
The Inside, Outside, and Upside Downs of
Children's Literature: From Poets and Pop-ups to
Princesses and Porridge

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End Matter

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Exploring Literary Analysis: Techniques for Understanding Complex Literature

by: Lindsay Persohn

Understanding how texts fit into the world can help readers make connections with familiar and new ideas. An analysis is a critique, or a response to literature, helping readers position texts in individual, cultural, and sociological spheres. Readers see a text through an overlapping set of lenses, relating the text to their personal experiences, other texts they have read, and sociocultural systems in their worlds. Critical literary analyses can come in many forms. Analysis of a text occurs through iterative processes of identifying a comment on a text, relating the comment to a larger theory, then providing evidence from the text to substantiate the comment. But, performing an analysis or critique of literature can be a challenge. How does a reader begin? What does a reader say? Why does it matter?

In this section, I offer some framing explanation for why literature is studied critically, an introduction to some ways in which literature could be studied, and four example analyses I wrote based on one short story, ‘The Spring Tune’ by the award-winning Finnish author and illustrator Tove Jansson. This illustrated short story is published in Jansson’s *Tales from Moominvalley*, originally in Swedish in 1962, translated to English in 1964, and more recently republished by Square Fish in 2010. This book is readily available in many libraries or for purchase online through retailers like indiebound.org and amazon.com. ‘The Spring Tune’ complexity, brief length, and engaging content make it an appealing text for sample analyses.

An Introduction to Strategies for Studying Literature

Shining light on a piece of literature through a selected theoretical lens can produce questions, responses, and ideas that help readers situate literature within its field. A literary analysis could discuss how components of a literary work relate to personal experience, to other literary components (within a single work), how two literary works relate to each other, and how a literary work relates to larger sociocultural contexts. The reader's interpretation is supported by connecting the text with a critical theory. It is important for readers to understand there are many ways to interpret literature. Meyer (1999) reminds critics of all experience levels, "New voices do not drown out the past; they build on it and eventually become part of the past as newer writers take their place beside them" (p. 2025). Budding critics can find their way to meaning and significance in literature by bearing in mind there are many possible frameworks for analysis to explore, their ideas will often spring from the ideas of others, and ideas about literature can change over time as various contexts influence the lenses brought to literature.

As a starting point for thinking about literary analysis, readers might think about different perspectives through which a work could be viewed. Any of the following perspectives might be used to critically respond to a text:

- **biographical strategies** - Knowledge of an author's life can be used to serve as a gauge on an interpretation of a work. Biographical analyses can open the possibilities of interpretation and raise questions without resolving them. For example, knowledge of Lewis Carroll's (aka Charles Dodgson's) life helps a reader understand *Alice's Adventures in Wonderland* (1865) as a search for personal identity.
- **gender strategies** - Ideas about masculinity and femininity are the main focus of gender strategies. Readers can work to understand how gender is socially constructed in cultures, including how men and women write and read about each other. These strategies are based on feminist theory. This approach could also include topics related to sexuality (i.e., queer theory, LGBTQ perspectives). As one example, a reader could examine how gender is constructed in variant editions of Cinderella tales.
- **historical strategies** - Readers can use history to better understand the original context of a work of literature, use literature to understand the nuances of history, or read with an eye for the stories untold by traditional history (as a new historicist). For example, a reader could investigate the ties between Harper Lee's *To Kill a Mockingbird* (1960) and the racial climate of Alabama in the 1930s.

- **ideological strategies** - Ideological strategies examine an ideograph (e.g., liberty, equality, family values, freedom of speech, etc.) in a work through an understanding of the social, political, and intellectual systems (e.g., realism, Marxism, religious faith, etc.) in which the author wrote it. For example, a reader might study family structure in J.M. Barrie's *Peter Pan* (1911) in order to contrast Victorian and modern ideas about families.
- **mythological strategies** - Myths focus on hopes, fears, and expectations of entire cultures, providing “a strategy for understanding how human beings try to account for their lives symbolically” (Meyer, 1999, p. 2037). This kind of analysis could focus on ideas about the potentially unexplainable (i.e., origins, destiny, purpose, etc.) or utilize archetypes to connect with folk tales, heroes, tricksters, spirits, etc. As an example, a reader could compare the main characters in Suzanne Collins' *Hunger Games* (2008) to the gladiators of ancient Rome.
- **psychological strategies** - Psychology has been greatly influenced by Sigmund Freud's theories including levels of consciousness (id, ego, superego), dreams (often said to reveal the unconscious), defense mechanisms, etc. Psychological strategies are influenced by many other psychologists throughout history, including Carl Jung's theory of the collective consciousness. In this kind of work, a reader could analyze Charlotte Brontë's *Jane Eyre* (1847) through her use of defense mechanisms.
- **reader-response strategies** - Reader-response strategies view reading as a creative act and emphasize what happens in the reader's mind (Iser, 1974; Rosenblatt, 1994/1978). A reader-response interpretation is based in the original text, so it should come after several close readings of a text. For example, a reader might examine how J.K. Rowling's Harry Potter experienced school, quoting passages and citing incidents from the book to contrast to his or her views of school.
- **structuralist strategies** - A structuralist might attend to the relationships between form and meaning in the work—its language, structure and tone through elements such as diction, irony, paradox, metaphor, and symbol as well as plot, characterization, and narrative technique. The focus of a structuralist analysis is on literary devices over content (i.e., the *way* a text is written, over *what* is written). A reader could use structuralist strategies to examine Ernest Hemingway's writing style in *The Old Man and the Sea* (1952).

This list of strategies is not exhaustive; there are many ways scholars study literature. Each approach to making meaning in a text has limitations and advantages. Readers should select a text and an approach to meet their interests and skill levels. With the knowledge that many approaches overlap and supplement each other, readers can record observations, questions, and ideas about connections to a text during reading to begin analysis.

Approaching the Text: Logic and Process

Developing an analysis, critique, or comment is not writing a summary— analysis begins with a comment on the text, the reader relates the comment to a larger theory, then provides evidence from the text to substantiate the comment. It is important to choose a compelling text.

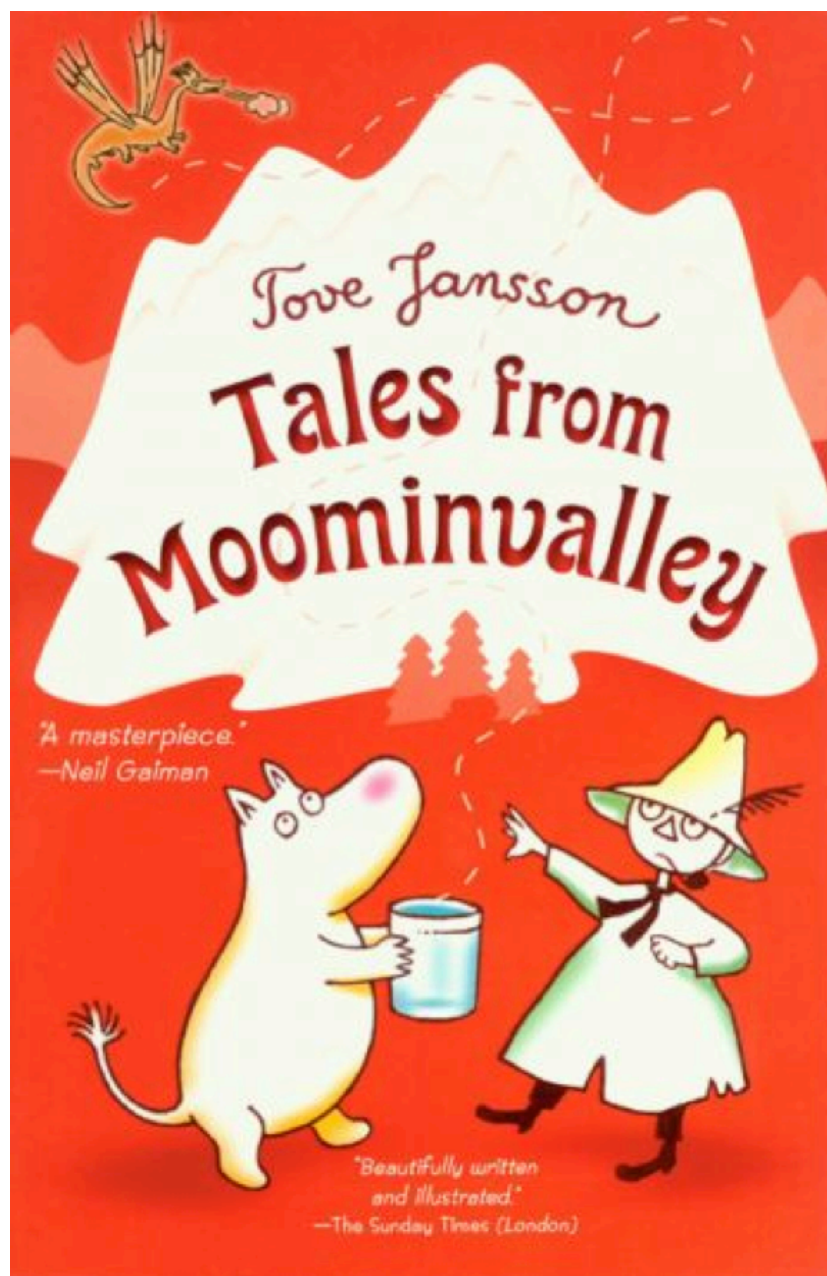


Figure 1 The Spring Tune is one story in a collection called *Tales from Moominvalley* by Tove Jansson and translated by Thomas Warburton, 1962, New York, NY: Farrar, Straus & Giroux.

As I read Tove Jansson’s ‘The Spring Tune’ for the first time, I saw evidence of layered meanings through meticulous word choices, unusual phrase construction, and the story’s complex structure. I also chose to study this story because I enjoy it. Jansson’s expressive, sensory writing carries her distinct and Nordic viewpoint. Her Moomin characters each have distinguishable personalities, revealed over time through their stories to give readers an understanding of the many facets of each character. Tove Jansson is a key player in Finnish children’s literature and won the Hans Christian Andersen Award in 1966 for her writing. The Moomin series has been translated into over 30 languages (Jansson, 1964/2010). Translated literature provides a unique opportunity for an international exchange of ideas. Complex, entertaining stories like these are a good place for novice literary critics to begin.

Step 1: Read, Note, Repeat

Rereading the text and making notes are important first steps in the analysis process. Rereading helps a reader develop an understanding of the text through an open-ended process of studying words and illustrations for their literal and figurative meanings, which may differ from understandings developed during a first reading (Eagleton, 2008). Making notes in the text encourages a reader to spend more time with each page, engage in recording in-the-moment thoughts, and document details and overarching ideas. Notes allow a reader to revisit germane ideas and questions as he or she develops a comment for formalized analysis.

- To begin my analysis, I copied ‘The Spring Tune’ in an enlarged format (11”x17”) to allow extra space for writing my notes during repeated readings.
- During the rereading process, I marked each iteration of my notes with a different color or method to distinguish my thoughts after each iteration. (See Figure 1 for a photographed example of my notes.)
- During my first rereading, I made no marks in the text; rather I read for nuanced comprehension of the story and enjoyment.
- During my second re-reading, I used a yellow highlighter, highlighting words and phrases that seemed to carry more than surface-level meanings.
- On my next re-readings, I developed a subtext in the margins, including my observations, questions, and connections as I read, attending to my own reading processes as well as the author’s writing.
- I marked my notes in purple pen during my third rereading, blue pen for the fourth, purple highlighter for the fifth, and black ink for the sixth rereading.

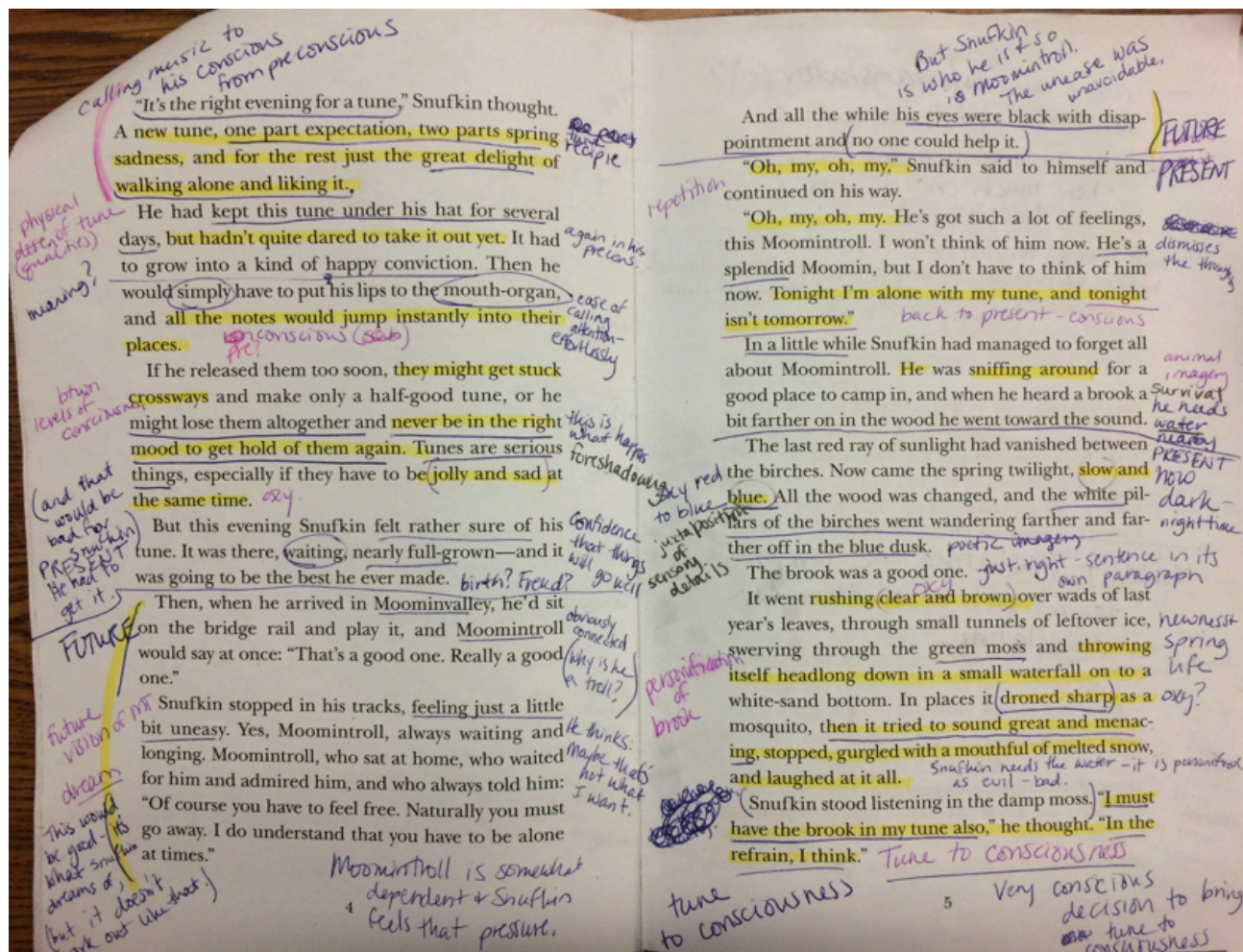


Figure 2 The analysis involves several readings using different color pens, highlighters, and note locations.

During these readings over time, my notes helped me build an understanding of particular words, phrases, and passages in the story, as well as how those words, phrases, and passages work together throughout the story in details of the plot, character development, sociocultural structures, humor, and enchantment in ‘The Spring Tune’.

Step 2: Investigate, Write, Read, Repeat

I researched my selected perspectives, revisited the text, and recorded my thoughts. I reread the short story as published (i.e., not from my notes, but from my copy of the book) to myself, then aloud I as focused on ideas at the forefront of my mind after reading and noting my ideas— form, myth, dreams, and illustrations. I made notes on a separate notepad as I read the short story again. I solidified my ideas about Snufkin’s encounter with the Creep and I wrote complete and incomplete sentences to “account for phenomena — the text— without distorting or misrepresenting what it describes” (Meyer, 1999, p. 2023). As I wrote about my ideas, I continued to go back to my annotations and notes when questions arose and clarification was needed. I consulted primary and secondary sources about the ideas I discerned from the text (literary form, myth, dreams, and descriptive illustrations in this story) to help develop my strands of thinking. The process resulted in the four analyses following the synopsis of ‘The Spring Tune’ by Tove Jansson.

Jansson's 'The Spring Tune'

Familiarity with Tove Jansson's short story 'The Spring Tune' in *Tales from Moominvalley* (1964/2010) is useful for readers of the following examples. Though I highly recommend reading the short story in its entirety, here I provide a synopsis:

In 'The Spring Tune', characters Snufkin and a small, initially unnamed wood creature (known as a Creep), engage in a complex exchange of power and subjectivity. Snufkin, the vagabond and musician, is on his way back to Moominvalley after Winter Sleep. He is irritated by the small Creep, dismissive of his attempts at conversation and his requests to hear some of Snufkin's famous mouth-organ music. Feeling his evening of solitude is ruined and the tune he had "under his hat" (Jansson, 1964/2010, p. 4) is gone, Snufkin engages in dialogue with the Creep and gives Teety-Woo his name before it/he scurries off. The next day, Snufkin can think of nothing but Teety-Woo and returns to the wood, wishing to find him again. When Snufkin encounters Teety-Woo for a second time, Teety-Woo is dismissive of Snufkin.

While I strive to address structural, cultural, and psychological ideas in a straightforward way, I hope my discussion evokes further investigation into the intricacies of these perspectives for readers. Following each example, I say more about how I developed the commentary from my notes into these literary comments.

Example Analysis 1: Jansson's Notable Use of Language

"The Little Creep stared at him with yellow eyes in the firelight. It thought its name over, tasted it, listened to it, crawled inside it, and finally turned its nose to the sky and softly howled its new name, so sadly and ecstatically that Snufkin felt a shiver along his back."
(Jansson, 1964/2010, p. 12)

Tove Jansson's stories bring readers' awareness to matters of psychology and sociology through diction and syntax. Her descriptions are highly sensory and her word choices often juxtapose ideas, drawing attention to not only *what* she writes, but the *way* she writes. Linguistic devices in Jansson's works emphasize feelings and thoughts.

In the opening paragraphs of 'The Spring Tune', Jansson brings readers' awareness to the present, using language resembling that of meditation:

Walking had been easy, because his knapsack was nearly empty and he had no worries on his mind. He felt happy about the wood and the weather, and himself. Tomorrow and yesterday were both at a distance, and just at present the sun was shining brightly red between the birches, and the air was cool and soft. (Jansson, 1964/2010, p. 3)

Sensory language describing the sun as "shining brightly red" and the air as "cool and soft" connect the reader to Snufkin's surroundings and his contented state of mind. Commas draw attention to the description of Snufkin's personal satisfaction, found through his travels and his presence in the moment's details.

When Snufkin begins to settle into the woods for the evening, readers catch a glimpse of his pensive ways through his view on mealtimes (Jansson, 1964/2010, p. 6):

Snufkin was used to cooking his own dinner. He never cooked a dinner for other people if he could avoid it, nor did he care much for other people's dinners. So many people insisted on talking when they had a meal.

Also they had a great liking for chairs and tables, and some of them used napkins. He even had heard of a Hemulen who changed his clothes everytime he was about to eat, but that was probably slander.

The fact that he cooks for himself and avoids other people's cooking isolates Snufkin from social dinners, evidencing his persona as a loner and wanderer. Snufkin's thoughts counter the ideals of a civilized meal, but when narrated through his viewpoint, these conventions of mealtime become defamiliarized and subject to scrutiny. The use of *slander* points to the relative absurdity in the old tradition of dressing for dinner. Snufkin's point of view, brought to light by a distinctive syntactic rhythm and crisp word choice, gives readers a glimpse Snufkin's innermost thoughts about himself and his relationship with society.

Jansson's diction and syntax bring readers' awareness to matters of psychology and sociology. As she wrote the Moomin stories in her native language, Swedish, one could argue many of these noteworthy word choices are selected by a translator. But books in the Moomin series have been translated by several writers, and all works maintain poetic rhythm, illustrative vocabulary, and detailed yet concise phrasing. The ideas and diction are Jansson's creations, and the translated versions would, of course, not exist without her original works. Her descriptions are highly sensory, often juxtapose ideas, and Jansson's distinctive construction of sentences draws attention to not only the content of her stories, but the way she tells them.

Reflections on Developing Example Analysis 1

My initial highlights and notes in 'The Spring Tune' became the basis for the structural analysis presented here in Example 1. Many of the phrases I highlighted provided sensory details, carried a rhythmic nature, and conveyed human emotions. Rereading the story aloud helped me identify particularly poetic, sensory, and descriptive phrases, good candidates for development in my analysis. Example 1 came to fruition as I studied the phrases I highlighted in my early readings of 'The Spring Tune', by identifying, naming, and describing the richness in Jansson's writing.

Example Analysis 2: Snufkin and Teety-Woo; or Prometheus and Io, Reimagined

"He puffed a few clouds of smoke toward the night sky and waited for the spring tune.

It didn't come. Instead he felt the Creep's eyes upon him."

(Jansson, 1964/2010, p. 7)

Myths are ancient ways of answering questions about the universe from people who had a much stronger connection to nature than today's "civilized man" (Hamilton, 1942/2011, p. 1). In 'The Spring Tune', I identify several of Snufkin's characteristics that relate to the mythological figure Prometheus. The wood Creep of 'The Spring Tune' shares some symbolism with the mythological figure Io. I suggest links between the two stories by first summarizing the pertinent points of each story, then drawing parallels between them.

Prometheus and Io. Prometheus is considered a "champion of humankind" and one of the wisest Titans (Daly, 1992/2009, p. 121). He stole the gift of fire from heaven to give to man. Prometheus was bound to a rock by Zeus as punishment for bringing fire to man, where a bird picked off his liver throughout the day. Each night, he healed so his punishment would go on forever. Prometheus had a "strange visitor" described by Hamilton (1942/2011) as a "distracted fleeing creature . . . clambering awkwardly over the cliffs and crags..." (p. 95). Prometheus recognized this visitor as Io, the beautiful woman turned into a heifer. Prometheus told Io to look to the future to cope with her plight of the gad-fly's ceaseless buzzing which forced her to wander aimlessly near the Ionian sea.

Snufkin and Teety-Woo. Snufkin is a vagabond and musician, wood-famous for his travel stories and his mouth-organ music. 'The Spring Tune' begins as Snufkin searches for dry firewood. As he sits by his fire, smoking his pipe, he feels the eyes of a small wood Creep "[watching] everything he did, admiringly" (Jansson, 1964/2010, p. 7). Snufkin feels uneasy. The wood Creep recognizes Snufkin and reaches him by wading across a brook, stumbling and freezing all the way. After some conversation, Snufkin names the Creep Teety-Woo, a name based on the song of a passing bird. Once Teety-Woo is named, he sees a future for himself.

Prometheus : Io :: Snufkin : Teety-Woo. The following two-column comparison of Prometheus and Io, and Snufkin and Teety-Woo evidences similarities between the two stories.

- | | |
|-------------------------------------------|------------------------------------------------|
| - Prometheus speaks Io's name | - Snufkin gives Teety-Woo his name |
| - a bird provides Prometheus's punishment | - a bird provides Snufkin's inspiration |
| - Io is caught between human and animal | - Teety-Woo is caught between animal and human |

When Io first comes upon Prometheus, bound to the rock at Caucasus, she says:

This that I see—
 A form storm-beaten,
 Bound to a rock.
 Do you do wrong?
 Is this your punishment?
 Where am I?
 Speak to the wretched wanderer.
 Enough— I have been tried enough—
 My wandering— my long wandering.
 Yet I have found nowhere
 To leave my misery.
 I am a girl who speak to you,
 But horns are on my head.
 (Hamilton, 1942/2011, p. 96)

In the same style, I respond through the voice of The Creep:

This that I see—
 A form weather-worn,
 Unbound from Establishment.
 Do you do song?
 Is this your freedom?
 Who am I?
 Name the curious wanderer.
 Enough— I have been ignored enough—
 My reality— my small reality.
 Yet I have found no name
 To leave my anonymity.
 I am a person who speak to you,
 But fur is on my body.
 (Persohn, 2015)

Though Jansson's story is decidedly less morbid than the myth, similarities between the stories exist on several levels. Prometheus is considered to mean "forethought", and Snufkin mentions the new moon, wishes, and new beginnings. According to Daly (1992/2009), Gothe saw Prometheus as a symbol of "rebellion against the restraints of society" (p. 121), a strong characteristic of Snufkin's persona, who rejects personal property and authority figures. Io is a woman changed to a heifer, and the wood Creep, Teety-Woo in 'The Spring Tune' similarly wavers between animal and human. References to fire, strange visitors, real and perceived constraints, ceaseless wandering, and nods to the future run through the myth of Prometheus and Io and the tale of Snufkin and Teety-Woo.

Reflections on Developing Example Analysis 2

My comparison of ‘The Spring Tune’ to the myth of Prometheus and Io only developed after I read the story six or seven times. Example 2 came together when I realized I was familiar with a myth involving a strange visitor and references to fire. I toured Edith Hamilton’s *Mythology* (1942/2011) and found the familiar tale of Prometheus and Io. After reading the myth three times, I identified and described essential elements in the Prometheus and Io myth, then returned to ‘The Spring Tune’ to write about analogous concepts. I began to see the conversation Prometheus and Io had at Caucasus could mirror the conversation Snufkin and Teety-Woo had by the campfire. I recognized words and phrasing in passages from the myth I could substitute with ideas and actions from ‘The Spring Tune’ to create a parody.

Example Analysis 3: Tove Jansson’s ‘The Spring Tune’ as ‘The Spring Dream’

The tune was quite near at hand, easy to catch by the tail. But there was time enough to wait: it was hedged in and couldn't get away. No, better to wash the dishes first, then light a pipe -- and afterwards, when the campfire was burning down and the night creatures started calling for each other, then he'd have it.

Snufkin was washing his saucepan in the brook when he caught sight of the Creep. It was sitting on the far side below a tree root, looking at him.

-- (Jansson, 1964/2010, p. 6-7)

Tove Jansson’s ‘The Spring Tune’ is wrought with dream imagery, ambivalent details, and non-sequitur conversations. Jansson’s illustration on the opening page of the story supports the conception of the story as a dream with the main character, Snufkin, lying in the grass, arms folded behind his head, eyes closed (Jansson, 1964/2010, p. 3). Jansson uses phrasing like “rested his eyes” (p. 6), characters talk about dreaming (p. 9), and the story closes with Snufkin again lying in the grass, looking at the “clear, dark blue straight above him...” (Jansson, 1964/2010, p. 16). I selected a Freudian dream analysis (Freud, 1900) to deconstruct Snufkin’s encounter with a wood Creep in this story. Freud’s psychoanalytic dream-work enables me to explore the text as condensed, displaced, and visualized to understand the story through manifest meaning of latent content (Dimitriadis & Kamberelis, 2006; Freud, 1900; Eagleton, 2008).

Dream-work. According to Sigmund Freud, the first job of dream-work is *condensation*, whereby some elements of thought are omitted from representation altogether, fragments of complex thoughts manifest, and elements of thought combine into a single unit (Freud, 1916 as cited in Rice & Waugh, 2001). The second action in dream-work is *displacement*. Displacement might replace a thought with an allusion or shift an idea so it appears differently centered and strange (Freud, 1916/2001). Thirdly, a *transformation* occurs, whereby dream-work must shape condensed and displaced thoughts as sensory images, mostly visual.

Freud offers some caution in interpreting dreams: “In general one must avoid seeking to explain one part of the manifest dream by another, as though the dream had been coherently conceived and was a logically arranged narrative” (Freud, 1916 as cited in Rice & Waugh, 2001, p. 31). Sometimes the meaning of thoughts and images in dreams is distorted to the point of reversal (e.g., Climbing up a staircase can mean the same thing as coming down) (Freud, 1916/2001). Freud warns against overestimating the dream-work by attributing too much to it. I proceeded in my analysis with this in mind.

Freudian Interpretations. Snufkin, the vagabond and musician of Moominvalley, walks through the woods just before twilight, with a new song just "under his hat" (Jansson, 1964/2010, p. 4). The task of catching this tune can not be forced or rushed. Instead of his tune, Snufkin encounters a small admirer in the woods. He is dismissive and irritated at the interruption to his thoughts. The admirer (a shy, scared Creep) walks across the icy creek, falling several times to reach Snufkin, while Snufkin watches with an uneasy feeling, unable to move, as in a dream. Snufkin, his evening of solitude ruined, gives in to conversation with the Creep after he shares his intense interest in Snufkin's wood-famous musical talents. The Creep has never heard music before.

In his questions that follow, the Creep requests Snufkin give him a name, as he is too small to have one yet. After “someone flew across the brook on long pointed wings and gave a long, sad cry among the trees: *Yo-yooo, yo-ooo, tee-woo...*”, Snufkin dubs him 'Teety-Woo' because it has a "light beginning, sort of, and a little sadness to round it off" (Jansson, 1964/2010, p. 11), focusing energy on the way sounds relate to emotion and mimicking the song of the passing creature. The Creep's interest in Snufkin quickly wanes and the newly-named Teety-Woo almost immediately exits the scene.

The naming of Teety-Woo is possibly the moment when a Tune would emerge for Snufkin; instead he names the Creep. Snufkin misses the opportunity to capture his song and the Tune is forever lost to his unconscious. Though it is a lesser known topic of Freud's work, songs, like dreams, are associated with repressed thoughts (Diaz de Chumacerio, 1990).

Freudian Conclusions. At the end of the story, Teety-Woo moves to the foreground, assuming power and individual identity, while Snufkin recedes. Snufkin's eventual interest in Teety-Woo could approximate how Snufkin might react if his softhearted friend, Moomintroll, assumed the power in their relationship and forego his "waiting and longing" (Jansson, 1964/2010, p. 4) for Snufkin's return to Moominhouse. When they first meet, Snufkin and the Creep talk of Snufkin's best friend, Moomintroll:

'Isn't it a nice thing to know that someone's longing for you and waiting and waiting to see you again?'
'I'm coming when it suits me!' Snufkin cried violently. 'Perhaps I shan't come at all. Perhaps I will go somewhere else.'
'Oh. Then he'll be sad,' said the Creep. (Jansson, 1964/2010, p. 11)

As Teety-Woo points out, the privilege of friendship comes with an obligation to satisfy someone else's needs. As Snufkin says, "'You can't ever really be free if you admire somebody too much... I know.'" (Jansson, 1964/2010, p. 8). Snufkin and Teety-Woo's conversation about Moomintroll could point to the strain Snufkin feels about his best friend, manifest in the dream. Snufkin rebuffs Teety-Woo's admiration, just as he thinks he might with Moomintroll. In the case of Teety-Woo, however, Snufkin finds as soon as the admiration fades, he desperately seeks it. Through Snufkin's dream-like state I see the forest as a place of dreams, and Snufkin's experience through Freud's dream-work.

Reflections on Developing Example Analysis 3

After my second rereading of this story, I wondered, "Is this Snufkin's dream?" So on my third rereading, I began to attend more heavily to what I saw as dream references, the foundation for Example 3. I worked first on formalizing the dream analysis, the most-referenced idea in my notes. I refreshed my memory about Sigmund Freud's dreamwork by reading his original works (1900) and Rice and Waugh's (2001) presentation of Freud (1916). Rand and Torok (1993) discuss Freud's interpretation of dreams as "personal free association" and, on the other hand, "a world of fixed and universal meanings" (p. 575). Eagleton, citing Freud, refers to dreams as the 'royal road' to the unconscious (Eagleton, 2008, p. 137). I worked to develop rational parallels between Freud's psychoanalytic dream interpretation and 'The Spring Tune', locate sufficient support in those texts, and record my connections in sentences.

Example Analysis 4: Jansson's Pencil Alongside Her Pen in 'The Spring Tune'

"The last red ray of sunlight had vanished between the birches. Now came the spring twilight, slow and blue. All the wood was changed, and the white pillars of the birches went wandering farther and farther off in the blue dusk."
 -- (Jansson, 1964/2010, p. 5)

Tove Jansson, illustrator and author, includes many interior illustrations with her stories. Her detailed black line sketches are charged with emotion and indicative of her rich narrative writing style. The fact that her pictures illustrate her words creates a unique relationship between text and image. Jansson illustrates the short story 'The Spring Tune' with seven separate but variously linked images of Snufkin, Teety-Woo, the moon, and the landscape that helps shape the emotional influences in this story.

The image before the first page of 'The Spring Tune' shows Snufkin alone, facing a large but light and rising full moon along his wide, open path. The illustration evokes feelings of solitude, peace, and renewed wonder at the surrounding world. The illustration on the next page, just before the start of the story shows Snufkin reclined on a leafy bed, a peaceful face, arms folded behind his head, resting on his knapsack. Snufkin (a recurring character in Jansson's stories) is often pictured in other illustrations with a large, triangular nose, making him appear old, firm, and wise, but in this reclined position, viewers see his face in small, soft outline, giving Snufkin an air of child-like ease.

Several pages into the story, Jansson visually introduces "a rather thin and miserable Creep" (Jansson, 1964/2010, p. 8) as he crawls through the cold, deep brook to meet Snufkin on the other side. Jansson's third illustration in this short story shows a close shot of the Creep from the waist up, with wide, intense eyes and paws held out of the water that surrounds him. Jansson tells readers "the Creep stepped straight into the water and started to wade across. The brook was rather too broad for it, and the water was ice-cold. A couple of times the Creep lost its foothold and tumbled over. . ." (Jansson, 1964/2010, p. 8). Finally, with chattering teeth, the Creep reaches Snufkin at the other shore. On the next page, a full-page illustration reveals a dense wood with trees so tall their tops do not enter the picture. In the bottom third of the illustration, the Creep, highlighted in the center of the image by an absence of surrounding forms, talks to a contemplative Snufkin who sits on a dark log nearby, holding his hands in his lap and his pipe in his mouth. Through his wondering expression and his outstretched arms, the Creep seems to be revealing his deepest thoughts to Snufkin. Jansson's text confirms this idea, revealing the Creep's admiration for Snufkin's worldly experiences and wisdom: "'I know you know everything,' the Little Creep prattled on, edging closer still. 'I know you've seen everything. You're right in everything you say, and I'll always try to become as free as you are . . . So now you're on your way to Moominvalley to have a rest and meet your friends . . .'" (Jansson, 1964/2010, p. 9-11).

As soon as the conversation turns to expectations of Snufkin's return to Moominvalley, Snufkin snaps, "I'm coming when it suits me!" (Jansson, 1964/2010, p. 11).

Silence follows until a night bird flies over head and inspires Snufkin to give the Little Creep a name, as he requested when they first met. Snufkin names the Creep 'Teety-Woo' and "the Little Creep stared at him with yellow eyes in the firelight. It thought its name over, tasted it, listened to it, crawled inside it, and finally turned its nose to the sky and softly howled its new name, so sadly and ecstatically that Snufkin felt a shiver along his back" (Jansson, 1964/2010, p. 12). The illustration above this description shows the newly-named Teety-Woo, void of surroundings, stretched upright, eyes cast skyward, mouth open as if howling. After this moment in the story, Teety-Woo disappears to Snufkin's surprise and chagrin. The next page shows Snufkin alone and void of surroundings except the rock he sits on. Under his distinctive wide-brimmed and crumpled hat, Snufkin's expression is forlorn and bewildered. Though Jansson presents Snufkin or Teety-Woo alone in five of the seven images in this story, only this sixth image conveys a loneliness in being alone. Snufkin's form indicates a complete posture, with his hands folded in his lap and his shapeless clothing covering all but his feet and face. His gaze is cast on the reader, as if he may be hoping for direction and reassurance from an outside source.

The closing image in this short story shows a crescent-shaped moon above pointed treetops. Perhaps this illustration is indicative of a lunar eclipse, significant in astrology and culture as a good or bad omen, depending on which traditions one follows. A lunar eclipse can only occur during a full moon, which links this closing illustration to Jansson's very first picture, before the opening of this story. The full moon depicted initially is expectant of hope and renewed energies, just as Snufkin is expectant of a new Spring Tune at the close of the story as he lays on his back, looks up at the sky, and delights in being by himself once again.

Developing Example Analysis 4

This analysis was the last I developed from Jansson's short story. Throughout my readings and re-readings, I made notes about Jansson's illustrations, but the details and connections I propose here came after careful and systematic consideration of the drawings. When looking closely at art, I begin by asking myself three questions: What do I see? What do I think? What do I feel? Principles of visual literacy (i.e., how we read images; see Bang, 2000; Kress & van Leeuwen, 2006) influence how I understand the parts and wholes of images in illustration. Not surprisingly, as I make observations, I develop questions and thoughts about the images I see. These questions and thoughts cause me to look more closely at what I see and respond to and interpret my questions and ideas. With

illustration (opposed to some other forms of visual art), the accompanying text provides great insights and directions for interpretation. As I make sense of my observations and questions about illustrations I see, I revisit textual accompaniments to better understand an author/illustrator's verbal/visual messages.

From Commentary to Comment

I followed similar nonlinear processes through all three analyses: developing a comment, locating support in the texts, checking my logic, then further developing the comment, adding support, and again checking my logic. I selected quotes from Jansson's (1964/2010) text to frame each of my analyses. Identifying parts of the original text related to the ideas I present in my analyses helped me solidly anchor my analyses in the original text. I drafted introductory and concluding paragraphs with the goal of tracing my thinking and following my connections. I considered potential objections to my interpretations and added comments to address some counter-interpretations. I reread my analyses for logical development, cohesion, and flow. Then, I asked other readers to read and comment on my work. I revised my writing to address their questions and concerns, then checked for coherence and corrected typographical errors.

Concluding Thoughts

Literary analysis is complex and nonlinear. These understandings of 'The Spring Tune' developed over time, with my attention vacillating between details and broader strokes of this story and supporting texts (i.e., the myth of Prometheus and Io, Freud's dream interpretation framework, texts about literary analysis, visual messages in illustration, etc. in these examples). Formalizing a literary comment, with sufficient support from both the original text and supporting sources, is a challenging undertaking that caused me to think deeply about the story, the theories, my reading processes, and the author's writing processes.

To be sure, there are may be other possible interpretations of 'The Spring Tune'. But the purpose of this book segment is to demonstrate why it is important to move beyond sentence level comprehension of a text and provide examples of how readers might accomplish this goal. Understanding how a text fits into the landscape of literature can help readers make real-world connections with texts in their broadest conceptions. Additionally, critical readings of literature can spark new investigations into various writing structures, histories, and theories.

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Exploring Story. For this assignment, you will compare and contrast a selection of folktales using this form.

ELEMENTS OF NARRATIVE FICTION	ORIGINAL VERSION	ILLUSTRATED VERSION 1800-1899	NEWER VERSION 1900-1999	NEWEST VERSION 2000-PRESENT
PLOT DEVELOPMENT				
CHARACTERS				
SETTING				
STYLE & PERSPECTIVE				

ELEMENTS OF NARRATIVE ILLUSTRATION	ORIGINAL VERSION	ILLUSTRATED VERSION 1800-1899	NEWER VERSION 1900-1999	NEWEST VERSION 2000-PRESENT
EXECUTION OF ARTISTIC TECHNIQUE				
PICTORAL INTERPRETATION OF STORY OR THEME				
DELINEATION OF PLOT, THEME, CHARACTERS, SETTING, MOOD THROUGH PICTURES				
CONSIDERATION OF INTENDED AUDIENCE				

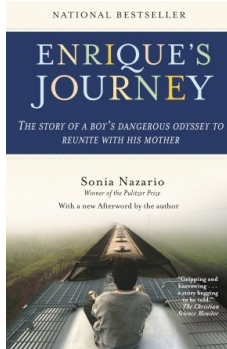
[Click here to return back to Chapter 9.](#)

CHAPTER
12

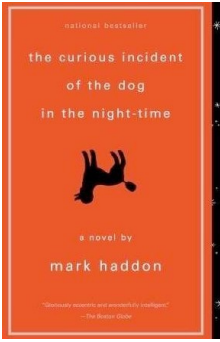
APPENDIX (12.1)

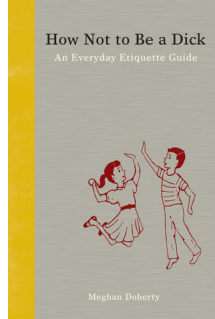
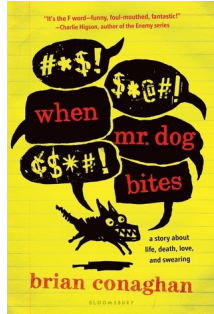


List of objectionable words or labels and the children's and YA books in which they are found.

WORD/LABEL	BOOK 1	BOOK2
ALIENS	<p>Alvarez, Julia. 2009. <i>Return to sender</i>. New York, NY: Alfred A. Knopf.</p>	<p>Nazario, Sonia. 2006. <i>Enrique's journey</i>. New York, NY: Random House. (Figure 12.1.1)</p> <div data-bbox="1287 1128 1900 1518" style="border: 1px solid black; padding: 5px;">  <p>Figure 12.1. 1 <i>Enrique's journey</i> by Sonia Nazario, 2006, New York, NY: Random House.</p> </div>
ATHEIST	<p>Seidman, David. 2015. <i>What if i'm an atheist?: a teen's guide to exploring a life without religion</i>. New York, NY: Simon Pulse.</p>	<p>Paterson, Katherine. 1977. <i>Bridge to Terabithia</i>. New York, NY: T.Y. Crowell.</p>
BERRY PICKERS	<p>Fried, Marc B. 1995. <i>The huckleberry pickers: a raucous history of the Shawangunk Mountains</i>. Hensonville, NY: Black Dome Press Corp.</p>	<p>Williams, Sherley Anne, Carole M. Byard. 1992. <i>Working cotton</i>. San Diego, CA: Harcourt.</p>
BITCH	<p>O'Hara, Mary. 2007. <i>My friend Flicka</i>. London: Egmont.</p>	<p>Blume, Judy. 1974. <i>Blubber</i>. Scarsdale, N.Y.: Bradbury Press.</p>

WORD/LABEL	BOOK 1	BOOK2
BOOGER	<p>Bolger, Kevin. 2008. <i>Sir Fartsalot hunts the booger</i>. New York, NY: Razorbill.</p>	<p>Joyce, William. 2015. <i>Billy's booger: a memoir (which is a true story, which this book is)</i>. New York, NY: Monbot Books. (Figure 12.1.2)</p> <div data-bbox="1275 647 1565 930" data-label="Image"> </div> <div data-bbox="1610 661 1923 876" data-label="Caption"> <p>Figure 12.1.2 <i>Billy's booger: a memoir (which is a true story, which this book is)</i> by William Joyce, 2015, New York, NY: Monbot Books.</p> </div>
BORDER JUMPERS	<p>Cruz, Maria Colleen. 2003. <i>Border crossing: a novel</i>. Houston, TX: Piñata Books.</p>	<p>Tonatiuh, Duncan. 2014. <i>Separate is never equal: Sylvia Mendez & her family's fight for desegregation</i>. New York, NY: Abrams.</p>
BURP	<p>Goodman, Susan E., and Michael H. Slack (illustrator). 2013. <i>How do you burp in space?: and other tips every space tourist needs to know</i>. New York, NY: Bloomsbury Pub. (Figure 12.1.3)</p>	<p>Stangl, Jean. 2000. <i>What makes you cough, sneeze, burp, hiccup, blink, yawn, sweat, and shiver?</i> New York, NY: Franklin Watts.</p> <div data-bbox="1275 1596 1510 1892" data-label="Image"> </div> <div data-bbox="1545 1604 1923 1849" data-label="Caption"> <p>Figure 12.1.3 <i>How do you burp in space?: and other tips every space tourist needs to know</i> by Susan E. Goodman and illustrated by Michael H. Slack, 2013, New York, NY: Bloomsbury Pub.</p> </div>
BUTT	<p>Griffiths, Andy. 2003. <i>The day my butt went psycho</i>. New York, NY: Scholastic.</p>	<p>Mackler, Carolyn. 2003. <i>The earth, my butt, and other big, round things</i>. Cambridge, MA: Candlewick Press.</p>
CACCA	<p>Behar, Joy, and Gene Barretta (illustrator). 2006. <i>Sheetzucacapoopoo: my kind of dog</i>. New York, N.Y.: Dutton Children's Books.</p>	<p>Toscani, Oliviero. 1998. <i>Cacas: the encyclopedia of poo</i>. Koln: Colors.</p>

WORD/LABEL	BOOK 1	BOOK2
CAMEL JOCKEY	<p>Jahanbin, Payman and Clifford Lyon (editor), 2010, <i>Camel Jockey Go Home</i>. Seattle, Washington: Amazon Digital Services.</p>	<p>Pál, Erika. 2010. <i>Azad's camel</i>. London: Frances Lincoln Children's Books.</p>
CHRISTIAN	<p>Philip Pullman. 2012. <i>His dark materials</i>. London: Scholastic.</p>	<p>Alexie, Sherman, and Ellen Forney (illustrator). 2009. <i>The absolutely true diary of a part-time Indian</i>. New York, NY: Little, Brown.</p>
CRACKER	<p>Smith, Patrick D. 1984. <i>A land remembered</i>. New York, NY: Penguin Group.</p>	<p>Rawlings, Marjorie Kinnan. n.d. <i>The yearling</i>. London: Heinemann.</p>
CUNT	<p>Haddon, Mark. 2003. <i>The curious incident of the dog in the night-time</i>. New York, NY: Doubleday. (Figure 12.1.4)</p>	<p>Kelly, Brendan. 2013. <i>The Runt Who Said C#nt</i>. Seattle, WA: Amazon Digital Services.</p> <div data-bbox="1289 1731 1943 2112" style="border: 1px solid black; padding: 5px;">  <p>Figure 12.1. 4 <i>The curious incident of the dog in the night-time</i> by Mark Haddon, 2003, New York, NY: Doubleday.</p> </div>
DAGO	<p>Bondanella, Peter E. 2004. <i>Hollywood Italians: dagos, palookas, romeos, wise guys, and Sopranos</i>. New York, NY: Continuum.</p>	<p>Fante, John, and Valenti Angelo. 1940. <i>Dago red</i>. New York, NY: Viking Press.</p>

WORD/LABEL	BOOK 1	BOOK2
DICK	Doherty, Meghan. 2013. <i>How not to be a dick: an everyday etiquette guide</i> . San Francisco, California: Zest Books. (Figure 12.1.5)	<p>Levithan, David. 2003. <i>Boy meets boy</i>. New York, NY: Alfred A. Knopf.</p> <div data-bbox="1277 505 1968 862" style="border: 1px solid black; padding: 5px;">  <p>Figure 12.1. 5 <i>How not to be a dick: an everyday etiquette guide</i> by Meghan Doherty, 2013, San Francisco, California: Zest Books.</p> </div>
FAG	Sanchez, Alex. 2001. <i>Rainbow boys</i> . New York, NY: Simon & Schuster.	Woodson, Jacqueline. 1995. <i>From the notebooks of Melanin Sun</i> . New York, NY: Blue Sky Press.
FART	O'Neil, J. B. 2013. <i>Ninja farts: silent but deadly</i> . Vestal, NY: J.J. Fast Publishing.	Dawson, Jim. 1999. <i>Who cut the cheese?: a cultural history of the fart</i> . Berkeley, Calif: Ten Speed
FEMINIST	Schatz, Kate, and Miriam Klein Stahl. 2015. <i>Rad American women A-Z</i> . San Francisco, Calif: City Lights Books.	Cole, Babette. 1987/2005. <i>Princess Smartypants</i> . New York, NY: Putnam.
FUCK	Dawe, Ted. 2012. <i>Into the river</i> . [Auckland, N.Z.]: M.U.P.	<p>Conaghan, Brian. 2014. <i>When Mr. Dog bites</i>. New York, NY: Bloomsbury. (Figure 12.1.6)</p> <div data-bbox="1289 1913 1947 2271" style="border: 1px solid black; padding: 5px;">  <p>Figure 12.1. 6 <i>When Mr. Dog bites</i> by Brian Conaghan, 2014, New York, NY: Bloomsbury.</p> </div>
HOMO	Bauer, Marion Dane. 1994. <i>Am I blue?: coming out from the silence</i> . New York, NY: HarperCollins.	Chbosky, Stephen. 1999. <i>The perks of being a wallflower</i> . New York, NY: Pocket.

WORD/LABEL	BOOK 1	BOOK2
ILLEGALS	Nazario, Sonia. 2006. <i>Enrique's journey</i> . New York, NY: Random House.	Mateo, José Manuel, and Javier Martínez Pedro. 2014. <i>Migrant: the journey of a Mexican worker</i> . New York, NY: Abrams.
INDIAN	Lenski, Lois. 1941. <i>Indian captive: the story of Mary Jemison</i> . New York, NY: Frederick A. Stokes Co.	Wilder, Laura Ingalls, and Garth Williams (illustrator). 1953. <i>Little house on the prairie</i> . New York, NY: Harper & Bros.
JEW	Lowry, Lois. 1989. <i>Number the stars</i> . Boston: Houghton Mifflin Harcourt.	Zusak, Markus. 2006. <i>The book thief</i> . New York, NY: Alfred A. Knopf.
LEZ	Garden, Nancy. 1982. <i>Annie on my mind</i> . New York, NY: Farrar, Straus, Giroux.	George, Madeleine. 2012. <i>The difference between you and me</i> . New York, NY: Viking.
MUSLIM	Saeed, Aisha. 2015. <i>Written in the stars</i> . New York, NY: Penguin. (Figure 12.1.7)	Latham, Jennifer. 2015. <i>Scarlett undercover</i> . New York, NY: Little, Brown, and Company.
NAZI	Bartoletti, Susan Campbell. 2005. <i>Hitler Youth: growing up in Hitler's shadow</i> . New York, NY: Scholastic Nonfiction.	Naylor, Phyllis Reynolds. 1999. <i>Walker's Crossing</i> . New York, N.Y.: Atheneum Books for Young Readers.

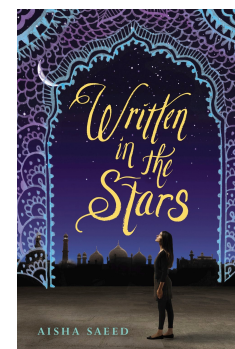


Figure 12.1. 7

Written in the stars by Aisha Saeed, 2015, New York, NY: Penguin.

WORD/LABEL	BOOK 1	BOOK2
NIGGER	Shakur, Sanyika. 1993. <i>Monster: the autobiography of an L.A. gang member</i> . New York, NY: Atlantic Monthly Press.	Myers, Walter Dean, and Christopher Myers (illustrator). 1999. <i>Monster</i> . New York, N.Y.: HarperCollins Publishers.
PEE PEE	Willems, Mo. 2003. <i>Time to pee!</i> New York, NY: Hyperion Books for Children.	Marciuliano, Francesco. 2012. <i>I could pee on this: and other poems by cats</i> . San Francisco: Chronicle Books.
PENIS/PRICK	Honowitz, Stacey. 2010. <i>Genius with a penis, don't touch!</i> Indianapolis, IN: Dog Ear Publishing.	Green, John, and David Levithan. 2010. <i>Will Grayson, Will Grayson</i> . New York, NY: Dutton. (Figure 12.1.8)
POLAK/POLACK	Wilde, Larry. 1983. <i>The absolutely last official Polish joke book</i> . Toronto, CA: Bantam.	Krech, Bob. 2006. <i>Rebound</i> . New York, NY: Marshall Cavendish.
POO POO	Blake, Stephanie. 2011. <i>Poo bum</i> . Wellington, N.Z.: Gecko Press.	Gomi, Tarō. 1993. <i>Everyone poops</i> . Brooklyn, N.Y.: Kane/Miller Book Publishers.
REDSKIN	Alexie, Sherman, and Ellen Forney (illustrator). 2007. <i>The absolutely true diary of a part-time Indian</i> . New York, NY: Little, Brown.	Red Hawk, Richard. 1988. <i>A, B, C's: the American Indian way</i> . Sacramento, Calif: Sierra Oaks Pub. Co.



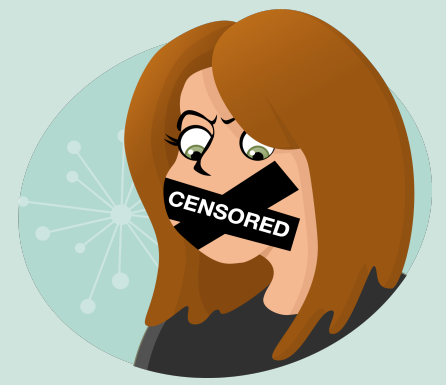
Figure 12.1. 8

Will Grayson, Will Grayson by John Green and David Levithan, 2010, New York, NY: Dutton.

WORD/LABEL	BOOK 1	BOOK2
SAND NIGGER	Barua, Bula. 2011. <i>Sand Nigga A Collection of Stories</i> . Authorhouse.	Joseph, Lawrence. 2005. <i>Codes, precepts, biases and taboos: poems, 1973-1993</i> . New York, NY: Farrar, Straus and Giroux.
SKINHEAD	Picciolini, Christian. 2015. <i>Romantic violence: memoirs of an American skinhead</i> . Chicago, IL: Goldmill Group.	Jacobs, Evan. 2015. <i>Skinhead Birdy</i> . Costa Mesa, CA: Saddleback.
SNOT	Cronin, Doreen, and Renata Liwska (illustrator). 2014. <i>Boom, Snot, Twitty</i> . New York, NY: Penguin. (Figure 12.1.9)	Krulik, Nancy, and Aaron Blecha. 2015. <i>'Snot funny!</i> New York, NY: Grossett & Dunlap. <div data-bbox="1304 1158 1943 1507" style="border: 1px solid gray; padding: 5px;">  <p>Figure 12.1. 9 <i>Boom, Snot, Twitty</i> by Doreen Cronin and illustrated by Renata Liwska, 2014, New York, NY: Penguin.</p> </div>
SPIC	Cisneros, Sandra. 1991. <i>The house on Mango Street</i> . New York, NY: Vintage Books. (Figure 12.1.10)	Medina, Meg. 2013. <i>Yaqui Delgado wants to kick your ass</i> . Somerville, Mass: Candlewick Press. <div data-bbox="1304 1755 1943 2185" style="border: 1px solid gray; padding: 5px;">  <p>Figure 12.1. 10 <i>The house on Mango Street</i> by Sandra Cisneros, 1991, New York, NY: Vintage Books.</p> </div>
TERRORIST	Satrapi, Marjane. 2003. <i>Persepolis</i> . New York, NY: Pantheon Books.	Vaughan, Brian K., Niko Henrichon, and Todd Klein. 2006. <i>Pride of Baghdad</i> . New York, NY: DC Comics.

WORD/LABEL	BOOK 1	BOOK2
TINKLE	Lansky, Bruce, Robert Pottle, and Anne Catharine Blake (illustrator). 2005. <i>Tinkle, tinkle, little tot: songs and rhymes for toilet training</i> . Minnetonka, Minn: Meadowbrook Press.	Richman, Josh, and Anish Sheth. 2009. <i>What's my pee telling me?</i> San Francisco, CA: Chronicle Books.
TITS	Mark Monmonier. 2006. <i>From Squaw Tit to Whorehouse Meadow: How Maps Name, Claim, and Inflammate</i> . University of Chicago Press.	<p>Murdock, Catherine Gilbert. 2006. <i>Dairy queen: a novel</i>. Boston: Houghton Mifflin. (Figure 12.1.11)</p> <div data-bbox="1316 1051 1954 1427" style="border: 1px solid black; padding: 5px;">  <p>Figure 12.1. 11 <i>Dairy queen: a novel</i> by Catherine Gilbert Murdock, 2006, Boston, MA: Houghton Mifflin.</p> </div>
TRANS	Peters, Julie Anne. 2004. <i>Luna: a novel</i> . New York, NY: Little, Brown.	Wittlinger, Ellen. 2007. <i>Parrotfish</i> . New York, NY: Simon & Schuster Books for Young Readers.
TWAT	Conaghan, Brian. 2014. <i>When Mr. Dog bites</i> . New York, NY: Bloomsbury.	Wilson, Jacqueline, and Nick Sharratt (illustrator) 2008. <i>My sister Jodie</i> . London: Doubleday.
VAGINA	Blume, Judy. 1975. <i>Forever ...: a novel</i> . Scarsdale, N.Y.: Bradbury Press.	Saltz, Gail, and Lynne Woodcock Cravath. 2005. <i>Amazing you: getting smart about your private parts</i> . New York, NY: Dutton Children's Books.

WORD/LABEL	BOOK 1	BOOK2
WETBACK	<p>Birdseye, Tom. 1993. <i>Just call me stupid</i>. New York, NY: Holiday House. (Figure 12.1.12)</p>	<p>Beatty, Patricia. 1981. <i>Lupita Mañana</i>. New York, NY: Morrow.</p> <div data-bbox="1295 505 1931 862" style="border: 1px solid black; padding: 5px;">  <p>Figure 12.1. 12 <i>Just call me stupid</i> by Tom Birdseye, 1993, New York, NY: Holiday House.</p> </div>
WHORE	<p>Dahl, Roald, and Quentin Blake (illustrator). 1982. <i>Roald Dahl's Revolting rhymes</i>. New York, NY: Knopf.</p>	<p>Lee, Harper. 1960. <i>To kill a mockingbird</i>. Philadelphia, PA: Lippincott.</p>
WITCH	<p>Speare, Elizabeth George. 1958. <i>The witch of Blackbird Pond</i>. Boston, MA: Houghton Mifflin.</p>	<p>Schanzer, Rosalyn. 2011. <i>Witches!: the absolutely true tale of disaster in Salem</i>. Washington, D.C.: National Geographic Society.</p>
WIZARD	<p>Rowling, J. K., and Mary GrandPré. 1998. <i>Harry Potter and the sorcerer's stone</i>. New York, NY: A.A. Levine Books.</p>	<p>Baum, L. Frank, and W. W. Denslow (illustrator). 1956. <i>The Wizard of Oz</i>. Chicago, IL: Reilly & Lee.</p>
YANK	<p>Nathan, Amy. 2001. <i>Yankee doodle gals: women pilots of World War II</i>. Washington, D.C.: National Geographic Society.</p>	<p>Rodman, Mary Ann. 2004. <i>Yankee girl</i>. New York, NY: Farrar, Straus and Giroux. (Figure 12.1.13)</p> <div data-bbox="1316 2171 1931 2529" style="border: 1px solid black; padding: 5px;">  <p>Figure 12.1. 13 <i>Yankee girl</i> by Mary Ann Rodman, 2004, New York, NY: Farrar, Straus and Giroux.</p> </div>



Ratings systems for fanfiction, movies, television, music, and video games.

To date, books do not come with warning labels or content descriptors. Nor are they subject to a ratings system such as those used with television, movies, video games or fan fiction (see the following pages for other ratings systems).

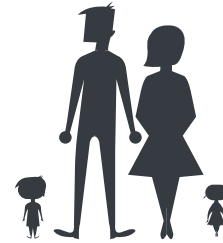


ENTERTAINMENT SOFTWARE RATINGS

The Entertainment Software Rating Board (ESRB) developed ratings for the content in video games and apps. (Retrieved from http://www.esrb.org/ratings/ratings_guide.jsp)

EARLY CHILDHOOD

Content is intended for young children.



EVERYONE

Content is generally suitable for all ages.
May contain minimal cartoon, fantasy or mild violence
and/or infrequent use of mild language.



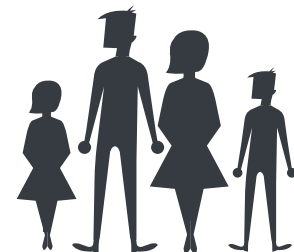
EVERYONE 10+

Content is generally suitable for ages 10 and up.
May contain more cartoon, fantasy or mild violence, mild
language and/or minimal suggestive themes.



TEEN

Content is generally suitable for ages 13 and up.
May contain violence, suggestive themes, crude humor, minimal
blood, simulated gambling and/or infrequent use of strong language.)



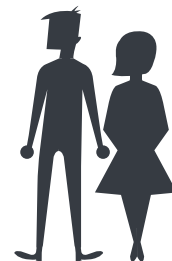
MATURE

Content is generally suitable for ages 17 and up.
May contain intense violence, blood and gore, sexual
content and/or strong language.



ADULTS ONLY

Content suitable only for adults ages 18 and up. May
include prolonged scenes of intense violence, graphic
sexual content and/or gambling with real currency.



The Recording Industry Association of America has provided record companies and artists with labeling tools that alert parents to explicit content (https://www.riaa.com/toolsforparents.php?content_selector=parental_advisory)

- PAL: Parental Advisory Logo

TELEVISION RATINGS

The television industry designed a ratings system regarding the content and age-appropriateness of TV programs. (Retrieved from <http://www.tvguidelines.org/ratings.htm>)

TVY

ALL CHILDREN

This program is designed to be appropriate for all children. Whether animated or live-action, the themes and elements in this program are specifically designed for a very young audience, including children from ages 2-6. This program is not expected to frighten younger children.



TVY7

DIRECTED TO OLDER CHILDREN

This program is designed for children age 7 and above. It may be more appropriate for children who have acquired the developmental skills needed to distinguish between make-believe and reality. Themes and elements in this program may include mild fantasy violence or comedic violence, or may frighten children under the age of 7. Therefore, parents may wish to consider the suitability of this program for their very young children.



TVG

GENERAL AUDIENCE

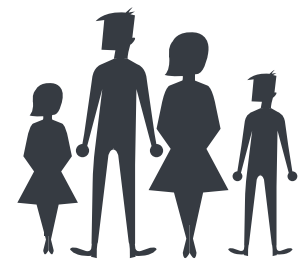
Most parents would find this program suitable for all ages. Although this rating does not signify a program designed specifically for children, most parents may let younger children watch this program unattended. It contains little or no violence, no strong language and little or no sexual dialogue or situations.



TVPG

PARENTAL GUIDANCE SUGGESTED

This program contains material that parents may find unsuitable for younger children. Many parents may want to watch it with their younger children. The theme itself may call for parental guidance and/or the program may contain one or more of the following: some suggestive dialogue (D), infrequent coarse language (L), some sexual situations (S), or moderate violence (V).



TV14

PARENTS STRONGLY CAUTIONED

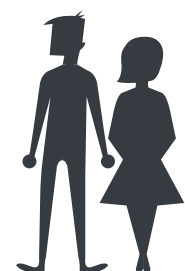
This program contains some material that many parents would find unsuitable for children under 14 years of age. Parents are strongly urged to exercise greater care in monitoring this program and are cautioned against letting children under the age of 14 watch unattended. This program may contain one or more of the following: intensely suggestive dialogue (D), strong coarse language (L), intense sexual situations (S), or intense violence (V).



TVMA

MATURE AUDIENCE ONLY

This program is specifically designed to be viewed by adults and therefore may be unsuitable for children under 17. This program may contain one or more of the following: crude indecent language (L), explicit sexual activity (S), or graphic violence (V).



MOTION PICTURE RATINGS

The Motion Picture Association of America rates films as follows (Retrieved from <http://www.mpa.org/film-ratings/>):

G

GENERAL AUDIENCES

Nothing that would offend parents for viewing by children.



PG

PARENTAL GUIDANCE

Parents urged to give "parental guidance."
May contain some materials parents might not like for their young children.



PG 13

PARENTS STRONGLY CAUTIONED

Parents are urged to be cautious. Some materials maybe inappropriate for pre-teenagers.



R

RESTRICTED

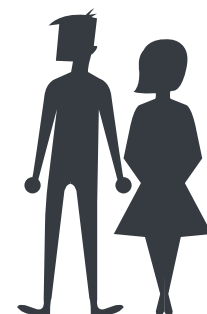
Contains some adult material. Parents are urged to learn more about the film before taking their young children with them.



NC 17

NO ONE 17 AND UNDER ADMITTED

Clearly adult.
Children are not admitted.



FICTION RATINGS

On fanfiction.net uses the ratings system from fictionratings.com. The criteria are as follows (Retrieved from <https://www.fictionratings.com/>):

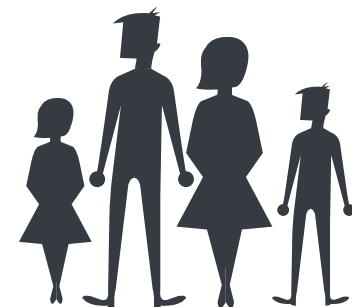
K	FOR KIDS
Suitable for all ages (Equivalent to a G-Rating or a U in Britain)	



K+	FOR OLDER KIDS
Suitable for children 9 and older (Equivalent to a PG-Rating)	



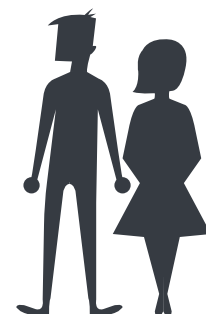
T	FOR TEEN
Suitable for teens 13 and older (Equivalent to a PG-13Rating or a 12A in Britain or a M Rating in Australia)	



M	FOR MATURE
Suitable for teens 16 and older (Equivalent to anR-Rating or a 15 in Britain or a MA15+ Rating in Australia)	



MA	FOR MATURE ADULTS
Limited only to adults 18 and older (Equivalent to an NC-17 Rating or a 18 in Britain or a R Rating in Australia)	



List of Figures

Figure i. Bethany's reading about dirty dogs before naptime. Copyright 2002 by Jenifer Schneider.

Figure ii. Mary's reading before bedtime. Copyright 2011 by Jenifer Schneider.

Figure iii. Troy is my "fox" in socks. Copyright 2003 by Jenifer Schneider.

Figure iv. The girls love to "hop on their pop!" They also love to read with their pop. Copyright 2003 by Jenifer Schneider.

Figure v. My mom and dad with me. Copyright 1968 by Al Scanio.

Figure vi. *Inside, Outside, Upside Down* by Stan and Jan Berenstain, 1968, New York, NY: Random House. Copyright 1968 Stan and Jan Berenstain.

Figure vii. Hanging out in my bookpen. Copyright 1969 by Zygmunt Jasinski.

Figure viii. My dad in role as "Iggy." Copyright 1976 by Jenifer Jasinski.

Figure ix. Ohio State doctoral students meet with Jeanne Chall in 1994. Copyright unknown.

Figure x. Got butterbeer? Escaping into The Wizarding World of Harry Potter™. Copyright 2010 by Troy Schneider.

Figure xi. The members of the Media Innovation Team at the University of South Florida. Copyright 2015 by William Tillis.

Figure xii. Just like Olivia, the Literacy Studies doctoral students wear me out. But I love them anyway!

Illustration from *Olivia*, by Ian Falconer, 2000, New York, NY: Simon & Schuster. Copyright 2000 by Ian Falconer. Reprinted with permission.

Chapter 1

Figure 1.1. A classic image from *The Polar Express*, by Chris Van Allsburg, 1983, New York, NY: Scholastic. Copyright 1983 by Chris Van Allsburg.

Figure 1.2. If you haven't read G. Neri's books, give them a try. Cover art from *Ghetto Cowboy* by G. Neri and illustrated by Jesse Joshua Watson, 2013, New York, NY: Candlewick Press. Copyright 2013 by Jesse Joshua Watson.

Figure 1.3. Explore newer books. *Hana Hashimoto, Sixth Violin* by Chieri Uegaki and illustrated by Qin Leng, 2014, Toronto, CA: Kids Can Press. Copyright 2014 by Qin Leng.

Figure 1.4. A wonderful book, perfect for reading aloud. *Ida B... and Her Plans to Maximize Fun, Avoid Disaster, and Save the World* by Katherine Hannigan and cover illustration by Dana Tezarr, 2004, New York, NY: Greenwillow/HarperCollins. Copyright 2004 by Greenwillow/HarperCollins.

Figure 1.5. Peter H. Reynolds' *The Dot* demonstrates how small moments can make significant changes to a child's life. *The Dot* by Peter H. Reynolds, 2003, New York, NY: Candlewick Press. Copyright 2003 by Peter H. Reynolds.

Figure 1.6. The waiting room at the office of Gerald Copeland, D.D.S., Tampa, FL. Copyright 2015 by Jenifer Jasinski Schneider.

Figure 1.7. One example of the big business impact on children's books is found in The Walt Disney Company. For an overview of the Disney industry, Jim Fanning's *The Disney Book* provides visual highlights and an historical synopsis. *The Disney Book*, by Jim Fanning, 2015, New York, NY: DK. Copyright 2015 by Disney.

Figure 1.8. Explore what can happen when boys love dolls. *William's Doll* by Charlotte Zolotow and illustrated by William Pene du Bois, 1972, New York, NY: Harper & Row. Copyright 1972 by William Pene du Bois.

Figure 1.9. If you think children's books are "easy," think again. One example of young adult fiction with complex plots and characters is *A Wrinkle In Time* by Madeleine L'Engle, 1962, New York, NY: Farrar, Straus, and Giroux. Cover illustration copyright 1979 by Leo and Diane Dillon.

Figure 1.10. With thousands of children's and young adult books published each year, it's important to know how to select books. Copyright 2015 by Jenifer Jasinski Schneider.

Figure 1.11. Avatars of the Media Innovation Team who created the visual media and graphic designs in this book. Copyright 2015 by William Tillis.

Figure 1.12. What would you rather read? *Dick and Jane* by William S. Gray and illustrated by Zerna Sharp, 2004, New York, NY: Grosset & Dunlap. Copyright 2004 by Zerna Sharp. *Leonardo the Terrible Monster* by Mo Willems, 2005, New York, NY: Hyperion. Copyright 2005 by Mo Willems.

Chapter 2

Figure 2.1. Dorothy Kunhardt's *Pat the Bunny* is a classic example of a predictable baby book in which the content, layout, illustration, and language are designed to match young children's developmental levels. *Pat the Bunny* by Dorothy Kunhardt, 1940/2001, New York, NY: Golden Books. Copyright 1940 by Dorothy Kunhardt.

Figure 2.2. The McGuffey Readers were a popular series beginning in the early 1800's and used until the 1950's. *McGuffey's Second Eclectic Reader (revised edition)* by William H. McGuffey, 1879, Van Antwerp, Bragg & Co. (<https://archive.org/stream/mcguff2ndecreader02mcguf#page/n3/mode/2up>).

Figure 2.3. Current basal readers include "real" children's literature in their collections. The publishers rewrite the stories, controlling for content and embedding vocabulary words. *Treasures* by Macmillan/McGraw-Hill, 2011, New York, NY: Macmillan/McGraw-Hill. Copyright 2011 by Macmillan/McGraw-Hill.

Figure 2.4. *A Game of Thrones* by George R. R. Martin, 1996, New York, NY: Random House. Cover art copyright 2011 by Bantam Books.

Figure 2.5. *The Kite Runner* by Khaled Hosseini, 2003, New York, NY: The Berkeley Publishing Group. Cover art copyright 2003 by Honi Werner.

Figure 2.6. *Unspoken: A Story from the Underground Railroad* by Henry Cole, 2012, New York, NY: Scholastic. Copyright 2012 by Henry Cole.

Figure 2.7. A full-page spread from *Unspoken: A Story from the Underground Railroad* by Henry Cole, 2012, New York, NY: Scholastic. Copyright 2012 by Henry Cole.

Figure 2.8. Panel illustrations from *Unspoken: A Story from the Underground Railroad* by Henry Cole, 2012, New York, NY: Scholastic. Copyright 2012 by Henry Cole.

Figure 2.9. *The Littlest Bitch* by David Quinn and Michael Davis, illustrated by Devon Devereaux, 2010, Portland, ME: Sellers Publishing. Cover art copyright 2010 by Devon Devereaux.

Figure 2.10. Gutenberg invented movable type printing around 1439 and children's books evolved alongside changes in the printing process. Although not the very first children's book, *A Little Pretty Pocket Book* was an influential publication. *A Little Pretty Pocket Book* by John Newbery, 1744, Worcester, MA: Isaiah Thomas. Copyright expired.

Figure 2.11. *Don't Let the Pigeon Run This App* by Mo Willems and you, 2011, Glendale, CA: Disney Enterprises Inc. Cover art copyright 2011 by Disney Enterprises Inc.

Figure 2.12. *Grump, Groan, Growl* by bell hooks and illustrated by Chris Raschka, 2008, New York, NY: Disney-Hyperion. Cover art copyright 2008 by Chris Raschka.

Figure 2.13. *Hitler Youth: Growing Up in Hitler's Shadow* by Susan Campbell Bartoletti, 2005, New York, NY: Scholastic. Copyright 2005 by Susan Campbell Bartoletti.

Figure 2.14. *Marcel the Shell: The Most Surprised I've Ever Been* by Dean Fleischer-Camp and Jenny Slate, 2014, New York, NY: Razorbill. Copyright 2014 by Dean Fleischer-Camp.

Figure 2.15. *The Death of the Hat: A Brief History of Poetry in 50 Objects* by Paul B. Janeczko and Illustrated by Chris Raschka, 2015, New York, NY: Candlewick. Cover art copyright 2015 by Chris Raschka.

Figure 2.16. *Maps* by Aleksandra Mizielinski and Daniel Mizielinski, 2013, New York, NY: Big Picture Press. Copyright 2013 by Aleksandra Mizielinski and Daniel Mizielinski.

Figure 2. 17. *The Borrowers* by Mary Norton and illustrated by Beth Krush and Joe Krush, 1953, New York, NY: Harcourt Brace. Cover art copyright 1953 by Beth Krush and Joe Krush.

Figure 2.18. *Where the Sidewalk Ends* by Shel Silverstein, 1974, New York, NY: Harper & Row Publishers. Copyright 1974 by Shel Silverstein.

Figure 2.19. *Matilda* by Roald Dahl and illustrated by Quentin Blake, 1988, New York, NY: Penguin. Cover art copyright 1988 by Quentin Blake.

Figure 2.20. *From Seed to Plant* by Gail Gibbons, 1993, New York, NY: Holiday House. Copyright 1993 by Gail Gibbons.

Figure 2.21. *No, David!* by David Shannon, 1998, New York, NY: Blue Sky Press. Copyright 1998 by David Shannon.

Figure 2.22. *I am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban* by Malala Yousafzai and Christina Lamb, 2013, New York, NY: Little, Brown and Company. Copyright 2013 by Malala Yousafzai and Christina Lamb.

Figure 2.23. *Jumanji* by Chris Van Allsburg, 1981, New York, NY: Houghton Mifflin Harcourt. Copyright 1981 by Chris Van Allsburg.

Figure 2.24. *Encyclopedia Prehistorica Dinosaurs: The Definitive Pop-Up* by Robert Sabuda and Matthew Reinhart, 2005, New York, NY: Candlewick. Copyright 2005 by Robert Sabuda and Matthew Reinhart.

Figure 2.25. *It's a Book* by Lane Smith, 2010, New York, NY: Roaring Brook Press. Copyright 2010 by Lane Smith.

Figure 2.26. *Peter Pan: The Boy Who Wouldn't Grow Up* by J.M. Barrie, 1904, London, England: Hodder & Stoughton. Copyright 1988 by Great Ormond Street Hospital.

Figure 2.27. *The Fault in Our Stars* by John Green, 2012, New York, NY: Penguin. Copyright 2012 by John Green.

Figure 2.28. *Guys Write for Guys Read* edited by Jon Scieszka, 2005, New York, NY: Viking Press. Copyright 2005 by Jon Scieszka.

Figure 2.29. *Delores Huerta: A Hero to Migrant Workers* by Sarah Warren and illustrated by Robert Casilla, 2012, Seattle, WA: Two Lions. Cover art copyright 2012 by Robert Casilla.

Figure 2.30. *Mr. Happy* by Roger Hargreaves, 1971, London, England: Price Stern Sloan. Copyright 1971 by Roger Hargreaves.

Figure 2.31. *Sad Underwear and Other Complications* by Judith Viorst and illustrated by Richard Hull, 2000, New York, NY: Atheneum. Cover art copyright 2000 by Richard Hull.

Figure 2.32. *Scary Stories to Tell in the Dark* by Alvin Schwartz and illustrated by Stephen Gammell, 1981, New York, NY: Scholastic. Cover art copyright 1981 by Stephen Gammell.

Figure 2.33. *Babymouse #14: Mad Scientist* by Jennifer Holm and illustrated by Matthew Holm, 2011, New York, NY: Random House Books for Young Readers. Cover art copyright 2011 by Matthew Holm.

Figure 2.34. *Locomotive* by Brian Floca, 2013, New York, NY: Atheneum Books for Young Readers. Copyright 2013 by Brian Floca.

Figure 2.35 An Italian translation of Aesop's Fables was published as *Aesopus Moralisatus* by Bernardino di Benelli, 1485, Venezia, Italy. Copyright 1485 by Bernardino di Benelli. The book is available for viewing at https://en.wikipedia.org/wiki/Aesop%27s_Fables#/media/File:Aesopus_-_Aesopus_moralisatus,_circa_1485_-_2950804_Scan00010.tif.

Figure 2.36. *Abckiria* is the first children's book in Finnish, written by Bishop Michael Agricola (c. 1510-1557), 1559, Helsinki, Finland: Finnish Literature Society. Copyright 1559 by Michael Agricola. The complete book is available for viewing at http://www.childrenslibrary.org/icdl/BookPreview?bookid=agrabck_00070001&route=advanced_327_326_o_English_o_all&lang=English&msg=&ilang=English.

Figure 2.37. Johannes Amos Comenius' *Orbis Pictus*, 1657, is widely considered to be the first picturebook school book (Comenius, 1896). *Orbis Pictus* by Johannes Amos Comenius, 1685, London, England: Charles Mearne. Copyright 1685 by Johannes Amos Comenius. The 1728 edition is available for viewing at <http://www.gutenberg.org/files/28299/28299-h/28299-h.htm>.

Figure 2.38. *The Catechism of Nature for the Use of Children* by Dr. Martinet was published in 1793. Figure 2.38 is an English version translated from Dutch. *The Catechism of Nature for the Use of Children* by Dr. Martinet, 1793, Boston, MA: Young and Etheridge. Copyright 1793 by Doctor Martinet.

Figure 2.39. *A Description of Three Hundred Animals* by Thomas Boreman, 1730, London, England: Thomas Boreman. Copyright 1730 by Thomas Boreman.

Figure 2.40. Image from *Tommy Thumb's Pretty Song Book* by Mary Cooper, 1788, Worcester, MA: Isaiah Thomas. Copyright 1744 by Mary Cooper.

Figure 2.41. John Newbery published *A Little Pretty Pocket-Book Intended for the Instruction and Amusement of Little Master Tommy and Pretty Miss Polly* in 1744. Image from *A Little Pretty Pocket-Book Intended for the Instruction and Amusement of Little Master Tommy and Pretty Miss Polly* by John Newbery, 1770, London, England: Newbery and Carnan.

Figure 2.42. *The Adventures of Robinson Crusoe* written by Daniel Defoe and illustrated by Paul Adolphe Kauffman, 1884, London, England: T. Fisher Unwin. Cover art copyright 1884 by Paul Adolphe Kauffman. The book is available for viewing at http://www.childrenslibrary.org/icdl/BookPage?bookid=defthea_00360697&pnum1=1&twoPage=false&route=advanced_329_326_0_English_o_all&size=0&fullscreen=false&lang=English&ilang=English.

Figure 2.43. *El Capitán* by Liliana Santirso and illustrated by Patricio Gómez, 1998, Mexico: Celta Amaquemecan. Cover art copyright 1998 by Patricio Gómez. The book is available for viewing at http://www.childrenslibrary.org/icdl/BookPreview?bookid=sntcptn_00160004&route=advanced_335_326_0_English_o_all&lang=English&msg=&ilang=English.

Figure 2.44. *All We Need Are Dragons* by Ljubivoje Ršumović and illustrated by Dušan Petričić, 1990, Serbia: Rad. Cover art copyright 1990 by Rad. The book is available for viewing at http://www.childrenslibrary.org/icdl/BookPreview?bookid=rsujosn_00380094&route=advanced_335_326_0_English_o_all&lang=English&msg=&ilang=English.

Figure 2.45. *Intik'a: How the Taquileo island was not an island but a very tall mountain that was called Intik'a* by Cronwell Jara Jiménez, 1995, Lima, Peru: Ironyodla. Copyright 1995 by Cronwell Jara Jiménez. The book is available for viewing at http://www.childrenslibrary.org/icdl/BookPreview?bookid=jarinti_00510025&route=advanced_335,389_326,359_0_English_o_all&lang=English&msg=&ilang=English.

Figure 2.46. *Mbegu Ya Ajabu (The Amazing Seed)* by Deus. M. Richard, 1997, Kenya: Sasa Sema. Copyright 1997 by Readit Books. The book is available for viewing at http://www.childrenslibrary.org/icdl/BookPreview?bookid=ricmbeg_00590008&route=advanced_335,380_326,359_0_English_o_all&lang=English&msg=&ilang=English.

Chapter 3

Figure 3.1. Reading lesson in segregated African American elementary school in Washington, D.C., by Marjory Collins, 1942. Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA. No known restrictions.

Figure 3.2 The oldest known library in the world is in Ebla, Syria, 2008. Photograph by Effi Schweizer. Reprinted with permission.

Figure 3.3 Excerpt of catalog from the Old North Church, 1752. Photograph by Percival Merritt. The parochial library of the eighteenth century in Christ Church, Boston. Boston: Merrymount Press, 1917. Public domain.

Figure 3.4. American Indian cultures included literate and artistic practices; yet they were ignored in favor of European trends. “The Red Child of the Forest” by Eleanor Stackhouse Atkinson in *The How and Why Library*, 1909. Public domain.

Figure 3.5. The Library Company of Philadelphia was founded in 1731 by Benjamin Franklin. Image scan of “A Short Account of the Library,” in *A Catalogue of Books Belonging to the Library Company of Philadelphia* (Philadelphia: B. Franklin, 1741). No known restrictions.

Figure 3.6. An exhibit featuring Thomas Jefferson's library in the Thomas Jefferson Building at the Library of Congress in Washington, DC, 2015. Photograph by Smash the Iron Cage. Reprinted with permission.

Figure 3.7. The West Tampa Free Public Library is a Carnegie Library built in 1913. The library continues to serve the West Tampa community. Photograph by Ebyabe, 2007. Reprinted with permission.

Figure 3.8. Carnegie libraries featured large reading rooms to encourage extended visits. Carnegie Library, Coshocton, Ohio / E.W. Hart, architects, 1903. Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA. No known restrictions.

Figure 3.9. Librarians frequently debated library design. Competitive design for the New York Public Library / Brite & Bacon, architects, 1897. Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA. No known restrictions.

Figure 3.10. View of library with stacks and skylight by George Gardner Rockwood, 1832-1911. Image scan of Robert N. Dennis collection of stereoscopic views. Stephen A. Schwarzman Building / Photography Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs. Public domain.

Figure 3.11. Library patrons agreed to follow the rules and often signed certificates of character, which were intended to guarantee the return of books. Rules for Public Library, Hertfordshire, 1930. No known restrictions.

Figure 3.12 African-American children line up outside of Albemarle Region bookmobile. Colored Children’s Library [sic], North Carolina Digital Collections, 1950s. No known restrictions.

Figure 3.13 Branch libraries segregated immigrant populations. Art and Picture Collection, The New York Public Library. [*Interior of the Aguilar Library, Lower East side, ca. 1898.*] Public domain.

Figure 3.14 When we think about libraries, we think about open stacks. In the late 1800s and early 1900s, librarians pulled reading materials for patrons. Children were not the priority. Inside the Buffalo Public Library, New York, 1900s. Public domain.

Figure 3.15 Mechanics institute and free libraries were intended to educate the working class, nd. Public domain.

Figure 3.16 Caroline Hewins is credited with creating the first children’s story hour. Image of Caroline Hewins – Hartford History Center, Hartford Public Library - See more at: <http://connecticuthistory.org/the-public-library-movement-caroline-hewins-makes-room-for-young-readers/#sthash.w7rJY3hV.dpuf>

Figure 3.17. Library rules for the Cooper Union Reading Room, nd. Cooper Union for the Advancement of Science and Art. No known restrictions.

Figure 3.18. Anne Carroll Moore, nd, was hired by the Pratt Institute and she altered the library program to secure services for children. No known restrictions.

Figure 3.19 Anne Carroll Moore was a pioneering librarian. Her story is told in a children's book: *Miss Moore Thought Otherwise: How Anne Carroll Moore Created Libraries for Children* by Jan Pinborough and illustrated by Debby Atwell, 2013, New York, NY: HMH Books for Young Readers. Copyright 2013 by Debby Atwell.

Figure 3.20. The reading room for the Peter Pan Collection at the Great Ormond Street Hospital. Copyright 2015 by Jenifer Schneider.

Figure 3.21 Original program artwork for the performance of *Peter Pan* by J.M. Barrie, 1904, London, England: Hodder & Stoughton. Copyright 1988 by Great Ormond Street Hospital. Copyright 2015 by Jenifer Schneider.

Figure 3.22 *Peter Pan* memorabilia in the Peter Pan Collection at the Great Ormond Street Hospital. Copyright 2015 by Jenifer Schneider.

Figure 3.23 Programs from various *Peter Pan* pantomimes are available in the Peter Pan Collection at the Great Ormond Street Hospital. Copyright 2015 by Jenifer Schneider.

Figure 3.24 Inkwood Books in Tampa, Florida. Copyright 2015 Stefani Beddingfield. Reprinted with permission.

Figure 3.25 The Roald Dahl Museum and Story Centre in Great Missendon, England is a short train ride away from London. Copyright 2015 by Jenifer Schneider.

Figure 3.26 I'm as tall as a Twit if I measure myself using the heights of characters from Roald Dahl's books. Copyright 2015 by Jenifer Schneider.

Figure 3.27 Visitors to the Roald Dahl Museum and Story Centre can walk through his writing hut! Copyright 2015 by Jenifer Schneider.

Figure 3.28 My visit to Louisa May Alcott's Orchard House. Copyright 2015 by Jenifer Schneider.

Figure 3.29 My visit to the Eric Carle Museum of Picture Book Art. Copyright 2015 by Jenifer Schneider.

Figure 3.30 The bathrooms tiles are a space for art at the Eric Carle Museum of Picture Book Art. Copyright 2015 by Jenifer Schneider.

Figure 3.31 The Mazza Museum gallery, an amazing collection of children's book illustration. Copyright 2015 by Jenifer Schneider.

Figure 3.32 Different illustrative styles and techniques are on display at the Mazza Museum. Copyright 2015 by Jenifer Schneider.

Chapter 4

Figure 4.1. *A Little Pretty Pocket Book* by John Newbery, 1744, Worcester, MA: Isaiah Thomas. Copyright 1744 by John Newbery.

Figure 4.2. The first Newbery Medal was awarded to *The Story of Mankind* by Hendrik Willem van Loon, 1922, New York, NY: Boni and Liveright. Copyright 1922 by Hendrik Willem van Loon.

Figure 4.3. Kwame Alexander won the Newbery for *The Crossover* by Kwame Alexander, 2014, New York, NY: Houghton Mifflin. Copyright 2014 by Kwame Alexander.

Figure 4.4 Randolph Caldecott was a prominent illustrator of his time. For example, one of his early books was *The Diverting History of John Gilpin* by William Cowper and illustrated by Randolph Caldecott, 1878, London, England: George Routledge & Sons. Reprinted with permission from <http://www.randolphcaldecott.org.uk/gilpin.htm>.

Figure 4.5 Did you know that back covers were used by the publisher to advertise other books? Visit the Randolph Caldecott Society website for other details about various editions (<http://www.randolphcaldecott.org.uk/editions.htm>).

Figure 4.6 The Caldecott Medal was created several years after the Newbery. The first Caldecott was awarded to *Animals of the Bible, A Picture Book*, illustrated by Dorothy P. Lathrop with text selected by Helen Dean Fish, 1938, New York, NY: Lippincott. Cover art copyright by Dorothy P. Lathrop.

Figure 4.7 Artwork and illustrative styles have changed over the years. A more recent Caldecott winner is *The Adventures of Beekle: The Unimaginary Friend* by Dan Santat, 2014, New York, NY: Little, Brown Books for Young Readers. Copyright 2014 by Dan Santat.

Figure 4.8 The 2015 Pura Belpre Award was given to *I Lived on Butterfly Hill* by Marjorie Agosín and illustrated by Lee White, 2014, New York, NY: Atheneum Books for Young Readers. Cover art copyright 2014 by Lee White.

Figure 4.9 The 2015 Sibert Medal was awarded to *The Right Word: Roget and His Thesaurus* by Jen Bryant and illustrated by Melissa Sweet, 2014, New York, NY: Eerdmans Books for Young Readers. Cover art copyright 2014 by Melissa Sweet.

Figure 4.10 The Printz Award is given to young adult literature. A recent winner was *I'll Give You the Sun* by Jandy Nelson, 2014, New York, NY: Dial Books. Copyright 2014 by Jandy Nelson.

Figure 4.11 The first Coretta Scott King Author Award was given to *Martin Luther King, Jr.: Man of Peace* by Lillie Patterson, 1969, New York, NY: Dell. Copyright 1969 by Lillie Patterson.

Figure 4.12 The first Coretta Scott King Illustrator Award was given to George Ford for illustrating *Ray Charles* by Sharon Draper. *Ray Charles* by Sharon Draper and illustrated by George Ford, 1973, New York, NY: Crowell. Cover art copyright 1973 by George Ford.

Figure 4.13 *Goose* by Molly Bang won the Phoenix Award from ChLA. *Goose* by Molly Bang, 1996, New York, NY: Blue Sky Press. Copyright 1996 by Molly Bang.

Figure 4.14 *Rain Reign* won the inaugural Charlotte Huck Award. *Rain Reign* by Ann M. Martin, 2014, New York, NY: Feiwel & Friends. Copyright 2014 by Ann M. Martin.

Figure 4.15 The winner of the first Orbis Pictus Award was *The Great Little Madison* by Jean Fritz, 1988, New York, NY: Puffin. Copyright 1988 by Jean Fritz.

Figure 4.16 A recent Orbis Pictus winner is *The Family Romanov: Murder, Rebellion & the Fall of Imperial Russia* by Candace Fleming, 2014, New York, NY: Schwartz & Wade. Copyright 2014 by Candace Fleming.

Figure 4.17 Eloise Greenfield is one of my favorite poets of all time. And my favorite Eloise Greenfield book is *Honey I Love and Other Love Poems* by Eloise Greenfield and illustrated by Diane and Leo Dillon, 1978, New York, NY: HarperCollins. Cover art copyright 1978 by Diane and Leo Dillon.

Figure 4.18 NBGS books are selected because they accurately portray diverse cultures and groups of people. *No Crystal Stair: A Documentary Novel of the Life and Work of Lewis Michaux, a Harlem Bookseller* by Vaunda Michaux Nelson and illustrated by R. Gregory Christie, 2012, Minneapolis, MN: Carolrhoda Lab/Lerner. Cover art copyright 2012 by R. Gregory Christie.

Figure 4.19 A nonfiction NBGS book is *Denied, Detained, Deported: Stories from the Dark Side of Immigration* by Ann Bausum, 2009, Washington, D.C.: National Geographic. Copyright 2009 by Ann Bausum.

Figure 4.20 Poetry books are also included in the NBGS selection process. An example is *Dare to Dream.. Change the World* edited by Jill Corcoran and illustrated by J. Beth Jepson, 2012, Tulsa, OK: Kane/Miller. Cover art copyright 2012 by J. Beth Jepson.

Figure 4.21 Science books are recognized by the National Science Teachers Association. *Egg: Nature's Perfect Package* by Robin Page and Steve Jenkins, 2015, New York, NY: Houghton Mifflin Harcourt. Copyright 2015 by Robin Page and Steve Jenkins.

Figure 4.22 Advanced science trade books are published for high school students as well. *Food Engineering: From Concept to Consumer* by Michael Burgan, 2015, Framingham, MA: C. Press/F. Watts Trade. Copyright 2015 by Michael Burgan.

Figure 4.23 Math books have come a long way. Check out a Mathica winner, *Really Big Numbers* by Richard Schwartz, 2014, Providence, RI: American Mathematical Society. Copyright 2014 by Richard Schwartz.

Figure 4.24 A Golden Kite Award for Fiction was awarded to *Revolution* by Deborah Wiles, 2014, New York, NY: Scholastic Press. Copyright 2014 by Deborah Wiles.

Figure 4.25 A Golden Kite Award for Picture Book Text was awarded to *A Dance Like Starlight: One Ballerina's Dream* written by Kristy Dempsey and illustrated by Floyd Cooper, 2014, New York, NY: Philomel. Cover art copyright 2014 by Floyd Cooper.

Figure 4.26 Humor wasn't often recognized as a literary quality until the Sid Fleischman Humor Award came along. One of Sid Fleischman's books was *Sir Charlie: Chaplin, the Funniest Man in the World* by Sid Fleischman, 2010, New York, NY: Greenwillow. Copyright 2010 by Sid Fleischman.

Figure 4.27 The *Evil Librarian* is one example of a humorous book recognized by the Sid Fleischman Humor Award. *Evil Librarian* by Michelle Knudsen, 2014, New York, NY: Candlewick. Copyright 2014 by Michelle Knudsen.

Figure 4.28 The Aesop Prize was awarded to *Chinese Fables: The Dragon Slayer and Other Timeless Tales of Wisdom*, by Shiho S. Nunes and illustrated by Lak-Khee Tay-Audouard, 2013, Tokyo/Rutland, Vermont: Tuttle Publishing. Cover art copyright 2013 by Lak-Khee Tay-Audouard.

Figure 4.29 The inaugural Boston Globe-Horn Book Award for Fiction was given to *The Little Fishes* by Erik Christian Haugaard in 1967. *The Little Fishes* by Erik Christian Haugaard and illustrated by Milton Johnson, 1967, Boston, MA; Houghton Mifflin. Cover art copyright 1967 by Milton Johnson.

Figure 4.30 The inaugural Boston Globe-Horn Book Award for Picture Books was given to *London Bridge is Falling Down* by Peter Spier in 1967. *London Bridge is Falling Down* by Peter Spier, 1967, London, England: Doubleday and Company. Copyright 1967 by Peter Spier.

Figure 4.31 The inaugural Boston Globe-Horn Book Award for Nonfiction was given to *Voyaging to Cathay: Americans in the China Trade* by Alfred Tamarin and Shirley Glubok, 1976, New York, NY: Viking Press. Copyright 1976 by Alfred Tamarin and Shirley Glubok.

Figure 4.32 A contemporary winner of the Boston Globe-Horn Book Award for Fiction is *Cartwheeling in Thunderstorms* by Katherine Rundell, 2014, New York, NY: Simon & Schuster. Copyright 2014 by Katherine Rundell.

Figure 4.33 A contemporary winner of the Boston Globe-Horn Book Award for Picture Books is a wordless book, *The Farmer and the Clown* by Marla Frazee, 2014, New York, NY: Beach Lane Books. Copyright 2014 by Marla Frazee.

Figure 4.34 A contemporary winner of the Boston Globe-Horn Book Award for Nonfiction is *The Family Romanov: Murder, Rebellion & the Fall of Imperial Russia* by Candace Fleming, 2014, New York, NY: Schwartz & Wade. Copyright 2014 by Candace Fleming.

Figure 4.35 The inaugural Kirkus Prize for Young Readers was awarded to *Aviary Wonders Inc. Spring Catalog and Instructional Manual* by Kate Samworth, 2014, New York, NY: Clarion. Copyright 2014 by Kate Samworth.

Figure 4.36 E.B. White wrote our most beloved contributions to children's literature, and the ABA named their read aloud award in honor of his collection of books. Here's one example, *Charlotte's Web* by E.B. White and illustrated by Garth Williams, 1952, New York, NY: HarperCollins. Copyright 1952 by Garth Williams.

Figure 4.37 *brown girl dreaming* has won many awards, including the E.B. White Read-Aloud Award. *brown girl dreaming* by Jacqueline Woodson, 2014, New York, NY: Penguin. Copyright 2014 by Jacqueline Woodson.

Figure 4.38 Book fans meet Henry Cole at the USF CLICK Conference (Children's Literature Collection of Know How). Photo copyright 2015 by Jenifer Schneider.

Figure 4.39 Yes, I flew through platform 9 ¾ in London's Kings Cross Station. Photo copyright 2015 by Troy Schneider.

Figure 4.40 The Cybils selected *Kalley's Machine Plus Cats* as the best book app of 2014 (<https://itunes.apple.com/us/app/kalleys-machine-plus-cats/id905722643?mt=8&ign-mpt=uo%3D4>). *Kalley's Maching Plus Cats* by Jon, Carrie, Corbett, & Kalley Alexander, 2014, RocketWagon: Retrieved from <http://rocketwagon.com/app/kalleys-machine/>.

Figure 4.41 You don't see many awards for easy readers or early chapter books. The Cybils categorizes their awards based on ages and stages in reading development. A Cybils Early Chapter Book winner was *Lulu's Mysterious Mission* by Judith Viorst and illustrated by Kevin Cornell, 2014, New York, NY: Atheneum. Cover art copyright 2014 by Kevin Cornell.

Figure 4.42 The Cybils also gives awards to graphic novels for children and young adults. A recent winner was *In Real Life* by Cory Doctorow and Jen Wang, 2014, New York, NY: First Second. Copyright by Cory Doctorow and Jen Wang.

Figure 4.43 The 2015 Lammy was awarded to *Five, Six, Seven, Nate!* By Tim Federle, 2015, New York, NY: Simon & Schuster Books for Young Readers. Copyright 2015 by Tim Federle.

Figure 4.44 The novel, *Two Boys Kissing*, won a Lammy for fiction in 2014. *Two Boys Kissing* by David Levithan, 2013, New York, NY: Alfred A. Knopf Books for Young Readers. Copyright 2013 by David Levithan.

Figure 4.45 The novel, *If You Could Be Mine*, also won a Lammy in 2014. *If You Could Be Mine* by Sara Farizan, 2013, New York, NY: Algonquin Books. Copyright 2013 by Sara Farizan.

Figure 4.46 An award that focuses on the portrayal of disability is the Schneider Family Book Award. *Girls Like Us* by Gail Giles, 2014, New York, NY: Candlewick Press. Copyright 2014 by Gail Giles.

Figure 4.47 A recent Jane Addams Children's Book Award was given to *The Girl From the Tar Paper School: Barbara Rose Johns and the advent of the Civil Rights Movement* by Teri Kanefield, 2014, New York, NY: Abrams Books for Young Readers. Copyright 2014 by Teri Kanefield.

Figure 4.48 The Batchelder Award goes to a publisher. Eerdmans Books won the 2015 award for *Mikis and the Donkey*, written by Bibi Dumon Tak, illustrated by Philip Hopman, translated by Laura Watkinson, 2014, Grand Rapids, MI: Eerdmans Books. Copyright 2014 by Philip Hopman.

Figure 4.49 Thomas Crisp wrote about the impact of reading *Rainbow Boys*. *Rainbow Boys* by Alex Sanchez, 2003, New York, NY: Simon & Schuster Books for Young Readers. Copyright 2003 by Alex Sanchez.

Figure 4.50 Gary Paulsen, a White man, wrote *Nightjohn*, a story about a Black slave. *Nightjohn* by Gary Paulsen and illustrated by Jerry Pinkney, 1993, New York, NY: Delacorte Press. Cover art copyright 1993 by Jerry Pinkney.

Figure 4.51 bell hooks, a Black woman, wrote *Happy to be Nappy*, a book about girls' hair. *Happy to be Nappy* by bell hooks and illustrated by Chris Raschka, 1999, New York, NY: Jump at the Sun. Cover art copyright by Chris Raschka.

Chapter 5

Figure 5.1 Fictional stories *could* happen, but they haven't actually happened. An example of a fictional story with an authentically flawed protagonist and realistic plot twists is *Pointe* by Brandy Colbert, 2014, New York, NY: G.P. Putnam's Sons Books for Young Readers. Copyright 2014 by Brandy Colbert.

Figure 5.2 *Tuck Everlasting* is a story about living forever. *Tuck Everlasting* by Natalie Babbitt, 1975, New York, NY: Farrar, Straus and Giroux. Copyright 1975 by Natalie Babbitt.

Figure 5.3 Fictionalized biographies are stories based on the true lives of real people. The story of Neftalí Reyes (also known as Pablo Neruda, the Nobel Prize-winning poet) is recreated by Pam Muñoz Ryan and illustrated by Peter Sís. *The Dreamer* by Pam Muñoz Ryan and illustrated by Peter Sís, 2010, New York, NY: Scholastic Press. Cover art copyright 2010 by Peter Sís.

Figure 5.4 Nonfiction authors use expository text structures to present information. For example, Melissa Stewart used labels and short explanations to explore different types of feathers in *Feathers Not Just for Flying* by Melissa Stewart and illustrated by Sarah S. Brannen, 2014, Watertown, MA: Charlesbridge Publishing. Cover art copyright 2014 by Sarah S. Brannen.

Figure 5.5 Rosalyn Schanzer uses honest prose and straightforward examples to describe numerous people, places, and events surrounding the Salem Witch Trials. Excerpt from *Witches!: The Absolutely True Tale of Disaster in Salem*, by Rosalyn Schanzer, 2011, Washington, DC: National Geographic Books. Copyright 2011 by Rosalyn Schanzer.

Figure 5.6 Jane Yolen's text for *Owl Moon* captures the main character's feelings as she embarks on her first owling with her father. Yolen's writing also reflects the quiet of the snow and the still of the late night. Excerpt from *Owl Moon* by Jane Yolen and illustrated by John Schoenherr, 1987, New York, NY: Philomel Books. Cover art copyright 1987 by Jane Yolen.

Figure 5.7 Peter Sís uses his father's diary as inspiration for *Tibet Through the Red Box* by Peter Sís, 1998, New York, NY: Farrar, Straus and Giroux. Copyright 1998 by Peter Sís.

Figure 5.8 Poetic language is often descriptive. For example, Langston Hughes uses sensory detail in his poem, Mother to Son, in *The Dream Keeper and Other Poems* by Langston Hughes and illustrated by Brian Pinkney, 1994, New York, NY: Alfred A. Knopf. Text copyright 1932/1960 by Langston Hughes and 1994 by the Estate of Langston Hughes, illustrations copyright 1994 by Brian Pinkney.

Figure 5.9 Duncan Tonatiuh tells the story of Sylvia Mendez using narrative techniques and argumentation. *Separate is Never Equal: Sylvia Mendez and her Family's Fight for Desegregation* by Duncan Tonatiuh, 2014, New York, NY: Abrams. Copyright 2014 by Duncan Tonatiuh.

Figure 5.10 A scene from *Make Way for Ducklings* shows elaborate detail of the setting and tells the story from the perspective of the ducks. *Make Way for Ducklings* by Robert McCloskey, 1941, New York, NY: Viking Press. Copyright 1969 by Robert McCloskey.

Figure 5.11 Another scene from *Make Way for Ducklings* by Robert McCloskey shows the progression of the plot. *Make Way for Ducklings* by Robert McCloskey, 1941, New York, NY: Viking Press. Copyright 1969 by Robert McCloskey.

Figure 5.12 *Pink and Say* tells a big story using illustrations of small details and events. *Pink and Say* by Patricia Polacco, 1994, New York, NY: Philomel. Copyright 1994 by Patricia Polacco.

Figure 5.13 Sarah S. Brannen used panels and labels to highlight the features of different types of feathers in *Feathers Not Just for Flying* by Melissa Stewart and illustrated by Sarah S. Brannen, 2014, Watertown, MA: Charlesbridge Publishing. Copyright 2014 by Sarah S. Brannen.

Figure 5.14 Katherine Roy's illustrations provide visual details that help the reader understand the text in *Neighborhood Sharks: Hunting with the Great Whites of California's Farallon Islands* by Katherine Roy, 2014, New York, NY: David Macaulay Studio.

Figure 5.15 The cover image features the use of photographs and primary sources in *The Family Romanov: Murder, Rebellion & the Fall of Imperial Russia* by Candace Fleming, 2014, New York, NY: Schwartz & Wade. Copyright 2014 by Candace Fleming.

Figure 5.16 Roget's lists are viewable at the Karpeles Manuscript Library. The online site includes an interactive tool that allows users to view the document's transcription (<http://www.rain.org/~karpeles/index.html>). Roget's entry for Existence, 1805, Retrieved from <http://www.rain.org/~karpeles/rogfrm.html>.

Figure 5.17 Melissa Sweet uses collage to represent Roget's process of collecting words in *The Right Word: Roget and his Thesaurus* by Jen Bryant and illustrated by Melissa Sweet 2014, New York, NY: Eerdmans Books for Young Readers. Cover art copyright 2014 by Melissa Sweet.

Figure 5.18 Sweet's illustrations are highly detailed and accessible to readers. *The Right Word: Roget and his Thesaurus* by Jen Bryant and illustrated by Melissa Sweet 2014, New York, NY: Eerdmans Books for Young Readers. Excerpt art copyright 2014 by Melissa Sweet.

Figure 5.19 Seymour Simon has written approximately 300 books for children. Most of his books focus on a particular concept such as snakes, planets, and coral reefs. *Coral Reefs* by Seymour Simon, 2013, New York, NY: HarperCollins. Copyright 2013 by Seymour Simon.

Figure 5.20 In *Drowned City*, Don Brown illustrates the tragedy of Hurricane Katrina with a perspective that is more disturbing than the media coverage of the storm and its aftermath. *Drowned City: Hurricane Katrina & New Orleans* by Don Brown, 2015, New York, NY: HMH Books for Young Readers. Copyright 2015 by Don Brown.

Figure 5.21 Captions, labels, titles, and charts are a few of the text features used in informative illustrations. Excerpt from *First Flight Around the World: The Adventures of the American Fliers Who Won the Race* by Tim Grove and the National Air and Space Museum, 2015, New York, NY: Henry N. Abrams. Copyright 2015 by Tim Grove and the National Air and Space Museum.

Figure 5.22 John Schoenherr's illustrations for *Owl Moon* capture more than a story. They explore human interaction in nature. Excerpt from *Owl Moon* by Jane Yolen and illustrated by John Schoenherr, 1987, New York, NY: Philomel Books. Illustration copyright 1987 by John Schoenherr.

Figure 5.23 Rosalyn Schanzer uses color, line, and a scratching technique to illustrate the events surrounding the Salem Witch Trials. Excerpt from *Witches!: The Absolutely True Tale of Disaster in Salem*, by Rosalyn Schanzer, 2011, Washington, DC: National Geographic Books. Copyright 2011 by Rosalyn Schanzer.

Figure 5.24 Illustrator, LeUyen Pham, creates the details of math obsession in *The Boy Who Loved Math* by Deborah Heiligman, 2013, New York, NY: Roaring Book Press. Illustration copyright 2013 by LeUyen Pham.

Figure 5.25 If you know someone who loves math, you will recognize the math-centric behaviors of the main character, Paul Erdős in *The Boy Who Loved Math* by Deborah Heiligman, 2013, New York, NY: Roaring Book Press. Illustration copyright 2013 by LeUyen Pham.

Figure 5.26 Seriously. My husband loves math and he sees the world in numbers and formulas. This is real. *The Boy Who Loved Math* by Deborah Heiligman, 2013, New York, NY: Roaring Book Press. Illustration copyright 2013 by LeUyen Pham.

Figure 5.27 Debbie Tilley uses comparison in her illustrations of the characters in *Hey, Little Ant* by Phillip M. Hoose and Hannah Hoose and illustrated by Debbie Tilley, 1998, New York, NY: Tricycle Press. Illustration copyright 1998 by Debbie Tilley.

Figure 5.28 Duncan Tonatiuh manipulates the reader's point of view to alter our relationship to the character and our interpretation of the courtroom scene in *Separate is Never Equal: Sylvia Mendez and her Family's Fight for Desegregation* by Duncan Tonatiuh, 2014, New York, NY: Abrams. Copyright 2014 by Duncan Tonatiuh.

Figure 5.29 Was it an accidental sneeze or an intentional blow? Illustrators, such as Lane Smith, appeal to the reader's ethics, reason, and emotions. Excerpt from *The True Story of the Three Little Pigs* by Jon Scieszka and illustrated by Lane Smith, 1989, New York, NY: Penguin. Illustration copyright 1989 by Lane Smith.

Figure 5.30 Douglas Florian has a series of poetry books (*Poem Depot*, *Poem Runs*, *Poetrees*) in which the illustrations alter the ways in which the titles are read. Cover from *Poem Runs* by Douglas Florian, 2012, New York, NY: HMH Books for Young Readers. Copyright 2012 by Douglas Florian.

Figure 5.31 Magical, beautiful, interesting, and just overall lovely! I'm sure you have read *The Very Hungry Caterpillar* by Eric Carle, 1969, New York, NY: World Publishing Company. Image from a later publication, 1982, New York, NY: Penguin. Copyright 1969/1982 by Eric Carle.

Figure 5.32 I don't know of any artist who paints faces like Floyd Cooper. I am drawn to his artwork. He is able to capture an internal spirit that is indescribable. This example is a book of poetry *The Blacker the Berry* by Joyce Carol Thomas and illustrated by Floyd Cooper, 2008, New York, NY: Amistad. Cover art copyright 2008 by Floyd Cooper.

Figure 5.33 In wordless books, the illustrations do all of the work. Most illustrators don't have a whole career in wordless books, but David Wiesner's has had several and his are famous. Here is a page from *Flotsam* by David Wiesner, 2006, New York, NY: Clarion. Copyright 2006 by David Wiesner.

Figure 5.34 Eloise Greenfield's poetic texts are written from different perspectives and focus on unique characters, but they all relate powerful emotions and stories. *Nathaniel Talking* is one example of Eloise Greenfield's many contributions. *Nathaniel Talking* by Eloise Greenfield and illustrated by Jan Spivey Gilchrist, 1998, London, England: Writers & Readers. Cover art copyright 1998 by Jan Spivey Gilchrist.

Figure 5.35 J. Patrick Lewis and Kenn Nesbitt are award-winning, prolific poets. In *Bigfoot is Missing*, they take on the creatures of childhood nightmares. MinaLima's illustrations play with all of the hype. *Bigfoot is Missing* by J. Patrick Lewis and Ken Nesbitt and illustrated by MinaLima, 2015, New York, NY: Chronicle Books. Illustration copyright 2015 by MinaLima.

Figure 5.36 Steven Kellogg wrote and illustrated several tall tales and legends as separate books. One example is *Jack and the Beanstalk* by Steven Kellogg, 1997, New York, NY: HarperCollins. Copyright 1997 by Steven Kellogg.

Figure 5.37 Virginia Hamilton wrote a collection of Black folktales in *The People Could Fly: American Black Folktales* by Virginia Hamilton and illustrated by Leo and Diane Dillon, 1993, New York, NY: Knopf Books for Young Readers. Cover art copyright 1993 by Leo and Diane Dillon.

Figure 5.38 James Marshall put his own spin on well-known fairy tales such as The Three Pigs, Goldilocks, and Hansel & Gretel. Check out *Little Red Riding Hood* by James Marshall, 1993, New York, NY: Puffin. Copyright 1993 by James Marshall.

Figure 5.39 Roald Dahl was simply fantastic and his books are still loved and read all over the world. One of my favorites is *James and the Giant Peach* by Roald Dahl and illustrated by Nancy Ekholm Burkert, 1961, New York, NY: Penguin. Cover image copyright 1961 by Nancy Ekholm Burkert.

Figure 5.40 One of the most important and impactful writers of contemporary fiction is Walter Dean Myers. Although his books span 40 years, his stories are relevant today. One award winning example is *Monster* by Walter Dean Myers and illustrated by Christopher Myers, 1999, New York, NY: HarperCollins. Cover art copyright 1999 by Christopher Myers.

Figure 5.41 Katherine Patterson is probably best known for writing *Bridge to Terebithia* or *The Great Gilly Hopkins*, but my favorite book of all time is *Jacob Have I Loved*. I have read it over and over again. This is an older cover, but it's the one I love. *Jacob Have I Loved* by Katherine Paterson, 1980, New York, NY: HarperCollins. Cover art copyright 2007 by Chris Sheban.

Figure 5.42 *Roll of Thunder, Hear My Cry* is one of a series of novels set during the time of segregation in the US. *Roll of Thunder, Hear My Cry* by Mildred Taylor, 1976, New York, NY: Dial Books. Frontispiece copyright 1976 by Dial Books.

Figure 5.43 G. Neri writes all types of fiction, but *Yummy* was one of the first graphic novels I read. *Yummy* by G. Neri and illustrated by Randy DuBurke, 2010, New York, NY: Lee & Low Books. Cover art copyright 2010 by Randy DuBurke.

Figure 5.44 Graphic novels are insanely popular for young adults. The illustrations are elaborate and intense with developed characters and quick dialogue. Jullian Tamaki created *This One Summer* with her cousin, Mario Tamaki. *This One Summer* by Jullian Tamaki and Mario Tamaki, 2014, New York, NY: First Second Books. Copyright 2014 by Jullian Tamaki and Mario Tamaki.

Figure 5.45 David Adler is a prolific writer of biographies. Check out *A Picture Book of Cesar Chavez* by David A. Adler and Michael S. Adler and illustrated by Marie Olofsdotter, 2011, New York, NY: Holiday House. Cover art copyright 2011 by Marie Olofsdotter.

Figure 5.46 Kadir Nelson creates amazing illustrations and he also writes incredible tributes for important individuals. One example is *We Are The Ship: The Story of Negro League Baseball* by Kadir Nelson, 2008, New York, NY: Jump at the Sun. Copyright 2008 by Kadir Nelson.

Figure 5.47 Gail Gibbons writes information books for youth of all ages, but she is particularly strong at creating concept books for young children. She writes about a range of topics as well. *Tornadoes* by Gail Gibbons, 2010, New York, NY: Holiday House. Copyright 2010 by Gail Gibbons.

Figure 5.48 Allen Say often creates paintings and tells stories that reflect his Japanese heritage. He won the Caldecott for *Grandfather's Journey*, which is a must-read about his grandfather's emigration to the US, but he has many other books as well. *Kamishibai Man* is about a man who performs the dying art of paper theater. *Kamishibai Man* by Allen Say, 2005, New York, NY: HMH Books for Young Readers. Copyright 2005 by Allen Say.

Figure 5.49 Alma Flor Ada writes books in English that focus on Latina/o culture. *My Name is Maria Isabel* is about a girl whose teacher calls her Mary, not Maria, and the struggle the child feels about her name and her identity. *My Name is Maria Isabel* by Alma Flor Ada and illustrated by K. Dyble Thompson, 1995, New York, NY: Atheneum Books for Young Readers. Cover art copyright by K. Dyble Thompson.

Figure 5.50 Alma Flor Ada translates children's books from English to Spanish. She translated *My Name is Maria Isabel* into *Me Llamo María Isabel* by Alma Flor Ada and illustrated by K. Dyble Thompson, 1996, New York, NY: Atheneum Books for Young Readers. Copyright by K. Dyble Thompson.

Figure 5.51 Cover of the first, privately printed edition of *The Tale of Peter Rabbit* by Beatrix Potter Retrieved from <http://www.abebooks.com/servlet/BookDetailsPL?bi=1374463542&searchurl=an%3DBeatrice%2BPotter%26sortby%3D1%26>

Figure 5.52 Images of Max’s “wild rumpus” are immediately recognizable by people across generations. Image from *Where the Wild Things Are* by Maurice Sendak, 1963, New York, NY: Harper & Row. Copyright 1963 by Maurice Sendak.

Figure 5.53 Babies read differently than older children. Copyright 2015 by Aimee Frier.

Figure 5.54 Babies read with their eyes. Copyright 2000 by Jenifer Schneider.

Figure 5.55 Babies exhibit emergent reading behaviors when they have access to books. They learn how to hold books, turn the pages, and follow along. Copyright 2015 by Aimee Frier.

Figure 5.56 Family members, including older siblings and cousins, who recognize and encourage reading behaviors can significantly affect a child’s attitude toward reading. Copyright 2015 by Aimee Frier.

Figure 5.57 Soft books work well for many reasons. Babies can read, chew, or throw them. *Find the Ball* by Manhattan Toy, nd, Minneapolis, MN. Copyright 2015 by Manhattan Toy Company.

Figure 5.58 Sandra Boynton has collections of board books that feature simple illustrations and funny, rhythmic, and repetitive text. *Moo, Baa, La La La* by Sandra Boynton, 1982, New York, NY: Little Simon. Copyright 1982 by Sandra Boynton.

Figure 5.59 Dr. Seuss’ Beginner Books have repetitive, rhyming language that is easy for toddlers to memorize. Excerpt from *Hop on Pop* by Dr. Seuss, 1963, New York, NY: Random House. Copyright renewed 1991 by Dr. Seuss Enterprises L.P.

Figure 5.60 Elmo is a favorite, recognizable character. This lift the flap book features letters, characters, and labels. *Sesame Street: Elmo’s ABC Lift-the-Flap* by Sesame Street, 2014, New York, NY: Reader’s Digest. Copyright 2014 by Sesame Street.

Figure 5.61 I loved Richard Scarry as a child. His illustrations were intricate with hidden sub-plots. Excerpt from *What Do People Do All Day?* by Richard Scarry, 1968, New York, NY: Random House. Copyright 1968 by Richard Scarry.

Figure 5.62 Most of you might remember *The Wreck of the Zephyr* or *The Z was Zapped*, but Chris Van Allsburg has new books too. *The Misadventures of Sweetie Pie* by Chris Van Allsburg, 2014, New York, NY: HMH Books for Young Readers. Copyright 2014 by Chris Van Allsburg.

Figure 5.63 Jacqueline Woodson writes about Lonnie, a boy in foster care who finds hope through poetry. *Locomotion* by Jacqueline Woodson, 2003, New York, NY: G.P. Putnam & Sons. Copyright 2003 by Jacqueline Woodson.

Figure 5.64 My daughters’ dentist, Dr. Gerald Copeland, is an exception—his office has a large selection of books for children of all ages. He also has an extensive array of interesting magazines of all types. He invests in his patients’ literacy and he is thoughtful about parent, child, and teen wait time. Copyright 2015 by Jenifer Schneider.

Figure 5.65 Edgy and authentic are two words that describe Philip Pullman’s books. For example, His Dark Materials are best selling books that continue to be read by new generations. The 20th anniversary edition of *Northern Lights* was published in 2015. *Northern Lights (His Dark Materials)* by Philip Pullman, 1995, London, England: Scholastic UK. Copyright 1995 by Philip Pullman.

Chapter 6

Figure 6.1 If you were in school in the 60s or 70s, you may have met Mister M with the munching mouth. The Letter People represent a systematic approach to teaching the alphabet letter names and corresponding sounds. A brief history of The Letter People is available at <http://www.retrojunk.com/article/show/1448/the-letter-people>.

Figure 6.2 Teachers used basal readers, workbook pages, and assessments to teach reading. My elementary school used the Holt Reading Series, and I specifically remember feeling happy when I moved through different levels. *People Need People* by Eldonna L. Evertts, 1973, Holt Basic Reading System Level 9, New York, NY: Holt, Rinehart and Winston. Copyright 1973 by Holt, Rinehart and Winston.

Figure 6.3 Flash cards were a prevalent instructional material for teachers who used basal readers. Image retrieved from https://cdn.shopify.com/s/files/1/0817/7493/files/blog_vintage-flashcards.jpg?2371429416518442553.

Figure 6.4 *Reading with Phonics* by Julie Hay and Charles Wingo was a reading series using phonics lessons. The teacher's edition included directions for teaching single sounds, blending, recognizing digraphs, diphthongs, and silent letters, and word lists for practice. Excerpt from *Reading with Phonics* by Julie Hay and Charles Wingo, 1954, Philadelphia, PA: Lippincott. Copyright 1954 by Julie Hay and Charles Wingo.

Figure 6.5 The Language Experience Approach was based on the development of student-created texts with the intention of helping students learn to read the words they knew and used. The method is described in *The Language Experience Approach to Reading* by Denise D. Nessel and Margaret B. Jones, 1981, New York, NY: Teachers College Press. Copyright 1981 by Teachers College Press. Click here to see a more recent example of the method (http://edp1f2012.blogspot.com/2012_03_01_archive.html).

Figure 6.6 Linguistic methods included a focus on grammar and the structure of language. Excerpt from *Patterns and Spelling in Writing* by Morton Botel, Cora Holsclaw, and Aileen Brothers, 1964, Chicago, IL: Follett Publishing Company. Copyright 1964 by Morton Botel, Cora Holsclaw, and Aileen Brothers.

Figure 6.7 A basic chart of the Pitman Initial Teaching Alphabet (i.t.a.). The i.t.a. included Roman and Latin characters and it was a semi-phonetic orthography of English mainly intended to make learning to read easier by connecting.

Figure 6.8 Mrs. Miles (in green) taught me to read in the first grade using reading groups, workbook pages, and SRA kits. She also sang to us, recited poetry every morning and afternoon, taught us how to make Rice Krispy treats, and she took us out to play.

Figure 6.9 The SRA Reading Laboratory kits were used extensively in schools. The materials included tests and color-coded levels. I remember working through the books and levels on my own. Image from <https://s-media-cache-ako.pinimg.com/736x/87/a7/aa/87a7aadf278dba630ddc441a1e226442.jpg>.

Figure 6.10 Literature collections and reading materials were limited in their representation of writers from different races, ethnicities, and genders. *Norton Anthology of English Literature* (3rd Ed.), 1975, New York, NY: Norton & Co.

Figure 6.11 Racist literature still exists. *An African Fable* by Reading Horizons Staff, 2012, North Salt Lake, Utah: Reading Horizons. Copyright 2012 by Reading Horizons.

Figure 6.12 Miscue analysis was an important tool in helping teachers identify a reader's use of cueing systems (syntactic/semantic/graphophonemic or meaning/structure/visual). Teachers used the symbols to take notes on reading passages as the student reads them aloud. *Running Record Symbols and Marking Conventions*, 2015, Reading A-Z, Retrieved from <https://www.readinga-z.com/guided/runrecord.html#markingsample>.

Figure 6.13 A completed running record gives a teacher qualitative data about reading errors (meaning/structure/visual) and quantitative information about a student's errors, self-corrections, and strategies. *Running Record Symbols and Marking Conventions*, 2015, Reading A-Z, Retrieved from <https://www.readinga-z.com/guided/runrecord.html#scoring>.

Figure 6.14 Literacy experts, such as Bernice Cullinan, helped teachers understand how to use real books to teach reading. Her book, which has successive editions, includes chapter contributions from leading literacy researchers. *Children's literature in the reading program*, by Bernice Cullinan, 1987, Newark, DE: International Reading Association.

Figure 6.15 Charlotte Huck and Doris Young Kuhn, first published their comprehensive overview of children's literature in 1961. They helped teachers find a place for children's literature across the curriculum, providing book suggestions and genre overviews. Although Charlotte Huck passed away, iterations of her book continue by her co-author, Barbara Kiefer. *Children's Literature in the Elementary School* by Charlotte S. Huck and Doris Young Kuhn, 1968, New York, NY: Holt, Rinehart and Winston.

Figure 6.16 Whole language instruction prioritizes book reading and writing activities that have relevance to children's lives. Teachers use big books and charts for whole class instruction. Teachers reread texts frequently, helping children remember the words they read. Image retrieved from http://www.tunstallsteachingtidbits.com/wp-content/uploads/2014/08/IMG_4295.jpg.

Figure 6.17 Remember Sylvia Mendez? *Separate is Never Equal: Sylvia Mendez and her Family's Fight for Desegregation* by Duncan Tonatiuh, 2014, New York, NY: Abrams. Copyright 2014 by Duncan Tonatiuh.

Figure 6.18 April 12th is Beverly Cleary's birthday and national DEAR day. She is the author of *Ramona Quimby*, *Henry Huggins*, *Dear Mr. Henshaw*, *Ralph S. Mouse* and so many more (<http://www.beverlycleary.com/characters.aspx#Ramona>). *Ramona Quimby, Age 8* by Beverly Cleary, 1981/1982, New York, NY: Dell. Cover art copyright by Joanne Scribner.

Figure 6.19 Jennifer Frances, founder of Bess the Book Bus, stocks her bus shelves with hundreds of books, which she gives away to underprivileged children. Photo copyright 2015 by Jenifer Schneider.

Figure 6.20 Bess the Book Bus travels all over the US, distributing books to children who don't own many, if any, of their own. Photo copyright 2015 by Jenifer Schneider.

Chapter 7

Figure 7.1 Shannon Hale writes an excellent essay on boys and series books. *The Princess in Black Series* by Shannon and Dean Hale and illustrated by LeUyen Pham, 2015, New York, NY: Random House. Cover art copyright 2015 by LeUyen Pham.

Figure 7.2 Come on! Who isn't laughing at this cover and concept? Artie Bennett also wrote *Poependous and Belches, Burps, and Farts, Oh My!* Cover from *The Butt Book* by Artie Bennett and illustrated by Mike Lester, 2009, London, UK: Bloomsbury. Copyright 2009 by Mike Lester.

Figure 7.3 You may not know that Harry's British title is *Harry Potter and the Philosopher's Stone*. Either way, critics on both sides of the pond wrote mixed reviews. *Harry Potter and the Philosopher's Stone* by J.K. Rowling and illustrated by Thomas Taylor, 1997, London, UK: Bloomsbury. Cover art copyright 1997 by Thomas Taylor.

Figure 7.4 *Harry Potter* was re-titled, repackaged, and re-illustrated for the US market. *Harry Potter and the Sorcerer's Stone* by J.K. Rowling and illustrated by Mary GrandPré, 1998, New York, NY: Scholastic. Cover art copyright 1998 by Mary GrandPré.

Figure 7.5 Dyamonde Daniel is a memorable character, and Nikki Grimes' series focuses on her normal, everyday life experiences. *Almost Zero: A Dyamonde Daniel Book* by Nikki Grimes and illustrated by R. Gregory Christie, 2010, New York, NY: G.P. Putnam's Sons Books for Young Readers. Cover art copyright 2010 by R. Gregory Christie.

Figure 7.6 Elephant & Piggie books are one of several series written and illustrated by Mo Williams. *I Broke My Trunk (An Elephant & Piggie Book)* by Mo Willems, 2011, New York, NY: Disney-Hyperion.

Figure 7.7 Anthony Browne, a prolific and award-winning artist, created an illustrated series based on Willy a wimpy chimp. *Willy the Wimp* by Anthony Browne, 2008, London, UK: Walker Books. Cover from 2014 edition, copyright 2014 by Anthony Browne.

Figure 7.8 Nina Crews takes familiar folk tales and sets them in modern, urban settings. One example is *Jack and the Beanstalk* by Nina Crews, 2011, New York, NY: Henry Holt and Co. Copyright 2011 by Nina Crews.

Figure 7.9 R.L. Stine created one of the most famous series of children's books—the Goosebump Series. *The Curse of the Mummy's Tomb*, by R.L. Stine, 1993, New York, NY: Scholastic. Cover art copyright 2003 by Scholastic.

Figure 7.10 *Freckleface Strawberry* started as a successful book by a celebrity author and now there is a book series and musical. *Freckle Face Strawberry* by Julianne Moore and illustrated by LeUyen Pham, 2007, London, UK: Bloomsbury. Cover art copyright 2007 by LeUyen Pham.

Figure 7.11 LeUyen Pham illustrates several series. One series is by Jabari Asim. *Whose Toes Are Those?* By Jabari Asim and illustrated by LeUyen Pham, 2006, New York, NY: LB Kids. Cover art copyright 2006 by LeUyen Pham.

Figure 7.12 Jimmy Fallon is an example of a celebrity author who has a writing background as a comedian. He also writes children's books from his personal experience as a father. But notice that this picture book does not list the illustrator, Miguel Ordóñez, on the front cover. *Your Baby's First Word Will Be Dada* by Jimmy Fallon and illustrated by Miguel Ordóñez, 2015, New York, NY: Feiwel & Friends. Cover art copyright 2015 by Miguel Ordóñez.

Figure 7.13 My daughter creates fanart for anime, manga, and cartoons. She posts it on her bedroom wall, closet doors, and in notepads. Not all fanfic and fanart is made public. Copyright 2015 by Jenifer Schneider.

Chapter 8

Figure 8.1 The Children's Literature Collection of Know-how (CLICK) is an annual conference featuring authors and illustrators. Joyce Carol Thomas presented to the crowd of children and adults in 2006. In the photo, she shares images from *The Gospel Cinderella* as she talks about her writing process. *The Gospel Cinderella* by Joyce Carol Thomas and illustrated by David Diaz, 2004, New York, NY: Amistad. Photo copyright 2006 by Jenifer Schneider.

Figure 8.2 Attendees share their writing during a break out session at the CLICK Conference.

Figure 8.3 Youth work with journalist-in-residence, Anne W. Anderson, to create the CLICK Chronicle, a conference blog.

Figure 8.4 Children create guerilla art in response to reading books and listening to the author and illustrator talks.

Figure 8.5 CLICK artist-in-residence, Csaba Osvath, poses with the guerilla art that he helped the participants create (<http://www.csabaosvath.com/>).

Figure 8.6 Students create blank books to take home from the CLICK Conference.

Figure 8.7 Students use Play-doh and iPads to create stop-motion versions of the books they read during the CLICK Conference.

Figure 8.8 Dramatist, Margaret Branscombe, works with children during the CLICK Conference. Students use tableau and other theater games to revisit the books discussed by the CLICK authors and illustrators. For more information about Margaret and her techniques, visit <http://www.learnthroughdrama.com/>.

Figure 8.9 Roald Dahl's hut at the Road Dahl Museum and Story Centre. Photo copyright 2013 by Jenifer Schneider.

Figure 8.10 Jon Klassen worked as a film animator. His book, *This Is Not My Hat*, won the Caldecott Medal. Image from *This Is Not My Hat* by Jon Klassen, 2012, New York, NY: Candlewick Press. Copyright 2012 by Jon Klassen.

Figure 8.11 The Eric Carle Museum of Picture Book Art (<http://www.carlemuseum.org/>).

Figure 8.12 The Maurice Sendak Collection at the Rosenbach Museum (<https://www.rosenbach.org/learn/collections/maurice-sendak-collection>).

Figure 8.13 Beth Krommes' scenic, folk-art illustrations are predominantly black and white, but they capture readers' attention and draw them into the story. Image from *The House in the Night* by Susan Marie Swanson and illustrated by Beth Krommes, 2009, New York, NY: HMH Books for Young Readers. Copyright 2009 by Beth Krommes.

Figure 8.14 Acrylic paints are water-soluble, synthetic paints. They can have a gloss or matte finish and a thin or thick opacity. Jim Harris describes the pros and cons of painting with acrylics (<http://www.jimharrisillustrator.com/ChildrensBooks/Books/threelittledinos.html#oilpainting>). He used acrylic and oil paint to create his book, *The Three Little Dinosaurs*. Image from *The Three Little Dinosaurs* by Jim Harris, 1999, Gretna, LA: Pelican Publishing. Copyright 1999 by Jim Harris.

Figure 8.15 Crayon is the medium of childhood, but it's infrequently used in children's books. Oliver Jeffers uses all types of media, but *The Day the Crayons Quit* is an example of crayon illustration. You will enjoy his website (<http://oliverjeffersworld.com/>) and his short film about his artistic process (<https://vimeo.com/57472271>). *The Day the Crayons Quit* by Drew Daywalt and illustrated by Oliver Jeffers, 2013, New York, NY: Philomel.

Figure 8.16 Collage is a process of assembling images from different materials. Chris Haughton used collage and digital illustration to create *Shh! We Have A Plan*. He describes the making of his book and the details of his writing and illustration process on his blog (<http://blog.chrishoughton.com/the-making-of-shh-we-have-a-plan/>). *Shh! We Have A Plan* by Chris Haughton, 2014, New York, NY: Candlewick. Copyright 2014 by Chris Haughton.

Figure 8.17 Digital illustration is quite pervasive as many new artists are trained using digital tools. Illustrators often combine digital techniques with handmade illustration, but some work completely electronically. Bob Staake is a prolific, digital illustrator who creates children's books and much more. Read about his art and books on his website (<http://www.bobstaake.com/>). Image from *The First Pup: The Real Story of How Bo Got to the White House* by Bob Staake, 2010, New York, NY: Feiwel & Friends. Copyright 2010 by Bob Staake.

Figure 8.18 Gouache is a water-based paint that is more color-dense than watercolors. Wendell Minor creates beautiful paintings using gouache (<http://www.minorart.com/childrensbooks.html>). A recent example is *Trapped! A Whale's Rescue* by Robert Burleigh with paintings by Wendell Minor, 2015, Boston, MA: Charlesbridge. Copyright 2015 by Wendell Minor.

Figure 8.19 Oil paint is a slow-drying paint in which the pigment is suspended in oil. Oil paints add depth of color. Jim Kay is an illustrator who uses oil along with other media. He was selected by J.K. Rowling to create the illustrated version of *Harry Potter and the Philosopher's Stone*. His illustrations allow Harry fans to revisit the story in a whole new way. Amazing! Watch a video of Jim's process (<https://www.youtube.com/watch?v=GmhDRHIix48&feature=youtu.be>). Image from *Harry Potter and the Philosopher's Stone Deluxe Illustrated Edition* by J.K. Rowling and illustrated by Jim Kay, 2015, London, UK: Bloomsbury Children's.

Figure 8.20 Pastels are a powdered pigment that is formed into a stick. Pastels have a powdery property similar to chalk. Lynne Chapman creates illustrations using pastels. She shares her techniques through a series of excellent videos posted on her website (<http://www.lynnchapman.co.uk/talking-about-work.php>). Image from *Rumble, Roar, Dinosaur!* By Tony Mitton and illustrated by Lynne Chapman, 2010, New York, NY: Macmillan. Copyright 2010 by Lynn Chapman. Retrieved from <https://s-media-cache-ako.pinimg.com/originals/1d/1b/a1/1d1ba155de585d46fd7adbf64e858494.jpg>.

Figure 8.21 Pen, ink, and graphite are familiar media for most people; they are the writing tools we commonly use. However, in the hands of an artist, new worlds are created. Arnold Lobel illustrated some of the most memorable characters using graphite, ink, and watercolor. You might know Frog and Toad, but this is Arnold's self-portrait from *The Book of Pigericks* by Arnold Lobel, 1983, New York, NY: HarperCollins. Copyright 1983 by Arnold Lobel.

Figure 8.22 Scratchboard is an illustrative technique in which the artist uses tools to scratch into clay covered by ink. Beth Krommes shares further details and examples on her website (<http://www.bethkrommes.com/illustration/what-is-scratchboard>). Image from *The Lamp, the Ice, and the Boat Called Fish* by Jacqueline Briggs Martin and illustrated by Beth Krommes, 2001, New York, NY: HMH Books for Young Readers. Copyright 2001 by Beth Krommes.

Figure 8.23 Watercolors are pigments suspended in a water-based solution. Jerry Pinkney is a master storyteller using watercolor. Most of his books include words, but *The Lion and the Mouse* is a wordless book. Jerry shares his process in several videos available on his website (<http://www.jerrypinkneystudio.com/frameset.html>). Image from *The Lion and the Mouse* by Jerry Pinkney, 2009, New York, NY: Little, Brown Books for Young Readers. Copyright 2009 by Jerry Pinkney.

Figure 8.24 Michael Crichton wrote about genetic engineering in his book, *Next* by Michael Crichton, 2006, New York, NY: HarperCollins. Cover copyright 2006 by HarperCollins.

Figure 8.25 Peter, a main character in *Jumanji*, kneels on a chair as he watches his train travel underneath the chair and around the room. Image from *Jumanji* by Chris Van Allsburg, 1981, New York, NY: Houghton Mifflin. Copyright 1981 by Chris Van Allsburg.

Figure 8.26 The reader watches from above as Judy and Peter begin to play the board game they have found in the park. Image from *Jumanji* by Chris Van Allsburg, 1981, New York, NY: Houghton Mifflin. Copyright 1981 by Chris Van Allsburg.

Figure 8.27 *The Cat in the Hat* features a brother and sister left alone at home, on a cold, rainy day. *The Cat in the Hat* by Dr. Seuss, 1957, New York, NY: Random House. Copyright 1957 by Dr. Seuss.

Figure 8.28 The Cat from *The Cat in the Hat* by Dr. Seuss, 1957, New York, NY: Random House. Copyright 1957 by Dr. Seuss.

Figure 8.29 Shrek was popularized by Mike Myers film version. But Mike Myers got his idea from *Shrek!* By William Steig. *Shrek!* By William Steig, 1990, New York, NY: Farrar, Straus, & Giroux. Copyright 1990 by William Steig.

Figure 8.30 *Peter Pan: The Boy Who Wouldn't Grow Up* by J.M. Barrie, 1904, London, England: Hodder & Stoughton. Copyright 1988 by Great Ormond Street Hospital.

Figure 8.31 *Winnie the Pooh* by A.A. Milne and decorations by E.H. Shepard, 1926, London, UK: Methuen & Co. Ltd. Copyright 1988 Dutton.

Figure 8.32 *Mary Poppins* by P.L. Travers and illustrated by Mary Shepard, 1934, London, UK: HarperCollins. Copyright 1962 by P.L. Travers.

Chapter 9

Figure 9.1 *The Mysteries of Harris Burdick* is a collection of stories, but the reader must determine the beginning, middle, and end of each one. *The Mysteries of Harris Burdick* by Chris Van Allsburg, 1984, New York, NY: Houghton Mifflin. Copyright 1984 by Chris Van Allsburg.

Figure 9.2 The Seven Chairs: The fifth one ended up in France.
Image from *The Mysteries of Harris Burdick* by Chris Van Allsburg, 1984, New York, NY: Houghton Mifflin. Copyright 1984 by Chris Van Allsburg.

Figure 9.3 Mr. Linden's Library: He had warned her about the book. Now it was too late.
Image from *The Mysteries of Harris Burdick* by Chris Van Allsburg, 1984, New York, NY: Houghton Mifflin. Copyright 1984 by Chris Van Allsburg.

Figure 9.4 Archie Smith, Boy Wonder: A tiny voice asked, "Is he the one?"
Image from *The Mysteries of Harris Burdick* by Chris Van Allsburg, 1984, New York, NY: Houghton Mifflin. Copyright 1984 by Chris Van Allsburg.

Figure 9.5 Under the Rug: Two weeks passed and it happened again.
Image from *The Mysteries of Harris Burdick* by Chris Van Allsburg, 1984, New York, NY: Houghton Mifflin. Copyright 1984 by Chris Van Allsburg.

Figure 9.6 *The Chronicles of Harris Burdick* is the attempt of 14 famous authors to solve the mysteries of Harris Burdick. You can also find out how other readers have responded to the Burdick mysteries (<http://www.houghtonmifflinbooks.com/features/harrisburdick/>). *The Chronicles of Harris Burdick* by Chris Van Allsburg, 2011, New York, NY: Houghton Mifflin. Cover art copyright 2011 by Chris Van Allsburg.

Figure 9.7 Image of the Brothers Grimm. Retrieved from http://monumente-online.de/wAssets/img/ausgaben/2012/1/466/fotogrimm_Br__der_Grimm_Museum__Kassel_1_765x715.jpg

Figure 9.8 The Brothers Grimm published this version of *Children's and Household Tales* in 1882. This version was illustrated by Walter Crane and translated by Lucy Crane. The text is available from The Project Gutenberg <http://www.gutenberg.org/files/19068/19068-h/19068-h.htm> and <http://www.archive.org/stream/grimmsfairytaoogrim#page/n5/mode/2up>.

Figure 9.9 Charles Perrault by Lallemand, 1693, de 'Académie Française, Source=New York Public Library Digital Gallery, Retrieved from <http://digitalgallery.nypl.org/nypldigital/dgkeysearchdetail.cfm?trg=1&strucID=1018746&imageID=1555918&word=Perrault&s=1¬word=&d=&c=&f>

Figure 9.10 Puss in Boots, from a handwritten and illustrated version of Charles Perrault's *Contes de ma mère l'Oye* (Mother Goose Tales). Retrieved from <https://commons.wikimedia.org/wiki/File:Puss-in-Boots-1695.jpg>

Figure 9.11 Joseph Jacobs was a distinguished Jewish historian and linguist who published folktales of English, Celtic, Indian, and European cultures. Retrieved from <http://www.folklore-network.folkaustralia.com/images/image0012.gif>.

Figure 9.12 *More Celtic Fairy Tales*, Jacobs, J., 1895 New York : Grosset & Dunlap (2nd edition?) Copy scan by nicole-Deyo, a trusted source, from copy held by New York Public Lib., obtained from morecelticfairytoojaco

Figure 9.13 Cinder Edna is the story of Cinderella's neighbor. *Cinder Edna* by Ellen Jackson and illustrated by Kevin O'Malley, 1998, New York, NY: HarperCollins.

Figure 9.14 Awake has the modern sensibilities of high-priced coffee. *Awake: The Story of Sleeping Beauty with Espresso* by Karleen Tauszik, 2014, Seattle, WA: Amazon.

Figure 9.15 This is the story of Jack in the big city during an economic downturn. *Jack and the Baked Beanstalk* by Colin Stimpson, 2012, New York, NY: Templar.

Figure 9.16 An alien has landed in the story of the three bears. No problem, right? *I Thought This Was a Bear Book* by Tara Lazar and illustrated by Benji Davies, 2015, New York, NY: Aladdin.

Figure 9.17 David Wiesner turns the story of the three pigs inside out. *The Three Pigs* by David Wiesner, 2001, New York, NY: Clarion.

Figure 9.18 Nadia Shireen explores what happens when the bad guy is good. *Good Little Wolf* by Nadia Shireen, 2011, New York, NY: Knopf Books. (Figure

Figure 9.19 Rachel Isadora's illustrative style gives Hansel and Gretel a completely different feel. *Hansel and Gretel* by Rachel Isadora, 2009, New York, NY: G.P. Putnam's Sons

Chapter 10

Figure 10.1 Kids are still required to identify poetic forms. But the process can be more entertaining in the hands of a poet such as Paul Janeczko. *A Kick in the Head: An Everyday Guide to Poetic Forms* by Paul B. Janeczko and illustrated by Chris Raschka, 2005, New York, NY: Candlewick. Copyright 2005 by Chris Raschka.

Figure 10.2 Classic poetry is often republished with modern illustrations. Poetry for Young People is a popular series. *Poetry for Young People: Robert Frost* by Gary D. Schmidt and Illustrated by Henri Sorensen, 2008, New York, NY: Sterling. Copyright 2008 by Henri Sorensen.

Figure 10.3 Although this isn't a book of poetry, the *Henry Hikes* series is inspired by the writing of Henry David Thoreau. *Henry Hikes to Fitchburg* by D.B. Johnson, 2006, New York, NY: HMH Books for Young Readers. Copyright 2006 by D.B. Johnson.

Figure 10.4 Emily Dickenson is one of the most important poets, male or female. Details about her work and life are told by storytellers and illustrators. *Emily* by Michael Bedard and illustrated by Barbara Cooney, 2002, New York, NY: Dragonfly. Cover art copyright 2002 by Barbara Cooney.

Figure 10.5 Dark, dreary, and dead. These are the poets of my youth. *Complete Works of Elizabeth Barrett Browning* (Delphi Poets Series), 2013, Delphi Classics, Amazon Digital Services.

Figure 10.6 Langston Hughes was one of many influential poets of the Harlem Renaissance. *The Collected Poems of Langston Hughes*, edited by Arnold Rampersad, 1995, New York, NY: Vintage.

Figure 10.7 Sandra Cisneros' poetry reflected *her* human experience. *My Wicked Wicked Ways* by Sandra Cisneros, 1987, Berkeley, CA: Third Women Press. Cover for 3rd edition by Vintage.

Figure 10.8 Poets, such as Douglas Florian, create topical and thematic books of poetry for children. *Shiver Me Timbers! Pirate Poems and Paintings* by Douglas Florian and illustrated by Robert Neubecker, 2012, New York, NY: Beach Lane Books. Cover art copyright 2012 by Robert Neubecker.

Figure 10.9 Poetry for very young children is playful and features rhyme, repetition, and memorable illustrations. *Read Aloud Rhymes for the Very Young*, written and selected by Jack Prelutsky and illustrated by Marc Brown, 1986, New York, NY: Knopf Books for Young Readers. Cover art copyright 1986 by Marc Brown.

Figure 10.10 Poetry for older children reflects their growing sense of themselves and their world. *Giant Children* by Brod Bagert and illustrated by Ted Arnold, 2005, New York, NY: Puffin Books. Cover art copyright 2005 by Ted Arnold.

Figure 10.11 Poetry for young adults covers content that reflects their emotional range and the angst of adolescence. *I Just Hope It's Lethal* selected by Liz Rosenberg and Deena November, 2005, New York, NY: HMH Books for Young Readers. Copyright 2005 by Liz Rosenberg and Deena November.

Figure 10.12 *Where the Sidewalk Ends* is a standard book in any library collection. *Where the Sidewalk Ends* by Shel Silverstein, 1974, New York, NY: Harper & Row. Copyright 1974 by Shel Silverstein.

Figure 10.13 Shel Silverstein drew his own illustrations so he used words and images to create the sound, feel, and mood with which he wanted his poems read. "Lazy Jane" from *Where the Sidewalk Ends* by Shel Silverstein, 1974, New York, NY: Harper & Row. Copyright 1974 by Shel Silverstein.

Figure 10.14 Have you ever been the victim of a bully? Jack Prelutsky knows how it feels. *The New Kid on the Block* by Jack Prelutsky and illustrated by James Stevenson, 1984, New York, NY: Greenwillow.

Figure 10.15 As demonstrated by the title of this book, Jack Prelutsky likes to play with the meaning and sound of words. Plus, he makes up words too. *Behold the Bold Umbrellaphant* by Jack Prelutsky and illustrated by Carin Berger, 2006, New York, NY: Greenwillow. Cover art copyright 2006 by Carin Berger.

Figure 10.16 David McCord won the first NCTE Award for Excellence in Poetry for Children. *Every Time I Climb a Tree* includes 25 memorable poems and engaging illustrations. *Every Time I Climb a Tree* by David McCord and illustrated by Marc Simont, 1967, New York, NY: Little, Brown and Company. Cover art copyright 1967 by Marc Simont.

Figure 10.17 Eloise Greenfield wrote my two favorite love poems in *Honey, I Love and Other Poems* by Eloise Greenfield, illustrations by Diane and Leo Dillon, from Harper Collins Publishers, NY, 1978. Cover art copyright 1978 by Diane and Leo Dillon.

Figure 10.18 J. Patrick Lewis is a prolific poet with collections about chocolate moustaches, animal epitaphs, and little known holidays such as Cow Appreciation Day in *World Rat Day* by J. Patrick Lewis and illustrated by Anna Raff, 2013, New York, NY: Candlewick. Cover art copyright 2013 by Anna Raff.

Figure 10.19 Roald Dahl is known for his fantasy novels, but he also liked to write wicked poetry. One example is *Revolt Rhymes* by Roald Dahl and illustrated by Quentin Blake, 1982, New York, NY: Alfred A. Knopf. Cover art copyright 1982 by Quentin Blake.

Figure 10.20 Kenn Nesbitt is a popular poet who typically publishes humorous poetry. One example is *Revenge of the Lunch Ladies: The Hilarious Book of School Poetry* by Kenn Nesbitt and illustrated by Mike Gordon and Carl Gordon, 2007, New York, NY: Meadowbrook. Cover art 2007 by Mike and Carl Gordon.

Figure 10.21 Naomi Shihab Nye received a lot of attention for her poetry for girls but she writes a broad range of poetry. *19 Varieties of Gazelle: Poems of the Middle East* by Naomi Shihab Nye, 2002, New York, NY: HarperCollins.

Figure 10.22 All of the poems in this book were written by Nikki Giovanni. Then Ashley Bryan created illustrations that integrate the text. *The Sun Is So Quiet* by Nikki Giovanni and illustrated by Ashley Bryan, 1996, New York, NY: Henry Holt and Co. Cover art copyright 1996 by Ashley Bryan.

Figure 10.23 Jack Prelutsky edited my favorite poetry anthology of all time—*The Random House Book of Poetry*. Search for poetry by topic, title, author, and first line. There are poems about everything—from Abraham Lincoln to rainy days. It is a beautiful collection illustrated by Arnold Lobel. *The Random House Book of Poetry for Young Children* selected by Jack Prelutsky and illustrated by Arnold Lobel, 1983, New York, NY: Random House. Cover art copyright 1984 by Arnold Lobel.

Figure 10.24 Collections, such as *Pass It On*, gather selections from poets who use their voices to point out injustice and to inspire people. *Pass It On: African American Poetry for Children* selected by Wade Hudson and illustrated by Floyd Cooper, 1993, New York, NY: Scholastic.

Figure 10.25 *The Crossover* is a verse novel, telling the story of Josh and JB, basketball and life. *The Crossover* by Kwame Alexander, 2014, New York, NY: Houghton Mifflin. Copyright 2014 by Kwame Alexander.

Figure 10.26 This book is quite remarkable. *Joyful Noise* tells the stories and secret lives of insects. The words are perfectly placed on the page, telling readers when to read alone or as two voices. *Joyful Noise: Poems for Two Voices* by Paul Fleischman and illustrated by Eric Beddows, 1988, New York, NY: Harper Trophy.

Figure 10.27 Paul Fleischman kicks it up a notch with poetry for four voices. The text and illustrations in *Big Talk* orchestrate choral reading. *Big Talk: Poems for Four Voices* by Paul Fleischman and illustrated by Beppe Giacobbe, 2008, New York, NY: Candlewick. Cover art copyright 2008 by Beppe Giacobbe.

Figure 10.28 Marilyn Singer creates poetry that has one meaning when read down one side of the page and a different meaning when read on the other. Through this structure, she shares new perspectives on familiar fairy tales. *Mirror Mirror: A Book of Reverso Poems* by Marilyn Singer and illustrated by Josee Masse, 2010, New York, NY: Dutton. Cover art copyright 2010 by Josee Masse.

Figure 10.29 Tableau gives readers an opportunity to experience poetry from the characters' perspectives. In this frozen scene, the participants explore the perspectives of a girl and a wolf using the positions of their bodies, gestures, and facial expressions. Photo copyright 2014 by Randi Meyer.

Figure 10.30 As Nikki Giovanni states in her introduction, Hip Hop is modern opera, with truthful tales surrounded by public commentary. This collection of poetry includes celebrated children's poets, musicians, and rappers telling stories. *Hip Hop Speaks to Children: A Celebration of Poetry with a Beat* selected by Nikki Giovanni and illustrated by Michele Noiset and Jeremy Tugeau, 2008, Naperville, IL: Sourcebooks. Cover art copyright 2008 by Michele Noiset and Jeremy Tugeau.

Figure 10.31 When a poet is also an illustrator, really cool things can happen between image and text. For example, Douglas Florian uses art to understand celestial objects and find just-right words to describe them. Image of Saturn from *Comets, Stars, the Moon, and Mars* by Douglas Florian, 2007, New York, NY: HMH Books for Young Readers. Copyright 2007 by Douglas Florian.

Figure 10.32 Lewis Carroll showed readers how text has illustrative function through page arrangement. The Mouse's Tail from *Alice's Adventures in Wonderland* by Lewis Carroll, 1965, New York, NY: Macmillan.

Figure 10.33 Concrete poets use shape, page layout, font, and other aspects of design to communicate meaning. One example is *Meow Ruff: A Story in Concrete Poetry* by Joyce Sidman and illustrated by Michelle Berg, 2006, New York, NY: HMH Books for Young Readers. Cover art copyright 2006 by Michelle Berg.

Chapter 11

Figure 11.1 If you are interested in languages, *Sequoyah* provides a glimpse into Cherokee history. *Sequoyah: The Cherokee Man Who Gave his People Writing* by James Rumford and translated by Anna Sixkiller Huckaby, 2004, New York, NY: HMH Books for Young Readers.

Figure 11.2 Read about Robert Battle in *My Story, My Dance: Robert Battle's Journey to Alvin Ailey* by Lesa Cline-Ransome, illustrated by James E. Ransome, 2015, New York, NY: Simon & Schuster

Figure 11.3 If you like quirky facts about the Presidency and the Presidents of the US, this book is for you. *So You Want to be President* written by Judith St. George and illustrated by David Small, 2004/2012, New York, NY: Philomel

Figure 11.4 Part story, part mystery, part math. This book integrates mathematical thinking with narrative. *Mystery Math: A First Book of Algebra* written by David A. Adler and illustrated by Edward Miller.

Figure 11.5 Learn about the Day of the Dead. *Funny Bones: Posada and His Day of the Dead Calaveras* by Duncan Tonatiuh, 2015, New York, NY: Harry N. Abrams

Figure 11.6 Bomb is a combination of history and military science. *Bomb: The Race to Build—and Steal—the World's Most Dangerous Weapon* written by Steve Sheinkin, 2012, New York, NY: Flash Point.

Figure 11.7 You won't forget the images in this book. *Kakapo Rescue: Saving the World's Strangest Parrot*, written by Sy Montgomery, photographs by Nic Bishop, 2010, New York, NY: Houghton Mifflin Books for Children

Figure 11.8 Roy writes about sharks with great expertise and in simple terms. *Neighborhood Sharks: Hunting with the Great Whites of California's Farallon Islands* by Katherine Roy, 2014, New York, NY: David Macaulay Books.

Figure 11.9 If you enjoy learning about different religions and historical sites, read *The Grand Mosque of Paris: A Story of How Muslims Rescued Jews during the Holocaust* by Karen Gray Ruelle and Deborah Durland Desaix, 2009, New York, NY: Holiday House.

Figure 11.10 *Look Up!* Is a helpful guide for identifying birds and their features. *Look Up! Bird-Watching in Your Own Backyard* by Annette LeBlanc Cate, 2013, New York, NY: Candlewick.

Figure 11.11 Allan Say takes readers on his journey as an illustrator. *Drawing from Memory* by Allen Say, 2011, New York, NY: Scholastic.

Figure 11.12 Black holes are difficult to understand but this book explains their features with words and images. *A Black Hole is NOT a Hole* by Carolyn Cinami DeCristofano, illustrated by Michael Carroll, 2012, Boston, MA: Charlesbridge.

Figure 11.13 Lois Ehlert shares colorful scraps. *The Scraps Book* by Lois Ehlert, 2014, New York, NY: Beach Lane Books.

Figure 11.14 Not only does this book provide the history of Mr. Ferris, but the illustrations provide readers with a unique viewing experience of the wheel. *Mr. Ferris and His Wheel* by Kathryn Gibbs Davis and illustrated by Gilbert Ford, 2014, New York, NY: HMH Books for Young Readers.

Figure 11.15 *Bossypants* by Tina Fey, 2014, Boston, MA: Back Bay books.

Figure 11.16 *Heroin Diaries* by Nikki Sixx and Ian Gittins, 2007, New York, NY: Pocket Books.

Figure 11.17 *Open* by Andre Agassi, 2009, New York, NY: Knopf.

Figure 11.18 *Team of Rivals: The Political Genius of Abraham Lincoln* by Doris Kearns Goodwin, 2006, New York, NY: Simon & Schuster.

Figure 11.19 *All But My Life: A Memoir* by Gerda Weissman Klein, 1995, New York, NY: Hill and Wang.

Figure 11.20 *The Story of My Experiments with Truth: An Autobiography* by Mohandas Karamchand (Mahatma) Gandhi, 2014, Seattle WA: CreateSpace.

Figure 11.21 The Who Is series publishes biographies of interesting women much less frequently than biographies of men. *Who is Malala Yousafzai?* By Dinah Brown and illustrated by Andrew Thomson, 2015, New York, NY: Grosset & Dunlap.

Figure 11.22 Michael Jackson and Jesus were two of the many male biographies published in the same year. *Who was Michael Jackson?* By Megan Stine and illustrated by Joseph J.M. Qiu, 2015, New York, NY: Grosset & Dunlap.

Figure 11.23 *What was the Underground Railroad?* By Yona Zeldis McDonough and illustrated by Lauren Mortimer and James Bennett, 2013, New York, NY: Grosset & Dunlap.

Figure 11.24 On their own, Amelia and Eleanor are immensely important. Together, they are unstoppable trailblazers. *Amelia and Eleanor Go For a Ride* by Pam Munoz Ryan and illustrated by Brian Selznick, 1999, New York, NY: Scholastic

Figure 11.25 Jane Goodall is an amazing scientist and conservationist. *The Watcher: Jane Goodall's Life with the Chimps* by Jeanette Winter, 2011, New York, NY: Schwartz and Wade

Figure 11.26 I like biographies of lesser known people such as *Harlem's Little Blackbird* by Renee Watson, 2012, New York, NY: Random House

Figure 11.27 From braces to winning races. Women are sports heroes too. *Wilma Unlimited: How Wilma Rudolph Became the Fastest Woman* by Kathleen Krull and illustrated by David Diaz, 2000, New York, NY: HMH Books for Young Readers

Figure 11.28 How many people know about the origins of the girl scouts? Here Come the Girl Scouts!: The Amazing All True Story of Juliette 'Daisy' Gordon Low and Her Great Adventure by Shana Corey and illustrated by Hadley Hooper, 2012, New York, NY: Scholastic.

Figure 11.29 This collection of stories features brave women who changed the space industry. *Almost Astronauts: 13 Women Who Dared to Dream* written by Tanya Lee Stone, 2009, New York, NY: Candlewick

Figure 11.30 He never lost hope. *Nelson Mandela* by Kadir Nelson, 2013, New York, NY: Katherine Tegen Books

Figure 11.31 I've never thought about the creation of Mount Rushmore; just the final result. Here is the inside story. *Hanging Off Jefferson's Nose: Growing Up on Mount Rushmore* by Tina Coury and illustrated by Sally Wern Comport, 2012, New York, NY: Dial

Figure 11.32 He created characters that millions of people have loved for decades. *Jim Henson: The Guy Who Played with Puppets* by Kathleen Krull and illustrated by Steve Johnson and Lou Fancher, 2011, New York, NY: Random House

Figure 11.33 David Adler tells Lou Gehrig's story from his childhood to his becoming the luckiest man on the face of the Earth. *Lou Gehrig* by David A. Adler and illustrated by Terry Widener, 2001, New York, NY: HMH Books for Young Readers

Figure 11.34 Here is a story of untapped talent. *It Jes' Happened: When Bill Traylor Started to Draw* by Don Tate and illustrated by R. Gregory Christie, 2012, New York, NY: Lee & Low

Figure 11.35 The Freedom Riders exhibited extraordinary bravery and changed the world. *Freedom Riders: John Lewis and Jim Zwerg on the Front Lines of the Civil Rights Movement* by Ann Bausum, 2005, Washington, D.C.: National Geographic Books

Figure 11.36 Fictional storytelling techniques are frequently used in Basher books. *Human Body: A Book with Guts!* By Dan Green and Simon Basher and illustrated by Simon Basher, 2011, New York, NY: Kingfisher.

Figure 11.37 Headings and subheadings, captions, diagrams, labels, text boxes, images, indexes, glossaries, and key words help readers understand *The Science Book: Big Ideas Simply Explained* by Dan Green, 2014, Washington, D.C.: DK Books.

Figure 11.38 In Vicki Cobb's book, the images help the reader think about the words. *I Face the Wind* by Vicki Cobb and illustrated by Julia Gorton, 2003, New York, NY: HarperCollins.

Figure 11.39 In Marion Dane Bauer's book, the images add interest to the text. *Wind* by Marion Dane Bauer and illustrated by John Wallace, 2003, New York, NY: Simon Spotlight.

Figure 11.40 In Pramod Jain's book, the images illustrate concepts that require visualization. *Wind Energy Engineering* by Pramod Jain, 2010, New York, NY: McGraw Hill.

Chapter 12

Figure 12.1 Table of "objectionable" words found in children's literature.

Figure 12.2 Sexually explicit content makes *Forever* one of the most challenged books. *Forever* by Judy Blume, 1975, Scarsdale, N.Y.: Bradbury Press. Cover art copyright 2007 by Simon & Schuster.

Figure 12.3 Homosexual themes often trigger parental challenges. One example is *Boy Meets Boy* by David Levithan, 2003, New York: Alfred A. Knopf.

Figure 12.4 Violence and the occult are a cause for concern for those who challenge *Scary Stories To Tell in the Dark* by Alvin Schwartz, and illustrated by Stephen Gammell, 1981, New York: Lippincott.

Figure 12.5 Religious groups often challenge *His Dark Materials* by Philip Pullman, 2007, New York: Alfred A. Knopf.

Figure 12.6 *The Adventures of Captain Underpants: An Epic Novel* by Dav Pilkey, 1997, New York: Blue Sky Press.

Figures 12.6 and 12.7 George and Harold disobey school rules and undermine authority in *The Adventures of Captain Underpants: An Epic Novel* by Dav Pilkey, 1997, New York: Blue Sky Press.

Figure 12.8 Ratings systems for fanfiction, movies, television, music, and video games.

Figure 12.9 I think Daniel Pennac sums up my views perfectly; children are young, but they have rights as readers. *The Rights of the Reader* by Daniel Pennac, translated by Sarah Hamp Adams, and illustrated by Quentin Blake, 2006, London, UK: Walker Books. Images copyright 2006 by Quentin Blake.

List of Videos

Chapter 1

Video 1.1

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). Overview of The Inside, Outside, and Upside Downs of Children's Literature: From Poets and Pop-ups to Princesses and Porridge. [Video file]. Retrieved from <http://www.kaltura.com/tiny/yn1jr>

Chapter 2

Video 2.1.

MacmillanChildrens. (2010, August 16). *It's a Book by Lane Smith*. [Video file]. Retrieved from https://www.youtube.com/watch?v=x4BK_2VULCU

Video 2.2

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). Look, touch, shake, and swipe: Pop up books and interactive ebooks. [Video file]. Retrieved from <http://www.kaltura.com/tiny/wlrn1>

Video 2.3

Griffin, M., Schneider, J.J. & USF Media Innovation Team. *The didactic origins of children's literature*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/vnmbg>

Chapter 3

Video 3.1

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). Jenny's tour through the wackety stacks. [Video file]. Retrieved from <http://www.kaltura.com/tiny/rr3ev>

Video 3.2

The New York Public Library. (2010, December 3). *Toddler story time. Webster Library*. [Video file]. Retrieved from <http://www.nypl.org/audiovideo/toddler-story-time-webster-library>

Video 3.3

Griffin, M., Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Using special collections*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/pcd3b>

Video 3.4

Griffin, M., Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Nancy Drew: Then and now*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/u8z8v>

Video 3.5

Griffin, M., Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *The evolution of an author's manuscript: Luna by Julie Anne Peters*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/zul3z>

Video 3.6

Griffin, M., Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *The Alice in Wonderland Collection at the University of South Florida*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/vbkud>

Video 3.7

Beddingfield, S., Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Inkwood Books*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/zk58b>

Video 3.8

Hurley, A., Brown, J. & USF Media Innovation Team. (2016, March 15). *Inkwood Books Reading Groups*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/vnwmn>

Chapter 4

Video 4.1

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Frog and Toad Are Friends by Arnold Lobel*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/x7ypm>

Video 4.2

TEDGlobal. (2009, July). *Chimamanda Ngozi Adichie: The danger of a single story*. [Video file]. Retrieved from http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story?language=en.

Chapter 5

Video 5.1

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Determining the communicative purpose of text and illustration*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/x1tmd>

Video 5.2

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *How to read a picture book: Olivia by Ian Falconer*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/m79lo>

Video 5.3

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Visual purpose and illustrative style*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/lfhug>

Video 5.4

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Reading development and selecting texts for children: birth to adolescence*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/v2fwj>

Video 5.5

Margarella, E., Margarella, B., Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Reading to a newborn*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/m3fdp>

Video 5.6

Cross, M., Cross, M., Cross, H., Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Reading to a baby*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/ol2hj>

Video 5.7

Frier, A., Blanton, A., Frier-Blanton, H., Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Reading with a toddler*. <http://www.kaltura.com/tiny/mg2he>

Video 5.8

Margarella, E., Margarella, E., Margarella, B., Margarella, B., Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Reading with young children*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/k4ktd>

Video 5.9

Han, H.J., Oh, C., Oh, A., Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Reading with older children*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/ng9aq>

Chapter 6

Video 6.1.1

Edwards, K., Schneider, J.J., & USF Media Innovation Team. (2016, March 15). *Interactive school library video series: The Rudolph Library introduction*. [Video file]. Retrieved from <http://www.kaltura.com/inj/j1b7w>

Video 6.1.2

Edwards, K., Schneider, J.J., & USF Media Innovation Team. (2016, March 15). *Interactive school library video series: The Rudolph Library Teaching area*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/ogxtt>

Video 6.1.3

Edwards, K., Schneider, J.J., & USF Media Innovation Team. (2016, March 15). *Interactive school library video series: The Rudolph Library Computer Stations*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/qbm2m>

Video 6.1.4

Edwards, K., Schneider, J.J., & USF Media Innovation Team. (2016, March 15). *Interactive school library video series: The Rudolph Library read around the world*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/s7hyu>

Video 6.1.5

Edwards, K., Schneider, J.J., & USF Media Innovation Team. (2016, March 15). *Interactive school library video series: The Rudolph Library Storytime area*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/jgue8>

Video 6.1.6

Edwards, K., Schneider, J.J., & USF Media Innovation Team. (2016, March 15). *Interactive school library video series: The Rudolph Library collections development*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/o63fo>

Video 6.2

Schneider, J.J., & USF Media Innovation Team. (2016, March 15). *Jean Ann Cone Library at Berkeley Preparatory School*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/sfnp6>

Video 6.3

Frances, J.H., Schneider, J.J., & USF Media Innovation Team. (2016, March 15). *Bess the Book Bus*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/yiq4t>

Chapter 7

Video 7.1

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Olivia by Ian Falconer*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/rtwso>

Video 7.2

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Olivia Saves the Circus by Ian Falconer*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/xpzo2>

Video 7.3

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Math Curse by Jon Scieszka and illustrated by Lane Smith*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/jfcxf>

Video 7.4

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Science Verse by Jon Scieszka and illustrated by Lane Smith*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/s4rlm>

Video 7.5

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Click, Clack, Moo: Cows that Type by Doreen Cronin and illustrated by Betsy Lewin*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/t57dm>

Video 7.6

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Dooby Dooby Moo by Doreen Cronin and illustrated by Betsy Lewin*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/v3gb1>

Video 7.7

Griffin, M., Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Series books for girls and boys*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/ypxbq>

Video 7.8

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Meeting authors and illustrators: Autographs, materials, and tweets*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/z8k2b>

Chapter 8

Video 8.1

Griffin, M., Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *The evolution of an author's manuscript: Luna by Julie Anne Peters*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/zul3z>

Video 8.2

Griffin, M., Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Chromolithography and early methods for color illustrations*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/lnlwj>

Chapter 9

Video 9.1

Yee, K., Schneider, J.J., & USF Media Innovation Team. (2016, March 15). *Studying folk and fairy tales: The Brothers Grimm*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/te320>

Chapter 10

Video 10.1

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Survey of poetry*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/mopoo>

Video 10.2

Glenn, D. (2013, January 31). *IGNITE choral speaking: Speak first chapter* [Video file]. Retrieved from <https://www.youtube.com/watch?v=Cp-VTHGIKWA>

Video 10.3

Schubert, J. (2008, April 8). *Choral reading example* [Video file]. Retrieved from https://www.youtube.com/watch?v=LFRzI2Oe_Bs

Video 10.4

Queen Latifah (2014, November 4). *Changing the world, one word at a time! The Queen Latifah Show* [Video file]. Retrieved from <https://www.youtube.com/watch?v=YshUDA10JYY>

Video 10.5

Beta Hi-Fi Archive (2009, June 5). *Judy Collins "Old Lady Who Swallowed a Fly" Muppet Show- 1977* [Video file]. Retrieved from https://www.youtube.com/watch?v=qC_xO2aN_IA&list=RDqC_xO2aN_IA#t=4

Video 10.6

The Tonight Show Starring Jimmy Fallon (2013, March 13). *Three Michael McDonalds sing "Row, Row, Row Your Boat" (with Jimmy Fallon & Justin Timberlake)* [Video file]. Retrieved from <https://www.youtube.com/watch?v=JeCD4bIkQwg>

Video 10.7

Glenn, D. (2013, January 31). *IGNITE choral speaking: Speak 4th chapter* [Video file]. Retrieved from <https://www.youtube.com/watch?v=gbtMDrxi9JY>

Video 10.8

Moon, W. (2013, February 24). *Valentine's Day poem/Moon whole class* [Video file]. Retrieved from <https://www.youtube.com/watch?v=HJK2Lg5NfmM>

Video 10.9

Ross, J., Brown, C., Schneider, J.J., & USF Media Innovation Team. (2016, March 15). *Performing a book*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/ul6a9>

Video 10.10

Osvath, C., Schneider, J.J., & USF Media Innovation Team. (2016, March 15). *Building a poem*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/zyjww>

Chapter 11

Video 11.1

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Survey of information books*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/xhgpm>

Video 11.2

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Survey of biography books*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/njvw5>

Video 11.3

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Information book read aloud*. Retrieved from <http://www.kaltura.com/tiny/sikgx>

Video 11.4

Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Survey of information book illustration*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/noij4>

Chapter 12

Video 12.1

Griffin, M., Schneider, J.J. & USF Media Innovation Team. (2016, March 15). *Authors fight back: Censorship and editorial control in My Brother Sam is Dead*. [Video file]. Retrieved from <http://www.kaltura.com/tiny/swt56>

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Mary Schneider is a word girl (spelling bee champ), math whiz, book battler, and storywriter. She is also a player of bagpipes and piano, softball and volleyball. Mary is also an expert in creating persuasive texts and oral arguments. Her favorite book is *Harry Potter* and she's partial to the 11th Doctor. But who isn't?

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Key Words Index

The following terms and topics are found throughout the book. Use these key words to search for more information about people, places, and things associated with children's and young adult literature.

Academy of American Poets
Achievement
Acrylics
Adichie, Chimamanda
Adolescents
Adults who read YA
Aesop Prize
Aesthetics
African American literature
Age levels
ALA: American Library Association
Alphabet
ALSC: Association for Library Service to Children
Amazon Best Sellers
American Booksellers Association
American Education Research Association
American Folklore Society
American Indian
American Indian culture
American Library Association: ALA
Ancient libraries
Animal books
Antagonist
Anthologies
AO3 Archive of our Own
Appreciation
Apps
Argument
Argumentation
Art instruction
Artistic styles
Artists
Asian
Asian American
Association for Library Service to Children: ALSC

Audience
Authors
Author's purpose
Author/illustrator visits
Authorship
Award for Excellence in Poetry for Children
Awards
Babies
Balanced literacy
Baldwin Collection
Banned Books Week
Basal readers
Battle of the Books
Beatrix Potter's Hill Top Farm
Belpre Medal
Bess the Book Bus
Best-of lists
Biography
Black/White
Book clubs
Book fairs
Book Launch Award
Book mobiles
Book orders
Book talks
Bookmaking
Booksellers
Bookstores
Boston Globe-Horn Book Award
Boston Public Library
Boys
Bray, Thomas
Brothers Grimm
Bullying
Caldecott Medal
Caldecott, Randolph
Carnegie libraries
Carnegie, Andrew
Carter G. Woodson Book Awards
Caucasian

CCSS: Common Core State Standards
Celebrity authors
Censorship
Character
Charles Perrault
Charlotte Huck Award for Outstanding Fiction for Children
Child Online Protection Act (COPA)
Children
Children's Award Winning Books
Children's Book Council (CBC)

Children's Choice Book Award
Children's Library Association
Children's Literature Collection of Know-how
Children's Literature Research Collection
Children's reading rooms
Children's Story Hour
ChLA Children's Literature Association
ChLA Notables Award
Choral Reading
Chromolithography
Circulation reports
Civil rights
CLA Children's Literature Assembly of the National Council of Teachers of English
Class
Classics
CLICK Conference
Close reading
Cognitive factors
Collage
Collections
Common Core State Standards: CCSS
Common Sense Media
Comprehension
Concrete poetry
Contemporary Realistic Fiction
Content
Copyright
Coretta Scott King Awards
Crayon
Criteria

Critiques
Cultural factors
Curriculum
Curse words
Cussing
Cybils
Cycles of illiteracy
Database
De Grummond Collection
DeBary Children's Science Book Award
Definition of children's literature
Degree programs
Description
Design
Dialogue
Digital
Digital Future Project
Disney
Diverse books
Doctors
Dolly Parton Imagination Library
Dr. Seuss
Drama
Dramatic interpretation
Dromkeen
E.B. White Read Aloud Awards
Ebooks
Embodiment
EMIERT: Ethnic Materials Information Exchange Round Table Task Force
Emotional factors
Emotions
Employment level
Entertainment
Entertainment Software Rating Board
Eric Carle Museum of Picture Book Art
Ethnic Materials Information Exchange Round Table Task Force: EMIERT
Evaluation
Fairy tales
Family
Fanfiction

Fantasy
FBI Parent's Guide to Internet Safety
Fiction
Film
Filmmaking
First-grade studies
Five pillars of reading
Fluency
Folktales
Format
Formulaic texts
Fractured fairy tales
Franklin, Benjamin
Free speech
Gay literature
Geisel Award
Genres
Ghostwriting
Girls
Golden Kite Awards
Goodreads
Gouache
Grade levels
Graphic design
Graphic novels
Grimm
Habits of writers
Harris Burdick
Hazeltine, Alice
Hewins, Caroline
High school libraries
Historical fiction
Hollywood
Homosexuality
Horn Book Magazine
i.t.a. Initial Teaching Alphabet
Ideas
ILA Children's and Young Adults' Book Award
ILA: International Literacy Association
Illustration

Illustrations
Illustrators
Imagination
Indies Choice
Information
Informational texts
Inkwood Books
Instruction
Intergenerational literacy
International Children's Digital Library
International Literacy Association: ILA
International Youth Library
Internet
Jane Addams Children's Book Award
Jefferson, Thomas
John Steptoe New Talent Award
Jordan, Alice
Joseph Jacobs
Junior Library Guild
Kerlan Collection
Kiddie/Kiddy lit
Kids Like Us
Kirkus
Kirkus Prize
Knight, Valerie
Lambda Literary Award
Language
Language Experience Approach
Learning disabilities
Leisure Reading
Lesbian
Letter People
Leveled books
LGBT
Libraries
Library budget
Library collection development
Library collections
Library of Congress
Library programming

Library space
Linguistics
Literacy
Literary elements
Literary theory
Look Say Method
Many languages literature
Market research
Matching books to readers
Math
Mathical Prize
Matthews, Caroline
Mazza Museum
McGuffey Readers
Media
MFA Masters in Fine Arts
Michael L. Printz Award
Mildred L. Batchelder Award
Moore, Anne Carroll
Motivation
Movie adaptation
Museums
Music
Musical interpretation
NAEP National Assessment of Educational Progress
Narration
National Collection of Children's Books Dublin
National Council of Teachers of English: NCTE
NCTE Award for Excellence in Poetry for Children
NCTE Charlotte Huck Award for Outstanding Fiction for Children
NCTE National Council of Teachers of English
NCTE Orbis Pictus Award for Outstanding Nonfiction for Children
Negro libraries
New York Public Library
New York Times
Newbery Medal
Newbery, John
No Child Left Behind (NCLB)
Nonfiction
Nonfiction Award

Norton Award
Notable authors and illustrators
Notable Books for a Global Society (NBGS)
Notable Social Studies Trade Books for Young People
Novels
NRP National Reading Panel
Objectionable content
Obscene
Oil
Online access
Online retailers
Oral language
Oral tradition
Orbis Pictus Award for Outstanding Nonfiction for Children
Organization
Page arrangement
Parental Advisory Label
Parents Music Resource Center PMRC
Paris Review
Pastels
Pediatricians
Pen and ink
Performance
Peter Pan Collection
Pew Research Center
Phoenix Award
Phoenix Picture Book Award
Phonemic awareness
Phonics
Photographs
Physical factors
Plagiarism
Plot
Plummer, Mary Wright
Poem Hunter
Poetry
Poetry 180
Poetry Archive
Poetry Foundation
Poetry slams

Politics
Pop up books
Popular
Poverty
Powell, Sophy
Pratt Institute
Promotions
Protagonist
Public Broadcasting Service PBS
Publishing industry
Race
Read aloud
Readability
Reader response
Reader's Choice
Reading
Reading development
Reading incentives
Reading Rainbow
Reading strategies
Reading teachers
Reading to a baby
Reading to a toddler
Reading to older children
Reading to young children
Reading wars
Recording Industry Association of America
Relatable action
Religion
Religious libraries
Representations
RIF Reading is Fundamental
Right book
Right book for the right reader
Rights of the Reader
Roald Dahl Museum and Story Centre
Rosetta Project
Sales
SCBWI Society of Children's Book Writers and Illustrators
Schneider Family Book Award

School boards
School Library Journal
Science
Science fiction
Science Fiction and Fantasy Writers of America (SFWA)
Scientists
Scratchboard
Scripted instruction
Second language learners
Segregation
Selection
Self-publishing
Series
Series books
Setting
Seven Stories Centre
Sex
Sibert Medal
Sid Fleischman Humor Award
Sketchpads
Social
Social factors
Social status
Society of Illustrators
Spark Award
Speaking
Special collections
Spoken word
Sports
Status
Stories
Story
Story time
Strategies for reading
Stratemeyer series
Street literature
Style
Supreme Court
Sustained silent reading
Talks with Roger

TED talks
Teen Choice Book Award
Teenagers
Television
Testing
Text analysis
Text structures
Theme
Time
Toddlers
Traditional literature
Trinity College Dublin
University libraries
University of South Florida Special Collections
US Presidents
Victoria and Albert Museum
Video
Video games
Virginia Hamilton Award for Lifetime Achievement
Visual
Visual interpretation
Vocabulary
Watercolor
We Need Diverse Books
White/Black
Whole Language
Wilder Medal
Word Choice
Wordless books
Writing
Writing tips
YALSA Young Adult Library Services Association
Young Adults
Youth

Key Words Index

The following terms and topics are found throughout the book. Use these key words to search for more information about people, places, and things associated with children's and young adult literature.

Academy of American Poets

Achievement

Acrylics

Adichie, Chimamanda

Adolescents

Adults who read YA

Aesop Prize

Aesthetics

African American literature

Age levels

ALA: American Library Association

Alphabet

ALSC: Association for Library Service to Children

Amazon Best Sellers

American Booksellers Association

American Education Research Association

American Folklore Society

American Indian

American Indian culture

American Library Association: ALA

Ancient libraries

Animal books

Antagonist

Anthologies

AO3 Archive of our Own

Appreciation

Apps

Argument

Argumentation

Art instruction

Artistic styles

Artists

Asian

Asian American

Association for Library Service to Children: ALSC

Audience

Authors

Author's purpose

Author/illustrator visits

Authorship

Award for Excellence in Poetry for Children

Awards

Babies

Balanced literacy

Baldwin Collection

Banned Books Week

Basal readers

Battle of the Books

Beatrix Potter's Hill Top Farm

Belpre Medal

Bess the Book Bus

Best-of lists

Biography

Black/White

Book clubs

Book fairs

Book Launch Award

Book mobiles

Book orders

Book talks

Bookmaking

Booksellers

Bookstores

Boston Globe-Horn Book Award

Boston Public Library

Boys

Bray, Thomas

Brothers Grimm

Bullying

Caldecott Medal

Caldecott, Randolph

Carnegie libraries

Carnegie, Andrew

Carter G. Woodson Book Awards

Caucasian
CCSS: Common Core State Standards
Celebrity authors
Censorship
Character
Charles Perrault
Charlotte Huck Award for Outstanding Fiction for Children
Child Online Protection Act (COPA)
Children
Children's Award Winning Books
Children's Book Council (CBC)
Children's Choice Book Award
Children's Library Association
Children's Literature Collection of Know-how
Children's Literature Research Collection
Children's reading rooms
Children's Story Hour
ChLA Children's Literature Association
ChLA Notables Award
Choral Reading
Chromolithography
Circulation reports
Civil rights
CLA Children's Literature Assembly of the National Council of Teachers of English
Class
Classics
CLICK Conference
Close reading
Cognitive factors
Collage
Collections
Common Core State Standards: CCSS
Common Sense Media
Comprehension
Concrete poetry
Contemporary Realistic Fiction
Content
Copyright
Coretta Scott King Awards
Crayon

Criteria
Critiques
Cultural factors
Curriculum
Curse words
Cussing
Cybils
Cycles of illiteracy
Database
De Grummond Collection
DeBary Children's Science Book Award
Definition of children's literature
Degree programs
Description
Design
Dialogue
Digital
Digital Future Project
Disney
Diverse books
Doctors
Dolly Parton Imagination Library
Dr. Seuss
Drama
Dramatic interpretation
Dromkeen
E.B. White Read Aloud Awards
Ebooks
Embodiment
EMIERT: Ethnic Materials Information Exchange Round Table Task Force
Emotional factors
Emotions
Employment level
Entertainment
Entertainment Software Rating Board
Eric Carle Museum of Picture Book Art
Ethnic Materials Information Exchange Round Table Task Force: EMIERT
Evaluation
Fairy tales
Family

Fanfiction
Fantasy
FBI Parent's Guide to Internet Safety
Fiction
Film
Filmmaking
First-grade studies
Five pillars of reading
Fluency
Folktales
Format
Formulaic texts
Fractured fairy tales
Franklin, Benjamin
Free speech
Gay literature
Geisel Award
Genres
Ghostwriting
Girls
Golden Kite Awards
Goodreads
Gouache
Grade levels
Graphic design
Graphic novels
Grimm
Habits of writers
Harris Burdick
Hazeltine, Alice
Hewins, Caroline
High school libraries
Historical fiction
Hollywood
Homosexuality
Horn Book Magazine
i.t.a. Initial Teaching Alphabet
Ideas
ILA Children's and Young Adults' Book Award
ILA: International Literacy Association

Illustration
Illustrations
Illustrators
Imagination
Indies Choice
Information
Informational texts
Inkwood Books
Instruction
Intergenerational literacy
International Children's Digital Library
International Literacy Association: ILA
International Youth Library
Internet
Jane Addams Children's Book Award
Jefferson, Thomas
John Steptoe New Talent Award
Jordan, Alice
Joseph Jacobs
Junior Library Guild
Kerlan Collection
Kiddie/Kiddy lit
Kids Like Us
Kirkus
Kirkus Prize
Knight, Valerie
Lambda Literary Award
Language
Language Experience Approach
Learning disabilities
Leisure Reading
Lesbian
Letter People
Leveled books
LGBT
Libraries
Library budget
Library collection development
Library collections
Library of Congress

Library programming
Library space
Linguistics
Literacy
Literary elements
Literary theory
Look Say Method
Many languages literature
Market research
Matching books to readers
Math
Mathical Prize
Matthews, Caroline
Mazza Museum
McGuffey Readers
Media
MFA Masters in Fine Arts
Michael L. Printz Award
Mildred L. Batchelder Award
Moore, Anne Carroll
Motivation
Movie adaptation
Museums
Music
Musical interpretation
NAEP National Assessment of Educational Progress
Narration
National Collection of Children's Books Dublin
National Council of Teachers of English: NCTE
NCTE Award for Excellence in Poetry for Children
NCTE Charlotte Huck Award for Outstanding Fiction for Children
NCTE National Council of Teachers of English
NCTE Orbis Pictus Award for Outstanding Nonfiction for Children
Negro libraries
New York Public Library
New York Times
Newbery Medal
Newbery, John
No Child Left Behind (NCLB)
Nonfiction

Nonfiction Award
Norton Award
Notable authors and illustrators
Notable Books for a Global Society (NBGS)
Notable Social Studies Trade Books for Young People
Novels
NRP National Reading Panel
Objectionable content
Obscene
Oil
Online access
Online retailers
Oral language
Oral tradition
Orbis Pictus Award for Outstanding Nonfiction for Children
Organization
Page arrangement
Parental Advisory Label
Parents Music Resource Center PMRC
Paris Review
Pastels
Pediatricians
Pen and ink
Performance
Peter Pan Collection
Pew Research Center
Phoenix Award
Phoenix Picture Book Award
Phonemic awareness
Phonics
Photographs
Physical factors
Plagiarism
Plot
Plummer, Mary Wright
Poem Hunter
Poetry
Poetry 180
Poetry Archive
Poetry Foundation

Poetry slams
Politics
Pop up books
Popular
Poverty
Powell, Sophy
Pratt Institute
Promotions
Protagonist
Public Broadcasting Service PBS
Publishing industry
Race
Read aloud
Readability
Reader response
Reader's Choice
Reading
Reading development
Reading incentives
Reading Rainbow
Reading strategies
Reading teachers
Reading to a baby
Reading to a toddler
Reading to older children
Reading to young children
Reading wars
Recording Industry Association of America
Relatable action
Religion
Religious libraries
Representations
RIF Reading is Fundamental
Right book
Right book for the right reader
Rights of the Reader
Roald Dahl Museum and Story Centre
Rosetta Project
Sales
SCBWI Society of Children's Book Writers and Illustrators

Schneider Family Book Award
School boards
School Library Journal
Science
Science fiction
Science Fiction and Fantasy Writers of America (SFWA)
Scientists
Scratchboard
Scripted instruction
Second language learners
Segregation
Selection
Self-publishing
Series
Series books
Setting
Seven Stories Centre
Sex
Sibert Medal
Sid Fleischman Humor Award
Sketchpads
Social
Social factors
Social status
Society of Illustrators
Spark Award
Speaking
Special collections
Spoken word
Sports
Status
Stories
Story
Story time
Strategies for reading
Stratemeyer series
Street literature
Style
Supreme Court
Sustained silent reading

Talks with Roger
TED talks
Teen Choice Book Award
Teenagers
Television
Testing
Text analysis
Text structures
Theme
Time
Toddlers
Traditional literature
Trinity College Dublin
University libraries
University of South Florida Special Collections
US Presidents
Victoria and Albert Museum
Video
Video games
Virginia Hamilton Award for Lifetime Achievement
Visual
Visual interpretation
Vocabulary
Watercolor
We Need Diverse Books
White/Black
Whole Language
Wilder Medal
Word Choice
Wordless books
Writing
Writing tips
YALSA Young Adult Library Services Association
Young Adults
Youth