is very important because, it is one thing to select a children's literature that is suitable and enjoyable, but what happens if it is not available? This becomes a problem, it would be difficult to have access to the material and others too will find it difficult to get it.

Even though the book industry in Nigeria is advancing, that cannot be said of children's literature. A visit round the book stands and book shops even in our urban centres reveal a dearth of children's book. The situation will be more alarming in the rural area, and yet our country is about 60% rural.

It is also important to state that the dearth of functional libraries both in the urban and rural areas of the country also contributes to the availability problem. Had it been the libraries especially public and community libraries are functional and effective, they would help provide access to children's literature that may not be easily assessable.

This would assist the children to develop their library use skills, important skills that will teach them to be resourceful. It would also help them to supplement the class instruction with further information from different books. The significance of this is

that, even if the literature is not available in book shops, the libraries will provide a better alternative.

In order to make more suitable reading materials available to children, communities, schools and Government should strive to establish more libraries for children at least in every Local Government Area. Authors and publishers could also tackle the apathy expressed towards children's literature by organizing symposia, writing workshop and seminars for authors.

This will boost the availability of children's literature in the long run. As a result of this, reading will improve, and children who are the leaders of tomorrow will be better equipped to face the future with confidence.



**Figure 14.2:** Teacher Teaching in Class Room

**Source:** [http://b.3cdn.net/awas/29c37bb007debfca85\\_1am6b9cnc.jpg](http://b.3cdn.net/awas/29c37bb007debfca85_1am6b9cnc.jpg)

#### **14.1.1 Other Criteria for Selecting Children's Literature**

The titles listed in this document have been carefully selected to adhere to the criteria as set forth on page 54 of Foundation for the Atlantic Canada English Language Arts Curriculum (1996). The selections

1. Provide motivating and challenging experiences suitable for the learner's age, ability and social maturity
2. Elicit personal, thoughtful critical responses
3. Represent a range of styles and literary structures
4. Have literary merit
5. Use language effectively and responsibly, and use language that is essential to the work
6. Broaden students' understanding of social, historical, geographical and cultural diversity

7. Develop sensitivity to and an understanding that reflects individual differences such as age, gender, ethnicity, religion, disability, class and political/social values.

While every book listed in this document has received a careful review according to the criteria listed above, teachers should always exercise particular care in selecting or recommending texts for classroom study and discussion. Teachers are in the best positions to know both their students and the communities in which they live.

The section entitled Resources in Foundation for the Atlantic Canada English Language Arts Curriculum (pp. 54-56) provides further guidance to teachers in the selection and presentation of learning resources.

#### **14.1.2 The broad selection of literature listed in this document**

1. Includes prose and poetry that deal with issues and ideas related to children's experiences and their evolving understanding of themselves and the world, texts that they perceive as relevant to their own lives
2. Balances traditional works with more contemporary ones, including works which bring new or previously neglected voices into the classroom
3. Allows students to explore their own and others' cultural and literary heritage
4. Includes works that can be paired or linked to provide for intertextual connections
5. Provides support to each of the four main components of the grades 4 -6 reading program guided reading, shared reading, independent reading (at home and at school), and read aloud
6. Provides support to both the independent and the collaborative writing components of the grades 4-6 curriculum Teachers and administrators may continue to refer to An Annotated Bibliography of Children's Literature for additional assistance when selecting learning resources for their classrooms and school resource centres.

### **14.2 How to choose a children's book**

Since children's books are your child's first introduction to literature, it is important that they make the right impression. Blessed with marvelous books at an early age, your child will be more likely to curl up with a good book in later years.

There are a number of ways to choose books wisely. First, consult your local children's librarian, a wonderful resource brimming with sound, up-to-date information about books, magazines, CDs and a variety of other materials. Next, do some research on your own. Consult a few of the published guides to children's literature available in your library's reference section, and talk to your child's teacher.

### **14.2.1 Criteria to consider**

Use these five questions as a guide when choosing children's books:

1. **Is it right for my child?** You are the best judge of what will especially appeal to your child. You shouldn't choose a book just because it is an award-winner. Keep your child's unique personality in mind.
2. **Are the illustrations well done?** Vivid, clear imagery is a must for children ages 4–8, and the images are most effective when they correspond to the storyline. Wordless books are also a wonderful source of language development, requiring your child to interpret the illustrations as the story progresses.
3. **Is the story well written?** Age-appropriate language is the minimum requirement. The language should be also imaginative, rich and challenging. New and difficult vocabulary words are wonderful when meanings can be inferred from the context of the story.
4. **Is the text informative and lively?** Don't judge a book by its cover, or its author. While an author might be knowledgeable about a subject, he or she might not be able to communicate in a clear and engaging way that appeals to children.
5. **Is the theme of the book timeless and enduring?** Children and adults alike enjoy themes they can identify with.

### **14.2.2 Other ways of Choosing a Child's Book**

#### **1. Babies and Toddlers**

- Very young children are attracted by brightly colored pictures of simple objects.
- They are listeners, and respond well to books with simple texts and good rhythms.
- Wordless books stimulate them both visually and mentally, and encourage them to create their own stories.
- They are delighted with board books and cloth books, which have the virtue of being practically indestructible.

#### **2. Preschool and Kindergarten**

- Mother Goose, nursery stories, and other books depicting familiar objects and experiences are enjoyable to children in this age group.
- These children like listening to slightly complex texts with good rhythm and effective word repetition.
- They are also coordinated enough to have constructive fun with toy-like books that may pop up, move, or provide other astonishments.

### **3. Early School Years (Ages 5-8)**

1. A few children may learn to read before they are in the first grade. Most learn during first grade. Many learn even later.
2. For reading to or with children, select picture books with strong storylines and character development.
3. For the child who is reading independently, choose a book with a straightforward story employing words that will be familiar from everyday use. Some publishers produce books, generally called "easy readers," which independent readers often enjoy.
4. Third-graders are often able to handle stories of some complexity. The vocabulary should be relatively familiar while including some challenging words.
5. A lot of informational books have been published for the early grades. These non-fiction books encourage children to read about topics that interest them and to satisfy their curiosity about complex subjects.



**Figure 14.3:** *A Student Solving Question on the Board*

**Source:** [http://www.aljazeera.com/mritems/Images/2016/1/3/6edac0e4b1824459a1e388f059944821\\_18.jpg](http://www.aljazeera.com/mritems/Images/2016/1/3/6edac0e4b1824459a1e388f059944821_18.jpg)

#### **4. Older Children (Ages 9 and up)**

- Consider who the child is his or her personality traits and personal preferences when choosing a book.
- Make a selection with the child in mind; choose an informational book or a novel in an area of specific interest.

Publishers sometimes indicate on the cover of the book the age level or grade level for which they think that book is most suitable. Don't hesitate to choose a book that may be suggested for someone older than your child. If a book is beyond a child's reading ability, it can be read to him or her now, and later on by the child.

It is also possible to find picture books that because of the subject or artwork will be just right for an older child. An interesting story in a beautiful, well-illustrated book offers the child an aesthetic experience to enjoy over and over again.

Some children's books have become classics. Many have great appeal and should be a part of everyone's reading experience, especially if a young reader is at the right age for a classic. Classic stories are often excellent selections for the family to read aloud together. Some children find a contemporary book more appealing than a classic: think of the child's reading enjoyment and select books that will appeal to that child.

Young people love paperbacks. Reprints of hardcover titles for every reading level are widely available as paperbacks. In addition, there are many children's books published originally and only in paperback formats. Most paperbacks for children are reasonably priced.

In conclusion, a fine book is not necessarily the most lavish or most expensive book on the shelf. It is a book that is written and designed well. Take more than a few minutes to look at the books read them or passages from them. A book is an unlimited investment in the human mind and spirit. Its selection deserves thoughtful attention.

#### **Summary from Study Session 14**

In this study session, you have learnt the following:

##### **1. Criteria for selecting children's literature**

The criteria for selecting children's literature include the following:

- Suitability,
- Enjoyment
- Availability.

## **2. How to choose a children's book**

Since children's books are your child's first introduction to literature, it is important that they make the right impression. Blessed with marvelous books at an early age, your child will be more likely to curl up with a good book in later years.

There are a number of ways to choose books wisely. First, consult your local children's librarian, a wonderful resource brimming with sound, up-to-date information about books, magazines, CDs and a variety of other materials. Next, do some research on your own. Consult a few of the published guides to children's literature available in your library's reference section, and talk to your child's teacher.

### **Self-Assessment Questions (SAQs) for study session 14**

Now that you have completed this study session, you can assess how well you have achieved its Learning outcomes by answering the following questions. Write your answers in your study Diary and discuss them with your Tutor at the next study Support Meeting. You can check your answers with the Notes on the Self-Assessment questions at the end of this Module.

#### **SAQ 14.1 (Testing Learning Outcomes 14.1)**

Explain the following criteria:

- Suitability,
- Enjoyment
- Availability

#### **SAQ 14.2 (Testing Learning Outcomes 14.2)**

Discuss on How to choose a children's book

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