Children's literature studies today

Who studies children's literature and what is it that they study? The answers to this question are complex and messy, because of the many confounding factors which exist in this field.

Firstly, unlike literature for adults, children's literature is not generally written by its own readers. Adults write for children, and thus adult perceptions of what children are and of what they could and should become are woven into the literature.

Furthermore, some of those who study children's literature (and those who write certain kinds of children's books) are less interested in literary values than in the kinds of lessons it can teach- either in terms of creating better children or in terms of serving a particular curriculum. The issue of how a teacher can use a children's book is often contentious, but even outside the classroom, much material for children is still didactic.

Thirdly, while almost all literature is currently promoted within a strong commercial matrix, children's literature is often especially targeted for marketing initiatives. This fact means that readers are often recruited with a message that is negligibly literary and significantly oriented to ideas of consumption. Daniel Hade (2002) has raised useful questions about whether children's experience of reading is altered when their books are part of a larger marketing framework involving the movie, the game, and the toy of a popular children's book. How children perceive and respond to their stories in this new context is an important question.

It is also important to note that texts in an ever-increasing range of new media compete with print media for the attention of the child reader, and create definitional issues for scholars. Does the term literature' exclusively imply a verbal text? If not, where are the limits? Could a literary computer game ever be considered a work of literature? If not, what kind of attention should be paid to it, since children themselves undoubtedly perceive their print literature as part of a broader continuum? The internet provides one forum through which children now communicate with each other. (In 2003, the internet search engine Google listed 7,920,000 sites relating to the Harry Potter novels; even allowing for duplication and dead ends, that is a number with revolutionary implications.)

Finally, in the context of the higher education institutions where the formal study of children's literature is often located, at least three disciplinary frameworks (English, education, and librarianship) fragment the focus of scholarly study of children's literature.

How is the value of the imaginative encounter with the work of literature sustained and honored among such a welter of conflicting interests? One route through this maze is to ask the child readers for help. As David Lewis (2001) has perceptively noted, what children think of reading is not usually the same as what adults think, whether teachers or parents. As Lewis points out, children 'sometimes see more and they often see differently'. If those who study reading can explore children's perceptions as well as those of adults, their understanding of the nature of reading will be enhanced.

Lewis makes a further valid point when he adds that exploring children's perceptions is usually justified for educational reasons: "It is true that a better understanding of how children read and how they learn to read, is a prerequisite to improved approaches to teaching. However, it can also be argued, as Lewis rightly does, that when children's responses to literature are accessed and interpreted, they frequently lead to an understanding of how picture books appeal to children.

Young people's accounts of what and how they read also enable a more sophisticated description of many of the complex processes involved in reading. All descriptions of reading runs the risk of solipsism: i.e. this is how I read so this is what reading is for everyone. Asking other readers how they read, however, reduces that risk. For example, if I am a strong visualizer as I read, I may consider that visualization is a key component of successful reading and I may judge books by their capacity to evoke a vivid visual response. Other readers, however, may help me to realize that not everyone reads with mental pictures. Some readers respond to the patterns of the words, 'hearing' them inaudibly like a subliminal radio program. Others respond to the patterns of feelings in the story, responding with an emotional connection. Talking to competent readers, of all ages, provides a better understanding of reading experiences.

Children's insights are even more important when it comes to understanding the significance of print literature as one aspect of literary culture. Too often adults assume that reading any book at all is a more worthwhile experience than playing a digital game of any kind. A humbler approach would include asking why the game appeals to the player. Many adults will probably never develop the automatic skills to process a game as readily as they can read a book. This does not indicate that a book is better, but that a particular set of skills is absent. Non-players must acknowledge that some fictional universes are thus closed to them, and a logical response would be to find someone who can guide them to the pleasures and challenges of the gaming world. Games need to be judged individually just as books do, and any evaluative framework needs to take this into account.

*Choose the correct letter **A**, **B**, **C** or **D**.*

Write the correct answer in boxes 27–29 on your answer sheet.

27 Which of the following best summarises the writer's argument in the second paragraph?

    A Children are portrayed as adults see them.
    B Children are unable to write their own stories.
    C Adults fail to stimulate children's imaginations.
    D Adult literature is too difficult for children.

28 In the third paragraph, what does the writer say is the main interest of some people who study children's literature?

    A the quality of the writing
    B the imaginative content of stories
    C the instructive nature of children's books
    D the way children are written about in stories

29 The main point of the writer's argument in the fifth paragraph is to

    A demonstrate that academics consider computer games to be a logical extension of children's literature.
    B explore the impact of computers on the boundaries of children's literature.
    C illustrate that literature and computer games have different origins.
    D prove that children are using computers more than they are reading literature.

Questions 30–34

Do the following statements agree with the views of the writer in Reading Passage 3?

In boxes 30–34 on your answer sheet, write

> **YES**   *if the statement agrees with the views of the writer*
> **NO**   *if the statement contradicts the views of the writer*
> **NOT GIVEN** *if it is impossible to say what the writer thinks about this*

30 Children tend to make a clear distinction between print literature and electronic media.

31 The study of children's literature at higher education institutions is restricted to one subject area.

32 Exploring children's perceptions of reading will assist parents to choose suitable books for children.

33 Adults may appreciate the appeal of illustrated stories better, if they have more information on how children read.

34 Children should be asked what features they would like digital games to include.

*Complete each sentence with the correct ending, **A–H**, below.*

*Write the correct letter, **A–H**, in boxes 35–39 on your answer sheet.*

35 Young people's accounts of how they read lead to

36 The risk of solipsism is reduced by

37 Strong visualisers judge books on the basis that they are

38 Children's insights are important in

39 When adults read a book more easily than they play a digital game, it simply suggests

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List of endings

A	accepting that literature exists in a variety of forms today.
B	verbalising the words in their heads.
C	discovering the reading techniques used by others.
D	the style of written stories changing over time.
E	the lack of some specific abilities.
F	a deeper knowledge of the intricacies of reading.
G	children teaching adults to play computer games.
H	creating a variety of images in their minds.

Question 40

*Choose the correct letter **A, B, C** or **D**.*

Write the correct letter in box 40 on your answer sheet.

What was the writer's main purpose in writing this article?

A to evaluate how the process of reading fits into children's literature studies

B to discuss the impact of the increasing commercial influence on children's literature studies

C to review the challenges in the field of children's literature studies and suggest how to proceed

D to provide arguments in favor of including computerized forms in children's literature studies

题型一：单选题 (27–29)

题号	答案	题干翻译	定位句（第 X 段）	定位句翻译	详细解释
27	A	以下哪一项最能概括作者在第2段的论点?	第2段：*Adults write for children, and thus adult perceptions of what children are and of what they could and should become are woven into the literature.*	成人为儿童写作，因此成人对"儿童是什么样的人"以及"儿童可能/应该成为什么样的人"的看法，会被编织进儿童文学之中。	核心意思是：儿童文学里的"儿童形象/儿童应成为什么"很大程度是成人视角的投射。A"儿童被描写成成人所看到的样子"正中要害。B 只是文中提到的事实（不是儿童自己写），但作者论点重心不在能力问题而在"成人价值观渗入作品"。C/D 文中完全没说"成人没激发想象/成人文学太难"。
28	C	在第3段，作者说一些研究儿童文学的人主要关注什么?	第3段：*...are less interested in literary values than in the kinds of lessons it can teach...；...much material for children is still didactic.*	……他们对文学价值的兴趣较低，反而更关心它能教会什么"道理/课程"；而且许多儿童读物依然带有说教性。	关键词 less interested in literary values（不太在乎文学性/写作质量）+ lessons / curriculum / didactic（教化、说教、课程服务）。因此选 C"儿童书的教导/说教性质"。A（写作质量）被明确否定方向；B（想象内容）未提；D（故事里如何描写儿童）更像第2段主题。
29	B	作者在第5段论证的要点是：	第5段：*texts in an ever-increasing range of new media compete with print media... and create definitional issues...；Could a literary computer game ever be considered a work of literature?；where are the limits?*	越来越多的新媒体文本与印刷文本竞争，并带来"定义层面"的问题：文学是否只指文字？界限在哪里？文学电脑游戏是否算文学?	这一段在讨论：新媒体/电脑游戏出现后，儿童文学的"边界/定义"被冲击，需要重新界定。B"探讨电脑对儿童文学边界的影响"精准。A 说"学界认为游戏是儿童文学自然延伸"——作者是在提问/讨论争议，并非下结论证明"就是延伸"。C"不同起源"没讲。D"孩子用电脑多于阅读"也没论证数据对比。

题型二：YES / NO / NOT GIVEN (30–34)

题号	答案	题干翻译	定位句（第 X 段）	定位句翻译	详细解释
30	NO	儿童往往会清晰区分印刷文学与电子媒体。	第5段：*children themselves undoubtedly perceive their print literature as part of a broader continuum*	儿童自己无疑会把印刷文学看作更广阔连续体的一部分。	题干说"清晰区分"（distinction），原文说儿童把印刷文学视为连续体的一部分，含义是不强调割裂界限，与题干相反 → NO。
31	NO	在高等教育机构中，儿童文学研究被限制在单一学科领域内。	第6段：*at least three disciplinary frameworks (English, education, and librarianship) fragment the focus...*	至少三种学科框架（英语、教育学、图书馆学）使研究焦点分散。	题干说"只在一个学科"，原文明确说至少三个学科框架，而且"fragment"（分裂/碎片化）强调多学科分割 → NO。
32	NOT GIVEN	研究儿童对阅读的看法能帮助父母为孩子挑选合适的书。	第7–8段：讨论"探索儿童感知能增强对阅读本质的理解""对教学改进有帮助""有助理解图画书为何吸引儿童"。	——	原文确实说"探索儿童感知"能提升理解，并与教学改进相关；也提到理解"picture books appeal"。但**没有出现"父母选书"**这一用途。可推测但不能当成作者明确观点 → NOT GIVEN。
33	YES	如果更了解儿童如何阅读，成人可能更能理解图文故事（插画故事）的吸引力。	第8段：*when children's responses to literature are accessed and interpreted, they frequently lead to an understanding of how picture books appeal to children.*	当获取并解读儿童对文学的反应时，这常常会带来对"图画书为何吸引儿童"的理解。	题干"成人更能理解插画故事吸引力"≈原文"理解 picture books appeal"。"more information on how children read"与原文"accessed and interpreted children's responses / understanding how children read"同向 → YES。
34	NOT GIVEN	应该询问儿童希望数字游戏包含哪些特征。	第10段：*A humbler approach would include asking why the game appeals to the player.*	更谦逊的做法包括：问清楚游戏为何吸引玩家。	作者提倡的是"问为什么吸引"（why it appeals），以及成人应承认自身技能缺失、需要引导者；并没有说"问孩子想要哪些功能/特征"。题干的"features to include"在文中未出现 → NOT GIVEN。

题型三：句子匹配 (35–39)

题号	答案	题干翻译	定位句 (第 X 段)	定位句翻译	详细解释
35	F	年轻人对自己"读什么、怎么读"的描述会带来……	第9段：*enable a more sophisticated description of many of the complex processes involved in reading.*	使我们能更成熟/更精细地描述阅读中许多复杂过程。	"更精细地描述复杂过程"= 对阅读内部机制的理解更深 → 对应 **F a deeper knowledge of the intricacies of reading**（更深入理解阅读的复杂性）。
36	C	降低"唯我论/以己度人"的风险的方法是……	第9段：*Asking other readers how they read, however, reduces that risk.*	然而，去问其他读者他们如何阅读，会降低这种风险。	问别人怎么读 → 你会发现他人的阅读方式/策略 → 对应 **C discovering the reading techniques used by others**。
37	H	强视觉型读者评判一本书时依据的是：它能……	第9段：*…judge books by their capacity to evoke a vivid visual response.*	……根据书是否能唤起鲜明的视觉反应来评判。	"evoke vivid visual response" 本质就是"在脑中形成画面/图像"。选项里最贴近的是 **H creating a variety of images in their minds**（在脑中生成图像）。
38	A	儿童的洞见尤其重要在于……	第10段：*Children's insights are even more important when it comes to understanding the significance of print literature as one aspect of literary culture.*；以及后文把游戏也纳入评价框架	儿童的洞见在理解"印刷文学只是文学文化的一部分"时更重要；并且游戏也应被纳入评价。	这一段要打破"书一定更好"的单一框架，强调文学文化不只一种形态（印刷 vs 数字游戏），评价框架要容纳差异 → 对应 **A accepting that literature exists in a variety of forms today**。
39	E	成人读书比玩数字游戏更容易，这仅仅表明……	第10段：*This does not indicate that a book is better, but that a particular set of skills is absent.*	这并不说明书更好，而是说明某一套技能缺失。	直接同义替换：skills is absent = 缺少某些能力 → **E the lack of some specific abilities**。

题型四：单选题 (40)

题号	答案	题干翻译	定位句 (第 X 段)	定位句翻译	详细解释
40	C	作者写这篇文章的主要目的是什么？	**第1段**：*The answers… are complex and messy…*（指出领域复杂）+ **第2–6段**列出多重"干扰因素/冲突"（成人视角、教化、商业、媒介边界、多学科碎片化）+ **第7–10段**给出"出路/推进方式"（向儿童读者求助、探索儿童感知、建立更谦逊的评价框架）	——	全文结构非常典型：先说"领域复杂混乱"，再列举挑战来源，最后提出"如何推进"的路径 (ask child readers for help；explore perceptions；改造评价框架)。因此主旨最匹配 **C**：回顾该领域的挑战并提出如何继续。A 过窄（只谈阅读过程如何融入）；B 只抓商业影响（只是其中一块）；D 也过窄（全文并非主要为"纳入电脑化形式"辩护，而是把它当成边界挑战之一）。