

# Preparing Books for Children from Birth to Age Six: The Approach of Appropriateness for the Child

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## Abstract

Children's books must primarily be appropriate for children so that they could be a significant stimulus in children's lives. In other words, it is essential that the concepts child reality, literary criteria and artist sensitivity be reflected in books in order to create children's books. From birth to age 6, the fact that children's books are written in such a standpoint can help children in this age range have love and habit of reading. In this respect, this article proposes that children's books from birth to age 6 be written primarily according to the principle of appropriateness for children. With this respect, firstly, the conceptual framework of the principle of appropriateness was established through scientific evidence, and then this principle was reflected in the design, contextual and didactic attributes of children's books from birth to age 6. While forming this conception, birth-24 months, 24-48 months and 48-64 months age groups which Piaget adopted in Cognitive Theory were prioritized. Thus, an approach to write and publish books appropriate for children of these age groups and in different development levels has been developed.

**Keywords:** Appropriateness for children, Child Reality, Literary Criteria, Artist Sensitivity, Children's books.

## Introduction

Works of child literature are of the first instruments introducing colors, lines and aesthetic expression of words to children and making them sense the beauty of their mother tongue (Nodelman, 1988; Kiefer, 1993; Leddy, 2002; Nikolajeva, 2005; Marantz and Marantz, 2013; Sever, 2008). In that regard, helping children take on responsibility of imagining and thinking along with aesthetic taste in an approach appropriate for development levels beginning from birth are among the most basic functions of child literature (Shelby, 2004; Sawyer, 2012; Hunt, 2006; Anderson, 2013; Aslan, 2013; Machado, 2010). Books should be appropriate for children so that child literature can perform these functions. In plainer expressions, the design, contextual and didactic attributes of a book should correspond to the concept child reality; that is, to children's nature, interests and needs, linguistic and cognitive capacity and their perspective. However, it should be considered that every book which is appropriate for a child's development level does not necessarily mean that it is totally appropriate for children because children's books are basically literary works and they should be appropriate for literary criteria. Reflection of artist sensitivity in such a conception will contribute to writing books appropriate for children.

The purpose of this article is to propose that the concepts child reality, literary criteria and artist sensitivity be reflected in books so that the design, contextual and didactic attributes of children's books from birth to age 6 can be appropriate for children. This conception suggests that children's books should both be appropriate for the developmental level in which a child is and be prepared aesthetically, and reflect literary criteria as well. Thus, children can have pleasure and habit of reading.

## 1. Appropriateness for The Child

Expecting a child to read and comprehend a book which is far from children's realities, and which forces a child with its narration is nothing more than flogging a dead horse (Dilidüzgün, 2004). Hence, there has to be a relation between the child and the book he will read in terms of interest, need, language, perspective and developmental level. In other words, visual and verbal texts which are inappropriate for the child's linguistic, cognitive, personal and affective development and his nature and which do not address to the child's interest and needs, and which do not reflect his perspective may create barriers between the child and the book from early years, that is, they may dull children's desires to bond with a book. Reflecting the child himself and reality of life in books by adapting them to child's level is quite important because children must not have difficulty in receiving while performing those affective, cognitive and behavioral actions. The relation between a child and the book is directly associated with a child's cognitive level. For this reason, books which are appropriate for children should prioritize child reality because the most essential attribute separating children's books from books for adults is that it pays attention to children's emotions, ideas and experiences.

Works of child literature become appropriate for children as much as they prioritize children's reality which reflect their nature, perspective, linguistic and cognitive capacity as well as literary criteria and artist sensitivity. Hence, the child must be in the subject position in children's books. Children particularly from birth to age 6 must be on the focus of children's books with their curiosity, desire of exploration, sincerity, dynamism, enthusiasm, imagination and creativity, and with their nature which rejects advice and command. Moreover, appropriate children's books should express children's worlds, ideas, emotions, joys, fears, concerns through

their tongues from their perspective. However, if adult's judgments, principles and rules, stereotyped ideas, imposing attitudes, thinking ways and fixed and definite truths reflect in works of child literature, this may cause children to be in the object position. Therefore, works of child literature should by no means include adults. Prioritizing adults in children's books may render the book inappropriate for children.

To be able to prepare books appropriate for children, books are supposed to meet literary criteria besides child reality because what makes a book a work of art is its literary qualifications. In this regard, books appropriate for children are supposed to meet literary expectations. In a fictional world, giving a child responsibility of imagining and thinking; including the child in meaning with implicit messages, creating linguistic taste in the child through expression aspects of the mother tongue can help the child have literary sensitivity. Such an effort helps children to sense the reality of life and human with the power of literature because no matter how much a book which a child reader cannot comprehend is dependent on literary criteria, it is not fully considered appropriate for a child. In other words, just like anybody who knows about child reality cannot write children's books, anybody who knows about the attributes of a literature text cannot create children's books without viewing life from their eyes.

Appropriateness for children with all its aspects means that the formal, contextual and didactic attributes of a book should correspond with the child's nature, interests and needs, linguistic and cognitive capacity and perspective, and that the book meets literary criteria and that it reflects artist sensitivity as well. Elaborately speaking, appropriateness for children is the power of language and painting, qualifications of the character, its actions and behaviors, kinds of themes, attributes of the plot, the level of the setting, the dimension of the book and visuals, attractiveness of the cover, the quality of the paper and the binding, layout, kinds of letters, qualifications of visuals, fallacies in the setting, social sexist approach, traditional judgments, controlling and domineering viewpoint, viewpoint approving fatalism and superstitions, political, spiritual advice and commands, and it is the totality of variables helping the attributes of the book become appropriate for both children's reality and artist sensitivity, and for the principles of literary criteria as well in the relationship between the child and the book concerning the conditions that dull researching and restrict entrepreneurship.

These are the principles which are supposed to be prioritized while writing appropriate children's books:

- The child's nature, perspective, interests and needs, linguistic and cognitive capacity should be reflected in books.
- The contextual, formal and didactic attributes of the book should be appropriate for the concept child reality.
- The book should take literary criteria into consideration.
- The concept artist sensitivity should reflect in children's books.
- The adult's perspective, intellectual and evaluation structure should not reflect in children's books.

### 1.1 Child Reality

The term child reality clarifies the developmental differences in children's natures, their perspectives, their interests and needs and linguistic and cognitive capacities (Çer, 2014). In this respect, in children's books, the term child reality, that is, children's age and developmental levels should be prioritized (Waugh, Neaum & Waugh, 2013; Schlager, 1978; Stoodt, Amspaugh & Hunt, 1996) because if books which children read are not written appropriately to their ages; they can understand neither its narration nor its visuals. Then, in the process of preparing children's books, the author and the illustrator must create a common cognitive capacity provided that he/she prioritizes the child's level by visual expressions and potentials of words. Thus, children who are present in this capacity created by words, drawings and color can gain sensitivity to human being, life and nature with respect to their perception levels.

It is positive to view everything from children's eyes and feelings because understanding them completely makes it possible to understand the reality of their nature and their own life. What children sense and their relationships with their environment show their perspective on life. Children perceive the facts differently from adults and receive the phenomena by a distinct sensitivity. This difference of perception and reception stems from children's sight, hearing, sensing, imagination, thinking and intuition abilities beginning from early years (Neaum, 2010; Goswami, 2014; Lee & Gupta, 1996) because children have idiosyncratic hearing and thinking ways. Children want to actualize themselves freely by their hearing and thinking ways. As a prerequisite, considering the child reality, children's books should help readers decide on their own by referring to children's worlds and problems because being a child does not necessarily mean being happy. As a developing being, a child's concerns and problems which he represses, buries deep down his subconscious but cannot express are perhaps more than adults' (İpşiroğlu, 1994). Books written by such a viewpoint must reflect all sides of childhood and being a child.

Characteristics comprising the child reality from birth to age 6 are:

- Children's nature includes curiosity, exploration, adventure, imagination, dynamism, sincerity, playing and nonexistence of advice and commands.

- Children need love, confidence and faith, to recognize and to know, to be cared and accepted, to take responsibility, to have new experiences, autonomy and responsibility, creativity, and art and aesthetics.
- Children are attracted by unexpected, distinct, new, firstly-met, unusual, eye-catching, mysterious, extraordinary, entertaining, astonishing, ridiculous, weird, interesting, exciting phenomena, facts, experiences and elements.
- Children's perspective are reflected by their concrete, imaginary, subjective criteria; evaluations and explanations for facts, and by their single-minded, clear and plain ideas compared to adults' social, abstract, realist, multi-minded and sophisticated ideas, objective criteria and evaluations, reasonability and rationality.
- Children's linguistic and cognitive capacities are shaped by their cognitive, linguistic, affective and biological competence; by drawn and painted visual texts, verbal texts, intelligence, and by their vocabulary, social and cultural environment. Hence, it is necessary to take the child's current level into consideration.

These characteristics comprising child reality provide feedback about children's world. They explain children's perspective on human being and life. They detect the elements which play major roles in children's interests beginning from early childhood. They determine the quality of the book to be presented to children by detecting their needs. They determine the limitations of the child's emotion and thinking structure. Besides, they present qualities which already exist in children's nature to adult's perspective. With all these aspects, child reality explains the developmental differences in children's nature, perspective, interests and needs, linguistic and cognitive capacities.

When we know about a child's reality, the formal, contextual and didactic attributes of a book can be organized because the most clear-cut line which separates child literature from adult's is characteristics of target demographic. It is improbable to detect qualities of works of child literature without determining the child's linguistic and cognitive level, interest and needs, perspective, ability of reception and relations with life. If the child's nature, interest, needs, perspective, life experiences, linguistic and cognitive capacity form his reality, this reality should reflect in books which the child has. Hence, books given to children should demonstrate concerns for reflecting their own reality. Books not prioritizing the child and lacking concerns about reflecting may have a negative impact on a child's development.

### **1.2. Literary Attribute**

Human being perceives life through literature, finds out different perspectives, contemplates, interprets and loves (Llosa, 2003). Literature helps children grasp their own worlds; develop a positive attitude, self-perception and self-esteem; develop tolerance towards people who are different from themselves and who do not think in the way they do; keep their curiosity about life and learning alive; improve their relationships with people; develop their senses and become aware of their feelings, and explore the language. These functions of literature are also for child literature. Child literature, too, should make people, life and nature gain sensitivity, create different perspectives, help them have a positive self-perception, and help children take on responsibility of imagining and thinking. In other words, it should help children render their own worlds more meaningful by supporting their development. Therefore, children's books must totally prioritize literary criteria so that they can render their own world meaningful.

Literary criteria mean that works of literature attribute different meanings to a fictional reality, implication in the theme and foreshadowing (Bakhtin, 2010; Barthes & Miller, 1975; Eagleton, 2011; Llosa, 2011; Lucy, 1997; Lukács, 1971; Sartre, 1988). Works of child literature should also consider these literary criteria (Stoodt, Amspaugh, & Hunt, 1996; Aslan, 2013). For this reason, the child should set on an adventure in a fictional reality so that he can enrich his experiences of life and human being, and gain sensitivity. Through this process, the child gets involved in themes that the artist wove inside verbal or visual texts by hearing, contemplating and imagining. Therefore, helping a child perform these actions depend on that texts should be discerning rather than conveying messages or teaching; on appropriate clues making the child figure out the meaning of the text; using words in their figurative senses, attributing new senses to word values and power of imagination of color, line and words. All these attributes indicate it is essential that literary criteria be reflected in children's books appropriately to their levels.

### **1.3. Artist Sensitivity**

Artist sensitivity is the reflection of sensibility in every matter concerning nature, human and life in works with an aesthetic sense (Berger, 2000; Fischer, 2010; Herbert, 2000; Gimbutas, 2012). Thus, human being can be made sensitive to any kind of problems, situations and facts with an aesthetic sense stimulating sense receptors (Gençaydın, 1993) because visual and verbal symbols which are aesthetically reflected by the artist are reinterpreted by the receiver (Gombrich, 1994). In this regard, artists should appropriately reflect their own aesthetic sense and taste in the contextual and design parts of the book for the topic they create, while they reform children's books because the most significant variables that make children's books a work of art are imagination, creative attitude and aesthetic sensitivity (Nikolajeva, 2005; Lynch-Brown & Tomlinson, 1999;

Albers, 2008; Kiefer, 1995; Thomas, 2011; Sever, 2008). The author, the illustrator and the designer who reform children's books should help children improve the habit of considerable indulgence, discipline their senses, express themselves, create self-esteem and gain aesthetic experience by considering this sensitivity. In a more peculiar explanation, child readers' sensitivity must be reinforced towards the good, the beauty and honesty by presenting a fictional life created in artist sensitivity because the primary purpose of children's books is to create sensitivity to human being, life and nature with artistic perspective.

An artist should help children exist in an imaginary adventure, in a fictional world, which they create in colors, drawings and words by prioritizing the aesthetic concern; create aesthetic tastes like good-bad, ugly-beautiful, right-wrong in an attempt of developing children's senses of sight, hearing and touching; they should be able to leave the artistic impression which is aimed to reveal creative attitude in children; improve their sensitivity to beauty as soon as they face the book; give them responsibility of imagining and contemplating sensuously and intuitively instead of conveying messages or dictating. Writing books in such a viewpoint by prioritizing children's developmental levels as well can help appropriate children's books emerge.

Aesthetic experiences created by reflecting the artist sensitivity in every matter in children's books may help develop individual sensitivity and children's aesthetic concerns from early years. However, children's books which are not aesthetic at all in terms of design and content may cause children to develop a monotonic, stereotyped perception, to gain a single-minded perspective and not to be able to express their imagination and creativity. Therefore, it is clear that children's books should be prepared by artists, and aesthetic sensitivity which is created through artistic perspective should reflect in these books.

## **2. Reflecting Appropriateness for Children in Variables Forming Children's Books**

Children's books consist of three parts as to be design, contextual and didactic. While design attributes of books consist of paper, cover, binding, letter character and size, dimension, layout and pictures, contextual attributes consist of character, plot, theme, language and narration (Russell, 2009; Anderson, 2013; Sever, 2008). In children's books from birth to age 6, it is essential that all those variables be aesthetic in terms of consistency, cohesion and unity. Furthermore, these variables should have parallelism with children's perception levels. For didactic attributes, dictating and imposing, advice and command, fear and anxiety, ideological and spiritual statements, sex discrimination, a world of bed of roses, traditional values, absolute and unchanging truths, exaggerated curiosity, excessively sentimental actions, and violence should either not exist in children's books or they should be presented within situations that children can cope with.

The cover, the letter character, visuals, the paper, the binding, the layout, main theme, characters etc. are expected to attract children. In a different explanation, they should create positive affective and aesthetic perceptions besides literary perception between the child and the book because the child begins reading verbally and visually after he gains these positive perceptions. Hence, these variables must reflect the child reality, literary criteria and artist sensitivity to form books appropriate for children. This concept is to help them read the book enthusiastically and bond with these variables comprising the book.

### **2.1. Reflecting Appropriateness for Children in Design Attributes of Books**

Children's books from birth to age 6 should reflect a design conception which will build their relations with literature and encourage them to read because, through this period, children start interaction by noticing the image of the book. Moreover, in this period, design attributes of books contribute a lot to their having book love. In this regard, reflection of the child reality and artist sensitivity in design attributes of books is of vital importance in the relationship between the book and the child.

#### **2.1.1 Design Attributes of Children's Books from Birth to Age 2**

In this period, the direct interaction between the baby and the book is heavily depended on design attributes of books (Butler, 1997; Dwyer & Neuman, 2008). Although, linguistically, 0-6 months old babies communicate by crying and facially; 6-10 months old babies by babbling; 10-18 months old babies by one-word; and 18-24 months old babies by two or more words (Crain & Lillo-Martin, 1999) The fact that their capacity of sense of sight expands and that they use their sight of sense more (Bee & Boyd, 2009), indicate that babies start interacting and communicating using their visual skills rather than their linguistic skills (Slater, 1999; Johnson, 1999; Skalicky, 2016; Abbott & Burkitt, 2015). For this reason, the baby can visually communicate more with the book with positive contributions of his parents. In other words, size of the book, visual quality of the cover, brightness of colors, dynamism of lines, unity in contrasting colors, organization of the elements on the page, kind of the paper, quality of the letter, the string or wires in binding are properties that stimulate babies' sense of sight and draw their attention. Hence, these properties should be organized according to the developmental level on which the baby is.

The visual acuity of babies, their eye coordination and visual choices quickly develop through these years (Meggitt, 2006). In this regard, papers to be used in books in this period should not reflect conditions which may negatively affect children's visual acuity and prevent them from making a visual choice. Plainly

speaking, paper quality should help children perceive using their sense of sight. Furthermore, children use their sensory skills by sucking, rubbing, hitting or scratching pages or the whole book. In this respect, it is more appropriate for give them books made of thick cardboard or synthetic fabric (Dwyer & Neuman, 2008). Therefore, using glossy papers or low quality paper in books may delay children's identifying with the book because glossy papers or low quality paper cannot reflect the visuals of the book beautifully. This situation may hinder the child's aesthetic reception and easily visual reading. Hence, the paper should positively contribute to the legibility of the visual text.

Through this process, children's desire for recognizing, knowing and learning about their environments leads them to explore (Wilson, 1997; Chi, 2009; Kohn, 2005). In this period, when everything is mysterious and met for the first time, children's curiosity and desire for exploration are on top level (Murray, 2011; Garner ve Bergen, 2006; Goldschmied ve Jackson, 2004). Besides, though everything attracts children, they are more interested in the dimension, kind, color, brightness, auditory attribute and dynamism of the stimulus (Krapp, Hidi ve Renninger, 1992). Books should be included in their interest area regarding their levels. For this reason, covers of books are supposed to lead them to explore and to be curious because children, being aware of these attractive attributes of books, try to take the book in their hands, shake them, throw them away, and take them into their mouth. If the visual is an entity that children have seen or have known in their lives, they want to play with that entity, try to take it out of the page with their hands. To let these actions be performed, visuals painted with contrasting and bright colors which are attractive and appropriate for children's cognitive level, and simple, clear and understandable visuals drawn in thick and dynamic lines should be on the cover of the book, instead of pictures created in pale colors or colors having the same or similar tones and in vague lines. Plainly speaking, the cover should neither be as bright as to tire their eyes nor be intricate to prevent them from figuring it out, and it should not be unattractively pale at all. Thus, children can both explore the cover with curious eyes and understand what is told in the cover easily.

In this period, since the child meets his needs of knowing, recognizing and learning by sucking and touching (Gander & Gardiner, 2010), stitching the book with wire or sticking it with glue may damage to the child's health and cause him to feel estranged from the book because when the child takes the book into his mouth, the glue can adhere on his lips or when he touches the book, the wire can make his finger bleed. Hence, bindings of books should be stitched lest it not hurt the child because a quickly disassembled, frayed book will no doubt cause his interest to fade away, that is, if the interest level between the child and the book lessens, it may cause negative situations in terms of reading culture. Especially this age period is when a child first meets a book and in this period, first experiences to be gained are of vital importance in terms of motivation for the book. For this reason, the binding should not negatively contribute to child's experiences of the book. Speaking in an aphoristic style, the principal function of the binding in this period is that children can use the book for a long time; that they do not have negative affective perception and that books do not create a condition to hurt them.

The general standard for one's visual acuity is 20/20 image resolution. The fact that one has 20/20 visual acuity means that a normal human observing an object from a distance of 610 cm can identify it from the same distance, too. Children cannot achieve such acuity until they are 2 years old (Slater, 1999; Rookes & Willson, 2005). Hence, children can easily identify letters visually if font size is in 30 – 36 and if letter characters are obvious, plain and noticeable. Moreover, writings in alphabet books, illustrated story books and concept books have several functions. Writings in illustrated story books make it possible for parents to read the tale or story aloud. Thus, children are both made to sense the beauty of articulation of their language and they are attracted in auditory sense. Writings in ABC and concept books help children discern the visual text verbally. For this reason, children can directly or indirectly interact with letters that comprise writings. The fact that children interact with writings and that they support their linguistic development indicate that the letter character and font size should be clear and visible.

Through this period, the child wants to handle, observe and examine the objects which seem physically appropriate for him as soon as he realizes those objects (Levina & Munsch, 2016). For this reason, the skills of using their hands and fingers and performing eye-hand coordination develop throughout this period (Savelsbergh, 1993; Piek, 2006). Therefore, the size and weight of the books to be given them in this period are also important. A book which the child cannot hold in his hand or which is too heavy to carry can hinder the relationship between the child and the book. To remove this hindrance, the size and the weight of the book should be consistent with the child's perception and physical development. Hence, from birth to age 2, books to be given children should have the qualities in the way children can hold them, carry them and turn their pages easily. Besides, children's insatiable visual curiosity lets them approach every stimulus with a great interest (Haywood & Getchell, 2009). Therefore, it is appropriate for give children books in different sizes which are supposed to make their curiosity dynamic because toys in different sizes, bath, diapers and illustrated books can respond to child's visual curiosity by raising their attraction. Books made in especially rounded, triangle, rectangular, square shaped can draw the child's attention towards the book (White, 2005; Machado, 2010; Ural, 2013). Therefore, books for this period must have dimensional variety.

The child's cognitive level may not properly let him perceive phenomena (Piaget, 2014). In other words, the child's cognitive level may prevent him from figuring out the visuals (Rookes & Willson, 2005; Haywood & Getchell, 2009). In this regard, entities should be reflected in pages in contrasting and bright colors and in plain and dynamic lines to ease child's perception. Moreover, the visual unity spreading all over the page helps children perceive easily (Berger, 2008). If visuals formed in colors and lines which show parallelism to children's developmental levels create a unity within the page, it will help the child incline to the book. Therefore, colors, lines, letters, spaces and tones on the page must be consistent (Nespeca & Reeve, 2003; Cummins, 1997; Salisbury, 2004; Marantz & Marantz, 2013; Cianciolo, 1997; Arizpe & Styles, 2016; Stewig, 1995; Keifer, 1995; Horning, 1997; Sutherland & Hyman, 1997). This concept not only raises attraction of the page but also helps children perceive easily. Besides, elements on pages should not be drawn smaller than children are able to see because children want to touch every side of objects and entities on pages as a result of their desire to learn and know about them. Furthermore, the ground-figure relation on the page should be rendered attractive with contrasting colors. In this period, organizing a page through such a concept may contribute to the interaction between the book and the child.

Illustrated story books should primarily have fictional characteristics which are supposed to reflect the child's nature. On the basis of this setting formed in pictures, there should be characters and circumstances about which children wonder and want to explore and which will help children feel enthusiastic and activate their imagination and creativity. Therefore, such characters and visual items making facts explicit should have certain design attributes. In that regard, the child needs visuals painted in vivid, bright, smooth, warm and contrasting colors and drawn in dynamic and plain lines so that he can wonder about the book and explore it. Due to the fact that these types of colors and lines draw the child's attention, they can naturally activate his curiosity and will to explore.

Through these ages, pictures are needed to create a love bond between a child and a book; to discipline the child's senses, and add varieties in their cognitive capacity by united opportunities of lines, colors and language. Hence, the principal function of pictures for this period is children's learning concepts, recognizing entities around with their visual identities, and disciplining their senses of sight (Sever, 2007; 2008; Wright, 2004; Salisbury & Styles, 2012; Werner, 2011). In this period, the child places the visual images of entities and objects around him on his mind by means of illustrated books as to be conditional upon his conceptual development and reform these images in his memory. In other words, the child takes on responsibility of thinking. Variables reforming the visual should have parallelism with the child's developmental level so that there could be such a relationship between the child and the visual because the visual text could maintain its relationship with the child as long as it provides easiness in perception.

In this period, plain and dynamic lines with contrasting and bright colors could draw the child's attention; however, gloomy, blurry pictures which may arouse negative feelings and complicated, intertwined lines should not be used in visuals. In other words, colors and drawings creating visuals should arouse positive emotional associations. Since the basic need of child in this period is confidence, (Benson & Haith, 2010) this approach is required in illustrated books. Hence, there should also be clear and warm colors in visuals. For instance, the cognitive unity created by red, yellow and orange colors in the visual text can make children feel happy and enthusiastic (Anderson, 2013). On the other hand, rounded, curved, smooth, dashed and indented lines of plain quality can make them sense joy, bliss and excitement (Russell, 2009). The fictional reality in books addressing children is created visually because children's cognitive skills are improved enough to comprehend colors and lines. Pictures created in contrasting colors and smooth lines have to be apparent and explicit enough to be comprehended by children. Moreover, themes and concepts should not have associations other than their actual meanings because through this period, children cannot have sophisticated thoughts (Gopnik, Meltzoff & Kuhl, 2000; Piaget, 2014).

Children's books should have human silhouettes and symmetrical shapes, and attractive colors like red and blue should be used in books. Besides, these books should include visuals for stereotyped shapes and large sizes (Dwyer & Neuman, 2008). Pictures' having symmetrical shapes creates balance and order on the page. This balance and order help children to receive the picture. However, while existence of asymmetric shapes in the picture gives a dynamic outlook on the picture, it may create a scattered image as well. This fact renders symmetrical templates compulsory in books for this period (Bassa, 2013).

In brief, in books for this period, design attributes consisting of paper, cover, binding, letter character and size, dimension, layout and pictures are supposed to have the following criteria:

- Paper: Thick, a cardboard which is hard to tear and paper from synthetic fabric should be used; for bath books, it should be made of firm oilskin. It should also have qualities to help readers receive easily.
- Cover: It should create the impression which will lead children to explore and to be curious. Simple, clear and understandable visuals appropriate for children's cognitive levels should be on the cover. Moreover, the cover should be rendered attractive using contrasting, bright and warm colors and plain and dynamic lines.
- Binding: Books should be bound by only string; wire and glue should not be used.

- Letter Character and Size: There should be clear, understandable and apparently visible and distinguishable letter characters besides writings having 30-36 font sizes.
- Dimension: Books should be qualified in the way that children can hold, carry and turn their pages in terms of dimension and weight. Moreover, books in different dimensions which will activate children's interest and curiosity should be organized.
- Layout: There should be a visual unity spreading all over the page. Colors, lines letters, spaces and tones on the page should be in concordance. The ground-figure relation on the page should be rendered attractive with contrasting colors.
- Pictures: They should be visible and apparent in the way children can comprehend. Themes and concepts presented in pictures should not have associations other than their actual meanings. Pictures should teach children concepts and help them recognize the entities around them by their visual identities. Pictures should have symmetrical shapes. These shapes create balance and order on the page; this balance and order help children to comprehend pictures. Pictures should prefer a multi-colored style created in contrasting colors so that children can wonder and explore the picture. Gloomy, blurry colors which will arouse negative feelings in children, and complicated, intertwined lines should never exist in pictures.

#### **2.1.2. Design Attributes of Children's Books from 2 to age 4**

In this period, the relationship between the child and the book begins differing from that of the previous period. The child's relationship with the book leans from design field towards conceptual field. In other words, the relationship between the book and the child, who can use the language, wants to touch everything, and who is dynamic and hyperactive (Levine & Munsch, 2014) totally aims to explore. In these respects, child inclines to the book both cognitively and affectively. This inclination of his should make the book appropriate for the developmental level in terms of reception, and durable in terms of quality.

Child begins to understand the relationship between the visuals in the book and objects that these visuals describe. The paper should also help this relationship evolve in terms of quality. A child of this period examines each and every fine detail of visuals and images reflected by visuals (Neaum, 2010), since he wants to know how, why and where everything happens. Therefore, these details must be obviously visible on the paper. Otherwise, child may have difficulty in building relationship between objects and visuals. Hence, the paper to be used should reduce this relationship to a simple and clear level rather than creating complexity. Furthermore, the child who develops cognitively and linguistically in this period wants to show his skills in body and verbal language (Lindon, 2012). Therefore, the child wants to point at simply designed visuals on every page of the book or explain them as part of his linguistic skills. For example, human silhouettes, toys or food to which children are familiar, and visuals in illustrated story books should be on a level to attract children. Attracting children is related to the fact that the paper renders visuals apparent together with the qualities of visuals. Considering these, thick cardboard or top quality paper should be used so that visuals in books could be visible and aesthetic. Besides, looking at the visuals in books, tearing its pages, turning its pages on and on, recognizing the visuals of the book and calling them by their names, painting and drawing them etc. are children's most favorite occupations. Hence, the pages of the book should not be torn easily, and they should be long-lasting and qualified. If the pages of the book are torn or frayed after a while, this may have a negative impact on the integration between the child and the book.

The fact that the child develops his cognitive and physical abilities compared to the previous period, and that he gains hand-eye coordination and he has visual acuity, (Swim, 2014; Piaget, 2001; Meggitt, 2006) have an influence on the design of the cover because the child focuses on the associations, similarities and differences of the visuals. This trait indicates how much his desire for knowing, recognizing and learning is (Rhodes, Gelman & Brickman, 2010). Hence, in order to direct the distracted attention of the child who wants to explore everything towards the book, the cover should have several visual variables. First of these variables should have a conception by which the cover arouses the desire for curiosity and exploration in children and which makes him enthusiastic, and makes them ask the questions "why and how". Secondly, as parallel to the mystery which the fiction should have, the cover should also provide clues for uncovering of the mystery. Thirdly, the cover should prefer visuals created in contrasting and vivid colors and in plain and dynamic lines which a child can easily comprehend. Fourthly, the ground-figure relation should make the visual prominent. For instance, it is not possible not to notice a cute elephant created in bright and vivid tones of the color red on a white ground. Fifthly, cardboards should be preferred for making covers instead of fabric cover used in the previous age period.

In this period, the child inclines to the content regarding the design attributes of the book. The child wants to include his own imaginary world in the meaning of the visual text with the help of his parents. He turns the pages again and again to see what the visual character does, and how it relates to other characters, returns to the very beginning, looks at the same visual continuously and touches all over the visual (Dywer & Neuman, 2008). The child's relationship with the book may shorten the durability of the book. This situation is a reflection of a child who is hyperactive, dynamic and wants to know about everything (McDevitt, Ormrod, Cupit, Chandler

& Aloa, 2013). What matters is not whether the book is torn or frayed; but it is the interaction between the child and the book. Hence, parents should not harm their children's confidence just because the book was torn; they should not be furious; take the book off their hands and they should not inflict violence. Besides, the fact that children take the objects in their mouths, swing them and throw them on the ground shows that wire or glue in binding should never be used in this period, either. Stitching by thread makes it possible for books to endure for a long time.

The child who now comprehends and starts to interpret the visual text in children's books tries to make predictions about the linguistic text (Makin & Whitehead, 2004; Shelby, 2004; Sever, 2008; Sawyer, 2012). The child asks his parents questions about the linguistic text and associates the responses of them with the linguistic text. Therefore, letters should be clear and understandable enough to be permanent on the memory. The most effective way to do this is to type letters on pages in 30-24 font size. Besides, the curiosity and desire for exploration existing in child's nature can incline to letters. Thus, the child's relationship with letters could be promoted. Hence, letters should be plain and noticeable so that the child can learn them in early periods. Flowery, intertwined, vague letters which even adults have difficulty in pronouncing should never exist in books in order just to make the book ostentatious.

In this period, the child develops his desire for exploration of the book as he interacts with books in different sizes. As a result of children's variable emotion and idea world (Songer, 2009; Benson & Haith, 2009), books in different sizes may attract them. The fact that books are in different sizes is quite important to children to keep their interest. Prototype books in identical sizes may not only negatively affect the child's dimensional reception but also cause his interest to lessen. Hence, only if it is not too big or small, books in small, medium and big sizes could be given to children; however, books in big and medium sizes should be preferred in this period since the child starts to interact with the visual text and since books in big sizes reflect the action in the visual text better. Books in big and medium sizes could be rectangular and square shaped or in different geometrical shapes.

The principal purpose of the page layout is to provide easiness of reception for children. There should not be inconsistencies which will affect his reception negatively on the page which the child reads. In illustrated story books, using visuals as background for the writing; drawing visuals too small or too big; irrelevance between visuals and spaces, and coloring similarly are of major inconsistencies. Therefore, such inconsistencies on the page must never be included because in this period, the fact that the child can read visually; try to understand what is told him; see the character's actions and behaviors, and discern the relations among visuals depend upon the consistency, which will not create complexity, of the elements comprising the page. Furthermore, if visuals, which children see and touch are not attractive on the page, their desire for knowing and recognizing may be negatively affected. Hence, every element on the page and its location should carry a purpose. If visuals reflecting conflicts and tensions appropriate for the child's developmental level and which are created in suitable colors and lines build a relation with spaces on the page, the page can both have fictional unity and be attractive.

In this period, the child's cognitive and linguistic skills may positively affect the quality of the relationship that he builds with the visual. The child, now, tries to receive the action or the story told in the visual text by asking questions (Shelby, 2004). In other words, child who senses the character's actions and behaviors and the relationships in the plot begins to operate his intellectual process. Hence, pictures should be created as clear, understandable and noticeable as possible. Moreover, the unity and consistency created by visual elements like colors, lines, spaces, shapes, patterns, and dimensions in illustrated books for this period should reflect the child's nature along with drawing his attention because the child imagines, he is creative, he explores, he is dynamic, he wants to embark on an adventure, he is enthusiastic and sincere in this period (Bodrova & Leong, 2013; Stokoe, 2012; Rhodes, Gelman & Brickman, 2010; Kohn, 2005; Colello, 2007; Benson & Haith, 2009; Baxter & Kochel, 1999). Therefore, it is necessary to create visuals with smooth, curved, indented and rounded lines; in contrasting, bright and vivid colors; with objects and entities in different sizes; with spaces pointing out the character or the story; with tangible surfaces creating feeling of reality; with shapes depicting sentimental situations and actions. Such a conception can both reflect a child's nature and help him build relationships with visuals. Besides, personified objects and animate entities in pictures can also help the child focus on his interest.

In brief, in children's books from 2 to age 4, design attributes consisting of paper quality, cover, binding, letter character and font size, layout and pictures should have the following criteria:

- Paper: Cardboard or high quality paper which is to make visuals and writings clear, legible and outstanding should be preferred. Papers of books should be made of long-lasting and qualified material instead of thin and glossy paper.
- Cover:
  - a) The cover should have a conception which will arouse curiosity and desire for exploration in children, and make him ask the questions "why and how" by exciting him.
  - b) The cover should give clues for uncovering of the mystery, too, as parallel to the mystery which the fiction



should have.

c) The cover should prefer visuals, related to the content, created in contrasting and vivid colors and in plain and dynamic lines.

d) The ground-figure relation on the cover should render the visual noticeable. Visuals on the cover should be consistent without causing even a slight complexity.

e) Since the item which is supposed to be pointed out should be in the child's angle of sight, the item to be pointed out on the cover should be balanced in terms of side, measurement, gap, pattern, color and line.

f) Cardboards should be preferred.

• Binding:

a) The fact that the child turns the pages of the book again and again; returns to the very beginning; pulls it; looks at the same visual for hours; touches all over the visual etc. mean that binding must be firm and long-lasting.

b) Since the child takes objects in his mouth, shakes them, and throws them on the ground, it is not possible to make bindings with wire and glue; it must be stitched.

• Letter character and Size: Letter size should be clear, plain and noticeable in 30-24 font size so that it could be recollected in mind. Intertwined and vague letter characters should not be used just so that the book should be ostentatious.

• Dimension: Dimensional variety of books increases the child's desire for exploring the book. Hence, prototyped books having the same dimension not only affect the child's perception of dimension but also may cause his interest to lessen.

• Layout:

a) Using visuals which may negatively affect the child's comprehension as a background for writings on the page child reads; drawing visuals too big or too small; irrelevances among visuals or spaces, and inconsistencies like similar coloring and toning should not exist.

b) The consistency between both elements (color, shape, line, pattern, toning, color, space) forming the visual and ground-figure relation on the page besides spaces should both be attractive and contribute to the child's reception.

• Pictures:

a) Since pictures draw the child's attention and have significant contributions to the child's conceptual development, visuals should be rendered noticeable with plain and dynamic lines and with contrasting and bright colors.

b) Pictures should be visible in the smallest detail.

c) There should be parallelism between the child's reception level and elements like color, line, dimension, shape and space forming the visual.

d) Pictures should have a conception which meets the child's needs for knowing, recognizing and learning; tries to respond questions with clues within, makes him enthusiastic, happy, astonished, and laugh.

e) Unity and consistency in illustrated books, which are created by visual elements like color, line, space, shape, pattern, and dimension should both draw the child's attention and reflect his nature. For this reason, it is necessary to organize visuals by smooth, curved, indented and rounded lines; contrasting, bright, vivid colors; objects and entities in different dimensions; spaces pointing out the action or the character; tangible surfaces giving the sense of authenticity, and shapes depicting sentimental situations and actions.

f) Pictures in each page should describe the concepts or the action to the end of the book.

g) There should also be personified characters (animals, plants, objects etc.) in books, along with child characters.

h) In pictures created in plain lines, sheer colors (in which there is little light and shadow or none) should be used; specific characteristics of entities which pictures animate should attract children.

i) Visual content that is presented in full one page or two in aesthetic and fictional sense should provide easiness of observing for children

### **2.1.3. Design Attributes of Books for Children from 4 to age 6**

The quality of the paper should be appropriate for children so that their concentration on visual reading can progress because, children's attention span lasts longer throughout this period (Shaffer & Kipp, 2010). Hence, the child's attention should not be affected by a negative condition which may be caused by the paper quality. Moreover, the paper should have qualifications which are supposed to help children to interact with the book for a long time because a child of this period is hyperactive, lively and dynamic (Charlesworth, 2014). Therefore, papers which reflect all visuals in the book in a way that children's eyes are not tired; which are as durable as not being torn although they are carried away in children's hands and on which colors, lines and writings are not scattered are needed in this period. Moreover, the child begins to establish a connection among the color, shape and size. He learns concepts like inside, outside, under and over. Also, the child can classify objects according to certain traits (Lindon, 2012; Meggitt, 2006; Piaget, 2001). In these respects, illustrated books with which children can contact; make comparison and classification, and through which they can acquire placing and

locating skills are of vital importance. Therefore, papers which are as extremely thin as not being able to render colors distinct; as pale as not being able to display big and small objects, and as bright as children cannot make classification should not be preferred. Therefore, papers should have the quality to allow children of pre-school period to expose their linguistic and cognitive skills.

The fact that entities with which children are familiar are presented in unusual, interesting, supernatural, astonishing and ridiculous relationships or the fact that entities that they have never seen before are presented in a mysterious way on the cover not only renders the cover attractive but also leads children to the content of the book because in this period, children care about the excitement level of the relationships that they will build with visuals. Therefore, visuals which seem interesting and reflect conditions making them excited should be included in the cover. Also, these visuals should be designed in an attractive way as they are in other periods. By this concept, so that the cover of the book should be extraordinary or supernatural, it should not include frightening and worrying visuals. Besides, the child who was interested in the book by considering brightness or dynamism of the colors and lines on the cover in previous periods now starts to pursue the messages which visuals on the cover try to convey. The child carries his design relation with the cover up to the cognitive dimension because the child who knows many concepts; knows its functions and who is aware of relational conditions now advances in perception compared to the previous period (Slater, 1999; Gander & Gandiner, 2010). This fact indicates that the child's cognitive skills have advanced more (Piaget, 2014). Therefore, the front and the rear covers of books should be both attractive in terms of design and give discerning feedbacks related to the content.

In this period, when the relationship between the child and the book advances more, a binding style which may keep the child away from the book should not be preferred. The experiences that the child gained in the previous period along with his parent's positive contributions can let him learn about wire and glue. Hence, bindings of books can be both by string and wire or glue; however, only glue should definitely not be used. If the book will be bound by glue, string should definitely be used, too. What matters here is the child's long-lasting interaction with the book.

Helping children reach the visual satisfaction for letters is one of the principal purposes of this period because visual satisfaction for letters which the child acquires through books may positively contribute to his recognizing letters in education period. Hence, it is essential to pay importance to letters at least as visuals in books given to children in this period. Writings in 24 – 20 font size which can be apparently seen and distinguished help letters function properly. Besides, letters should not carry the attributes which may hinder colors and lines from becoming perceptible. In books prepared by this viewpoint, verbal and visual text builds an aesthetic unity. This unity can render the theme easy to understand and more long-lasting on the memory. Hence, no matter for what purpose it is, letter characters which will hinder visual text from being received or letters illustrated unnecessarily in a big size should never exist in books for this period because the child animates the text he reads on his mind through visuals (Lynch-Brown & Tomlinson, 1999; Sawyer, 2012; Shelby, 2004; Salisbury & Styles, 2012).

In this period, the fact that children's emotions, ideas and desires continuously change indicates that their interests may also change (Krapp, Hidi & Renninger, 1992; Benson & Haith, 2009). Therefore, books to be given to children should also vary. The fact that books given to children are of different sizes, and that visuals also dimensionally change as a result of this condition can respond to the child's continuously changing interest. Plainly speaking, if the principal purpose is to introduce the child to the book, books which can respond to his interest and books in different sizes which can constantly draw his attention are needed in this period. Moreover, children's cognitive instruments are visuals (Nodelman, 1988; Roche, 2015). Therefore, visuals which do not present the theme to be conveyed clearly and in a comprehensible way may cause the child to have difficulty in receiving. The size of the book in this respect should reflect the fact which is intended to be told in the visual in a way that will not make it difficult to receive. In other words, the dimensional condition of the book should not have a negative contribution to receiving the visual.

The child who knows about a lot of concepts; who can relate objects, and whose visual reception is advanced develops interaction with the books for himself more. The child, with a rich imagination universe, tries to perceive the elements on the page and their relationships with each other by asking questions and by setting cause and effect relation since he evaluates the book by questions like how and why (Sutherland & Hyman, 1997; Aslan, 2013; Sawyer, 2012; Sever, 2013). This cognitive and linguistic effort of his should be supported by elements on the page, too, because the power of visual expression of the page contributes to the child's interaction with the book. Hence, color, line, letter, pattern, toning, shape and spaces reforming the page in this level should primarily be coherent. Then, this coherence of these elements should arouse aesthetic taste. Lastly, conflicts and tensions among the visuals on the page should not be placed on the page incoherently. Colors used in this period should be able to reflect the character's feelings and ideas; show the effect of the plot and make this effect more impressive with light-dark contrast. Lines should be able to reveal the depth created by feelings and ideas and show the character's actions and kinesis. Shapes should be presented in a way that will not make it difficult for children to comprehend. Spaces should be created relationally with the aesthetic and fictional unity

of the page. Visuals on the page should be able to arouse the sense of touch through the pattern. The circumstance, feelings and thoughts intended to be told should be rendered more explicit or profound. Letters should be able to define the meaning of the visual text by writings of 1.5 row spaced, distinguishable and 20-24 font size (Russell, 2009; Lukens, Smith & Coffel, 2013; Nodelman, 1988; Bassa, 2013).

What draws the child's attention; reflects his nature and reveals behaviors peculiar to him in this period are visuals created in colors and lines (Salisbury & Styles, 2012 Ural, 2013). Children in this period try to perceive themselves and life by observing the visuals created in colors and lines (Nodelman, 1988). For this reason, visuals created in colors and lines which have appropriate attributes to child nature; which allow them to imagine and play, and which reflect their sincerity, excitement and joy should be presented to children in an original setting. In addition, visuals rendered impressive by contrasting colors and plain lines should be attractive in fictional sense. The relations of circumstances or characters which are reflected in the book; characters' affective conditions, conflicts and tensions are quite significant because even if it is the attraction of the visual text which introduces the book to the child, what shows the child's interaction level with the book is the dramatic attribute of the visual setting. Hence, the artist should both design the color, line, pattern, space, shape and dimension attractively and form a dramatic setting appropriate for the child's developmental level while creating the visual. Besides, books for 4 -6 age groups should complete the child's developmental characteristics. Children in this period know their close environment quite well. Their interest areas are so wide. They want to learn about nature, school, the village, the city, the seasons, the senses and hours. They want to know about letters and how to count (Meggitt, 2006). Along with didactic books, they are interested in imaginary books open to interpretation. Pictures should have a style open to interpretation so that children can think, operate their minds. Pictures should integrate with the story in the book and even bring new dimensions to the story to which they belong.

To sum up, design attributes consisting of paper, cover, binding, letter character and size, dimension, layout and pictures of books for children from 4 to age 6 should have the following criteria:

- Paper: It should not be made of matt, thin, bright, glossy or low quality paper but of the high qualified one. When the child looks at the page, it should neither tire his eyes nor should it cause difficulty of reception. The paper should render the characters in the visual and their relationships clear and explicit.
- Cover: The cover should include unexpected, eye-catching, ridiculous, extraordinary, interesting and astonishing elements related to the content. It should not have frightening and worrying visuals just because it should be extraordinary and supernatural. The cover should respond to children's nature, cognitive capacities, interests and needs along with foreshadowing feedbacks for the content. The cover should be rendered dynamic by visuals created in plain lines and in colors having light-dark contrast.
- Binding: String and glue can be used; however, it is not recommended to use only glue since it may limit the child's constant interaction with the book.
- Letter Character and Size: The letter character should be apparently visible and distinguishable, and it should be in 24-20 font size.
- Dimension: There should be books in different dimensions which can respond to children's interests, and which can constantly draw their attention. The dimension of the book should be able to reflect the story intended to be told in the visual in a way that will cause no difficulty in receiving.
- Layout:
  - a) The color, line, letter, pattern, toning, shape and spaces reforming the page should firstly be in coherence.
  - b) Conflicts and tensions reflected by elements in the page should not be placed on the page incoherently. These elements should be able to reflect what is conveyed in the page/pages in a convenient order.
  - c) Colors on the page should reflect the character's feelings and thoughts; show the impact of the story and render this impact more impressive using light-dark contrast.
  - d) Lines should be able to reveal the depth of feelings and thoughts and display the character's actions and kinesis.
  - e) Shapes should be presented in a sense that will not cause difficulty of reception.
  - f) Spaces should be created as to be related to the aesthetic and fictional unity of the page.
  - g) Through pattern, visuals on the page should arouse the sense of touching.
  - h) Through toning, the fact intended to be told or feelings and thoughts should be rendered explicit or profound.
- Pictures:
  - a) They should have attributes appropriate for the child's nature; reflect his excitement and joy by offering him to enjoy, imagine and play.
  - b) Visuals organized in an ordinary pattern, color, line, shape and dimension style and which reveal its mystery at once should not be included in books.
  - c) A visual rendered impressive by contrasting colors and plain lines should also be impressive in fictional and cognitive sense.
  - d) The artist should both design the color, line, pattern, space, shape and dimension in an attractive way and form

a dramatic setting appropriately to the child's level.

e) The dynamic structure of the visuals in illustrated books; their multicolored worlds, their attractiveness with cute, interesting colors help the child recognize objects and entities around by letting the child have a warm interaction with visuals themselves.

f) Pictures should discipline the child's sense of sight and improve aesthetic perception.

g) Pictures should let the child take on responsibility of sensing and thinking in a way that is open to interpretation.

## **2.2. Reflecting Appropriateness for Child in Contextual Attributes of Books**

In children's books, from birth to age six, contextual attributes have a crucial function in children's acquiring sensitivity to life, human being and nature. In other words, the fact that children can sense the beauty in life; understand their own feelings and others'; care about nature; love animals and plants is depended on the fact that contextual attributes of the book make children sensitive. To create this conception, the term child reality, literary criteria and artist sensitivity should be reflected in books. Books written by such a conception should help children take on responsibility of sensing and thinking through implicit themes. They should carry clues within, appropriate for their cognitive capacity. They should let children set on an adventure in a fictional reality through imagination. Moreover, they should not prefer a dull style which is inappropriate for children's developmental level but present suitable fictions to their world. Hence, so that a work of child literature can be appropriate for the child, such a conception for the plot, character, theme, language and narration is needed.

### **2.2.1. Contextual Attributes of Books for Children from birth to age 2**

A child's building relationship with visual characters in books primarily depends upon the visual quality of the book (Carle, 2007; Cummins, 2000; Hyland, 2006). Hence, the character in the visual should be attractive in terms of appearance. This appearance can draw the child's short term interest to the character's physical characteristics, actions and behaviors. For this reason, in this period, the character which is developed in physical sense should be created in sheer, contrasting, bright and warm colors and in plain and dynamic lines (Butler, 1997; Lukens, Smith & Coffel, 2013; Russell, 2009). Besides, the character developed in this period should respond to the child's needs for love and confidence because the child's needs are above his interests (Gargiulo & Kilgo, 2011; Pringle, 1986). Hence, the character should not be designed by behaviors and facial expressions which will associate negative emotions in terms of appearance because a character making children feel frightened, anxious and worried may cause them to develop negative affective receptions. The artist in this respect should make them sense positive feelings by using warm and pastel colors instead of dark, matt and pale ones while creating the character by appearance.

In this period, complicated actions and behaviors which may make children have difficulty in reception should never exist on the character. The character's behaviors should be explicit to be received because the child may not be on a cognitive level to be able to comprehend complicated behaviors or intertwined actions (Galotti, 2010; Goswami, 2014; Piaget, 2001). Hence, the actions and behaviors of the character created in physical sense should be direct, clear and noticeable. For instance, if the character is walking, they must only walk; if they are flying, they must only fly; if they like a cat, they must only like the cat; if they are astonished, they must show their absolute astonishment and if they are happy, they should expose their happiness. Therefore, the artist should make children sense the direct attribute of character's actions and behaviors using appropriate colors and lines. Moreover, if animal, plant and object characters have humanly behaviors, child readers are attracted by this situation (Sawyer, 2012; Lynch-Brown & Tomlinson, 1999; Dils, 2009; Sever, 2008; Nikolajeva & Scott, 2001; Salisbury, 2004). In other words, making livings which children encounter within their living areas speak in illustrated story books or making them behave and act interestingly leave the child and the character alone. Children's interests in these personified characters may be because of the fact that they see them for the first time; that the characters are different from themselves or unusual because these circumstances activate the senses of curiosity and exploration in children since they carry mystery and excitement within.

Books prepared for children from birth to age 2 period are not expected to be based on a fact or topic. The principal purpose of these books is to support children's conceptual development (Kümmerling-Meibauer & Meibauer, 2011; Sever, 2008). These books are prepared to introduce objects and entities to children. Alphabet books, concept books, easy-to-read books, bath books, voiced books which are prepared to support children's conceptual development teach children singular and plural concepts, actions, behaviors, designations etc. (Sawyer, 2012; Anderson, 2013; Russell, 2009). These didactic books should primarily prefer concrete, simple, familiar and understandable concepts while including concepts in children's worlds. Besides, apart from didactic books, illustrated books which are presented as from the middle of the period have to have a certain storyline because these books show a literary quality and they have a plot, theme, character, setting and a certain style. Therefore, facts related to the child's daily life; related to animals, or conditions related to supernatural beings etc. should exist in these books. Furthermore, in illustrated books, parents should make use of the beauty of articulation of the language so that they can make them sense the clear and simple conflict of the plot. Parents'

reading the story in a rising and falling intonation both supports the child's linguistic development, draws his attention and help him meet his need for love and confidence.

In this period, the child may not be capable of receiving linguistic symbols. For this reason, although the child can use 50 or more words towards the end of this period (O'Grady, 2005), his cognitive schemes are shaped not by words but by colors and lines (Striker, 2001). Children who begin sensing life through their receptors expand their cognitive capacity by observing visuals created in colors and lines (Kümmerling-Meibauer, Meibauer, Nachtigaller & Rohlfing, 2015; Sever, 2008) because children's perception capabilities lack cognitive capacity which can perceive life by direct words (Arizpe & Styles, 2016; Piaget, 2014). Although the child's cognitive level and capacity are insufficient of receiving symbols, he can sense the power of expression, beauty of articulation and lexicology of the language. The fact that lullabies, tales, poems, stories in illustrated story books have a dynamic articulation attribute can make the child sense the beauty of articulation of his own language (Trelease, 2006; Frankenberg, 2009; Neuman & Wright, 2007; Rolton, 2001; Shelby, 2004; Elkin, 2014; Anderson, 2013). For this reason, in order to catch the attribute of articulation in narrations for this period, words and clauses mainly based on action, repetitions, recapitulations, assonances, rhymed structures and short sentences are needed because the fact that clauses in illustrated books in the period from birth to age 2 are dynamic and rhymed can help children memorize the narration completely.

Didactic books in this period support children's intellectual development. Therefore, the principal purpose of such texts is to provide information visually and teach (Lukens, Smith & Coffel, 2013; Anderson, 2013). Children need such texts because in illustrated books such as alphabet books, bath books, voiced books and picture books, the child develops his intellectual retention, cognitive capacity and level (Cianciolo, 2000; Stoodt, Amspaugh & Hunt, 1996). On the contrary, in texts having literary quality, the artist should make sense of themes for human love, love of life and nature. In addition, the artist should consider the developmental level in which the child is while conveying their themes. Thus, the child can include himself in the themes which the artist conveys by means of clues in the text appropriate for his own developmental level, through the circumstance in which the character is and by making use of the impression left by colors and lines.

To sum up, contextual attributes consisting of character, plot, theme, language and narration in children's books for 2-4 age range should have the following criteria:

• Character:

- a) It should be attractive by appearance. Therefore, the character should be created in sheer and bright colors and in plain and dynamic lines.
- b) The character should respond to the child's needs for love and confidence and it should not be designed by behaviors and facial expressions which may associate negative feelings in physical sense.
- c) The character should make the child sense feelings like fear, concern and anxiety. So, it should make the child sense positive feelings by using warm and pastel colors instead of dark, matt and pale ones.
- d) The character should not act and behave unusually to make the child have difficulty in understanding. In other words, the actions and behaviors of the character should be consistent, clear and explicit.
- e) The character should be sincere, credible and dynamic.
- f) Personified characters (animals, plants, objects etc.) along with child characters should exist in books.

Plot:

- a) Didactic books should describe entities and objects. It should teach children designations, actions, behaviors, singular and plural concepts etc. Concepts should be concrete, simple, familiar and easy to understand.
- b) In books of literary quality, circumstances related to the child's own life, animals and supernatural beings etc. should be discerned.

• Language and Narration:

- a) The story intended to be narrated should be rendered clear and simple in a way to make the reader sense a dynamic diction. Therefore, action-based sentences and clauses, recapitulations, repetitions, assonances, rhymed structures, short statements etc. are needed.
- b) It is necessary not to order intertwined, complicated clauses in linguistic and narrative sense or first names more than one, determiners and pronouns consecutively.
- c) Concepts in didactic books should have concrete, obvious, familiar and easy-to-tell characteristics.

• Theme: Didactic texts should provide visual information and teach; literary texts should make sense of themes for human love, love of life and nature.

### 2.2.2 Contextual Attributes of Books for Children from 2 to age 4

Children in this period can sense characters' feelings and thoughts by observing their visual characteristics because the child's cognitive level makes it possible to comprehend the character's actions and behaviors, feelings and thoughts (Sawyer, 2012). Hence, actions and behaviors, feelings and thoughts of the character which is developed physically in the setting should be rendered clear and obvious. The fact that the character is physically rendered clear and obvious in a way that the child can sense its joy, excitement, love, happiness, achievement, fear etc. allows the child to be aware of those feelings. This situation not only allows children to be

aware of feelings but also can help him identify with the character. Besides, the child tries to explore the characters in visuals in all sides as a result of his curiosity and will to explore. So, it is necessary not to design the character superficially. In every conflict in which the character is, the artist should depict the details appropriate for the essence of the conflict obviously. This fact can help the child know about the character and interpret the circumstances.

Children's needs are supposed to be met in this period (Krapp, Hidi ve Renninger, 1992). The best way to do this is that characters in illustrated books reflect children's idiosyncratic realities. In other words, the fact that the character constantly asks questions, does researches, and communicates and the fact that the child embarks on adventures that he has never had before are quite important since it draws the child's attention and meets his needs because a character which meets the child's need for knowing and learning; tries to respond questions he asks; makes him enthusiastic, happy, surprised and laugh can help the child know about himself and help his interest last to the end of the book. These actions can be both performed by a personified character and a child character of the same age. Also, the child's sensory receptors are activated by the visual attraction of the character. In other words, in this period, the visual quality of the character is quite important as it was in the previous period because the child's interest in the character is depended on its attraction and aesthetic side formed in contrasting and bright colors and plain and dynamic lines, subject to circumstances of conflict. Characters embellished with appropriate colors and lines which can arouse the child's interest and characters on which every fine detail is obvious and which can create aesthetic tastes such as good-bad, beautiful-ugly, right-wrong in child can help the child discern the feelings, thoughts, actions and behaviors of the character and help him gain aesthetic sensitivity.

The fact that the child's world of emotion and idea constantly changes, and the fact that his interests differ and that they are mobile (Shaffer & Kipp, 2010; Dowling, 2009; Levina & Munsch, 2016), suggest that the character be dynamic. In other words, if the character that is physically developed displays a static image may cause the child to lose his interest because such a character lacks qualities which can express enthusiasm, excitement and kinesis. Therefore, developing a dynamic character depends on the consistency between smooth, dashed and indented lines and contrasting and bright colors as parallel to the conflict and tension level of the setting. Characters created in such colors and lines can make the child sense the dynamism. Besides, building a positive relationship between the child and the character depends on the credibility of the character. Child's sincerity and wish for confidence (Meggitt, 2006), renders the character's being credible necessary. Hence, the character should also be credible by its feelings and thoughts, actions and behaviors. A character that reacts excessively sentimental in any circumstance or a character that is insincere in its behaviors may hamper the child from identifying with the book. Not being able to help the child who is interested in clear and obvious relations of circumstances discern the appropriate behavior to the circumstance does not make the character credible but it may negatively affect the child's behavioral development.

The child's memory needs conceptual support in this period. The child's thinking and developing his speaking skill depend on the existence of concrete, simple, familiar, easy and understandable concepts which are appropriate for his life (Oakes & Rakison, 2009). Hence, didactic books are expected to meet the child's needs for knowing, acknowledging and learning. In other words, books should help children be familiar with actions such as eating, drinking, walking, laughing, playing football, riding on bike; help them learn pronouns such as I, you, he, she, it, this, that, they and prepositions like inside, outside, under, in front of and help them know about some concepts such as family, vehicle, organ, color, animal, location, fruit, time, object, plant, shape and dimension. In addition, children from 2 to age 4 love subjects, in which their reality reflect, related to themselves in literary books. Children desiring for having fun, laughing, playing games and becoming dynamic like topics shaping in an environment based on love concept in which these activities of them reflect because the child want to see himself in the character's behaviors and in the essence of the story. In this period, books given to children make them sense the warmth of a family, the beauty of sharing, the importance of achievement and kindness, the merit of love for nature, human being and life using entertaining, interesting, ridiculous, astonishing and extraordinary elements. Moreover, children are not yet capable of coping with violence, horror, worry and anxiety (Charlesworth, 2014; Benson & Haithy, 2009), so books should never include elements containing violence, horror, worry and anxiety.

The language and narration quality of every book is not appropriate for children. Hence, the language and narration qualities of books for children from 2 to age 4 are supposed to be modified according to the developmental characteristics of the period in which the child is. The child's cognitive capacity and level expand since the child can now speak in this period (K, 2012; Nelson, 2002). The child may use the language with a great enthusiasm by a vocabulary of almost 300 words and shows great interest in new words (O'Grady, 2005). The child, with this cognitive capacity, can now discern the narration in books of literary quality. Therefore, it is necessary to reflect the properties of language and expression, which the child will have no difficulty in receiving, in books of literary quality. That is to say, short sentences, verb sentences, repetitions, recapitulations, rhymed structures, synonyms and antonyms which stories, poems, tales, comics, tongue twisters, fables etc.

contain entertain the child by revealing the attribute of dynamic articulation. Simple sentences should be preferred instead of intricate, intertwined combined and consecutive sentences in these books. More verb sentences should be used along with noun clauses to create dynamism. Moreover, too many adjectives, adverbs and pronouns in a sentence should not be consecutively ordered. For instance, in the sentence “the cat was walking on a building”, there is an attributive and a numeral adjective that the child can easily understand. However, if this sentence is modified as “the cat was walking on a big, black, smooth building which does not have a roof and which has pink blinds.”, it may cause the child to have difficulty in receiving. For this reason, simple, clear, comprehensible and easy-to-receive words and sentences should be preferred in books of literary quality.

To sum up, in books for children from 2 to age 4, the content which consists of character, plot, theme, language and narration should have the following criteria:

• Character:

- a) The actions and behaviors, feelings and thoughts of the physically developed character should be rendered clear and explicit.
- b) The character should not be superficially created. The artist, in each conflict of the character, should depict the appropriate details to the conflict apparently.
- c) The character should be made to ask questions, examine, set out on an adventure and communicate so that it could draw the child’s attention and meet his needs in this period. Both the personified character and a child character on the same age level can perform these actions.
- d) The character should be rendered attractive with contrasting and bright colors and plain and dynamic depending on the condition of the conflict.
- e) The fact that the child’s emotion and idea world constantly changes; his desires differ and mobilize states that the character should be dynamic as well.
- f) A character displayed through pictures in a friendly, astonishing, interesting, supernatural, ridiculous and dynamic manner helps the child who wants to have fun, laugh and question in this period to intensify his interest.
- g) Child’s sincerity and need for confidence show parallelism with the credibility of the character. Hence, the character, with its emotions and thoughts, actions and behaviors, should be credible.

• Plot:

- a) In didactic books, there should be concrete, simple, familiar, easy and understandable concepts appropriate for the child’s life.
- b) In books of literary quality, storylines that will make children imagine, get excited, be happy, astonish, laugh and have fun should be preferred.
- c) In books of literary quality, storylines like violence, horror, anxiety and worry should be by no means handled because the child is not yet capable of coping with violence, fear, anxiety and worry.
- d) Books of literary quality should make children sense of the warmth of a family, the beauty of sharing, the significance of achievement and kindness, the merit of love towards nature, human being and life, and reality of life with interesting, ridiculous, astonishing and extraordinary elements.

• Language and Narration:

- a) Books should make children sense of the power of the expression, beauty of articulation and lexicology of their own mother tongue with verb clauses, repetitions, recapitulations, rhymed structures, synonyms and antonyms.
- b) Prescriptive sentences should be used while describing the story. Simple clauses instead of complex, intertwined combined sentences should be preferred in books.
- c) More verb clauses should exist to provide dynamism along with noun clauses.
- d) Too many adjectives, adverbs and pronouns should not be ordered consecutively.
- e) Simple, definite, understandable and easily comprehensible words and sentences should be preferred.

• Theme:

- a) Books of didactic quality provide visual information and teach and educate.
- b) Besides making children sense of moral and messages towards love of human, life and nature, books of literary quality for children should also make them discern the meanings of concepts such as animal, plant, color, vehicle, family, number, work, organ, place, time and object.

### 2.2.3. Contextual Attributes of Books for Children from 4 to age 6

The characteristics of the protagonist in interest area of children should be formed appropriately to their nature. In other words, the child requires characters that sense, think and move or want to move like him. In this regard, personified animal, plant and object characters which are supposed to be appropriate for nature of the child who is curious, questioning, researching, desiring to know, enthusiastic, dynamic and sincere, imaginative, rejecting advice and command should be preferred in illustrated books for this period (Engel, 2011; Hyson, 2004; Murray, 2012; Perry, 2001; Sharp, 2004; Trionfi & Reese, 2009; Vygotsky, 2004; Woolf & Belloli, 2005). Creating characters with such a conception also makes characters credible because characters offering children to laugh,

have fun, explore, and question help them embark on an adventure. Embarking on an adventure, setting out an imaginary journey; experiencing an exciting, mysterious and interesting action can allow children to participate sincerely. The principal purpose here is that the character can meet children's needs for entertainment, exploration, mobility, knowing, recognizing and learning because if the character is as interesting, extraordinary, ridiculous and astonishing as to meet these requirements, it may offer the child to identify with the hero more. Moreover, the relationship between the book and the child should not be built with the perspective of adult life. The child wants to find himself in the book. He needs a character that plays games like him; gets excited about anything; laughs at unusual situations; constantly seeks to do new things; questions the obscurity, and that cannot hide its astonishment at supernatural and different facts. This situation also reflects the child's perspective in life. All these properties of the character are variables helping the child establish the interaction spontaneously, willingly and enthusiastically.

In this period, the most important function of children's books is that it opens the gates of the world of literature to children (Norton, 2010; Sawyer, 2012; Anderson, 2013; Hunt, 2011; Lynch-Brown & Tomlinson, 1999; Nikolajeva, 2005; Russell, 2009; Saxby, 2007; Stoodt et al. 1996). For this reason, the primary purpose of works of child literature must be creating a living area for children, in which they can actualize themselves through their emotions and thoughts. Therefore, books addressing children of this age range should be in a fiction by which they can have fun, laugh, imagine and think. Children should be discerned concepts like love, friendship, achievement, association, solidarity, favor, helping, taking responsibility, integrity, honesty, sex, illness, death, separation, disability through a personified lovely protagonist (Salisbury & Style, 2012; Aslan, 2008; 2014; Sever, 2008; Dilidüzgün, 2004). Thanks to these concepts, children should be made to sense love of human, animal, nature, and consciousness of environment. Furthermore, since children like being together with their friends, playing and sharing with them in this period, it is compulsory to present them the themes friendship, love and sharing because children need to see, sense and know the emotions and thoughts and actions and behaviors which are related to how friendship, sharing and love should be. Hence, it is necessary to make children sense actions and conflicts reforming the concepts like friendship, sharing and love considering cognitive and affective level of them.

With positive contributions of previous periods, children's vocabulary varies between 1500 and 2500 words (Levina & Munsch, 2016). The existence of parents and books appropriate for the developmental level are undeniable in the development of children's vocabulary. The fact that the child has vocabulary on this level shows that his cognitive level and thinking structure expand and evolve (Nelson, 2002). Plainly speaking, children are now able to build a cause and effect relation between sentences in the stories told; figure out the objects described by a few adjectives; understand the verb modified by several adverbs and discern the sentences made in verbal nouns by analyzing their meanings through their own extrinsic worlds. Therefore, the artist should consider that the child can figure out complicated language structures, too, while they prefer a simple, explicit, plain and understandable style.

In this period, the child's language skill is just like the adult's. Hence, the child should start to interact with literary texts meaningfully. Such an interaction is related to the visual level of the book and as well as its language and narration attributes. The fact that the child is cognitively on adult level and that he can figure out complicated linguistic structures (Charlesworth, 2014; Neaum, 2010), affects the stylistic characteristics of children's books. Therefore, language and narration attributes which are appropriate for this level should be preferred. In addition, even if the child's skill of using the language is close to the adult's, the child is attracted by texts of literary quality supported by supernatural, different, ridiculous, astonishing and interesting elements. Dynamic expression attributes are needed to render these elements explicit in these texts. Meeting this need depends on the consistency among repetitions, assonances, recapitulations, rhymed structures, synonyms and antonyms, short sentences, verbal sentences etc.

The fact that the child recognizes the objects around; speaks fluently; knows colors, shapes and adjectives like short-tall, big-small shows his cognitive repertoire (Neuman, 2010). In other words, even if it is not as much as adults can, there is a child who can now interact with life, nature and human being (Songer, 2009). So, making the child sensitive is depended on the fact that this relation should be led properly (Aslan, 2013a). In a literary text, if the artist makes children discern the messages and morals to human being and life within the actions, behaviors and beliefs of a personified character, the child can be sensitive in his relationships by imitating. For this reason, the moral and messages of books of literary quality should be based on love of human, nature and life in this period.

To sum up, in children's books for 4 – 6 years of age, content attributes consisting of the elements character, theme, message, language and narration should have the following criteria:

- Character:

a) Curious, questioning, researching, desiring to know, avoiding advice and command, enthusiastic, dynamic, imaginative characters developed appropriately to the child's developmental level should be preferred for illustrated books for this period.



b) The character should provide feedback for children's desire for achievement; make them feel the sincerity for making friends; respond to their will to share; consider their tenacious and persistent attitudes, and meet their needs for love, confidence, exploration and adventure.

c) The unity between characters created in bright/contrasting colors and plain/dynamic lines appropriately to children's nature and their actions and behaviors should reflect the child's nature.

d) The child needs a natural and sincere character that plays like him and gets excited instantly, and that cannot hide its astonishment against a supernatural and different phenomenon; that seeks new things; asks questions about the obscurity. Therefore, characters should have these qualities.

e) Characters should be credible and dynamic.

f) The character should never advise and command.

• Plot:

a) Children should be discerned concepts like love, friendship, achievement, association, solidarity, favor, helping, taking responsibility, integrity, honesty, sharing, illness, death, separation, disability through a personified lovely protagonist. Thus, children should be made to feel love of human being, animal, nature and consciousness of environment.

b) Children's curiosity, desire for exploration, sincerity, enthusiasm, imagination and creativity; their needs for love, confidence, faith, acceptance, recognition, achievement, adventure, responsibility and autonomy and their interest in supernatural, unusual, interesting, astonishing, ridiculous phenomena should be met by actions and conflicts reforming the storyline.

c) Adults' simplified beliefs and thoughts should not be handled as storylines in books.

d) Storylines should be full of action and dynamic.

• Language and Narration:

a) A simple, definite, plain and understandable expression and narration style should be preferred; however, the fact that the child can comprehend complex linguistic structures should also be taken into consideration.

b) The fact that the child may cognitively be on the adult's level and that he can now figure out complex linguistic structures have an influence on the style of children's books. Hence, language and narration attributes appropriate for this level should be preferred.

c) A dynamic narration style should be preferred using repetitions, assonances and alliterations, recapitulations, rhymed structures, synonyms and antonyms, short sentences and verb clauses created by creative opportunities of the language.

• Themes:

a) Themes of books of literary quality should be based on love of human being, nature and life.

b) Books of literary quality should never carry a statement or a thought around a conception of dictation and imposition to children.

c) Sensitivity to life and nature should be sensed rather than a didactic and imposing way.

d) The artist should give the moral or the message by exemplification, giving evidence, comparison or relation.

### **2.3. Reflecting Appropriateness for Child in Didactic Attributes of Books**

In works of child literature from birth to age six, the child should be in the subject position. He should be on the focus of children's books with his curiosity, desire for exploration, sincerity, dynamism, enthusiasm, imagination and creativity, attitude of disliking advice and command. However, reflection of values, principles and rules, stereotyped ideas, imposing attitudes, thinking styles, fixed and absolute truths of the adult's world can take the child out of subject position and make him an object (Knowles & Malmkjear, 2003; Çer, 2015; Sever, 2008; Aslan, 2013; Dilidüzgün, 2004). Therefore, adults should never exist in works of child literature. Prioritizing the adult in works of child literature does not make the book appropriate for the child.

Children's books should take children out of the passive role of believing imprudently because the child is active with his intellectual and imagination world (Sawyer, 2012; Norton & Norton, 2010). Without giving children responsibility of hearing and thinking; expecting them to believe what is told with a didactic and educating conception hamper them from asking questions, building cause and effect relation, making comparison, estimating, developing anticipation, thinking creatively and critically. Hence in works of child literature, the child should always be active using his intellectual and affective world (Shelby, 2004; Stoodt, Amspaugh & Hunt, 1996; Lynch-Brown & Tomlinson, 1999; Hillman, 2002). A book leading to passivity is inappropriate for a child.

There should be no approaches which will negatively affect the child's inclusion in the reading culture. Plainly speaking, in works of child literature for 0-6 age groups, advice and command, a dictating and imposing conception, fear and anxiety, sex discrimination, ideological and religious statements, traditional values, rules and enforcing judgments, sole and fixed truths, excessively sentimental circumstances, psychological, emotional and physical violence should never be included. Created children's books out of this approach may put pressure on the child by fear and anxiety; chafe him psychologically; make violence positive in his eye; cause him to view

life with fixed truths; repress his feelings and thoughts; prevent him from creating critically and creatively, and make negative contribution of his attributions of traditional sex roles to male and female.

In brief, didactic attributes of books for children from birth to age 6 should have the following criteria:

- Teaching and educating:
  - a) Books of literary quality should not have a teaching conception except for didactic books; they should let children have responsibilities of hearing, sensing, imagining and thinking.
  - b) The artist should help children think in cause and effect relation rather than imposing their own truths.
  - c) Children's books should not regard children as an ideal adult to be educated by thinking of shaping the child.
  - d) Children's books should not tell the action single-sided to force readers to adopt his own view and criticism.
- Advice and Command: Children should not be advised and commanded by repressing their feelings and thoughts in children's books.
- Fear and Anxiety:
  - a) Children's books should not affect children's mental health with fearful, frightening characters.
  - b) Children's books should not lead children to anxiety, rather than excitement, by creating so many unnecessary sentimental tensions with dramatic elements in the setting.
  - c) The sense of fear should not be expressed to create sentimental tension. Children's books can make children sense how they can overcome the absolute fear.
  - d) Shame and sin, punishments, threatens, and frightening elements should never exist in children's books.
  - e) Irrational beings should not be used as a frightening element to impose a belief or an idea on children.
- Ideological Concerns: works of child literature should be shaped neither by adults' judgments nor by ethical approaches, and nor by ideological statements.
- Sex Discrimination: Children's books should approach men and women equally while making child readers discern the social roles of people.
- A world of Bed of Roses:
  - a) Works of child literature should be against every kind of hoax and trickery showing the world a bed of roses.
  - b) Children's books should make sense of reality of life.
- Traditional Values: Works of child literature should present traditions in a critical viewpoint of today rather than preserving them as they were in the past.
- Absolute and Fixed Truths: Children's books should let children question sole and fixed truths by a critical viewpoint instead of dictating these truths.
- Excessively sentimental elements:
  - a) Children's books should respond to children's emotional needs yet make histrionics.
  - b) Circumstances creating sentimental intensity like compassion, sorrow and fear should not be allowed in books in order not to cause sentimental torrent in child.
- Violence:
  - a) Emotional, physical and psychological violence may be included in children's books, however, the child should be able to sense how to cope with violence through these books.
  - b) The character in children's books should not make itself successful when it faces violence and use violence, in return, to solve this problem.

## Conclusion

The design, contextual and didactic attributes of children's books from birth to age six should be appropriate for child reality and to literary criteria, and reflect artist sensitivity. Plainly speaking, the child's nature, interest, needs, perspective, linguistic and cognitive capacity should correspond to the design and contextual attributes of books for this period. Moreover, the fictional reality, implications of the themes, the quality of language, plot and text should also correspond to the child's developmental level. Creating aesthetic taste of good-bad, ugly-beautiful, and right-wrong for this approach may help children's books appear. Hence, there is such a necessity for children to interact with books from birth until they are six.

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#### **Notes**

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